

CONSUMPTION RESEARCH NORWAY (SIFO)

Imagining Future(s): Mining Literacies of Sustainable Consumption

Justyna Jakubiec (ed.)

Justyna Jakubiec, Tamalone van den Eijnden, Lisbeth Løvbak Berg, Virginie Amilien, Rick Dolphijn, Mimesis Heidi Dahlsveen

OSLO METROPOLITAN UNIVERSITY
CONSUMPTION RESEARCH NORWAY SIFO

SIFO NOTE 4-2024



© Consumption Research Norway (SIFO)

OsloMet – Oslo Metropolitan University
P.O. Box 4, St. Olavs plass
NO-0130 Oslo, Norway
sifo@oslomet.no
www.oslomet.no/en/about/sifo

Cover photo: AdobeStock_753950966

SIFO publish:

Reports that are quality assured and approved by SIFO through the Institute Director/Head of Research

Notes that have been approved by the project manager

Title: Imagining Future(s): Mining Literacies of Sustainable Consumption
Tittel: Utgrave diskurser om bærekraftig forbruk
Author(s): Justyna Jakubiec (ed).
Justyna Jakubiec, Tamalone van den Eijnden,
Lisbeth Løvbak Berg, Virginie Amilien, Rick Dolphijn,
Mimesis Heidi Dahlsveen
Pages: 75
Date: June 2024
SIFO-note: 4-2024
Project number: 202514
Financed by: Research Council of Norway (RCN)

Summary:

This study is about mining the past to better understand how we imagine and shape the future. The present report is a deliverable from Work Package 1: "Mine" in the research project IMAGINE: Contested Futures of Sustainability. WP1 aimed to construct a conceptual framework based on Paul Ricœur's study of the concept of imagination and to gather data about the imaginaries of the past. To identify dominant imaginaries, WP1 highlighted the diachronic nature of imaginaries to understand better how past, present and future times are interlinked and restrict or enable ways of thinking about the future. The Ricœurian approach of imagination is the Ariadne's thread of the conceptual part, while the empirical data follows the threefold consumption approach of IMAGINE focused on eating, dressing and moving. By combining theoretical and empirical perspectives, we developed a framework for the analysis of the data material, where self-reflection, reciprocity, dialogue, and re-figuration play a central role.

The study presents imaginaries found in at least 10 well-known movies, 10 renowned novels and cartoons, and 10 advertisements over the past generation, explicitly dealing with the sustainable future (30 in total). Furthermore, the report provides an analogous analysis of policy documents (white papers, strategy papers, policy reports) and business strategy documents from three time periods (1980-2000-2020) for each of our three cases of eating, dressing and moving (30 in total).

Keywords:

imaginaries, imagination, future, sustainable consumption, food, clothes, transport

Sammendrag:

Studien handler om å utvinne fortiden for bedre å forstå hvordan vi forestiller oss og former fremtiden. Prosjektnotatet er en leveranse fra arbeidspakke 1: «Mine» i forskningsprosjektet IMAGINE: Contested Futures of Sustainability. Arbeidspakkens formål er å konstruere et konseptuelt rammeverk basert på Paul Ricøurs studie av forestillinger, og å samle data om fortidens imaginære forestillinger. For å identifisere dominerende fremtidsforestillinger fremhevet WP1 det diakrone aspektet til det imaginære som både hjelper å bedre forstå hvordan tidligere, nåværende og fremtidige tider henger sammen og samtidig begrenser eller muliggjør måter å tenke på fremtiden. Ricøuriansk tilnærming til det imaginære er Ariadnes tråd i den konseptuelle delen, mens empirien følger den tredelte forbrukstilnærmingen til IMAGINE fokusert på å spise, kle seg og bevege seg. Ved å kombinere teoretiske og empiriske perspektiver utviklet vi et rammeverk for analyse av datamaterialet, der selvrefleksjon, gjensidighet, dialog og re-figurasjon spiller en sentral rolle.

Studien presenterer det imaginære funnet i minst 10 kjente filmer, 10 anerkjente romaner og tegneserier og 10 reklamer fra de siste 30 år, som eksplisitt omhandler den bærekraftige fremtiden (30 totalt). Videre gir notatet en analog analyse av policydokumenter (white papers, strategipapirer, policy-rapporter) og forretningsstrategidokumenter fra tre tidsperioder (1980-2000-2020) for hver av våre tre tilnærminger det vil si spising, påkledning og flytting (30 totalt).

Nøkkelord:

det imaginære, fremstilling, fremtid, bærekraftig forbruk, mat, klær, transport

Preface

The pages that follow are the result of a collaboration from a team consisting of researchers from Media and Culture Studies at Utrecht University and the Consumption Research Norway at OsloMet. For almost 3 years we have worked together within the Norwegian Research Council's project IMAGINE: Contested Futures of Sustainability. Tamalone van den Eijnden (the first year) and Justyna Jakubiec (who took over from Tamalone and who is the editor of this note) have both been research assistants for the University of Utrecht and central engines in the collection and analysis of the proposed material. Lisbeth Løvbak Berg joined the group during the last year to take a closer look at business strategies. Mimesis Heidi Dahlsveen was particularly involved in joint discussions about films and artistic forms of expression, while Virginie Amilien and Rick Dolphijn (leader of the work package) acted as both researchers and supervisors throughout the whole period.

This note presents results from work package 1 in the IMAGINE project, whose aim was both to establish a common conceptual framework for the project and to excavate the past with a focus on imaginaries of the future in public discourses through time and various perspectives -such as art, politics and business. The idea of mining past representations of the future was to better understand how we, consumers, imagine and shape the future.

After approx. 70 pages, the reader will be able to judge for her/himself whether this is the right path to follow.

Oslo, June 2024

Consumption Research Norway (SIFO)

OsloMet – Oslo Metropolitan University

Forord

Sidene som følger, er resultatet av et tett samarbeid mellom forskere fra Media og kultur-studier ved Universitet i Utrecht og Forbruksforskningsinstituttet ved OsloMet. I snart 3 år har vi jobbet sammen om NFR-prosjektet *IMAGINE: Contested Futures of Sustainability*.

Tamalone van den Eijnden (det første året) og Justyna Jakubiec (som overtok etter Tamalone og som er redaktør for dette notatet) har begge vært sentrale i innsamling og analyse av materiale som forskningsassistenter ved Universitetet i Utrecht. Lisbeth Løvbak Berg ble med i gruppen siste år for å se nærmere på forretningsstrategier. Mimesis Heidi Dahlsveen ble særlig involvert i felles diskusjoner om filmer og kunstneriske uttrykksformer, mens Virginie Amilien og Rick Dolphijn (leder for arbeidspakken) fungerte både som veiledere og forskere gjennom hele perioden.

Dette notatet presenterer resultater fra den første arbeidspakken i IMAGINE-prosjektet. Målet var å etablere et felles konseptuelt rammeverk for prosjektet og å utforske fortiden med fokus på fremtidsforestillinger i offentlige diskurser - med vekt på ulike perspektiver som kunst, politikk og næringsliv. Målet med å utforske fortidens representasjoner av fremtiden, var å bedre forstå hvordan vi, forbrukere, forestiller oss og former fremtiden. Etter omtrent 70 sider vil leseren selv kunne vurdere om dette er den riktige veien å gå.

Oslo, juni 2024

Forbruksforskningsinstituttet SIFO

OsloMet – storbyuniversitetet

Table of content

- Preface..... 2**
- Forord 3**
- Introduction..... 6**
- Structure of the report 10**
- 1 Pluralizing Future Fiction: Towards Imaginaries of Sustainable Consumption..... 11**
 - 1.1 Techno-Futures..... 11
 - 1.2 Futures of social transformations 15
 - 1.3 Futures of marginalized positions..... 17
 - 1.4 Futures of the elements 18
 - 1.5 Futures of alien life forms 22
 - 1.6 Chapter 1: Reflection 23
- 2 Mining Future Policies - Search for the Directions and Dimensions of Sustainable Consumption 24**
 - 2.1 Food Futures..... 26
 - 2.1.1 Futures of food labelling 26
 - 2.1.2 Futures of agriculture..... 27
 - 2.1.3 Futures of healthy bodies 29
 - 2.1.4 Futures of non-food waste..... 31
 - 2.1.5 Futures of discarded foods 33
 - 2.2 Futures of urban communities and togetherness..... 34
 - 2.3 Textile Futures 37
 - 2.3.1 Futures of labelled textiles..... 37
 - 2.3.2 Futures of overabundance 38
 - 2.4 Transport Futures 39
 - 2.4.1 Futures of clean air..... 39
 - 2.5 Futures of forgetting and remembering 41
 - 2.6 Chapter 2: Reflection 41
- 3 Mining Future Business Strategies – Search for the Directions and Dimensions of Sustainable Consumption 44**
 - 3.1 Food Futures..... 48
 - 3.1.1 Techno-Futures of businesses 48
 - 3.1.2 Futures of convenience food 50
 - 3.1.3 Futures of healthy bodies 51
 - 3.1.4 Futures of local production 53

3.2	Textile Futures	57
3.2.1	Futures of embracing nature	57
3.2.2	Techno-Futures of growing consumption.....	60
3.3	Transport Futures	60
3.3.1	Futures of alternative mobility	61
3.3.2	Futures of alternative use of space	62
3.4	Chapter 3: Reflection	64
4	Conclusion.....	66
	References	68

Introduction

In WP1 of *IMAGINE: Contested Futures of Sustainability*, the point of departure for the research process is a construction of a conceptual framework engaged with Paul Ricœur's thoughts on imagination. The work has taken the form of mining concepts, noticing how Ricœur engages with the act of conceptualizing, and thinking with the question of how we can further involve ourselves in the process of contemplating what it means to imagine.

The focus of our research needs to be characterized as diverse, miscellaneous even. The following report brings results of the research highlighting consumption related to food (eating), textile (wearing) and transport (moving) within different types of documents such as cultural artifacts (in 10 of the most visited movies, 10 of the most sold novels and cartoons and 10 of the most viewed advertisements of the past 40 years explicitly dealing with the sustainable future (30 in total). A similar approach has been taken with regard to existing written policy documents and business strategy documents from three time periods (1980 – 2000 – 2020) which makes around 30 documents in total. In short it is about mining the past to better understand how we imagine and shape the future.

That being said, our research process has turned into mining and distilling themes, narratives, strategies – overall, dominant imaginaries – that we have noticed as recurring in the varied types of materials of our focus. Most importantly, our aim is to bring a humanities perspective to the project by highlighting the following question: **what does it mean to imagine a future of sustainability?**

A humanities perspective can mean a multiplicity of different things. There are not many studies on the future of food, but seminal works like Warren Belasco's "Meals to Come: A History of the Future of Food" (Belasco 2006) where he explores almost two centuries of different ways to think food in the future through various references, definitely stimulated our viewpoints to understand how different cultures imagine their food futures. Nevertheless, we took a different approach within the IMAGINE project as when we ask the question "what does it mean to imagine a future of sustainability?", it means that, first of all, we are interested in theorizing – or, to put it otherwise, conceptualizing – imagination, inspired by the writings of Ricœur. That brings the question of how we can conceptualize what imagining means, which is a question that can be further broken down into the following: How can we distinguish between imagining something "new" and something that has already occurred? If we observe a distinction, can we grasp how this type of imaginaries developed? On which pillars does this build on? Especially since this project focuses on 'the future', the notion of time and its significance for the question of what it means to imagine are key to our explorations. When considering the temporality of imagination, perhaps the central question is whether it is about the present, past, or future.

Ricœur suggests that imagining is not only conceiving absent things but acting, thinking with others and through others' words and narratives.¹ He reminds us that, within the domain of social and cultural imagination, there is a constant resonance between **reproductive imagination**, as that which is based on that which has already been there, to the already present (illustrated by the example of painting and predominantly based on perception) and **productive imagination**, which follows from imagination, has no direct link to the already present and, therefore, has not

¹ Ricœur, P. (1976). "L'imagination dans le discours et dans l'action." *Savoir, faire, espérer : les limites de la raison*. H. Van Camp. Bruxelles, Presses universitaires Saint-Louis Bruxelles: p. 207-228.

been realized before (illustrated by fiction which is not controlled by a direct referent).² In his words, ideology (belonging to the domain of reproductive imagination) “gives ideas the form of universality,” connotes modes of thinking and behaving that gradually become dominant and, thus, naturalized.³ Ideology’s fundamental function is to “pattern, to consolidate, to provide order to the course of action,” to provide stability to the society’s functioning.⁴ Utopia (belonging to the domain of productive imagination), on the other hand, aims to worry the order stabilized through ideology.⁵ In Ricœur’s words, utopia is a “critical tool for undermining reality” that has both a disquieting function as well as a constitutive function that carries the possibility of challenging the normalized.⁶ For ideology and utopia to deliver what they intend, however, they should always be thought with in unison as they are, in fact, “two sides of imagination.”⁷ Every transformative – meaning, productive – idea must be, and necessarily is, grounded in reproductive imagination, in that which has already stabilized and normalized.

Ricœur criticizes the notion of imagination as that which resides in the mind only, as an image based on something that is already there, that reproduces, predominantly. He challenges Western thought by pointing to its failure to comprehend the mutual relationship between reproductive and productive imagination. It is in his attentiveness and responsiveness to such hurdles between thoughts that, for Taylor, the beauty of his work lies in.⁸ He enters a conversation with the Aristotelian notion of the strong dependency of imagination on the human mind, supposing this very mind to carry all the necessary agency to engage with thinking the (future) possibilities. For Ricœur, the notion of imagination as “the mind’s eye” residing in the human mind only, estranged from the surrounding world, fails to address the creative and productive and ecological potential of imagining.⁹

The settled limits of reproductive imagination, Ricœur emphasizes, is what we should not restrict ourselves to. Instead, it is a critical, and yet creative recognition of productive imagination and the importance of fusing the two imaginary modes that he celebrates. And these are, necessarily, reciprocal. Productive imagination does not concern thinking that is completely isolated from that which already is. To be effective, it should respond to, reflect on and transform existing categories but cannot be separate and uninformed by them.¹⁰ In this sense, to imagine is to negotiate. It is to enter a negotiation with our thoughts, written and spoken words, social relations, habits, practices, other human and more-than-human entities and material assemblages we are part of and dwell in. And this is what renders imagination ecological, necessarily.

Thus, keeping in mind the necessarily ecological character of imagination, we approach the presence of a humanities perspective within the IMAGINE project as that which introduces the interest in cultural expressions of imagination as we can find them in literature, movies or advertisements, and sees them not as ready-mades introducing fixed and delimited future

² Ricoeur, Paul. Imagination- course at the University of Chicago 1975, lessons 18 and 19.

³ Paul Ricœur, “Ideology and Utopia as Cultural Imagination,” *Philosophic Exchange* Vol. 7, No. 1 (1976): 20.

⁴ Paul Ricœur, “Ideology and Utopia as Cultural Imagination,” *Philosophic Exchange* Vol. 7, No. 1 (1976): 23.

⁵ Michaël Foessel, “Action, normes et critique. Paul Ricoeur et les pouvoirs de l’imaginaire,” *Philosophiques* Vol. 41, No. 2 (2014): 250-251.

⁶ Paul Ricœur, *Lectures on ideology and utopia* (New York: Columbia University Press, 1986), 309.

⁷ Paul Ricœur, *Lectures on ideology and utopia* (New York: Columbia University Press, 1986), 310.

⁸ George H. Taylor, “Ricoeur’s Philosophy of Imagination,” *Journal of French Philosophy* Vol. 16, No. 1, 2 (2006): 94.

⁹ Taylor 2006, 95.

¹⁰ Taylor 2006, 97.

imaginaries only. Rather, for us, researchers in WP1, these are the artifacts and objects we work with and which we use as entry points to ponder the questions of what consumption is, how we can explore the various practices it connotes, and how we can imagine future modes of consumption. These are agents adding to the web of miscellaneous points of entry to the process of imagining a future. At the same time, we stress that most people do not actively engage with public documents. Thus, we have made it our role to, at the same time, identify imaginaries explicitly dealing with a sustainable future based on well sold and popular movies, novels and advertisements – to further stress the ecological character of future imaginaries.

For the question of what **consumption** is, it is often associated with purchasing a product. Consuming, however, is much more than only this. Researchers in the sociology of consumption, and particularly the research that has been done by Consumption Research Norway (Desjeux 2006, Strandbakken, Gronow and Stø 2015, Amilien, Discetti et al. 2022), generally emphasize four fundamental and complementary phases which characterize what we would describe as consumption behavior: these involve planning, buying, using and throwing away. Each of these phases can be further explored and divided into ‘sub-phases’ (for example, in terms of food, ‘using’ involves at least preparation, know-how and the meal).

Furthermore, it is important to emphasize that consumption does not only have to do with the economy or a desire to singularize (for instance through the use of exclusive services or the purchase of material goods). Consumption must be placed in a context linked to practices, values and meanings. In other words, the understanding of consumption should be linked to the diffusion and transmission of information, to cultural values and to what Benoît Heilbrunn calls “a dynamic of collective memory.”¹¹ Culture of consumption turns out to be deeply relevant to imaginaries, as following Ricœur: *“It is to explore this relationship between domination and rhetoric that the sociology of culture can be useful. It underlines that no society functions without norms, rules, and a whole social symbolism which, in turn, requires a rhetoric of public discourse.”*¹²

Our quest for developing more of an all-encompassing insight into consumption is informed by Ricœur and his attention to the ecological character of imagination. In his writings he engages with the notion of alienation as that which results in an emancipation from the material world once the idea of imagination and consciousness as applicable to sitting in the human mind only takes the lead and thus places the human in isolation from the world around.¹³ Therefore, in this report we do not approach consumption as that which involves a mere product purchase but, rather, notice it as that which connotes practices that happen in between. This, necessarily, also includes imagining, the process of building imaginaries around the question of how we might eat, dress and move in the future. In this report then, we pay attention to the domains of food (eating), textile (wearing) and transport (moving), with focus on the phases that include, but are not limited to, planning, purchasing, use, and disposal.

Our decision to work through mining and distilling themes, narratives, strategies, discourses – overall, dominant imaginaries – further supports this contextual character of consumption. An introduction of discourses that is going to follow is not meant to function as a listing. Rather, our aim is to let the mined discourses become analytical and conceptual tools that can help us guide our attention, become more alert to what we are encountering – be it a novel, a movie, an

¹¹ Heilbrunn, B. (2005). *La consommation et ses sociologies*. Paris, Armand Colin, 19.

¹² Paul Ricœur, “L'idéologie et l'utopie : deux expressions de l'imaginaire social,” *Autres Temps. Les cahiers du christianisme social*, No. 2 (1984), 56-57.

¹³ Ricœur 1976, 18.

advertisement, a public document, or an urban environment – and to how we are imagining as a result.

Our focus on mining for discourses finds its strong basis in Michel Foucault's take on the notion that reminds us that discourses do not only concern words but, fundamentally, give form to that which is said and done.¹⁴ A discourse concerns an intertwinement, a resonance between words and things that these very words regard.¹⁵ In this sense, discourses should necessarily be approached as building blocks of specific mindsets upon which the practice of making sense of the world, of comprehending it and thus influencing it in a certain way takes place; discourses become part of literacies, of these very situated mindsets.¹⁶

This negotiation between discourses and literacies is crucial for the process and practice of imagining the future which enter this intertwinement and are thus formed. This aspect is also highlighted in WP2 where narratives about the future from the Norwegian population have been collected - through a questionnaire distributed in collaboration with the Norwegian Ethnological Research (NEG) - and analysed in the report about "Images of the future. Reporting on the minner.no data collection" (Kjus, Throne-Holst and Hegnes 2023).

Foucault's take on the notion of discourse, of course, can be very well thought alongside Ricœur's reflections on imagination as that which is ecological. Imagining should not be seen as that which happens in the isolated realm of the human mind but, rather, as that which happens together with and thanks to the surrounding ecologies that include other human and more-than-human entities, ideas, practices, habits, and others. Foucault's and Ricœur's studies, in this sense, inform one another and support the notion that imagining and thinking about the future possibilities take place not in separation but in relation.

¹⁴ Michel Foucault, *The Archaeology of Knowledge and the Discourse on Language* [1969] (Tavistock Publications Limited, 1972), 49.

¹⁵ Foucault [1969] 1972, 49.

¹⁶ Walter Ong, *Orality and Literacy: The Technologizing of the World* (London and New York: Routledge, 1988).

Structure of the report

As stated above, our research material is miscellaneous. We approach our interest in the cultural expressions of imagination as a basis and an aid for our further research into policy reports and business strategy documents. As public documents are not necessarily a subject of study for most, we begin this report by delving into the question of how a future is imagined in movies and literature. By saying this, we mean that it is the cultural artifacts that we see as our point of reference. As it is based on our attentiveness to Ricœur's musings on imagination and imaginaries, our research into the cultural artifacts will approach them as carriers of questions that we could (or should) consider asking when thinking about a future.

Constantly reminding ourselves, after Ricœur, that imagination "is a process rather than a state of being," we emphasize that it matters to recognize the multitude of sources based on which the process of imagining has been, is, and can unfurl.¹⁷ In chapter 1, we stress the importance of cultural artifacts and of perspectives they introduce which, we believe, should be engaged with more and more. We will then continue with the analysis in the succeeding chapters. Our focus on policy reports (chapter 2) and business strategy papers mixed with advertisements (chapter 3) will remain attentive to what we mine from novels and movies. The concluding chapter 4 will provide further reflection on the question of intertwinement and resonance within the assemblage of materials that this report introduces.

Our aim is to establish a thinking process that is at the same time a negotiation, filling all the different types of material we focus on with "a more concrete content," as Ricœur would say.¹⁸ Thus, after studying those different types of documents, published at least during the last 40 years, the recurring question we are, and should be, asking ourselves is whether we see any mental architecture for imagining a sustainable future. If the answer is yes, several more guiding questions should follow: what are the building pillars of those discourses, the walls isolating them from each other, and can we see any open doors for negotiation? How do they communicate to each other beyond time and space? This report, above all, aims to reveal the resonance between the miscellaneous research sources. Remaining attentive to this resonance, at the same time, connotes thinking how the past, present and future are not linear markers of time but, rather, modes of thinking that echo one another.

¹⁷ Paul Ricœur, "Ideology and Utopia as Cultural Imagination," *Philosophic Exchange* Vol. 7, No. 1 (1976): 27.

¹⁸ Ricœur 1976, 18.

1 Pluralizing Future Fiction: Towards Imaginaries of Sustainable Consumption

Today, we celebrate the first glorious anniversary of the Information Purification Directives. We have created, for the first time in all history, a garden of pure ideology, where each worker may bloom secure from the pests of contradictory and confusing truths. Our Unification of Thoughts is more powerful a weapon than any fleet or army on Earth. We are one people, with one will, one resolve, one cause. Our enemies shall talk themselves to death, and we will bury them with their own confusion. We shall prevail!

On January 24th, Apple Computer will introduce Macintosh. And you'll see why 1984 won't be like *1984*.

[“1984 Apple Macintosh Commercial”]

1.1 Techno-Futures

We begin this chapter through the above reference to the “1984 Apple Macintosh Commercial” as a way to introduce the first discourse of this report.¹⁹ The advertisement presents a group of colorless, mindless humans characterized by no specific identity markers, assembled in a hall. The room is filled with a deafening voice of a male whose face appears on a gigantic screen – clearly reproducing the setting of George Orwell’s *1984*. Taking inspiration from the omnipresence of, and the resulting discipline and supervision of, the figure of “Big Brother,” the advertisement introduces a counter-narrative to the technological weapon of the telescreen as imagined by the novel. The blasting and intrusive narrative – as we introduce it through the first part of the quote above – is intercut with sequences of a young female athlete with a bright white tank top and a red training skirt, an attire alluding to the early design of Macintosh. Ultimately, she flings a hammer, thus interrupting the controlling ideological speech of the Big Brother-like figure. The advertisement ends with the sound of turning an Apple computer on, accompanied by the second part of the quote above.

Through an introduction of this advertisement, we bring the narrative of a Techno-Future as that which we identify as a dominant monoculture of how the future is imagined. The mainstream future is white, predominantly male, revolving around the notion of technological innovation and technological ubiquity. Techno-Future, nevertheless, has two faces. Techno-pessimistic on the one hand, the narrative provides imaginaries as exemplified by the Big Brother-like presence of the Apple Macintosh advertisement. Therein, the future as technologically run is an imaginary of a controlled uniformity, an Orwellian world in which technology is used to gain complete control and mastery over human behavior, thinking, and identity.

On the other hand, the introduction of the female figure – somehow embodying not only the aesthetic but also the promises of Macintosh – brings a sense of heroic individualism, a future in which it is technology through which a form of emancipation and empowerment happens. The individual is no longer a mere brick in the wall built by the technology of control; rather, it is precisely thanks to a new technological development that one (re)gains a sense of identity and agency. The advertisement, in this sense, puts the two domains of imagination – ideology and utopia – into dialogue.

The two tropes that are brought together in the advertisement summarize two different approaches that are significant for technology-driven future imaginaries. Advertisements tend to focus more on the optimistic aspects of the future, and what with Donna Haraway could be

¹⁹ Steve Hayden, Brent Thomas, Lee Clow and Ridley Scott, “1984 Apple Macintosh Commercial,” first broadcasted on January 22, 1984, <https://www.youtube.com/watch?v=VtvjbmoDx-I> (accessed August 15, 2023).

understood as the “comic faith in technofixes”, a future in which “technology will somehow come to the rescue of its naughty but very clever children.”²⁰ We will elaborate more on this in Chapter 3, the focus of which will be business strategy documents.

In fiction, by contrast, we find a propensity towards the dark aspects of these techno-futures. These are movies and novels that could be also described as falling under the so-called dystopian fiction and more specifically cyberpunk, the latter of which has been described as a “combination of lowlife and high tech”, in other words, a world with highly “developed” and “advanced” technology, whereas the social fabric and the quality of life has drastically deteriorated.²¹ Table 1 provides an overview of movies and novels which perspectives significantly add to the theme of Techno-Futures, thus densifying it and problematizing it.

Table 1: Techno-Futures: analyzed movies and novels

Title, year, director/author, type	Summary	Imaginary of consumption	Quotes/visuals
<i>Fahrenheit 451</i> , 1954, Ray Bradbury, novel	A story that takes place at an undefined moment in the future, in an unrevealed city in the United States. It proposes a vision of a dystopian society that has developed a strong oppressive regime through the book-burning policy, with an aim to control individual and collective thinking processes and hamper the emergence of new ideas, complexities, contradictions, and confusions – in the name of supposed happiness. The burning of books is seen as a means to depreciate the individuals’ intellect and clarity of thought. Ignorance and censorship are ruling forces.	The dystopian character of the society imagined by the novel is somehow further fueled by visions of this very society – alongside its consumption practices – as strongly technologized. Visions of highly advanced transport technology emerge, food is prepared by and handed out to its human eaters by machines. The question of what is craved by the novel’s protagonist communicates a strong message – all that he craves is fresh, simple food that would remind him of the earth that it comes from.	<p>“He walked out of the fire station and along the midnight street toward the subway where the silent, air-propelled train slid soundlessly down its lubricated flue in the earth and let him out with a great puff of warm air on to the cream-tiled escalator rising to the suburb” (Bradbury 1954 [2008], 10).</p> <p>“Toast popped out of the silver toaster, was seized by a spidery metal hand that drenched it with melted butter. Mildred watched the toast delivered to her plate” (Bradbury 1954 [2008], 27-28).</p>

²⁰ Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham: Duke University Press, 2016), 3.

²¹ Bruce Sterling, Preface. In *Burning Chrome*, William Gibson (Harper Collins, 1986), xiv.

<p><i>Soylent Green</i>, 1973, Richard Fleischer, movie</p>	<p>The story introduces a dystopian future where food is mechanically produced and consumed in uniform crackers in different colors. The cracker titled “Soylent Green” is supposedly the most nutritious one, supposedly produced from algae; however, turns out to be made from deceased human bodies.</p>	<p>Food fabrication and processing takes place in an entirely technological setting. The complete mechanization of food processing and depletion of natural resources has led to a situation where the land is no longer able to provide food to the inhabitants of the Earth. The majority of society wears similar, uniform-like outfits. This homogeneity of attire can be seen as a further emphasis of food consumption as that which occupies a forefront position in the value structure of consumption practices within society.</p>	<p>Figure 1.</p>
<p><i>Knight Rider</i>, 1982-1986, created by Glen A. Larson, TV series</p>	<p>The series’ protagonist, detective Michael Knight joins forces with KITT, a super-intelligent car with the aim of fighting crime.</p>	<p>A flying, autonomous vehicle that connotes transport imagined as smooth, reliable, quite often quiet and low emission.</p>	
<p><i>Back to the Future Part II</i>, 1989, Robert Zemeckis, movie</p>	<p>A story of a perspective created through time travels of Marty McFly, introducing the year 2015 as a future which has clearly become highly technologized.</p>	<p>Cooking limited to opening a plastic bag, taking out a palm-sized miniature of what is supposed to be a pizza which, apparently, grows to its expected size when placed in the so-called “hydrator.”</p>	<p>Figure 2.</p>
<p><i>Walkaway</i>, 2017, Cory Doctorow, novel</p>	<p>The story set in a near-future, characterized by a vision of a dystopian society running on the dichotomy of extravagant consumerism on the one hand and poverty and brutality on the other hand. The world of post-scarcity provides an incentive for the protagonists to leave it behind and search for an otherwise, a utopia.</p>	<p>All the basic necessities of life can be designed and printed out by 3D printers – all including food, clothing, shelter. The novel, thus, provides a commentary on the economy run on post-scarcity, on a society which has become fully technologized – and which imagination has been subjected to at the same time.</p>	<p>“The system rendered them in new clothes and let them play with colors and prints. You got this in default, consumerist clicktrances of perpetual shopping [...]” (Chapter 2: You all meet in a tavern, part iii. EPUB).</p>
<p><i>Blade Runner 2049</i>, 2017, Dennis Villeneuve, movie</p>	<p>Introduction of a world of the eponymous 2049, a world of collapsed ecosystems as it has happened in the mid-2020s. Technology emerges here as an integral part of the scorched Earth which functioning is dependent on the industrialist synthetic farming.</p>	<p>Greenhouse-like buildings are used for protein farming which, in this case, means grubs farming. Growing in a shallow pool of water, grubs are attended by a human wearing a wet suit-like attire. Food that is craved (e.g. French fries, a salad, a steak) emerges merely as a digital projection against the backdrop of a transparent, noodle-like dish.</p>	<p>Figure 3.</p>



Figure 1. *Soylent Green*'s protagonist discovers the darkness behind the food production. Still from *Soylent Green*, directed by Richard Fleischer (Metro-Goldwyn-Mayer (MGM), 1973). Access provided by Prime Video. Authors' screenshot.



Figure 2. An example of a technologized food in the form of a palm-sized miniature of a pizza. Still from *Back to the Future Part II*, directed by Robert Zemeckis (Universal Pictures, 1989). Access to the scene provided by YouTube. Authors' screenshot.



Figure 3. Craved and unavailable food emerging merely as a digital projection against the backdrop of a transparent, noodle-like dish. Still from *Blade Runner 2049*, directed by Denis Villeneuve (Columbia Pictures, 2017). Access provided by Netflix. Authors' screenshot.

1.2 Futures of social transformations

In the previous section we have shown how Techno-Futures might be seen as the dominant discourse in the process of thinking about a future. And while it is sometimes imagined through a techno-optimistic narrative and/or humorized and presented with a wink, the cyberpunk dystopias seem to prevail. Not without critique, Jill Leopore therefore considers the current moment as the “Golden Age for Dystopian Fiction.”²² Yet, this does not mean that dystopian fiction is the only worthy fiction that is produced, nor that it is the only fiction produced that bears potential for a radical social change. It is oftentimes through more marginalized imaginaries that innovative ideas emerge that have radical transformative potential.

For the critical production of imaginaries that go beyond the comfortably well-rehearsed dystopian paradigm, it is necessary to go beyond a narrow vision of future as technology driven. For this purpose, it is particularly relevant to look at a series of objects that may be gathered under the theme of what we call “Futures of social transformations.” In this narrative, the emphasis lies less in imagining the horrific consequences of certain technologies on social life, but rather starts from the question of what a radical social transformation would be and, thus, carries a strong utopian underpinning. Table 2 provides an overview of several artifacts that we consider relevant for the problematization of this theme – considered especially in reference to the previously analyzed theme of Techno-Futures.

Table 2: Futures of social transformations: analyzed movies and novels

Title, year, director/author, type	Summary	Imaginary of consumption	Quotes/visuals
<i>Ecotopia</i> , 1975, Ernest Callenbach, novel	The story is set in 1999 and introduces a set of diary entries by William Weston written during his stay in the alternative country named Ecotopia.	<i>Ecotopia</i> provides a commentary on the normalized practice of land use as performed to satisfy the interest of the rich in particular, while endangering the livelihood of farmers. A reformed agriculture is seen as one of the keys in the process of thinking a future. It is the commons that come to the forefront, while the notion of a powerful few as those fully governing the land is challenged. The importance of the commons is underlined, and the role of technology challenged. The main purpose is for the commons to come together, to bring the people to the forefront and keep the technologies involved in transportation in the background. Clothing is addressed in the background, with cloth scarcity resulting in the social need to re-use becoming the guiding principle.	“By the time you notice you are under way in an Ecotopian train, you feel virtually no movement at all. Since it operated by magnetic suspension and propulsion, there is no rumble of wheels or whine or vibration. People talk, there is the clink of glasses and teacups, some passengers wave to friends on the platform.” (Callenbach 1975, 9).

²² Jill Leopore, “A Golden Age for Dystopian Fiction,” *The New Yorker*, May 29, 2017, <https://www.newyorker.com/magazine/2017/06/05/a-golden-age-for-dystopian-fiction> (accessed August 16, 2023).

<p><i>The Fifth Sacred Thing</i>, 1993, Starhawk, novel</p>	<p>An origin story of the Utopian State that is founded upon the principles of honoring the four sacred things: water, fire, earth and air. The creation of the utopian state happened upon a rebellious response to the authoritarian state as run by the so-called Stewards.</p>	<p>The novel introduces a starch-based mush food as a marker of captivity, while food grown in urban gardens in a fully responsive and respectful collaboration with the land as a marker of change. Food consumption is aligned with the notion of creating an ecosystem. Scarcity becomes an incentive to freely and fairly share everything that is grown. Clothing is practical, above all – provides shelter from the elements and allows one to express one’s belonging to a given community. Transport runs on scarcity as well - cars are not much used and if they are, these are electric vehicles used predominantly for emergencies. Private vehicles are not present as they would infer the need to spare the land for driving and parking. Thus, it is bicycles, horses, some trains and electric trucks that can be used for transport of heavy goods that predominate. Walking prevails.</p>	<p>“You’d think we had plenty of everything, plenty of land, plenty of water. Whereas we’ve simply learned how not to waste [...]. We’ve become such artists of un waste we can almost compensate for the damage.” (Starhawk 1993, 2-3)</p> <p>“[...] an ecosystem that can sustain itself as much as possible with a minimum of outside energy – including our own. Everything serves more than one function. For example, we used to keep a couple of geese, who ate weeds and insects and scared away stray cats. Their wastes fertilized the soil, and we ate their eggs and used their feathers in quilts and jackets.” (Starhawk 1993, 296)</p>
<p><i>The Beautiful Green (Fr. La Belle Verte)</i>, 1996, Coline Serreau, movie</p>	<p>A story of a universe where human life developed in parallel on several planets. Human history on all planets goes through roughly comparable phases such as industrialization followed by a new renaissance. The planet Earth though, from the perspective of the inhabitants of “The Beautiful Green” planet, is the least evolved – inhabitants of the eponymous planet had left it at the beginning of the industrial era and see it as utterly unsustainable in ways in how its inhabitants relate to others and the environment.</p>	<p>The protagonist’s startled reactions to the consumption practices characteristic for the Earth provide a smart and densifying commentary on the notion of what has become normalized on the Earth. She is shocked by food being thrown away, by butcher’s shops. She is suffocating and choking because of car-based air pollution. Her home planet is one where all harvests are shared while food is simple, healthy, often raw and largely vegetarian.</p>	

<p><i>Okja</i>, 2017, Bong Joon-ho, movie</p>	<p>The movie proposes a figure of Okja, a giant animal that reminds us of a pig, more than anything, is a 'child' of a conglomerate corporation. Genetically engineered with a sole purpose to revolutionize the livestock industry, her figure enters our imagination as one that is supposed to make us reconsider how meat can be produced.</p>	<p>Through introducing the genetically engineered Okja, the movie proposes the following claim: larger animals equal more meat and less feed. In this sense, the movie adds on to the Techno-Futures theme. However, Okja is at the same time introduced as a pet, a member of a little girl's family which, at the same time, disturbs the solely instrumental understanding of the genetically engineered animal. At the same time, the movie introduces a strong narrative created by a group of animal activists, whose main aim is to rescue animals from slaughterhouses, zoos, labs, to reveal the atrocities. That is the main reason behind the decision to include this movie under the theme of Futures according to social transformations.</p>	<p>Figure 4.</p>
---	--	---	------------------



Figure 4. Mija accompanied by Okja, a giant pig-like animal genetically engineered to revolutionize the food industry. Still from *Okja*, directed by Bong Joon-ho (Plan B Entertainment, 2017). Access provided by Netflix. Authors' screenshot.

1.3 Futures of marginalized positions

Despite its utopianism and simultaneously precisely *because* of it, there are also limitations to the discourse we call the Futures of social transformations. It is necessary to notice and remain aware that such limitations might stand in the way of the important work and thinking that needs to be done to work towards a more sustainable future. All the above listed utopias, as stories that shatter the prevalence of techno-oriented narratives, are nevertheless imagined from a very specific white position. They all draw inspiration from indigenous cultures (even Thomas More already), running the risk of cherry-picking 'nice ideas' without a more profound engagement with an understanding of other cosmologies and their violent histories of exploitation. Therefore, we stress that the genres of Afro-futurism and Indigenous Futurism prove to be an equally urgent and generative way of thinking about the/a future and future practices of consumption.

This is why in our survey of different ways of fictioning the future, we considered Futures of marginalized positions as a narrative that asks for more attention and embracement. Stories that are part of the Afrofuturist philosophy are stories of community strength, development of a sense of mutual understanding and respect (both for the humans as well as more-than-humans),

aspiration for survival as it is based on the commons and, perhaps most importantly, of challenging the dominant social, cultural and political scripts that have been suffocating all that comes with this philosophy.²³ In this case, the narrative can be quite successfully approached, following Ricœur, as a struggle against impoverishment, a utopian struggle, necessary for the practice of imagining the future to remain plural rather than singular and delimited.²⁴ Table 3 provides an overview of several case studies that we consider relevant for the problematization of this theme.

Table 3: Futures of marginalized positions: analyzed movies and novels

Title, year, director/author, type	Summary	Imaginary of consumption	Quotes/visuals
<i>Dawn</i> , 1987, Octavia Butler, novel	A story told by Lilith Iyapo as she wakes up on a strange extraterrestrial ship circling beyond the Earth's Moon's orbit, apparently 250 years after a humanity-induced war that has caused complete destruction to the Earth. The protagonist wakes up at the dawn of a new era, now closely dependent on Oankali – a strange race who saved the last humans to have survived the war and kept them safe on their ship.	The ship itself – the place that keeps Lilith alive while the Earth only slowly becomes inhabitable again – is not only a transport facility, but a fleshy organism that has been grown, an ecosystem that is cared for. All of it is a living matter, a form of a living planet in itself – filled with gigantic trees that provide food, with vast open fields with animals grazing on them. The clothing remains clean, gets dry in a few minutes and is made from materials only beneficial to the ship's ecosystem. Food is largely vegan; fresh fruit, nuts, bread, honey, quat, cassava and fake meat made from soybeans prevail – meat is seen as a product without which one can get easily along.	“There is an affinity, but it's biological – a strong, symbiotic relationship. We serve the ship's needs and it serves ours. It would die without us and we would be planetbound without it. For us, that would eventually mean death.” (Butler 1987, 37).
<i>Black Panther</i> , 2018, Ryan Coogler, movie	A story of Wakanda, a land that has been struck by a meteorite filled with vibranium, which has affected the plant life around it. Extraterrestrial influence becomes the basis for developing highly advanced technology.	A highly advanced transport technology (e.g. trains supported by magnetic levitation) merged with wild and all-encompassing nature. Small-scale farming and largely vegetarian food prevail.	

1.4 Futures of the elements

With the theme of Futures of the elements we find a provisional umbrella to look at the stories that imagine what happens when the elements take over. These are stories about earth, fire, water, and air; stories about floods, draughts, ice-ages, storms, or about meteorites hitting the planet. These are stories that would quite uncontroversially fall into the category of climate fiction. Yet, it would be narrow and outdated to think of landscape only in terms of these four elements. As the recent pandemic of COVID-19 has made clear once more, also viruses and bacteria constitute a force to be reckoned with, capable of radically transforming our environments – urban

²³ National Museum of African American History & Culture, “Afrofuturism Explained: A Conversation with Curator Kevin Strait,” <https://nmaahc.si.edu/explore/stories/afrofuturism-explained> (accessed December 5, 2023).

²⁴ Ricoeur 1986, 304.

and rural landscapes – and the ways of functioning within them. What it means for us to include elemental futures into the fictioning of the future is not to relegate the landscape transformation to the theme that concerns a hypothetical future. The theme should be included because any fictioning of the future that is not willing to take this dimension into account remains incomplete. Following this, we should remain wary of relegating landscape transformations to stories of elements meant to be controlled by the human as doing so would further add and support the alienating – as Ricœur would say – mode of making sense that characterizes Anthropocentrism.²⁵

In the context of this theme, our choice for case studies is based on two vectors that allow us to recognize different instances of landscape transformation futures: namely, characterized by the speed of transformation and the location of transformation. While the first vector concerns the speed at which the elements take over (if a meteorite is about to hit the Earth, there is not much use in changing our diet. When the change is a bit slower, some preparations can be met); the second vector concerns the location of change (as external to the human body or subjecting this very body to internal changes). Table 4 provides an overview of several case studies that we consider relevant for the problematization of this theme.

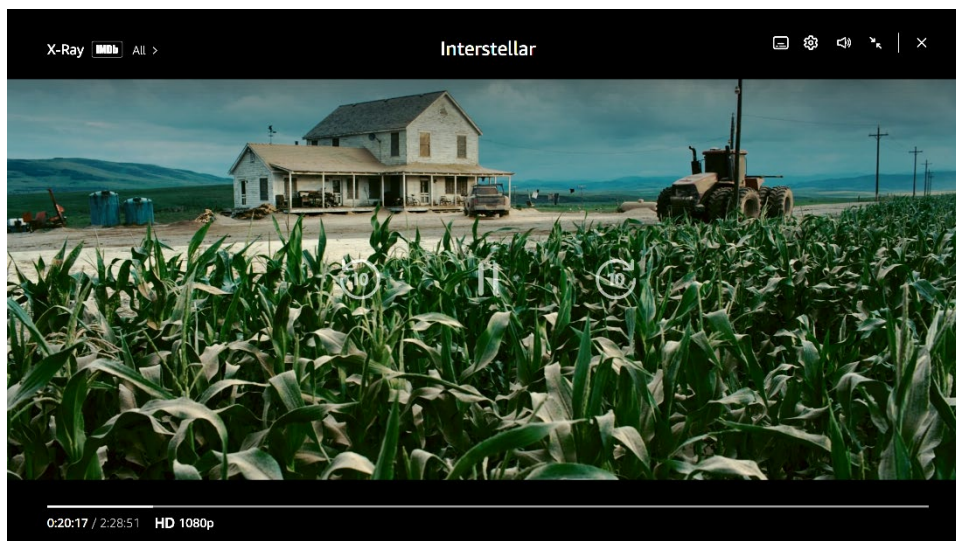


Figure 5. Faced by the danger of global famine, all of humanity prioritizes farming. The movie uses shots of cornfields as an introductory background to the story. Still from *Interstellar*, directed by Christopher Nolan (Warner Bros. Pictures, 2014). Access provided by Prime Video. Authors' screenshot.

²⁵ Ricœur 1976, 18.

Table 4: Futures of the elements: analyzed movies and novels

Title, year, director/author, type	Summary	Imaginary of consumption	Quotes/visuals
<p><i>Dune</i>, 1965, Frank Herbert, novel</p>	<p>The novel follows the footsteps of Paul Atreides as he becomes the new leader of the planet Arrakis. The arid, parched and desert planet is at the same time a 'mother lode' of the so-called spice: a highly addictive drug, used by locals for spiritual practices as it allows for achieving a heightened state of awareness; however, at the same time, it proves a highly valuable element for the use in interplanetary travel.</p>	<p>The novel provides a further addition to the notion of correlation between clothing and futures that become elemental. The most densely populated areas of the planet are hit by temperatures of around 50 to 60 degrees Celsius, or even more; temperatures deadly for humans. Thus, survival becomes highly dependent on the attire, that is, more than anything else, responsive to the environment as much as it is respondent to the human body. The attentiveness to all the elements, their intertwinement, their presence in all bodies (human and more-than-human) becomes the unit of reference for all those who find themselves in this habitat. The novel is, thus, a story of a radical adaptation to the external workings of the landscape.</p>	<p>The locals – Fremen – wear “flowing robes,” suits they call “stillsuits’ - that reclaim the body’s own water” (Herbert 1965 [1990], 47)</p>

<p><i>The Vegetarian</i>, 2007, Han Kang, novel</p>	<p>A story of a woman who refuses to eat meat as a rejection of the violence that goes with it. She wants to become and acts in ways that make her feel like a plant by quitting human metabolism entirely and nourish herself only from water and sunshine. This desire is tied up with refusing to be part of modes of consumption that are expected of the protagonist from her South Korean family.</p>	<p>The protagonist's change in diet stems from a strong desire to become a benevolent part of the landscape around her which, ultimately, changes the landscape of her own body. This also has irreversible consequences for her body, as she rapidly loses weight and human speech, while her vital organs ultimately become irreversibly harmed. Finally, the desire to be a vegetative entity is so strong that she starves her human self to death.</p>	<p>"Yells and howls, threaded together layer upon layer, are enmeshed to form that lump. Because of meat. I ate too much meat. The lives of the animals I ate have all lodged there. Blood and flesh, all those butchered bodies are scattered in every nook and cranny, and though the physical remnants were excreted, their lives still stick stubbornly to my insides." (Kang 2007 [2018], Part 3: Flaming Trees, EPUB).</p> <p>"'I'm not an animal anymore, sister,' she said, first scanning the empty ward as if about to disclose a momentous secret. 'I don't need to eat, not now. I can live without it. All I need is sunlight.'" (Kang 2007 [2018], Part 3: Flaming Trees, EPUB).</p>
<p><i>Interstellar</i>, 2014, Christopher Nolan, movie</p>	<p>The movie introduces the Earth in 2067, facing the danger of human extinction due to global famine.</p>	<p>The planet is drying out: the wheat has died, the same is happening to okra; corn remains one of the last foods available which, nevertheless, also faces extinction. All of humanity – no matter the experience and occupation – has turned into farmers in the face of blight – a global plague causing dust storms.</p>	<p>Figure 5.</p>
<p><i>Snowpiercer</i>, 2013, Bong Joon-ho, movie</p>	<p>The movie imagines the Earth of the year 2031, whose surface has been completely frozen as a result of dispersing an artificial cooling substance into the earthly atmosphere with the aim of bringing global temperatures down. Human engagement with the Earth's functioning causes complete glaciation of the planet – the process that froze to death all of the biological life.</p>	<p>The story introduces remnants of human society (and the human race itself) as it manages to survive in a minuscule number through embarking on a train, built to circle around the Earth. The train, at the same time, becomes home for all those that have survived while hastily embarking the vehicle. Through food, the juxtapositions and the social inequalities are developed and sustained. The wealthy inhabitants of the train enjoy luxurious food e.g. cow meat, fish as grown in the aquarium built into the train's structure, fresh fruit grown in the train's own greenhouse), while the lower classes have to adjust to the consumption of protein bars that are made of cockroaches.</p>	

1.5 Futures of alien life forms

The narrative of Futures of alien life forms is our final addition to the fictioning of the future. The literary and cinematic imaginaries, in this case, are endless. Our approach here is quite specific as we depart from Donna Haraway’s thinking and her aim to, through the figure of an alien, introduce an alternative to the Anthropocene.²⁶ Haraway’s approach, in particular, allows for a decentering of the human and emphasizes unfinished and complex ecological entanglements that escape a rationalistic objectification of the world.

More than anything else then, the point behind introducing the narrative of Futures of alien life forms lies in stressing the notion that an alien creature decenters the human and the human position, also within the realm of consumption. This decentralization concerns not only a metaphysical level though: indeed, an alien creature causes humans to rethink their position in the world as it is based on terms of being the most important measure of the world and, supposedly, the most intelligent creature. Adding to that, an alien also constitutes a physical threat of being consumed by others. This also opens up relevant questions about the future of sustainable consumption. Is it enough to think about what we, humans, consume, or do we need to expand the notion of the consumer beyond its human understanding and let things ‘bigger than us’ consume our bodies? Table 5 provides an overview of case studies that we consider relevant for the problematization of this theme – including one that has already been mentioned in the previous section.

Table 5: Futures of alien life forms: analyzed movies and novels

Title, year, director/author, type	Summary	Imaginary of consumption	Quotes/visuals
<i>NOPE</i> , 2022, Jordan Peele, movie	The protagonists’ life in a gulch is disrupted by the arrival of an alien creature.	The alien creature turns out to prey on horses and humans it is able to capture when they look it into the eye. The topic of consumption takes a subversive turn here. In a future where humans have to deal with aliens, their position at the top of the food chain can no longer be guaranteed as they literally become the object of consumption. As such, an encounter with the alien creature is not merely the encounter with an alien mind, but it radically decentres the human by challenging its position at the top of the food chain.	
<i>Dawn</i> , 1987, Octavia Butler, novel	See table 3.	See table 3.	See table 3.

²⁶ Haraway 2016.

1.6 Chapter 1: Reflection

We started out by pointing out the dominance of techno-futures. When analyzing imaginaries of future consumption, we have to take the dominance of techno-futures seriously and remain aware of the 'mental assemblages' that we have been and are developing when thinking about and imagining the future. To come back to Ricœur, certain ideas become universal, ideological. The strong presence of narratives of techno-dominance can be seen as that which has become ideological. As a dominant theme, the techno-oriented discourse strives to integrate the process of thinking about the future. However, on the other hand, it also provides a strong basis for creative and imaginative negotiations that can emerge through a relation to it. That was why this chapter did not aim to settle for this narrative, however prevailing it is.

First of all, focus that is strictly guided towards technology might not give us desirable imaginaries of future consumptions. Secondly, given this techno-oriented imaginary turns out as dominant, the risk of it remaining within the social and political persists. And thirdly, even though it might be a dominant imaginary, it is not a static one, and a disruptive social change often comes from the margins, inspired by that which has become dominant and normalized. Not to fall into the trap of only further perpetuating the apparently so dominant techno-futures as "the" imaginary of the future, we decided to understand it as one theme among others.

The ways we are thinking of the future, the discourses and literacies this process has resulted in – and still does, continually – need to be pluralized. Our aim here is to allow the imaginary to multiply rather than keep it confined. In this sense, the process of thinking about the future is one of working with contingency through bringing this very contingency ourselves and allowing it to surface. The themes – the discourses - are a proposition for structuring a large field of cultural production and draw attention to some aspects that we believe provide interesting material for discussion.

Nevertheless, we do need to keep in mind that these themes do not serve as categories and are not mutually exclusive. Most artifacts do not neatly fall into one theme, as the example of *Dawn* has shown. These artifacts have their own idiosyncratic twists and can be interpreted in multiple ways; as such, they are relevant for multiple themes. Conversely, they might not fit any of our proposed themes and it would be actually relevant to think about themes beyond the 5 proposed strands. Our discussion here, in this sense, can be approached as an incentive for further research into the question of the thematic and discursive character of cultural artifacts of different kinds.

2 Mining Future Policies - Search for the Directions and Dimensions of Sustainable Consumption

Discourses give form to the objects which they concern, as we pointed out in the introduction. Foucault stresses that discourses concern not only words but words *and* things.²⁷ They have the agency to give form to what is said and done. To talk about discourse, in a Foucauldian sense, means to talk about knowledge as emerging in different clusters, alongside different ways of making sense that can be observed in societies. Similarly, Ricœur underlines that to imagine is not to separate oneself from the world around in the name of exceptionalism of the human mind, but to let the imagination unfold upon that which already is and can be, meaning, in response to the surroundings.

In the following, we aim to keep in mind that discourses concern words and things and delve into a number of policy reports, white papers, strategy papers and project reports with the city of Oslo and Norway being the main focus. Our aim is to mine public documents which concern and mention the question of how we will eat, dress, and move in the future. Looking into public documents from the past four decades is one of the steps to be realised by WP1 in IMAGINE, paving the way for addressing the question of how multiple and varied imaginations of futures are constructed.

Before looking more in-depth at the content of the policy papers, we should try to understand what this type of document is used for. As for the Norwegian context, one of the main types of public policy papers is *stortingsmelding* – which literally translates to “message to the Parliament” - known in English as “white paper”. Following the government’s website:

White papers (Meld.St.) are drawn up when the Government wishes to present matters to the Storting that do not require a decision. White papers tend to be in the form of a report to the Storting on the work carried out in a particular field and future policy. These documents, and the subsequent discussion of them in the Storting, often form the basis of a draft resolution or bill at a later stage.²⁸

In other words, these are documents written by the government on a particular topic to contextualise the subject and present proposals that are relevant for future legislation. They aim to influence the conclusions of Parliament, but it is the government which proposes the subjects covered, which drafts the documents, and which ultimately has the decision-making power. Although avoiding proposals for specific decisions and new and/or amended regulations, these texts are pillars for future legislation, ones that become an implicit part of ways of imagining futures. Regarding our three main themes of food, textiles, and transport, few white papers are solely focused on these issues. Nevertheless, the subjects in question are covered in a number of official documents that particularly concern food production, agriculture, consumption in general, transport and public health. We have also taken these documents into consideration here.

The guiding aim of this chapter is to show that the words that we look into form the city and the country of which they speak. It is to demonstrate that the documents provide us with insights into the directions and the dimensions of the dominant discourses in Oslo and Norway when thinking about the future of food, textile and transport consumption. Different future imaginaries are by no means all-inclusive; there are some notions, ways of thinking, actions, and practices that enter them and, thereupon, shape the question of what we deem possible (desired, appealing,

²⁷ Foucault [1969] 1972, 49.

²⁸ Government.no, “White papers,” <https://www.regjeringen.no/en/find-document/white-papers-/id1754/>.

encouraging, but also disturbing and distressing). We aim to show that it is worth paying attention to how the notions of future, sustainability and consumption are at work in the documents that we focus on, as well as how those words materialise in 'things' with which they are entangled, meaning, with the city of Oslo.

2.1 Food Futures

The notion of food consumption emerges in public documents in a rather scattered way, meaning, takes different and quite specific forms and renditions that need to be mined from documents. Therefore, researching the notion needs to take the form of exploring the question of what possible types of documents might turn out interesting to pay attention to. That also includes digging into how food – as a concept, but also as a practice – emerges, meaning, how it is framed, within what context, as well as whether only as ‘food’ or rather as something more specific and delimited. The following introduces these different variants of how ‘food of the future’ or ‘food in the future’ has been and is thought with. A first approach of food futures is based on food “pasts.” Our focus here concerns not only the question of how food is and has been presented in public documents, but also the changes in food consumption, distribution and, finally, production of food and agricultural policy.

2.1.1 Futures of food labelling

Since the end of the 1980s, the Norwegian political discourse has reflected a new conception of food focusing more on quality. The detailed work of Hegnes (2024, pp. 1-13, 15) on the subject clearly shows the progressive evolution of the notion of *food quality* from official Norwegian documents dating from 88-90. This *quality turn* became more stressed after 1992, when the European Union published the Council Regulation (EEC) No 2081/92 of 14 July 1992 concerning the protection of designations of origin and geographical indications of agricultural products intended for human consumption. This EEC strongly influenced the Norwegian agricultural policy and in July 2002 the regulation on the protection of designations of origin, geographical designations and designations for traditional characteristics of foodstuffs (“Forskrift om beskyttelse av opprinnelsesbetegnelse geografiske betegnelser og betegnelser for tradisjonelt særpreg på næringsmidler n.698) was created. While the main aim is to have more added value and strengthen the acknowledgement of agricultural production in the country, the main target is the consumer. The idea was to change the strongly price-focused Norwegian consumers’ interests towards a more quality-based enjoyment, and consumers who would buy those quality products and allow the potential added value.

One of the strategies to support Norwegian food products was to make them more visible to consumers. Although the Norwegian market was developing in the direction of more large-scale production of standardised goods, albeit large-scale on a Norwegian scale, a new economic and political tool was launched in 1992: Godt Norsk (the Good Norwegian Foundation) They would reinforce the novel direction of niche production of local varieties, organic food, ethnic food and new types of food (St.meld.nr. 40 (1996-1997)). Supported by other initiatives, such as the Gastronomic Institute and a fantastic national team of chefs who win of Silver and Gold in the Bocuse d’Or competition, both food culture and value creation were central to official documents (for example St.meld.nr. 19 (1999-2000) on agriculture and food production and the Action Plan for food culture in 2000). Future food is almost never named in those documents, but the food consumers, producers and distributors of this imagined future would implicitly be more like in southern Europe.

At the same time, the Children and Family Ministry, which Consumption research Norway was a part of at the time, was emphasizing the importance of environmental perspective in consumption. They plan an environmental labeling of products and measures so that children can learn about sustainability and become environmentally aware (in the Proposition No 1 to the Storting. Appendix No 1 (1990– 1991)).

There is no special focus on future and future of food, but the documents emphasize all the importance of labelling systems, while regulations would stimulate and concretize a new food labelling scheme in Norway. After the year 2000 we see a constant and regular effort to promote the quality of food products, directly linked to agricultural economy and policy, the maintenance of the landscape and environment in general as developed in the following section on the futures of agriculture.

2.1.2 Futures of agriculture

The white paper No. 19 (1999-2000) which title translates to *About Norwegian agriculture and food production*, is one of the main white papers in agricultural policy in Norway, marking a turn in several perspectives.²⁹ Among these shifts is a more concrete adaptation to the agricultural policy of the European Union and the framing of small-scale production. One should note that this report is based on the white paper from 1993 (St.prp. No. 8 (1992-93)) about *Agriculture in development* as well as white paper on *Food quality and consumer safety* from 1996 (paper St. meld. is no. 40 (1996-97)) and the white paper *Value creation and the environment* from 1998 (St. meld. no. 17 (1998-99)).

The policy document itself says quite little about imaginaries of future food. Nevertheless, once we dig a little deeper into its contents, we can find a few perspectives on the question of what future agriculture might look like. Table 6 provides an overview of perspectives introduced by white paper No. 19 and others which further problematize the role of agriculture in the future of food.



Figure 6. Title page of the document *Det Kongelige Landbruksdepartement, St.meld. nr. 9 (2011-2012), Landbruks- og matpolitikk* (eng. "Agriculture and food policy – welcome to the table").

Table 6: Futures of agriculture in public documents: an overview

²⁹ Det Kongelige Landbruksdepartement, St.meld. nr. 19 (1999-2000), *Om norsk landbruk og matproduksjon*.

Source document	Imaginary of consumption	Quotes, page number	Visuals
<p>Det Kongelige Landbruksdepartement, St.meld. nr. 19 (1999-2000), Om norsk landbruk og matproduksjon. (eng. "About Norwegian agriculture and food production")</p>	<p>The agriculture of the future will need to be economically sustainable and will deliver food that is safe. The farmer is imagined as a manager who produces goods and offers innovative and creative ideas, combining several types of knowledge from agronomy to tourism. The policy document emphasizes the necessity to make agriculture attractive, to ensure it as a good economic resource, as well as to create a stable and innovative market system to assure its future existence. Agriculture plays a major role in cultural heritage while gastronomy is seen to become more important. Future-oriented agriculture is one seen as highly dependent on young generations, the interest of whom is imagined to remain one of the crucial aspects to be nourished and sheltered. Food production should ensure a sense of security and remain socially inclusive in this sense. The industry, following this line of reasoning, is imagined to perform an important social role through remaining attractive to the younger generations.</p>	<p>"Future-oriented agriculture depends on young people finding it attractive to enter the industry and wanting to live in the countryside" (authors' translation, 18).</p> <p>"The government emphasizes that business practitioners in agriculture represent a resource through its expertise linked to the traditional and locally adapted knowledge and skills about operating and craft techniques, and soil and forest products. It is important to preserve the values that give people identity. This is a basis for finding and creating opportunities for future social and cultural development and economically in the districts. An active and viable agriculture is one prerequisite for establishing an industry based on cultural heritage. It is a goal of agricultural policy to ensure that agriculture can take care of its task as a carrier of culture also in the future" (authors' translation, 72).</p>	
<p>Meld. St. 9 (2011-2012), Melding til Stortinget, "Landbruks- og matpolitikken: Velkommen til bords" (eng. "Welcome to the table")</p>	<p>The document further adds to the theme; the first white paper clearly focusing on the future and the first chapter called "Food production for the future." .</p> <p>Although there is a chapter on the future of food production, the text resumes almost the same fundamental points that the 1999-2000 document brought. The message is introduced in a more detailed way and brings more focus on the international market and security for food, together with the increased focus on consumers and animal welfare. Moreover, there is a visible link between past and future through history and heritage in chapter 5.</p>	<p>The document stresses the consumer's role: "The consumer has a central place in Norway as a food nation. A future-oriented and comprehensive agricultural and food policy is dependent on support from the population [...] depends on consumer choice [...] Good dialogue with consumers and with other actors in the value chain is therefore important. Consumers and society must be confident that the food has been produced in a way that uses nature without destroying it." (authors' translation, 19).</p> <p>"Agriculture takes part in nature's own cycle. In order to avoid depletion of nature and to ensure that both the current population and future generations have access to sufficient and safe food, timber, energy and other goods and services, agriculture must have a long-term perspective and be run in an environmentally sustainable way" (authors' translation, 28).</p>	<p>Figure 6.</p>

<p>OECD, Politikk for fremtidens landbruk og matproduksjon i Norge (eng. "Policy for future agriculture and food production in Norway"), 2021.</p>	<p>The stated goals of Norway's agricultural policy include ensuring food security and preparedness; maintaining agriculture throughout the country; increased value creation; and achievement of a sustainable agriculture with lower greenhouse gas emissions. The main focus is on sustainability and promoting food security, innovative use of landscapes more cost-effectively. The policy encourages production, with the result of food produced domestically being available and agricultural activity being maintained throughout the country.</p>	<p>"This review proposes a new policy approach, centered around innovations that will enable Norway to achieve its objectives and improve productivity, sustainability and resilience in agriculture and the food sector. Specific recommendations include increasing the sector's responsiveness to markets, giving farmers greater flexibility in making production decisions, placing greater emphasis on environmental results in agriculture and increasing the private sector the sector's role in terms of research and innovation." (authors' translation, 2-3)</p>	
--	--	---	--

2.1.3 Futures of healthy bodies

Nordic Nutrition Recommendations, published every 8 years since 1980, provide perhaps the most comprehensive and in-depth coverage of the notion of food.³⁰ Here, our focus is on the 2012 and 2023 versions. The more recent versions are characterized by a more holistic approach compared to the priorities of the research of the earlier decades. While the early editions had mainly focused on individual nutrients as significant for planning diets for specific population groups, both the 2012 edition as well as the 2023 one have put a greater emphasis on the interrelation between food practices and diet-related diseases. We provide an overview of the perspectives introduced by these two documents in Table 7, together with perspectives from other documents that put forward argumentation strongly attentive to the Nutrition Recommendations.

Table 7: Futures of healthy bodies in public documents: an overview

Source document	Imaginary of consumption	Quotes, page number	Visuals
<p>Norden, "Nordic Nutrition Recommendations 2012: Integrating nutrition and physical activity," 2014.</p>	<p>The document places a great emphasis on the human health-related issues within the context of diet. Decisions behind the question of what dietary patterns should be promoted to ensure future health and well-being are based on scientific evidence. Eating a varied diet becomes a priority, especially from the human-based perspective on the need for an intake of nutrients from various sources. In the context of sustainable food consumption, the focus is mainly guided towards climate impact-related issues, greenhouse gas emissions in particular. Issues like the effect of toxic impact, biodiversity, eutrophication, acidification, land use, land use change and water use are discussed much less.</p>	<p>The recommendations bring the notions of "the programming effect that diet can have on future health," therefore stressing the need for paying a more holistic attention to the practice of eating, especially through the prism of what it does to the human body (85).</p> <p>"Thus, in the future it will be important to use more advanced methodologies in strictly controlled long-term studies to establish mechanistic links between health outcomes and protein intake from various sources" (286-287).</p>	<p>Figure 7.</p>

³⁰ Nordic Co-operation, "Nordic Nutrition Recommendations – a work in progress, *Norden*, March 4, 2014, <https://www.norden.org/en/publication/nordic-nutrition-recommendations-work-progress> (accessed July 20, 2023).

<p>Blomhoff R, Andersen R., Arnesen EK et al., "Nordic Nutrition Recommendations 2023: Integrating Environmental Aspects," Nordic Council of Ministers, Copenhagen. Published June 20, 2023.</p>	<p>The document introduces advice that is considered to sum up all the guidelines that have been introduced in the previous versions; this is, at the same time, a summary of what is considered best from the perspective of environmental sustainability. The document introduces more specific information on the relationship between the nutritional and the environmental points of view. A healthy diet (seen from a human perspective) and an environmentally healthy diet turn out not to be in line with one another. The document admits that the focus of food recommendations always starts with assessing the effects of food practices on human health; only then does the focus turn towards the environment.</p>	<p>"Overall, we recommend a predominantly plant-based diet rich in vegetables, fruits, berries, pulses, potatoes and whole grains, ample amounts of fish and nuts, moderate intake of low-fat dairy products, limited intake of red meat, white meat, processed meat, alcohol, and processed foods containing high amounts of added fats, salt and sugar" (96).</p>	<p>Figure 8.</p>
<p>Nasjonalt råd for ernæring, "Bærekraftig kosthold - vurdering av de norske kostrådene i et bærekraftperspektiv," (National Council for Nutrition, "Sustainable diet - assessment of the Norwegian dietary guidelines from a sustainability perspective") November 2017.</p>	<p>The document admits that through continuing to merge the notions of a healthy diet (from the human perspective) and an environmentally sustainable diet, research becomes more and more extensive in the Norwegian context. The notion of an environmentally sustainable diet is much more convoluted than food recommendations (also including those developed by Food and Agriculture Organization of the United Nations³¹) might presume, while the human position remains unshakably strong.</p>	<p>"[...] as long as we have no alternative way to utilise the grass resources, it is both sustainable and reasonable health-wise to include a certain amount of milk and red meat in the Norwegian diet" (70).</p>	



Nordic Nutrition Recommendations 2012

Integrating nutrition and physical activity



Figure 7. Title page of the document "Nordic Nutrition Recommendations 2012: Integrating nutrition and physical activity." The main stress lies in the interrelatedness between diet and health of the human body.

³¹ Food and Agriculture Organization of the United Nations, "Food-based dietary guidelines," <https://www.fao.org/nutrition/education/food-dietary-guidelines/regions/europe/en/>.

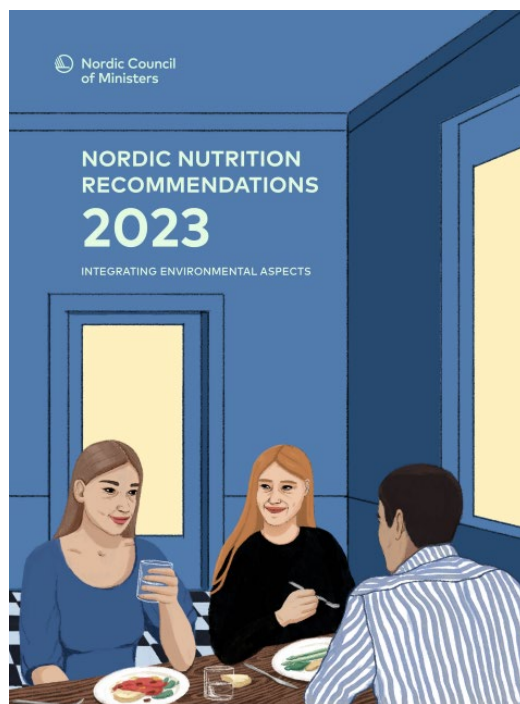


Figure 8. Title page of the document “Nordic Nutrition Recommendations 2023: Integrating Environmental Aspects.” The human perspective remains central in the discussion of environmental aspects of diet development.

2.1.4 Futures of non-food waste

“[...] food waste is a major problem from a profitability, climate and environmental point of view. It is unsustainable and inefficient in terms of use of the world’s resources.”

Matvett

As we pointed out at the beginning of this chapter, how food – as a concept, but also as a practice – emerges in official documents is varied, and quite often presented through a delimited frame. As the previous sector introduced food as developed for health reasons, the following one is the one of food waste – which is one of the most prevalent articulations of food as a notion in official documents.

The organisation that becomes especially relevant in this context is Matvett (eng. “Food sense”), the Norwegian organisation for preventing food waste in the food and hospitality industry, which has become one of the most influential and significant actors in the food domain.³² Collaborating with research organisations as well as the authorities, Matvett performs its responsibilities on behalf of industry as well as representing Norway on the EU Platform for food losses and waste. Through Table 8, we introduce several documents, from Matvett and others, that engage with the notion of food waste and, thus, participate in developing a strong imaginary of the future of food within the Norwegian context

³² Matvett, “Matvett in English,” <https://www.matvett.no/bransje/matvett-in-english>

Table 8: Futures of non-food waste in public documents: an overview

Source document	Imaginary of consumption	Quotes, page number
<p>Aina Elstad Stensgård and Ole Jørgen Hanssen, "Food Waste in Norway 2010-2015: Final Report from the ForMat Project," approved on September 12, 2016.</p>	<p>The report stresses the need for developing measuring instruments, a common methodology for measuring food waste to strategically focus on the problem. Food, in such a contextualisation, is not only understood in terms of how much of it is wasted, but turns into numbers, percentages, fluctuating in one direction or the other. The food imaginary in this context can be seen as technologically controlled: even if technology takes the form of numerical methodologies. One of the priorities for the report was to provide information, to build a new literacy on consumer behavior considering the question of which types of food are most often thrown away and main reasons for discarding food. The success of the reported ForMat project includes the development of a methodology to measure food waste, creating networks between different actors in the value chain, creation of expertise centers on food waste, looking for and developing measures to prevent and reduce food waste as well as raising awareness in the society.</p>	<p>"This is the final report from the ForMat Project on trends in amounts and composition of edible food waste in Norway. The report covers a period of six years, from 2010 to 2015, and presents results from four stages in the value chain: food industry, wholesale, retail and households" (3).</p> <p>"The results of six years of studies of consumer behaviour related to food discard show several interesting patterns, both in the proportion of consumers who report having thrown away different types of food and in changes in results and trends over time [...]" (32).</p> <p>"[...] the consumer study consisted of questions on how consumers plan and execute purchases and meals, on storage and transport of food and on attitudes and behaviour related to food discard" (37).</p>
<p>Aina Stensgård, Kjersti Prestrud, Pieter Callewaert, and Gaylord Booto, "Report on edible food waste in Norway: food industry, education and care sector and consumers," 2021.</p>	<p>The report focuses on the years 2015-2020 and continues the path that the previous document has set, however, it also provides a broadened perspective on the issue of food waste. The chapter "Efforts for the future" provides an outlook on perspectives of different actors (producers, wholesalers, retailers, hospitality sector, convenience stores, and households). We pay attention to this part of the document as it does not only provide an outlook on as well as arrive at a set of concrete measures, but it does not delimit the notion of food by turning it into numbers and percentages. The report calls for developing new and alternative practices for selling food (especially surplus food) as well as for paying more attention to donations and developing a greater sense of responsibility, attentiveness, and readiness to change. The document renders the approach to food from cold and instrumentalized to that which can provoke change of various kinds.</p>	<p>"The authorities must continue to remove obstacles to donating food, such as preventing a situation where fees or other rules provide incentives to discard food. Today, for example, it can be difficult to donate food that has not been cleared by customs and there is a limit on deposits covered by donation; the lack of financial incentives therefore limits the amount of food that can be donated" (13).</p> <p>"Retail chains can influence the amount and type of food we buy, and they have a key responsibility and role in relation to our attitudes to food and edible food waste. This is a challenging area for retail chains to be involved in, probably requiring research and innovation work, in addition to courage to challenge established truths related to consumer expectations" (38)</p> <p>"[...] the hospitality sector must learn from this experience and not be afraid to find out whether guests can accept smaller buffets and more limited menus if the problem of edible food waste is communicated to them" (50).</p>

2.1.5 Futures of discarded foods

In June 2017 the Norwegian government, together with the entire food industry, signed a sector agreement on the reduction of food waste. Its purpose was to “halve food waste in Norway by 2030, in line with the UN Sustainable Development Goal 12.3.”³³ The notion of food waste emerges more and more in official documents, rendering this approach towards food consumption an increasingly relevant notion to think with. The notion emerges in one of the most important documents within the Norwegian context – which title translates to “Future of consumption – City of Oslo’s strategy for sustainable and reduced consumption 2019-2030” – where organic food, interestingly, emerges together with the problem of food waste. Table 9 introduces this document, along with two other documents to further problematize the notion of thinking the future through embracing discarded along.

Table 9: Futures of discarded foods in public documents: an overview

Source document	Imaginary of consumption	Quotes, page number
Oslo City Council, “Framtidens Forbruk – Strategi for bærekraftig og redusert forbruk 2019–2030” (“Future of consumption – City of Oslo’s strategy for sustainable and reduced consumption 2019-2030”), approved on September 12, 2019.	The document introduces the city council as calling for a reduction of food waste. Organic food, interestingly, emerges together with the problem of food waste: both are seen to be intertwined based on an increased awareness of food production which the document imagines becoming increasingly important. The city council sees as its responsibility the formation of guidance on the question of what food waste is, as well as a promotion of the use of surplus food.	“The city council wants to reduce food waste, increase the proportion of organic food, promote the use of climate-friendly menus with seasonal products, increase the proportion of plant-based products foods such as fruit, vegetables, grains and pulses and reduce consumption of dairy products, fish, poultry and meat” (authors’ translation, VII).
Cecilie Dawes et al., “Håndbok for overskuddsbord” (“Handbook for surplus food”), 2018.	The document shares an inspiration for the practice of creating a surplus table: a feast made from surplus food. Food supposed to be discarded can actually be seen as a resource, a basis for a feast that can be enjoyed by many. The engagement of various actors in the practice – starting with shops, eateries, food producers and ending with those engaged in preparing and enjoying the feast – at the same time prompts us to notice the need for taking care of food. Not waiting for industry and politicians to make the work with food waste easier, the surplus table feast practice aims to change the contextualization of food waste.	“Surplus table is a feast which is made from surplus food - food which was about to go into the food waste but, luckily, was rescued and eaten instead. The name of ‘surplus table; aims to show that food remains, and waste are actually resources. Shops, eateries and food producers often have an excess of foodstuffs, such as those of various kinds that do not sell, that often end up with throwing. By asking to get this surplus food, it can rather be converted for a feast that many can enjoy. Those who participate in a surplus table can get the message of taking care of resources and throwing away less food through a positive dining experience [...]” (authors’ translation, 6).

³³ Aina Elstad Stensgård, Kjersti Prestrud, and Pieter Callewaert, “Food Waste in Norway: Report on Key Figures 2015-2019,” 2020.

<p>Anne Marie Schrøder, Erik Vold and Anne-Grete Haugen, "KuttMatsvinn 2020" ("Cut food waste 2020").</p>	<p>The document based on KuttMatsvinn2020, a 4-year catering industry project (2016-2020), engaging actors such as hotels, restaurants, canteens, service shops, bakeries and public sector. Its main goal was to map and reduce food waste in the participating businesses. The document provides an in-depth perspective into the question of 'what the future of eating will look like.' To better equip various actors for 2030, Matvett (engaged with the project) looked into existing trends and driving forces that might shape the future of eating.</p>	<p>"[...] food safety and infection control will become important in the future. The consumers will to some extent accept that food and technology merge more together" (authors' translation, 35-36).</p> <p>The report also imagines four future scenarios, aimed to describe different (possible) future realities to inspire different agents to think anew and bravely about the problem of food waste (authors' translation, 36).</p>
---	---	---

2.2 Futures of urban communities and togetherness

Through this last section of Food Futures, we approach perhaps one of the most promising future food imaginaries. Inspired by a project with an international focus (Edible Cities Network – Integrating Edible City Solutions for social resilient and sustainably productive cities, which lasted from September 2018 until August 2023), the main idea behind Edible City Solutions initiative is to create spaces for collaboration, knowledge production and social inclusion, through food.³⁴ Overall, issues addressed through the process of fostering urban agriculture turn out to be wide and grand. Urban agriculture becomes a basis for addressing the problem of disadvantaged neighborhoods, alongside social, health and educational inequality; formation of new locations for community-supported urban greening; knowledge and experience formation on the complexity of organic food production on a small scale; co-creation among neighbors; rendering gardens into a well-known community meeting place that connects people and increases social sustainability, and creation of multifunctional spaces in the city.³⁵

In the context of the city of Oslo, urban farming has been part of the city's political agenda since 2010, but it was only in 2019 when an official document focusing strictly on the notion emerged. The strategy document "Sprouting Oslo" introduces several goals, adding some interesting pieces to the jigsaw of the notion of food in the future. Table 10 provides an overview of perspectives on the importance of future urban agriculture, based on "Sprouting Oslo" and another national document focusing on Norway in general.

³⁴ Säumel, I.; Reddy, S.E.; Wachtel, T. Edible City Solutions—One Step Further to Foster Social Resilience through Enhanced Socio-Cultural Ecosystem Services in Cities. *Sustainability* **2019**, *11*, 972. <https://doi.org/10.3390/su11040972>

³⁵ Sara Noemie Plassnig, Marisa Pettit, Kristin Reichborn-Kjennerud and Ina Säumel, "Successful scaling of Edible City Solutions to promote food citizenship and sustainability in food system transitions," *Frontiers in Sustainable Cities* Vol. 4, 2022, p. 02.

Table 10: Futures of urban communities and togetherness in public documents: an overview

Source document	Imaginary of consumption	Quotes, page number	Visuals
<p>Agency for Urban Environment, "Sprouting Oslo – Room for everyone in the city's green spaces. A Strategy for Urban Agriculture 2019-2030," adopted in November 2019.</p>	<p>The strategy imagines Oslo to become a greener city where nature is becoming part of a public arena, a diverse range of plant species is cultivated alongside a rise in awareness of the city's ecosystem, where the contaminated soil is recognized and cared for, where underrepresented groups are included in the social, and where new housing developments are supposed to include allotments. Local food is imagined to be produced in the city, bringing citizens and local food producers to the fore. Animal husbandry is to be entangled with the urban environment, innovative food production methods like hydroponics and aquaponics are to be engaged with, the fjord ecosystem is to be taken care of, while farms' role is imagined to be rethought to render them into therapy places.</p>	<p>"In a city with limited land area, multi-functionality and sharing must be prioritized. On underused surfaces in the city, green infrastructure should be established for the purposes of urban agriculture and recreation, for contributing to storm water management, and for securing biodiversity. At the same time, new spaces for cultivation need to be selected in a way that does not interfere with other interests and purposes" (5).</p> <p>"Urban agriculture will contribute to the creation of social meeting places for Oslo's citizens. Urban agricultural activities can create spaces for meetings that traverse age and cultural backgrounds, over growing boxes in the neighborhood, in communal gardens or in other green urban spaces. In this way, urban agriculture can contribute to making Oslo a warmer and more inclusive city" (11).</p>	<p>Figure 9.</p>
<p>Norwegian Ministries, "Norwegian Strategy for Urban Agriculture: Cultivate Cities and Towns," February 2021.</p>	<p>The document supports the importance of urban agriculture for the future. The strategy introduces the notion of sustainability as understood in the context of future knowledge production. Urban agriculture practices, above all, are imagined to provide possibilities of becoming more aware of what it might mean to produce food in the future.</p>	<p>The strategy introduces the notion of sustainability as understood in the context of future knowledge production: "to protect life on earth and address the need of people alive today without destroying the ability of future generations to meet their needs" (25).</p> <p>[The practices might involve] "everything from balcony planter boxes and rooftops to house gardens, allotments, chicken keeping and urban agricultural areas," [and are imagined to combine different purposes]: "teaching, hobbies, business development and entrepreneurship, social meeting places, public health, integration, food culture and biodiversity, as well as protecting topsoil and green spaces" (7).</p>	<p>Figure 10.</p>

Sprouting Oslo

- Room for everyone in the city's green spaces

A Strategy for Urban Agriculture 2019-2030

Adopted by the City Council in Oslo 13.11.2019
(Proposition 336/19)

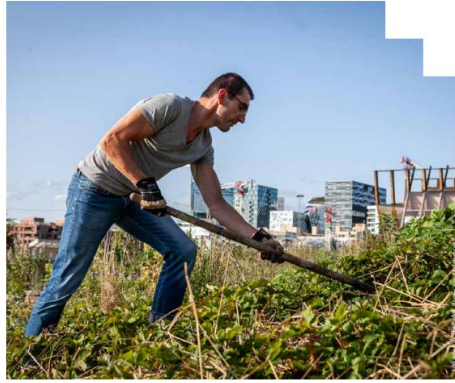


Figure 9. Title page of the document "Sprouting Oslo – Room for everyone in the city's green spaces. A Strategy for Urban Agriculture 2019-2030."

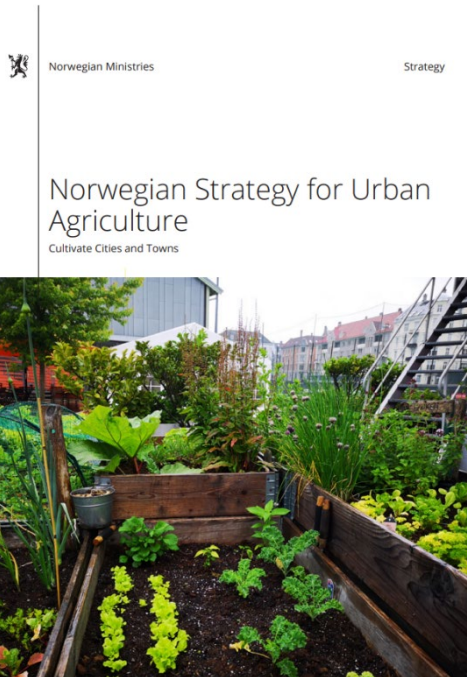


Figure 10. Title page of the document "Norwegian Strategy for Urban Agriculture: Cultivate Cities and Towns."

2.3 Textile Futures

The notion of textile consumption emerges in documents in a rather scattered way, meaning, takes different forms which need to be 'dug out' from documents in which textile consumption appears in the form of more specific practices. Therefore, and similarly to food, researching the notion needs to take the form of exploring the question of what possible types of documents might turn out interesting to pay attention to. That also includes digging into how textile consumption – as a concept, but also as a practice – emerges, meaning, how it is framed, within what context, as well as whether only as 'textiles' or rather as something more specific and delimited. The following introduces these different variants of how 'textile consumption of the future' or 'textile consumption in the future' has been and is thought with.

2.3.1 Futures of labelled textiles

The earliest example of a document focusing on textile consumption within the Norwegian context is found in the "Ban on highly combustible textiles." Last updated in January 2021, it references regulations on highly combustible textile from 1984.³⁶ We notice an emergence of a trend within the domain of textile consumption, which is the focus on the need for product labelling. "Textile products etc." regulation³⁷ references the Regulation of 1 October 2004 no 1340 on maintenance labelling of products made of textiles.³⁸ While the document does not mention the notion of the future per se, its focus on the importance of textile care could be interpreted as a form of textile consumption literacy for the future. As we learn, every product is required to be accompanied by a label containing information on how "a normally soiled product should be washed, bleached, dry-cleaned, dried, pressed, in order to become clean and at the same time retain its characteristics, so that the product may be used for its original purpose."³⁹ Further information is not demanded.

The notion of product labelling emerges in more recent documents as well. The 2019 letter ("Consultation input to Oslo municipality's consultation proposal: technical basis for Climate Strategy 2030") advocates the need for focus on the indirect effects of environmental measures, e.g. the use of raw products which are sustainable. The document brings the practice of Ecolabelling to the fore within the context of textile consumption.⁴⁰ Ecolabelling has become an important knowledge-building practice and EU Ecolabel for Textiles is described to guarantee that a labelled product is characterized by, for example, "color resistance to perspiration, washing, wet and dry rubbing and light exposure."⁴¹ Ecolabelling can be seen as imagined to provide a sense of control over the environmentally detrimental effects of textile consumption. Norway has

³⁶ Justis- og beredskapsdepartementet, "Forskrift om forbud mot svært brennbare tekstiler," 1984 (Ministry of Justice and Emergency Preparedness, "Regulation on prohibition of highly flammable textiles").

³⁷ Government.no, "Textile products etc.," last updated February 2021, <https://www.regjeringen.no/en/topics/business-and-industry/product-contact-point/norwegian-technical-rules/goods-and-miscellaneous-products/textile-products-etc/id2788622/>.

³⁸ Barne- og familiedepartementet, "Forskrift om vedlikeholdsmerking av tekstilprodukter mv.," 2004 (Ministry of Children and Families, "Regulations on maintenance marking of textile products etc.").

³⁹ "Textile products etc.," 2021.

⁴⁰ *Miljømerking Norge (Anita Winsnes)*, "Høringsinnspill til Oslo kommunes horingsforslag: faggrunnlag klimastrategi 2030, 2019 ("Consultation input to Oslo municipality's consultation proposal: technical basis for Climate Strategy 2030"). Authors' translation.

⁴¹ "The EU Ecolabel for Textiles," https://ec.europa.eu/environment/ecolabel/documents/factsheet_textiles.pdf

developed Labelling/Marking Requirements (last published in July 2019), basing its research on the European Union-based requirements.⁴² The requirements are concerned with toxic chemicals, product registration, and safety data sheets.

2.3.2 Futures of overabundance

Consumption of clothing, footwear, furniture, household items, culture and leisure items quadrupled between 1982 and 2012.⁴³ As Norway has not developed any specific textile policy, the EU-based documents and requirements come to the fore when thinking the notion of textile consumption of the future. One of the most influential documents of its kind is the EU Strategy for Sustainable and Circular Textiles, published in 2022.⁴⁴ As the document states, the consumption of clothing and footwear will most likely increase by 63 percent by 2030.⁴⁵

The recent EU Strategy has imagined a vision for the future of textile consumption prioritizing the practices of re-use and repair, particularly in a professional setting. However, as the research performed by Consumption Research Norway shows, doing so does not address the problem of overproduction (which is the central one) and of each individual clothing piece being used less and less.⁴⁶ The strategy emphasizes the use of new materials, from regenerated agricultural waste, etc., suggesting a highly industrialized textile industry, with consumers as buyers and users, rather than more involved with the materials and making.

In the context of Norway, here we should come back to the “City of Oslo’s strategy for sustainable and reduced consumption 2019-2030,” where a certain shift, in consumption patterns can be noticed. The strategy pays attention to – as well as advocates – several practices: lending of sports and outdoor equipment, recycling activities at the mini recycling and reuse stations, swapping clothes and things through family centers.⁴⁷ All in all, the document celebrates the fact that, in the city of Oslo, a great culture of repair has developed. In 2019 Oslo was awarded the European Green Capital title. As Norway is characterized by one of the highest levels of consumption in Europe, a ‘Reuse Week’ was organized in 2019 contributed with the following notion: “If we can swap more clothes, buy second-hand, and repair what we already have, we can use less of the world’s limited resources and reduce emissions.”⁴⁸

In general, thinking the future of textile consumption slowly moves away from a closed and limited focus on labelling towards practices that are seen as having the potential to address the systemic nature of the problem that characterizes the textile industry. Most importantly perhaps, it is through collaboration that we become aware of the possibilities to rethink the clothes that we own. The documents somehow call for greater responsibility, especially on the individual’s side.

⁴² Norway Country Commercial Guide, “Norway – Labeling/Marking Requirements,” 2019, <https://www.export.gov/apex/article2?id=Norway-labeling-marking-requirements>.

⁴³ Framtidens forbruk 2019, p. III.

⁴⁴ European Commission, “Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. EU Strategy for Sustainable and Circular Textiles,” March 2022.

⁴⁵ “EU Strategy for Sustainable and Circular Textiles,” 2022, p. 1.

⁴⁶ Ingun Grimstad Klepp, Jens Måge, Kerli Kant Hvass, and Tone Skårdal Tobiasson, “How to make sure Extended Producer Responsibility becomes a silver bullet,” *Clothing research*, October 24, 2022, <https://clothingresearch.oslomet.no/2022/10/24/how-to-make-sure-extended-producer-responsibility-becomes-a-silver-bullet/>.

⁴⁷ Framtidens forbruk 2019.

⁴⁸ *Ibid.*, p. 21.

However, the emerging practices of reusing, reducing and repairing can be seen as providing opportunities for some more social changes to emerge– in the name of Futures of social transformations.

2.4 Transport Futures

Walking through Oslo feels like being in a muffled hive. Different conveyances pile up. Cars, buses, trams, bikes, scooters. One on top of the other, it might seem the city buzzes with sound pollution. This is not the case though, as the lion's share of the city's conveyances are electric. Muted, they whistle through the surroundings, mixing with pedestrians, cyclists, others.

The city of Oslo is known for being one of the first to introduce climate budgets (first introduced in 2017, revised versions published yearly), which are seen as a “a management tool for achieving the goal of a virtually zero-emission city by 2030.”⁴⁹ One of the steps taken to reach this aim was applying a strong focus on the transport sector, a discourse which proves to include quite interesting thoughts. The notion of sustainability within this vision of the future should rather be considered as ever-shifting, including different aims and actors – with its beginning rather focused on the human rather than anything else. The Climate Budget series delivers a form of a continuation of thinking that has its beginnings in the 1980s in particular.

2.4.1 Futures of clean air

In the 1970s/1980s Oslo a certain public discourse on the topic of transport futures started to gradually shape. The municipality decided to decommission a large road that was allowing the car flow right next to the city hall in favor of building a tunnel underneath the city and the fjord (the so-called Opera Tunnel). The main reason for this undertaking was inhabitants' calls for improving air quality as well as limiting noise pollution.⁵⁰ 1970s also marked a beginning of 'thinking with sustainability,' a notion that would earn itself different considerations. At the beginning of the 1970s, sustainability equaled the reduction of air and noise pollution, as well as started to include the notion of traffic as ugly – so, it also included an aesthetic dimension. The notion of making “the air people breathe cleaner” is still very much part of the public imaginary and discourse, while the human – once again – remains central.⁵¹ At the same time, a certain vision of Futures of the elements looms large.

Electrification of transport became another addition to the notion of sustainability – which happened around 2010s. In 2008 the city municipality developed a plan to reduce greenhouse gas emissions, a part of which was an introduction of an active policy to promote e-mobility. The policy introduced several incentives: exemption from VAT, reduced vehicle taxes, and reduced payments for road tolls.⁵² The imagined result of the policy was the “world's largest charging infrastructure per capita.”⁵³ With a growing number of municipality-based incentives, Oslo started to fill up with electric cars. The city set an aim of ensuring that all new private cars should be electric by 2025, which is an aim that Oslo is very close to realizing. The following Table 11

⁴⁹ Climate and Energy Strategy for Oslo, 2016.

⁵⁰ Interviews with Harald Throne-Holst, Alexander Schjøll, Gunnar Vittersø. Live Standal Bøyum.

⁵¹ Climate Action Plan for 2021-2030, written in 2020-2021.

⁵² Runar Søråsen et al., “Description of Oslo Pilot and User Needs,” 2017, p. 17.

⁵³ Description of Oslo Pilot and User Needs,” 2017, p. 17.

introduces several documents that can be seen as partaking in the process of forming the imaginary of the future of transport.

Table 11: Futures of clean air in public documents: an overview

Source document	Imaginary of consumption	Quotes, page number
<p>Norges Offentlige Utredninger, "Luftforurensning fra vegtrafikk," 1983 (Norway's Public Investigations, "Air pollution from road traffic").</p>	<p>A document concerning air pollution resulting from road traffic. The document's main purpose was to address present and future air pollution problems and work towards developing a set of measures to ensure the problem is dealt with in the best way possible. Future pollution situation was considered as more interesting and worthy of consideration than the present situation; the level of emissions is prioritized in the analysis. The document imagines the need for a decrease in the number of diesel vehicles.</p>	<p>"Because emission-limiting measures against road traffic is mostly of a long-term nature, it is the future pollution situation that is more interesting than the current situation as a starting point for assessments of measures. By using the emission forecasts, it will be suggested [...] which changes for the pollution situation can be expected until the year 2000 if further measures against cars and traffic are not implemented [...]. It is assumed also that emissions from other sources will continue at today's level" (authors' translation, 36).</p>
<p>Oslo Kommune, "Byrådets forslag til budsjett 2017 og økonomiplan 2017–2020," 2017 (Oslo Municipality, "The city council's proposal for the 2017 budget and financial plan 2017–2020").</p>	<p>The Climate Budget series imagine what Oslo will look like in the future, it is envisioned as a city unhampered by polluted air. The car use is imagined to be reduced, more cycle paths to be built, and emission-free public transport is envisioned to become a norm. The city infrastructure is further imagined to densify around public transport hubs. Streets are imagined as fully pedestrianized, walking and cycling are to be prioritized.</p> <p>The series shows that the transport sector has taken the lead in thinking the future and has become an intrinsic part of Norwegian imaginaries.</p>	<p>"The city council's goal is for Oslo to become Europe's environmental capital. [...] Oslo's residents will experience a vibrant car-free city life, more green space, cleaner air, more cycle paths and even better public transport" (5).</p> <p>"[...] much of the work after 2020 will be linked to the transport sector, with an increased focus on public transport, cycling and walking, and switching from fossil fuel to renewable fuel and zero emission vehicles" (authors' translation, 11).</p>

2.5 Futures of forgetting and remembering

With this last section of this chapter, we focus on the notion of prioritization of walking, cycling as well as public transport. While in the 1980s the focus was very much on motorized, around the 2010s on the need for an electrification of vehicles (both private as well as those of the public transport), from around 2015 a new trend emerges. Or, rather, an old trend is remembered once again.

Imagining Oslo as a city that is livable, it is still the transport sector that is foregrounded. However, it is “pedestrians, cyclists and public transport users” who are envisioned to be prioritized, while car traffic is imagined to continually decrease.⁵⁴ Beforehand marginalized, those practices now turn out to become more and more appealing. With city life imagined to become more vibrant, cars are increasingly seen as redundant.⁵⁵ Also, within the national context, the aim is that by 2030 it “will be easy for people in Norway to find emission-free ways of travelling;” “good options must be available for people who do not travel by car. It must be made even easier for people to choose to walk, cycle or take public transport.”⁵⁶

2.6 Chapter 2: Reflection

As we pointed out before, Ricœur criticizes the understanding of imagination as that which resides in the mind only, as an image based on something that is already there, that reproduces, predominantly. He challenges Western thought by addressing its failure to comprehend the mutual relationship between reproductive and productive imagination. He emphasizes that we should not restrict ourselves to the settled boundaries of reproductive imagination. Instead, it is a critical, and yet creative recognition of productive imagination and the importance of fusing the two imaginary modes that he celebrates. He does not only speak about “imagination in action” but imagination as action.⁵⁷

This line of reasoning proposed by Ricœur is equally relevant to the research we have engaged ourselves with in this chapter and his argumentation can be re-read further. Our present and future literacy of sustainable consumption also builds on discourses which are introduced and included in policy documents, white papers, and strategy papers. Although not necessarily thought with in depth – especially by the layman public – these documents do matter. They do matter as witnesses of a discourse. They do matter as changes (or stagnancy) can happen on their basis. They create conditions of making sense of the notions of consumption and sustainable consumption; they introduce discourses through which the city of Oslo is made sense of and imagined to become in the future; they point to certain directions and dimensions of different visions of the future imagined to materialize in the city and the country they concern. And even when they do not point to any (clear) visions of the future, they do matter as the absence of imaginaries also counts, as much as their presence.

That is precisely why Ricœur’s studies are so pertinent also in this context. As he stresses that imagination certainly does not reside in the mind only, we are inspired by his thoughts and stress

⁵⁴ Oslo Municipality: Agency for Climate, “Climate and Energy Strategy for Oslo,” 2016, p. 8.

⁵⁵ Oslo Municipality: Agency for Climate, “Climate and Energy Strategy for Oslo,” 2020.

⁵⁶ Norwegian Ministry of Climate and Environment, “Norway’s Climate Action Plan for 2021–2030,” 2020-2021, p. 15.

⁵⁷ Focssel 2014, 250-251.

that imagination of future consumption does not reside as already delimited in the policy documents. Imagining is an ecological enterprise. Policy reports are just one small part of the process of imagining the future and the words they are introducing are at work in the city that they concern. It is through the urban environment that these words are negotiated and re-negotiated constantly. These negotiations do not necessarily result in smooth transitions and developments. The creative recognition of the productive and reproductive modes of imagination is central here.

That is also why we have placed an additional focus on an introduction of some fieldwork to our predominantly text-based research. With the aim of noticing how the words present in public documents are negotiated through and by the material environment they concern, we found and looked into several examples of urban gardens (within food futures), second-hand shops (within textile futures) and dynamics of several transport hubs (within transport futures). Our aim here is not to provide a broad perspective on the issues in question but, rather, to stress the importance of the ecological character of public documents which, after all, provide a sense of directions and dimensions of the dominant discourses and future imaginaries.

In the context of Food Futures (and Futures of urban communities and togetherness in particular), *Losæter urban garden emerges as that which should be noticed as that which shatters the logic of rationality and rapid development of the district of Bjørvika*. It is not only an urban garden guided towards growing food, but a place that welcomes all and brings to the forefront the knowledges that have lost their due significance (including immaterial cultural heritage and soil literacy of Oslo's surroundings).⁵⁸

In the context of Textile Futures, our focus on the materiality of the city included looking at second-hand stores and markets which we notice as becoming places created not merely for selling and buying but, rather, for meeting people and bonding. One of the places that asks for attention is Schweigaards gate neighbourhood, which is characterised by new second-hand shops being opened by a group of friends every month or a couple of months. Reprise is the first shop of the kind to have been opened there in 2006, and we learned from its owner that their aim is not merely to open shops to sell. Rather, their aim is to strengthen the community between the inhabitants of the neighbourhood, and to ensure the neighbourhood becomes a place that is not only inhabited but one that allows for addressing loneliness as what they see as one of the most severe health issues for the neighbourhood.⁵⁹ Thus, it is not merely the narrative of reduce, reuse and repair – so much advocated by the public documents – that is in play here.

In the context of Transport Futures, the city of Oslo shows that various means of transport – differing ones prioritized over the years – have created spots that can now be seen as characterized by clashing visions of the future of transport – as different practices of moving have been prioritised over the past decades, there are spots where all different conveyances pile up which is not always safe. Some streets turn out not to be ideal spaces for cycling as only now it becomes visible that they have been planned especially for trams for example – in which case the documents' calls for making more cycle paths do not result in smooth transitions, as falling into a tram rail while cycling is not necessarily pleasant. Our focus here is to, once again, stress the importance of a dialogue, a negotiation, an openness between the written words and the materiality they concern as imagining the future, necessarily, concerns both.

To conclude this section, we propose one main observation that we have noticed to surface through the research process into public documents; research process that remains informed by discourses introduced in chapter 1. Even though there is no specific technology mentioned by the

⁵⁸ *Losæter representative, interview by Justyna Jakubiec, Oslo, October 10, 2023.*

⁵⁹ *Anette Eggan Laskemoen, interview by Justyna Jakubiec, Oslo, September 9, 2023.*

documents concerning food and textile consumption in particular, the example of the strictly controlled methodologies might remind us of all the different instances of literary or cinematic futures in which the technology gains an almost complete control over not only human life but also of the earthly, more-than-human life. The dominant imaginary is formed predominantly through the lens of market economy, guided on the perspective of one-directional progress, while the human keeps his central position strong.

At the same time, a certain alienation remains on the stage – as Ricœur reminds us, it always persists, just surfaces differently.⁶⁰ The notion of health, for example, concerns the human health only – or, at least, predominantly - and seldom animals, plants or earth. The fact that it is the human body that remains the unit of reference should, necessarily, make us wonder about how this alienation has emerged – and still does - in the present day. The notion of alienation, for us, has become the main incentive for searching and researching documents – including more peripheral documents like “Handbook for Surplus Food” - that propose a thinking otherwise and, thus, expand our “sense of reality and reality’s possibilities,” taking inspiration from Ricœur.⁶¹

⁶⁰ Ricœur 1986, 85.

⁶¹ Taylor 2009, 96.

3 Mining Future Business Strategies – Search for the Directions and Dimensions of Sustainable Consumption

After having taken interest in public documents supplied by the government and public authorities, we change our perspective to observe the content of documents issued by private authorities such as businesses and industry in the form of business strategies. Following Oxford's English dictionary, strategy is a plan of action designed to achieve a long-term or overall aim, a definition which clearly implies that focus of this type of document is directed towards the future.⁶² Nevertheless, the question of the future does not necessarily appear prominently when speaking about business strategy. Harvard Business School's Online Business Strategy course describes a business strategy as:

the strategic initiatives a company pursues to create value for the organization and its stakeholders and gain a competitive advantage in the market. This strategy is crucial to a company's success and is needed before any goods or services are produced or delivered.⁶³

Although economy and profitability are at the core and concepts like price and costs are more important than the one of future, most businesses also include technology and sustainability among the dimensions of their strategy. To better understand our reasoning behind choosing to focus on business strategy documents and perspectives they introduce, we can refer to Watkins, for whom a business strategy is:

a set of guiding principles that, when communicated and adopted in the organization, generates a desired pattern of decision making. A strategy is therefore about how people throughout the organization should make decisions and allocate resources in order [to] accomplish key objectives. A good strategy provides a clear roadmap, consisting of a set of guiding principles or rules, that defines the actions people in the business should take (and not take) and the things they should prioritize (and not prioritize) to achieve desired goals.⁶⁴

To explore how the question of how we will eat, dress, and move in the future was considered, perceived, treated (or not), we will now look into business strategy documents to examine how imaginations of futures and mental infrastructures based on them are constructed within business discourses. Our approach, similarly to our analysis of novels, movies, policy papers and white papers, here also takes the form of searching for and mining narratives – dominant discourses.

Given the large number of businesses covering food, textile and transport in Norway, we had to construct a well thought methodology to both broadly cover and minimize the overview. Thus, a list of the largest companies within each theme, spread over different parts of the value chain was compiled using knowledge of the market/NACE code and annual turnover as guides to determine their size, and therefore dominance in the Norwegian market, to point to dominant imaginaries.

⁶² <https://languages.oup.com/google-dictionary-en/>

⁶³ <https://online.hbs.edu/blog/post/what-is-business-strategy>

⁶⁴ Michael D. Watkins, 2007, Demystifying Strategy: The What, Who, How, and Why. Online paper: <https://hbr.org/2007/09/demystifying-strategy-the-what>

The availability of written strategy documents⁶⁵ was then verified, both current strategies and historical documents (with the aim of covering the period 1980 - 2000 – 2020) and companies without an accessible strategy were removed. To include the first level of the value-chain for food, farmer and fishermen organizations were also examined. This resulted in the following company lists in table 12:

Table 12: List of relevant companies

Company	NACE code	Turnover	Available documents	
			Earliest	Latest
Norges bondelag	Yrkessammenslutninger (94120)	232.175		2020-24
Sjømat Norge	Næringslivs- og arbeidsgiverorganisasjon (94110)	67232	2004	2021
MOWI (lakseoppdrett)	Produksjon av matfisk, bløtdyr, krepsdyr og pigghuder i hav- og kystbaser akvakultur (3211)	4991439 3	2007	2023
Orkla	Produksjon av ferdigmat (10850)	58518.00 0	2016	2022
Nortura Sa (Gilde Norsk Kjøtt BA)	Bearbeiding og konservering av kjøtt (10110)	2839015 3	2017	2022
TINE SA	Produksjon av meierivarer (10510)	2529299 9	2017	2022
Bama Gruppen AS	Engroshandel med frukt og grønnsaker (46310)	2149612 1		2021
Ringnes AS	Produksjon av øl (11050)	5639474	2016	2022
Nestlé Norge	Engroshandel med bredt utvalg av nærings- og nytelsesmidler (46390)	1444754		2022
Findus Norge AS (Nomad Foods)	Produksjon av ferdigmat (10850)	1279483	2017	2022
HOFF SA	Bearbeiding og konservering av poteter (10310)	690810		2022
MacDonalds (Group level internationally) Or Food Folk Norway	Drift av restauranter og kafeer (56101)	535286	2016	2022-23
Dely (Peppes Pizza, Starbucks, TGI Fridays, Eataly...)	Drift av restauranter og kafeer (56101)	53079	-	2021
Reitan Retail AS (Narvesen, 7-eleven, Rema 1000)	Engroshandel med bredt utvalg av nærings- og nytelsesmidler (46390)	9546500 0	2021	2022

⁶⁵ Strategy is here used in a broad sense – for most entities, their annual reports are used as they do not have publicly available strategy documents. However, annual reports also explain what they have done in the last year and what they are planning to do going forward.

Coop	Engroshandel med bredt utvalg av nærings- og nytelsesmidler (46390)	5831500 0	2016	2022
Rema 1000 AS	Leasing av immateriell eiendom og lignende produkter, untatt opphavsrettsbeskyttede verker (77400)	4816148		2022
Oda	Postordre-/internetthandel med bredt vareutvalg (47911)	2722649		2022
NorgesGruppen ASA	Butikkhandel med bredt vareutvalg med hovedvekt på nærings- og nytelsesmidler (47111)	1279483	2000	2022
Too Good to Go	Reklamebyråer (73110)	21409	-	2022

Company	NACE Code	Turnover	Available documents	
			Earliest	Latest
XXL	Butikkhandel med sportsutstyr (47641)	84260 00	2014	2022
Møller Mobility Group	Agentur- og enroshandel med biler og lette motorvogner, untatt motorsykler (45111)	44188	2011	2022
Hertz	Utleie og leasing av biler og andre lette motorvogner (77110)	72916 1	-	2022
Voi	Utleie og leasing av sports- og fritidsutstyr (77210)	12540 8	-	2020
Norske tog	Utleie og leasing av andre maskiner og annet utstyr og materiall ikke nevnt annet sted (77390)	13024 59	2018	2022
BaneNor			2020/ 21	2022
Vy			2011	2023
#Ruter			2007	2022

Company	NACE code	Turnover 2022	Available documents	
			Earliest	Latest
Animalia	Tjenester knyttet til husdyrhold (1620)	159886	2017	2020
Norilia	Engroshandel med huder, skinn og lær / kjøtt	373450	2017	2020
Uniformpartner	Engroshandel med klær (46421)	110297	-	-
Nor Tekstil AS	Vaskeri- og renserivirksomhet (96010)	154614 0	2017	2022

		115024		
Varner	Butikkhandel med klær (47710)	36	2018	2022
H&M	? ³	?	1999	2022
		102471		
Bestseller	Engroshandel med klær (46421)	5	2017	2022
Holzweiler	Engroshandel med klær (46421)	290676	2021	2022
Drops	Engroshandel med tekstiler og utstyrsvarer (46410)	386962	-	2022
Selfmade/stoff og stil	Butikkhandel med tekstiler og utstyrsvarer (47510)	180518	2017	2022
		141409		
Eurosko	Engroshandel med skotøy (46422)	1	2019	2022
Bergans	Produksjon av klær og tilbehør ellers (14190)	606787	2019	2022
Stormberg	Butikkhandel med klær (47710)	234067	2008	2020
Norrøna	Produksjon av klær og tilbehør ellers (14190)	230924	2019	2022
		370200		
Helly Hansen	Engroshandel med klær (46421)	0	2019	2022
		842600		
XXL	Butikkhandel med sportsutstyr (47641)	0	2014	2022
Sport Holding (Intersport, Sport 1, Anton Sport, Løplabbet etc.)	Butikkhandel med sportsutstyr (47641)	499282		
		5	-	2022
Felleskjøpet	Engroshandel med korn, råtebakk, såvarer og forvarer (46210)	202123		
		37	2012	2022
Fretex	Butikkhandel med brukte klær (47792)	277350	2019	2022
UFF	Butikkhandel med brukte klær (47792)	87504	2019	2021
Finn.no (schibsted)	Drift av web-portaler (63120)	279001		
		3	1995	2023

The lists of relevant businesses were thereafter discussed between the researchers and further narrowed down based on knowledge of businesses and their practices. The smaller farmer organisation, Norsk bonde- og småbrukarlag (Norwegian farmers' and small farmers' association) was added to the list as a contrast to the large organization covering approx. 80% of the sector, highlighting the difference between dominant and non-dominant imaginaries. HYRE was also discussed here and contacted. They are owned by Möller Mobility Group but also have internal documents of interest.

Further selection was done in the analysis process, determining whether the document brought any new perspectives to the table or whether they covered the same perspectives as another document. In the analysis process, relevant quotes were extracted from each document and inserted into a table with references and comments. These were related to the future (what businesses intend to do and what trends they see or wish to amplify), and practices related to the

theme. We paid particular attention to the mention of consumption practices. These were then examined by two researchers, and the most relevant quotes were extracted. During the analysis, the following questions were considered: What does the strategy say about the future of eating, dressing and/or moving? What does the strategy say about the future in general? How is the notion of future emerging in the document? What does it say about sustainability? How does it view this subject?

The following chapter follows the structure of chapter 2 through the breakdown into Food Futures, Textile Futures and Transport Futures which are further broken down into more specific, case based analyses. For each theme, we provide at least one example of a company, accompanied by an advertisement functioning as part of a company's business strategy.

3.1 Food Futures

The question of what businesses intend to do and what trends they see or wish to amplify also connotes marketing activities. Such activities commonly include “product development, product pricing, marketing communications (e.g., advertising and sales promotions), and product distribution” and form a network where (individual) consumers decide about which products to purchase and which foods to prepare and eat.⁶⁶ As being aimed at strategically aiding a company to promote specific products and services, marketing activities should also be seen as playing a significant role in the process of imagining futures. Following Rubinski: "The aim of product development is to excite consumers - not only by giving them what they say they want, but by giving them exactly what they want before they have actually discovered that they need it."**(quote)** Thus, the following section – similarly to chapter 2 – concerns itself with exploring the question of how food as a concept, but also as a practice – emerges, meaning, how it is framed, within what context, and how it is imagined to develop in the more or less distant future. The following introduces these different variants of how ‘food of the future’ or ‘food in the future’ has been and is thought with.

3.1.1 Techno-Futures of businesses

MOWI – formerly known as Marine Harvest – brings strong imaginaries to the discussion not only on fish farming, but also on the question of how we might eat in the future in general. Especially from 2017 onwards, the company's strategy places much interest in the introduction and further development of technology-based practices. Technology, in this case, means bioengineering in particular and it is through this technology that the company aims to address the challenges posed by climate change. Table 13 provides an overview of perspectives introduced by the company, accompanied by an analysis of an advertisement seen as part of its business strategy.

⁶⁶ Jerome D. Williams et al., "The role of food culture and marketing activity in health disparities," *Preventive Medicine* No. 55 (2012), 382.

Table 13: Techno-Futures of businesses: documents overview

Source document/ advertisement	Imaginary of consumption	Quotes, page number	Visuals/link
Marine Harvest. Annual report 2017.	MOWI introduces itself as a leader, and aims to be one, in the process of developing more sustainable protein production. This planning takes place especially in the context of growing human population on the one hand, and growing popularity of seafood on the other. The company imagines more and more food to be produced in the oceans. To do so, the company places great importance on researching innovations in the realms of biology, technology, artificial intelligence and automation. Production of salmon, as a source of sustainable protein, is imagined by MOWI to involve machine-based observation of the fish and its environment, breeding programs running on genomic tools as well as DNA sequencing.	<p>“For Marine Harvest, research and development makes a huge difference. We aim to accelerate innovation to unlock the potential of the ocean. Whether through innovations in biology and technology or taking advantage of artificial intelligence and automation - the potential for salmon farming is huge. [...] Our breeding program has transitioned to “full genomics”, with the selection of all broodfish based on high-resolution genomic data” (031).</p> <p>[...] disruptive technologies will have a significant impact. By definition, “disruption” relates to any development that can acutely change something for the better, by quickly replacing an existing norm or system: how we communicate, how we travel, how food is produced. Disruptive technologies will profoundly change where and how salmon is farmed. These new technologies and tools can either be rejected or embraced. Marine Harvest has chosen the latter” (037).</p>	Figure 11.
MOWI Salmon US, “MOWI – A Taste of Goodness in Every Bite,” September 20, 2022.	MOWI’s advertising strategy, however, introduces an almost completely different imaginary. Its aim, more than anything else, is to strengthen the consumers’ trust in farmed salmon. Through its advertisements, MOWI imagines eating as based on consumption of products that are born out of family knowledge, fished in a pristine and wild nature – to be eaten in similar circumstances. MOWI imagines a future of eating that is twofold: strongly technologized on the one hand and celebrating nature on the other hand.	[MOWI’s salmon as a] “pure Nordic perfection, Atlantic Masterpiece, hand-picked, refined by families.”	https://www.youtube.com/watch?v=Rdc_sEQGpcc

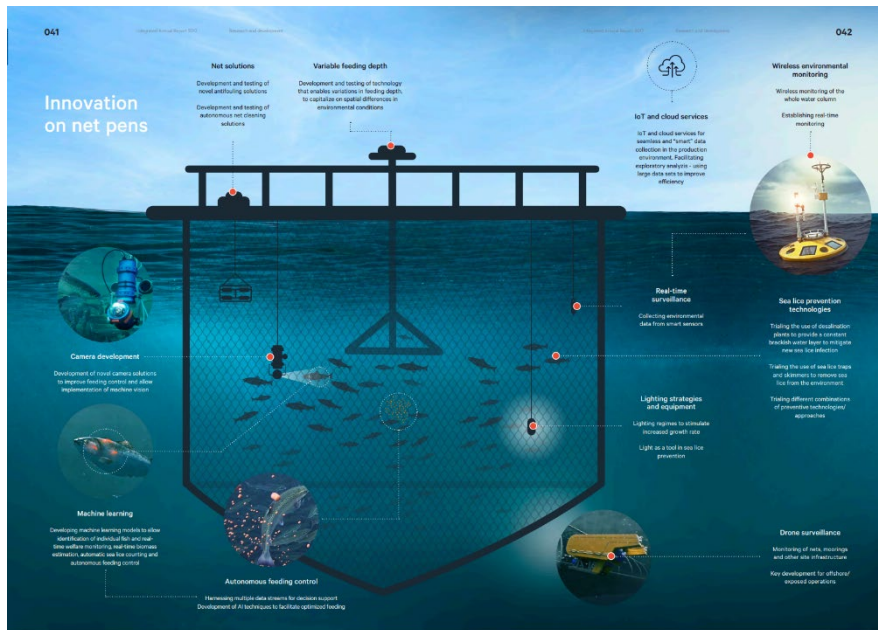


Figure 11. Marine Harvest's visual interpretation of technologization of salmon production as a means of innovating food production. Source document: Marine Harvest. Annual report 2017, pp. 041-042.

3.1.2 Futures of convenience food

Business strategies also gave us the impression that future food consumption is imagined as what we could call convenience food. By this we mean the emergence of product innovation aiming at products which are convenient and easily available. This future food is to be taken from the package, ready to eat or to be reheated only, limiting the process and practice of cooking to the bare minimum. This, as we found, is seen as essential by various companies.

Companies like MOWI and BAMA are providing a narrative in which eating is imagined to be based on the emergence of product innovation. Table 14 provides an overview of perspectives introduced by these companies.

Table 14: Futures of convenience food: documents overview

Source document/ advertisement	Imaginary of consumption	Quotes, page number	Visuals
MOWI: Integrated Annual Report 2022. March 21, 2023.	This imaginary brings a different take on the notion of innovation when compared to biotechnologically induced salmon farming as seen under the theme of Business Techno-Futures. Here, rather, innovation means a constant development and re-development of ready-made products. Eating in this imaginary is convenient, on the go, fast, suggesting a detached relationship with food where variety comes from what is provided by the producers.	“At MOWI we have a global new product development network with centres around the world. We produce 200-300 new products a month and we have several hundred new products in our pipeline globally at all times. We have assembled a team of experts who are developing and refining salmon in all its forms, from smoked slices to seasoned portions” (089).	Figure 12.

Bama: Årsrapport 2022, 2023.	The company imagines extending seasons for Norwegian products to advocate the consumption of local produce. Aims for increased consumption, following the trend of healthy foods, especially through offering products that are easy to prepare as well as have the form of food on the go.	“We work with global megatrends such as local and plant-based food, environment and sustainability, quick and easy meal solutions, health and wellness. In order to increase consumption, we will contribute with inspiration for how today’s meals, snacks and snacking can be greener” (authors’ translation).	Figure 13.
------------------------------	---	--	------------



MOWI's US product

Figure 12. MOWI's example of convenient food products, ready to be eaten. Source document: MOWI: Integrated Annual Report 2022, p. 092.



Figure 13. BAMA's example of convenient food product, ready to be eaten – especially on the go. Source document: Bama: Årsrapport 2022, <https://www.bama.no/om-bama/arsrapport2022/>.

3.1.3 Futures of healthy bodies

We notice that certain business strategies engage directly with official health advice, such as Nordic Nutrition Recommendations discussed in chapter 2. We notice a strong correspondence between the focus of both types of documents – official health policy can be seen to provide a strong signal for how businesses in the food industry might develop and what they should prioritize in their process of thinking the future. Through the formation of such a connection, businesses also

partake in the process of influencing and shaping the consumers' understanding of the healthy food and healthy eating practices.

Nordic Nutrition Recommendations from 2012 stress the need for keeping an eye on the interdependency between health outcomes and (for example) different sources of protein.⁶⁷ The more recent version of the document (2023) introduces more specific advice (see Futures of healthy bodies in chapter 2) where a varied diet with lots of vegetables, fruit and berries, coarse cereals and fish, and limited amounts of processed meat, red meat, salt and sugar is recommended.⁶⁸ In this context, the reference to such official health advice shows quite strongly in the strategies of companies such as Orkla and TINE. The business-based perspectives, in fact, do not only respond to the official health advice through their marketing, but further expand it to the social realm - which also further influences eating practices. Table 15 provides an overview of perspectives on the future-oriented notion of eating, based on business strategies and advertisements.

Table 15: Futures of healthy bodies: documents overview

Source document/ advertisement	Imaginary of consumption	Quotes, page number	Visuals/link
Orkla (2023) Årsrapport 2022.	The company's business area consists of producing, selling and distributing ingredients, products for the baking and ice cream market, and plant-based products. The company expresses a strong sense of responsibility in partaking in the development of dietary changes aimed at reducing the probability of lifestyle-related diseases. While nutrition recommendations are predominantly mentioning alternative protein solutions as those which health outcomes should be monitored, Orkla claims them as both strategically important for the protection of nature and biological diversity, as well as innovative, tasty and allowing for engagement with new technologies.	<p>"We can [...] make a positive contribution to public health by reducing the amount of salt, sugar and saturated fat in food, promoting an increased consumption of plant-based foods and developing other products and services for a healthy lifestyle" (90).</p> <p>"We consider seaweed and kelp to be a potentially important contribution to ensuring climate-friendly food that is also nutritious and tasty in the long term" (104).</p>	Figure 14.

⁶⁷ Nordic Nutrition Recommendations 2012, 286-287.

⁶⁸ Nordic Nutrition Recommendations 2023, 96.

<p>Naturli' Foods "Naturli Hakket," August 5, 2019.</p>	<p>Orkla owned brand Naturli, specializing in plant-based protein products, advertises its meat alternatives as those which challenge the status quo of eating. The advertisement shows that Orkla pays strong attention to emerging and developing changed consumption habits and patterns that increasingly characterize societies. By alluding to dishes that are traditionally meat-based, the advertisement prompts to reconsider them through the company's products. In this sense, plant-based meat alternatives are imagined as offering possibilities to form moments of togetherness and community. Orkla expands the understanding and application of plant-based protein alternatives and takes it beyond the health domain by rendering them as prompts for social and perspective change.</p>	<p>"let's own that tasty lasagna and make those delicious meatballs ours. And of course, the burger. [...] Invite your friends over to celebrate nature and taste at the same time. Because we once thought that meat only came from animals. Those times are over."</p>	<p>https://www.youtube.com/watch?v=ynhH8SkxQ9E</p>
---	--	--	--



Figure 14. Title page of the document by Orkla, Årsrapport (2023).

3.1.4 Futures of local production

The mention of local production is prevalent in many documents, but the interpretation of this concept varies greatly, from vertically integrated local production in Norway on one end to sourcing locally in the location of the production and then importing to Norway, on the other end. This discussion is particularly present in the food discussion, to some extent in textiles/dressing and not at all in transport/moving. Here the effect of different modes of transportation on local environments is in focus instead, together with maintenance and development of local transport systems. The following section focuses on two Norwegian peasant organizations in particular, who both want to produce food for Norwegians in Norway. Their way of envisioning and understanding the notion and practice of local food production is both enriching as well as quite different. Table 16 provides an overview of perspectives that can be found in business strategy documents of Norges Bondelag (Bondelaget) and Norsk Bonde- og Småbrukarlag (Småbrukarlaget), accompanied by references to examples of their advertising strategy. Let's note that this topic became very hot since the Ministry of Food and Agriculture asked for "Input on

the design of the recipe for more local food” on the 25/03/2024. We can read that “The goal is to stimulate and increase and organic food and drink. This is also part of the government's strategy for increased self-sufficiency in agricultural goods. In order to achieve the goal, we are now working on a "recipe for more local food.”⁶⁹ More than 25 institutions or associations participated, including the two organisations presented her, as well as Consumption Research Norway at Oslomet, to answer a challenging question about the future of increasing local food production. We noticed that while drinks are included, wool or textiles were not part of this major political investment.

Table 16: Futures of the local production: documents overview

Source document/ advertisement	Imaginary of consumption	Quotes, page number	Visuals/link
Bondelagets bærekraftstrategi for norsk matproduksjon 2021-2030 (2021) (eng. “Sustainable strategy for Norwegian Food production”)	The largest farmer organization has a focus on a self-sufficient food supply, by making Norwegian farming more efficient, increasing yields of farmland through technological means and extending both growth and storage seasons, as well as through conservation of the foods, e.g., frozen foods. Their emphasis is on increasing production overall, including protein crops, and organic produce. The company imagines a country-specific industrial farming system with high yields that provides for Norwegian consumption, which also includes meat from grazing animals. Consumers eat conserved foods for part of the year, are educated about food systems etc., and know that choosing local food is the best way to go. Supermarkets now also sell non-standard produce, such as crooked carrots, and nothing is wasted. Emergency food supplies are available at a local level.	<p>“Work for a dispersed and decentralized arrangement for emergency storage of food grains, seeds and seeds. This must include investing in farm facilities” (authors’ translation, 41).</p> <p>“Strengthen the economy for farmers so that we get increased production of Norwegian agricultural products and increased yields per hectare” (authors’ translation, 41).</p> <p>“If the consumer is to be able to make informed choices about a sustainable diet, it is important to increase competence about food and food production in Norway, both in schools and in society” (authors’ translation, 37).</p>	Figure 15.
<p>“What Does The Farmer Say?”</p> <p>Norges Bondelag, Hva sier bonden? Kva seier bonden? Kæ seie bonden? Parodi The Fox Ylvis,” March 14, 2014.</p>	This advertisement functions as a reappropriation of an item belonging to popular culture given the inspiration source. The music video includes various references to the natural beauty of Norway, while the figure of the farmer is the main protagonist, strongly stressing the importance of their work. Politicians are addressed as the main audience.	“When the Ylvis brothers can make the whole world wonder the fox says, it must be possible to make people and politicians curious about what the farmer says.”	https://www.youtube.com/watch?v=rcTyCWORktM

⁶⁹ our translation - <https://www.regjeringen.no/no/dokumenter/innspill-om-utforming-av-oppskrift-for-mer-lokalmat/id3031517/>

<p>Norsk Bonde- og Småbrukarlag Prinsippprogram</p>	<p>The smallholder association has a focus on producing food for the Norwegian consumers. They focus on traditional ways of farming, such as grazing and small-scale family farms. Rather than each farm scaling up its production, more small farms are created, that can serve the local communities. These farms are small and diverse, using the various resources in their local vicinity, such as grazing land. This allows for respect for the natural environment and restoration, e.g. related to erosion, rather than depleting resources. The association also highlights the importance of avoiding pesticides and genetically modified crops. The company imagines food as produced close to where it is eaten, using local resources. The farming system supports collective and village communities. People eat game from locally roaming flocks, bought directly from the hunter, and produce some of their food on family farms. Traditional ways of farming stand strong: farms are generally small and diverse, combining husbandry with the growing of produce, they are respectful to the natural environment use little pesticides and utilize the resources surrounding their farms, such as grazing land. They supply directly to consumers rather than to supermarkets. The work to improve the industry's utilization of inland fishing, game and other outdoor resources must be supported.</p>	<p>"With love for the earth and nature, we will create value together" (authors' translation, 1).</p> <p>"Agriculture needs scattered settlements and a varied use structure with a high number of farm units in order to be able to utilise the basis on which food production is based. A decentralized structure in primary production and processing also increases food availability. The increasing specialisation in agriculture must be replaced by more versatile methods of operation, both regionally and for each individual use, adapted to the natural conditions and conditions in the village" (authors' translation, 5).</p> <p>"Agriculture's operating apparatus in the mountains and open country, the mountain farmstead, must be maintained and supported" (authors' translation, 7).</p>	<p>Figure 16.</p>
<p>Norsk Bonde- og Småbrukarlag (2021) Strategi 2021-2025.</p>	<p>See above.</p>	<p>[Our organization] "promotes environmentally friendly agriculture within an agroecological framework" and "increases supply and demand for direct sales to consumers" (authors' translation, 3).</p>	

<p>Norsk Bonde- og Småbrukarlag, "Bondeopprør - Sliteneliten (musikkvideo av Norsk Bonde- og Småbrukarlag)," May 2, 2022.</p>	<p>The music video is characterized by an aestheticization of farming practices, stressing the importance of their social aspects as those which connect people and form spaces for collaboration. References to peace strike practices.</p>	<p>Text description:</p> <p>"Norwegian agriculture is in a crisis situation. If we are to have Norwegian food production on Norwegian resources in the future, there needs to be a change now. Agriculture must receive full cost compensation and a substantial start to closing the income gap. It's about jobs, rural life, preparedness and agriculture throughout the country! On the occasion of the agricultural settlement 2022, the Norwegian Farmers' and Small Farmers' Association has created a battle song for Norwegian farmers. Thanks to Sliteneliten" (authors' translation, YouTube).</p>	<p>https://www.youtube.com/watch?v=KJO4L7xlb4g</p>
---	--	--	--



Figure 15. Title page of the document "Bondelagets bærekraftstrategi for norsk matproduksjon 2021-2030."

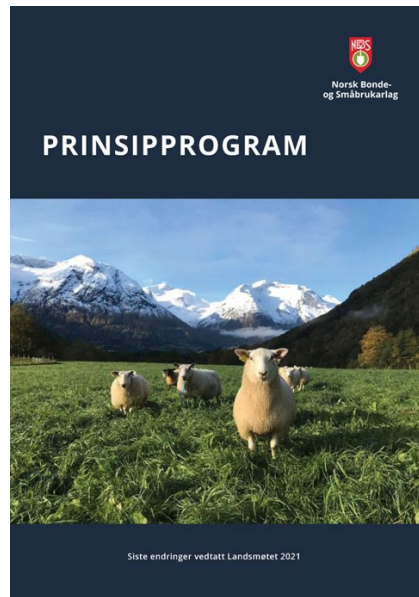


Figure 16. Title page of the document “Norsk Bonde- og Småbrukarlag Prinsippprogram.”

3.2 Textile Futures

Stacy et al. (2015) underline that even though sustainable textile business frameworks have attracted some attention, sustainable lifestyle practices on the consumer’s level and business stewardship focused on implementing sustainability as its guiding principle have been largely neglected in the textile industry and remain fragmented.⁷⁰ The recurring finding is that there is very little on the question of *what clothing will look like in the future*. Therefore, looking at the practice of dressing is more apt. It allows for noticing how companies involved in textile and garment production imagine how their products will be used in the future.

3.2.1 Futures of embracing nature

Nature, and being in nature, has always played an integral and central role within the Norwegian culture and society, and has been a crucial building block of the Norwegian national identity. As outdoor life is such an integral part of the daily life in Norway, the process of thinking the future is influenced by this notion and practice as well. The following section introduces perspectives of several companies specializing in outdoor gear, analyzed with a strong focus on the intertwinement of the practice of being in nature and identity formation. Overall, companies like Helly Hansen, XXL, and *Norrøna* introduce an imaginary in which their garments function as agents that allow their users to reconnect with nature. Clothing is imagined as imbued with a certain participatory aspect, allowing individuals to engage in more outdoor activities and, as a result form a sense of community. Belief in garment quality is underlined: it aims to get more people to explore nature and, consequently, form a greater sense of belonging to our planet. Table 17 provides an overview of the perspectives as they emerge in the companies’ business strategies and their advertisements.

⁷⁰ Stacy Hyun-Nam Lee et al., “Impacts of sustainable value and business stewardship on lifestyle practices in clothing consumption,” *Fashion and Textiles* Vol. 2, No. 17 (2015): 1, 2.

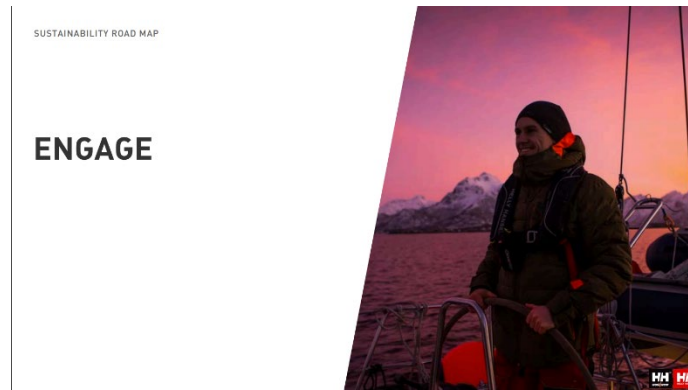


Figure 17. Helly Hansen’s visual example of the company’s strong focus on the human-nature bond. Source document: Helly Hansen (2020). Sustainability Roadmap, p. 14.

Table 17: Futures of embracing nature: documents overview

Source document/ advertisement	Imaginary of consumption	Quotes, page number	Visuals/link
Helly Hansen (2020). Sustainability Roadmap.	Clothing is imagined as an agent that does not only allow for re-establishing a relationship with nature but, at the same time, it is believed to bring a sense of empowerment to the individual. Products are durable and long-lasting, thus imagined to support a circular economy and support the development of the consumer’s sense of trust in the company. By allowing their users to explore nature, garments are seen as supporting the process of developing a sense of belonging to our planet.	<p>“We will continue to be an advocate for the responsible use and enjoyment of the oceans, mountains and the greater outdoors, with a focus on global water regeneration” (1).</p> <p>“Our natural resources are limited, and humans are overconsuming materials and other resources to the extent that we would need 1.7 globes to support us. We need to bring that down to one-planet consumption by implementing a circular mindset to our products, applying materials with improved environmental profiles. We, at Helly Hansen, are doing this by never compromising on quality and always striving to make long-lasting products” (6).</p>	Figure 17.
Helly Hansen, “The Open Mountain Norwegian People’s Aid,” March 27, 2023.	The perspective of a search and rescue team member, stressing the importance of trust in one’s gear. The company’s clothing worn against the backdrop of rough and wild nature	“Always being prepared gives me the freedom to go wherever I want.”	https://www.youtube.com/watch?v=WccWFe4ofUE

<p>XXL (2022). Sustainability report 2022.</p>	<p>The company stresses the importance of items that can be purchased at a lower price and imagines them as those for which the demand will increase. Their products should be attractive, available for all and low priced which, according to XXL, will ensure consumer equality and will allow everyone to participate in outdoor and physical activities.</p>	<p>“Availability and accessibility are critical not only to sporting grounds and playing fields but also to equipment, appropriate clothing, and footwear. Everyone should have the opportunity to participate in physical and outdoor activities, regardless of age, gender, skin color, geography, or financial position” (5).</p> <p>“Sports Unite All means that everyone can participate in sports – on their own terms. Sports break down barriers and brings people together across the globe. This is our common spirit” (8).</p> <p>“We live in a world where obesity and welfare diseases are increasing and where too many people live unhealthy lives. As a market leader within sports and outdoor gear, we have a great responsibility to be part of the solution. We believe in the idea of democratizing sports. Through our wide range of products and great prices we can make sports and outdoor activities accessible to the many, all in one place, all in one destination. And thereby make more people live more active lives” (16).</p>	<p>Figure 18.</p>
<p>Etisk Handel Norge. Report on Responsible Business Conduct 2021 for Norrøna Sport AS.</p>	<p>The company stresses the importance of a more local production (which, in this sense, means Europe-based to reduce production quantities based in Asia), social and environmental responsibility and transparency, knowledge production within the textile industry.</p>	<p>“Our design philosophy is "Loaded minimalism". We make products as clean as possible with all critical details, to ensure long lasting design, quality, function, as sustainable as possible. Norrøna use fabrics that meet high environmental and social, human and animal welfare standards that can be verified by 3rd parties (bluesign®, GOTS, Control Union, RDS, RWS, Oeko-tex®, FSC, GRS). We design for long term durability and are below referring to some of the fibers we purchase” (45).</p>	
<p>Norrøna, “Who we are,” November 4, 2015.</p>	<p><i>Norrøna’s advertising strategy’s main focus is finding the harshness of nature as that which can bring the best out of the clothing the company provides. The harshness of Norwegian nature is celebrated is seen as an integral part of an identity formation.</i></p>	<p>“Our mission is to make everyone able to get out there. To that special place. That eternal playground. Welcome to nature.”</p>	<p>https://www.youtube.com/watch?v=v3vTmiA0SmA</p>



Figure 18. XXL’s visual example visual example of the company’s strong focus on the human-nature bond, together with the focus on availability and accessibility. Source document: XXL (2022). Sustainability report 2022, title page.

3.2.2 Techno-Futures of growing consumption

As in the case of policy reports within the domain of textile consumption, the narrative of reuse-repair-reduce has a strong presence within the business domain. We find a predominance of a techno-future oriented narrative that takes the form of imagining a development of new business models, new material and new technologies – in the name of improvement of the customer experience. Notions of transparency and consumer choice empowerment emerge as well. However, they are guided by a stable narrative of progress and increased consumption. Artificial intelligence is imagined as a guiding help in production processes and meeting consumer demand. The notion of reuse, in particular, emerges in the context of designing products that are long-lasting and made of recycled materials. Table 18 provides an overview of the applicable perspective as it is introduced by H&M.

Table 18: Techno-Futures of growing consumption: documents overview

Source document/ advertisement	Imaginary of consumption	Quotes, page number
H&M Group (2023) Annual and Sustainability Report 2022.	H&M brings strong narratives of consumer behavior and responsibility. In their imaginary, the consumer experience is very digital – which adds a sense of omnipresence and technologization to the practice of buying and textile consumption. The consumer here is guided (to the 'right' product), but ultimately consumes a lot, in a circular fashion system, based on reuse and rental. The company is introducing more sportswear into its range, thus adding to the notion of dressing for the outdoors.	<p>"We are focusing our expansion on omni-channel growth — increasingly integrating our digital and physical channels so that they interact and strengthen each other, facilitating a seamless, holistic customer journey" (30).</p> <p>"We offer a range of rental and reuse services through which customers can experience fashion while enabling products to circulate. For example, we are the majority shareholder in Sellpy, a digital platform in 24 markets that offers second-hand fashion and other products. In addition, our brands have successfully enabled customers to engage with second-hand fashion and other initiatives, depending on market, channel and brand DNA" (31).</p>

3.3 Transport Futures

Within the transportation domain, seen from the business-based perspective, we notice a strong imaginary that recurs in various documents. It can be summarized as follows: urban spaces no longer congested with cars, commuters arriving by train and switching to public transport of micro-mobility solutions such as scooters. Spaces that otherwise would have been allocated for development of transportation infrastructure can be designated as, for example, housing spaces, thus avoiding urban areas sprawl and an overtaking of natural spaces. Pedestrians are given a priority in the cityscape while public transport connections enable city centers to become vibrant places where socializing thrives. The following chapter introduces narratives mined on the basis of several business strategy documents of companies specializing in transport, accompanied by advertisements.

3.3.1 Futures of alternative mobility

Voi. (renting electric scooters and bicycles) brings an imaginary that can be seen as a rethinking of what has become normalized. Departing from the omnipresence of private cars, the company provides a counter-narrative to the dominant practice of moving as car-dependent, with a special focus on the urban environment. The ubiquity of cars is seen as taking away important social aspects which the company imagines returning due focus and appreciation to. Table 19 provides an overview of the company’s perspective, problematized further by the perspective introduced by Ruter (the Oslo communal collective transport system).

Table 19: Futures of alternative mobility: documents overview

Source document/ advertisement	Imaginary of consumption	Quotes, page number	Visuals/link
<p>voi. (2022) Voi Technology. Sustainability Statement. September 2019. Updated January 2020.</p>	<p>The company imagines micro-mobility solutions (electric scooters in particular) to aid in reaching the goal of making the urban environment liveable, pleasant, free from pollution and noise. Transforming ways how people move in cities is the main narrative here, and it is the technological innovation that is imagined to play a central role in this case. habits and behavioral changes are imagined by voi. to take place in the cities. Private cars and their role are imagined to be radically rethought: the company sees car-based transport practices as hampering the quality of life and of the urban environment. Train connections enable vibrant city centers in locations other than the major cities as people can easily live in one place and work in another.</p>	<p>We transform how people move in cities. By providing first and last mile solution, we aim to improve access to public transport and strengthen alternative mobility. We promote intermodality by partnering with public transport operators. When managed and integrated well in cities, we believe micro-mobility can help reduce car dependency in cities in the long run, and thereby reduce greenhouse gas emissions and other negative environmental outcomes” (9).</p> <p>“We need to fundamentally rethink the role of private cars in our cities. Cars promised us speed and convenience but are now eating away at our schedules and life quality, leaving us with less time to spend on what really matters” (50).</p>	
<p>Voi Technology, “The Voi Vision,” October 21, 2022.</p>	<p>Shared micro-mobility solutions are imagined to result in an increased sense of availability, affordability and inclusivity – especially on the social level. The company refers to the shaken notion of celebrating private cars, while paying no attention to the exhaust particles that enter the atmosphere and, ultimately, other bodies. The company sets the tone through appealing to the extractivist practices that have – and still are – characterizing the human presence on the Earth and claims to bring a solution in the form of micro-mobility.</p>	<p>“What if we allowed our cities to breathe again? And make mobility truly safe and sustainable? Powered by years of innovation and electrification, we can now provide a solution. [...] It is shared, electric and sustainable.”</p>	<p>https://www.youtube.com/watch?v=Fsljvq-nl5k</p>

<p>Ruter# (2023) Årsrapport 2022.</p>	<p>The company imagines an increased presence of digital technology in the practice of moving. A strong sense of accessibility, availability and intermodal mobility prevail, while dependency on private cars is imagined to be reduced. Access to public transport is significantly improved.</p>	<p>“Ruter have traditionally worked to get as many people as possible where they are going, efficiently and environmentally friendly. In recent years, we have broadened our perspective: We will create services that work for everyone, regardless of functional level, gender, age, ethnicity, religion or finances” (authors’ translation).</p>	<p>Figure 19.</p>
---	---	---	-------------------

Voi.’s advertisement can be compared to one made for Volkswagen in the 1969, entitled “Moon Shot.”⁷¹ The advertisement, clearly, introduces a celebration of a private car alongside viewing it as one that “would not use too much gas or oil,” one that is reliable, sturdy, and dependable.⁷² Upon comparison, we can see a strong shift in perspectives and interests in the context of how we might – or should – travel in the future.

Ruter# Årsrapport 2022



Enova har gitt Ruter tilskudd til planleggingen av Groruddalen-piloten:
17.5 millioner kroner

EUs Horizon Europe-program bidrar til driftsfasen:
60 millioner kroner

Ruter skal vinne kundegrensesnittet

Til syvende og sist er alt vi jobber med i Ruter rettet inn mot ett mål: Vi skal bidra til bærekraftig bevegelsefrihet for alle i vår region. Da må vi vinne kundegrensesnittet. Det gjør vi bare om vi kan tilby stadig flere tjenester, som er mer individuelt tilpasset og dekker alle kundenes mobilitetsbehov samlet.

Figure 19. Ruter’s visual interpretation of

intermodal mobility focused especially on the customer’s experience. Source document: Ruter# (2023) Årsrapport 2022, available at <https://aarsrapport2022.ruter.no/>.

3.3.2 Futures of alternative use of space

Table 20 provides an overview of perspectives introduced especially by Vy (railway and other means of transport company) and Voi; one which reminds us of the previously mentioned theme of Futures building on rethinking technology. However, while the notion of rethinking the normalized practices of moving enters the discussion here as well, it is the aspect of rethinking the use of space for transportation purposes that becomes central here.

⁷¹ TV commercial film for Volkswagen “Moon Shot,” 1969, https://www.youtube.com/watch?v=ZQIk_FIUfMs.

⁷² Ibid.

Table 20: Futures of alternative use of space: documents overview

Source document/ advertisement	Imaginary of consumption	Quotes, page number	Visuals/link
<p>VY (2023) Når hver tur teller: Års- og bærekraftsrapport 2022 for Vygruppen.</p>	<p>The company focuses especially on increasing the use of trains and public transport and thereby improving the environment, with the customer focus and descriptions having gained more attention since 2011. The imaginary introduces a strong sense of conviviality as that which is afforded by train rides. Thus, public transport is to be prioritized and the decision to choose public transport is seen as an integral and crucial part of making a beneficial difference, especially from the environmental perspective. The scarcity of land in the urban areas is seen as one of the main incentives for prioritizing public transportation.</p>	<p>“Every trip counts” (authors’ translation, 16).</p> <p>“Workers who commute by train, do not cause problems for the city. On the contrary, they contribute to value creation and life” (authors’ translation, 16).</p> <p>“Where the road creates urban sprawl and congestion in the existing road network, trains contribute to more efficient use of land and less congestion” (authors’ translation, 16).</p>	<p>Figure 20.</p>
<p>voi. (2022) Voi Technology. Sustainability Statement. September 2019. Updated January 2020.</p>	<p>The importance of micro-mobility solutions is presented against the backdrop of the necessity of space allocation that is integral to private car use. Urban spaces are no longer congested with cars as commuters opt for micro-mobility solutions.</p>	<p>“Car parking occupies around 15-30% of a typical urban area. Not to mention the public space we allocate to roads. Alternative modes require much less parking and road space than cars” (16).</p> <p>“[...] space allocated to cars can be used more efficiently for micro-mobility lanes and parking, freeing up space for housing, commercial use and community life, which are all important for well-being in cities” (16).</p>	<p>Figure 21.</p>

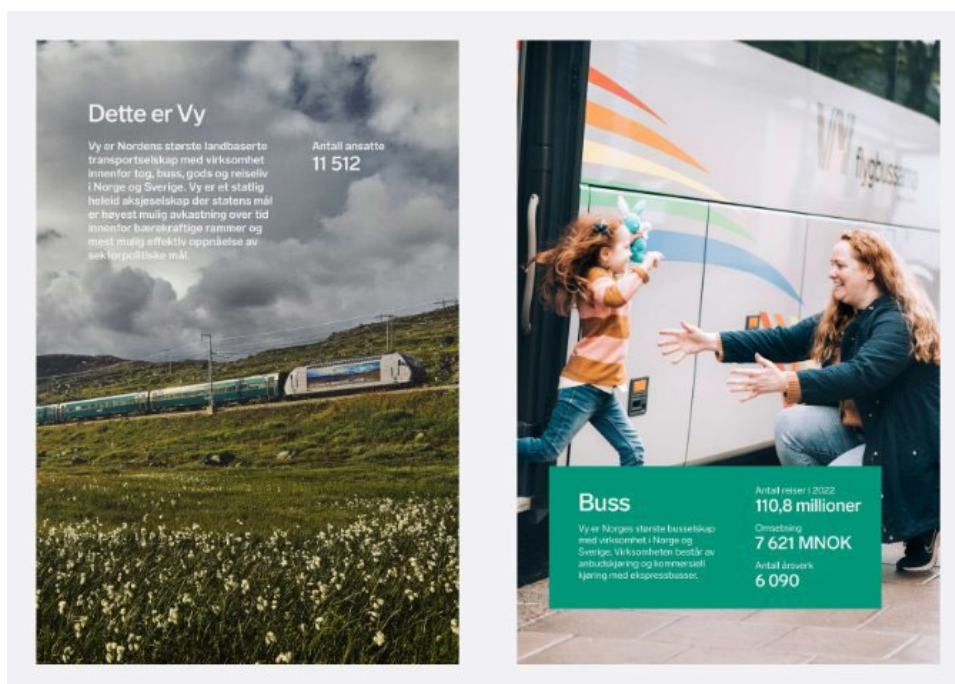


Figure 20. Vy’s visual interpretation of the strong sense of conviviality as that which is afforded by train/bus rides. Source document: VY (2023) Når hver tur teller: Års- og bærekraftsrapport 2022 for Vygruppen, pp. 6-7.



Figure 21. Voi's visual interpretation of the interrelation between micro-mobility solutions and community life. Source document: voi. (2022) Voi Technology. Sustainability Statement. September 2019, p. 15.

3.4 Chapter 3: Reflection

For Ricoeur, narratives are the pillars of individual and national identities; as a development of every narrative (or discourse, in other words) is necessarily selective, it involves the process of choosing what to include and what to exclude which, fundamentally, influences the construction of one's main narrative – the narrative identity.⁷³ In his words, narrative identity “is constituted by the stories that we tell about ourselves or that we receive from narrators other than ourselves and who tell us who we are,” which renders this concept relevant also within the context of this chapter.⁷⁴ There is a strong intertwinement between business strategies, advertisements, individual and collective consumption practices and, certainly, the process of imagining the future.

Business strategies within the food domain, necessarily, include a behavioral aspect: businesses carry agency to exert influence on the consumers' food choices and eating patterns. Commercial influences become internalized through individual behavior which, as Amélie Guèvremont suggests, demonstrates that businesses have a transformative power in the process of shaping eating.⁷⁵ Business is also influencing food culture, thus, shaping the perception of what is deemed tasty, healthy, desirable, convenient and affordable. As Nancy E. Roman stresses, “the private sector has the power to sustain the changes it makes” which, at the same time, connotes the notion of imagining the possible changes (or the lack of them) in the more or less distant future.⁷⁶ That is why such imaginaries of the future should be analyzed in tandem with other

⁷³ Esteban Lythgoe, “Social imagination, abused memory, and the political place of history in *Memory, History, Forgetting*,” *Études Ricoëuriennes* Vol. 5, No. 2 (2014): 35-47.

⁷⁴ In Ricoeur entretien avec Eric Plouvier a été publié sous le titre : “Paul Ricoeur. Agir, dit-il” , revue « Politis » du 7 octobre 1988. P. 9-10

⁷⁵ Amélie Guèvremont, “Improving consumers' eating habits: what if a brand could make a difference?” *Journal of Consumer Marketing* Vol. 36, No. 7 (2019): 885.

⁷⁶ Nancy E. Roman, “The Power of Business to Change Food Culture for the Better,” *Stanford Social Innovation Review*, Spring 2019, https://ssir.org/articles/entry/the_power_of_business_to_change_food_culture_for_the_better# (accessed March 1, 2024).

expressions of the futures of sustainable consumption, as policy papers for example and, at the same time, can also be interpreted as one of many building blocks of narrative identities of future consumers.

The narratives of consumer responsibility, the need to empower them to make the right choices, and the significance of collective action are present in most business strategies. The approach varies from information and guidance to controlling supply/access of choices, but the common denominator is to emphasize what the consumer does and should do, rather than to examine the practices in depth. Questions arise then: Who has the power to make sustainable change come about? How do we decide who we are within the realm of future consumption? What kind of narrative identity is formed alongside businesses which, after all, provide us with consumption services?

As we pointed out in chapter 1, advertisements (and, as it turns out, businesses) tend to focus more on the optimistic aspects of the future which can be understood, following Haraway, as a “comic faith in technofixes”, a belief in the future in which “technology will somehow come to the rescue of its naughty but very clever children.”⁷⁷ This narrative of techno-future proves to be, yet again, dominant also within the domain of business strategies. Garments are described as being of high quality, providing protection against harsh weather conditions. Outdoor gear is imagined to provide a sense of equality among consumers, through its increasing availability and accessibility. And, somehow, this narrative can make us think of the Fremen suit as it is introduced in *Dune*. The narrative of the Futures of the elements somehow emerges but, this time, concerns the notion of individual human empowerment to go beyond the elements rather than the calls to notice the more-than-human elements as agents asking for respect rather than control.

While the strategy business documents, accompanied by advertisements, allude to rethinking normalized practices, the thinking otherwise often includes a development of yet another technology (be it genetic engineering, electric vehicle, or an app). Imaginaries draw for instance on embracing alternative protein sources, or rethinking food waste not as a mere waste but as a resource and as a basis for community creation. However, we cannot say that the narrative of Futures of social transformations overpowers the one of Techno-Futures. If the notion of revolution emerges, it equally celebrates the introduction of new technology, as it is the case with Too Good To Go and their advertising strategy.⁷⁸ In this sense, business strategies, together with advertisements, are already telling certain stories about the consumers of the future; one might wonder how to relate to these narratives.

⁷⁷ Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham: Duke University Press, 2016), 3.

⁷⁸ Too Good To Go – Global, “Too Good To Go – Join our food waste revolution!” December 10, 2018, <https://www.youtube.com/watch?v=OU-bOVHf2Jo>

4 Conclusion

Ricœur reminds us that to imagine means, at the same time, to engage with the workings of memory. As he writes: “one can always recount differently, by eliminating, by shifting emphasis, by recasting the protagonists of the action in a different light along with the outlines of the action.”⁷⁹ Memory always includes both remembering as well as forgetting and is, thus, crucial when thinking about imagination - as one constitutes the other, memory and imagination is an ongoing entanglement which marks the non-linearity of the process of memorizing as well as imagining. As we imagine a future, our thoughts do not only go forward, but they shift in directions.

We mention the notion of memory in this concluding chapter to once again stress that, as Foucault reminds us, discourses concern not only words, but also things and, thus, once accepted within societies, form the normalized as an ongoing and productive power. In this sense, some discourses become dominant and veil others that, nevertheless, remain present. The narrative of Techno-Futures, as we have seen, has occupied a strong, central even, position within the process of thinking the future. That does not mean however that it is the only discourse that carries the agency to give form to the materiality of lives.

Similarly, we notice that the narrative of Futures of healthy bodies emerges as appealing both within the realm of policy documents and business strategies. As is the case of the strength and pervasiveness of Techno-Futures, the notion of human health is equally prevalent ; we pointed out in Chapter 3 that official health policy provides a strong signal for how businesses in the food industry might develop, what they should prioritize in their process of thinking a future and, thus, how they would shape the consumers’ understanding of the notion of healthy eating. Let’s note that both technology and discourse on health are not only part of the current ideology, but they have direct impacts on the individual’s life and their close future. They can easily be the fruit of reproductive imagination and become part of the consumer’s narratives too. Fictions involving non-human and more global and general utopian perception of societal changes also emerge, even if less present, in policy papers and business strategies.

Thanks to Ricœur, we stressed that imagining takes place together within and out from a timeframe, with and in environments, does not involve humans only but, rather, concerns and involves all-encompassing ecologies. It is not a one-directional progress but, rather, an ongoing negotiation between the past, present, and future. This process, necessarily, involves not only remembering but also forgetting, deciding what to include and what to exclude. That is precisely why this report does not focus on the dominant discourses only but strives to give voice to narratives that have been silenced – to ensure they are also given their due significance.

The main purpose behind this report was to assemble various sources upon which the process of imagining the future of sustainable future of consumption takes place. This exploration of the question of how we have been and are imagining futures has turned into mining literacies of sustainable consumption as they have been emerging in novels, movies, advertisements, policy papers and business strategies. This report, above all, aimed to reveal the resonance between the miscellaneous research sources and strived to show that our present and future awareness of sustainable consumption should be seen as equally multifarious.

Entering the conversation with Ricœur’s thoughts allowed us to underline that imagination is, necessarily, ecological. Thus, we stressed that the works of literature, cinematography and

⁷⁹ Paul Ricœur, *Memory, History, Forgetting*, trans. Kathleen Blamey and David Pellauer (Chicago: The University of Chicago Press, 2004), 448.

advertisement are not just introducing a fixed and delimited future imaginary. Instead, we saw them as agents in the process and practice of imagining a future (or, rather, futures) of how we might eat, dress, and move. The narrative of Techno-Futures, introduced through Chapter 1 proved to become an analytical tool in the following chapters and allowed us to show that it is a discourse that has already sedimented.

Our aim, though, was to let the discursive become plural rather than singular. After all, as Amitav Ghosh reminds us so candidly, “for let us make no mistake: the climate crisis is also a crisis of culture, and thus of the imagination.”⁸⁰ As we stressed above, works of literature, cinematography, advertisement, together with public documents should be seen as carriers of ideas. Imaginaries mined through our quest aimed to inspire, give food for thought, amuse, shock, but also frighten and trouble – and sometimes all at the same time. To remind us, once again, after Ricœur: “imagination is a process rather than a state of being.”⁸¹ This renders it, necessarily and thankfully, empowering.

⁸⁰ Amitav Ghosh, *The Great Derangement: Climate Change and the Unthinkable* (Chicago: University of Chicago Press, 2017), 9.

⁸¹ Ricœur 1976, 27.

References

NOTE: References are central in such a study. About 10 pages with references have been divided by discipline or subject given the following structure: Scientific literature, novels, movies, advertisements, policy reports (food – textile- transport) and business strategies

Scientific literature

Amilien, Virginie, Roberta Discetti, Jean-Loup Lecoeur, Gun Roos, Barbara Tocco, Matthew Gorton, Beatrice Biasini, et al. 2002., “European Food Quality Schemes in Everyday Food Consumption: An Exploration of Sayings and Doings through Pragmatic Regimes of Engagement.” *Journal of Rural Studies* 95 (October 1, 2022): 336–49. <https://doi.org/10.1016/j.jrurstud.2022.09.009>.

Belasco, W. J. 2006, *Meals to come: a history of the future of food*. Berkeley, University of California Press.

Bennet, Jane. 2010, *Vibrant Matter: A Political Ecology of Things*. Durham , University Press.

Desjeux, Dominique. 2006, *La consommation*. Paris, PUF.

Guèvremont, Amélie. 2019, “Improving consumers’ eating habits: what if a brand could make a difference?” *Journal of Consumer Marketing* Vol. 36, No. 7 885-900.

Callenbach, Ernest. 1990, *Ecotopia: the notebooks and reports of William Weston*. New York, Bantam Books. First published in 1975 by Banyan Tree Books.

Federici, Silvia. 2019, *Re-enchanting the World: Feminism and the Politics of the Commons*. Oakland, PM Press.

Florence, Maurice. “Foucault.” 1998 In *Essential works of Foucault*. Vol. 2, *Aesthetics, Method, and Epistemology*, edited by James D. Faubion, 459-463. New York, The New Press.

Fœssel, Michaël. 2014, « Action, normes et critique. Paul Ricoeur et les pouvoirs de l’imaginaire. » *Philosophy today (Celina)* 58(4): 513-525.

Foster, John Bellamy. 2000, *Marx’s Ecology: Materialism and Nature*. New York, Monthly Review Press.

Foucault, Michel. 1981, “The Order of Discourse.” In *Untying the Text: A Post-Structuralist Reader* [1971], edited by Robert Young, 51-78. Boston, Routledge & Kegan Paul.

Foucault, Michel. 1971, *The Archaeology of Knowledge and the Discourse on Language*. Tavistock Publications Limited, 1972. First published in 1971 by Editions Gallimard.

Ghosh, Amitav. 2017, *The Great Derangement: Climate Change and the Unthinkable*. Chicago, University of Chicago Press.

Government.no, “White papers,” <https://www.regjeringen.no/en/find-document/white-papers-/id1754/>.

Haraway, Donna. 2015, “Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin.” *Environmental Humanities* Vol. 6, No. 1 (2015): 159–65.

Haraway, Donna. 2016, *Staying with the Trouble: Making Kin in the Chthulucene*. Durham, Duke University Press, 2016.

Heilbrunn, B. 2005. *La consommation et ses sociologies*. Paris, Armand Colin.

- Hildyard, Daisy. 2023, *The Second Body*. London, Fitzcarraldo Editions, 2023. First published in 2017.
- Hyun-Nam Lee, Stacy et al. 2015, "Impacts of sustainable value and business stewardship on lifestyle practices in clothing consumption." *Fashion and Textiles* Vol. 2, No. 17 (2015): 1-18.
- Kjus, A., et al. Fremtidbilder.2023, Rapportering fra innsamling på minner.no. Notat 168 SIFO, OsloMet. 2023 . <https://hdl.handle.net/11250/3083174>
- Klohs, Kathrin. 2014 "More Human than Human!: How Recent Hollywood Films Depict Enhancement Technologies — And Why." In *The Human Enhancement Debate and Disability: New Bodies for a Better Life*, edited by Miriam Eilers, Katrin Grüber, and Christoph Rehmann-Sutter, 183–203. London, Palgrave Macmillan UK.
- Leopore, Jill. 2017, "A Golden Age for Dystopian Fiction." *The New Yorker*. May 29, 2017. <https://www.newyorker.com/magazine/2017/06/05/a-golden-age-for-dystopian-fiction> (accessed August 16, 2023).
- Lythgoe, Esteban. 2014, "Social imagination, abused memory, and the political place of history in *Memory, History, Forgetting*." *Études Ricœuriennes* Vol. 5, No. 2 (2014): 35-47.
- Michael D. Watk2007, ins, 2007, Demystifying Strategy: The What, Who, How, and Why. Online paper: <https://hbr.org/2007/09/demystifying-strategy-the-what>
- Morton, Timothy. *Ecology without Nature: Rethinking Environmental Aesthetics*. Cambridge, MA: Harvard University Press
- National Museum of African American History & Culture. "Afrofuturism Explained: A Conversation with Curator Kevin Strait." <https://nmaahc.si.edu/explore/stories/afrofuturism-explained> (accessed December 5, 2023). Online : <https://books.openedition.org/pusl/9707?lang=fr>
- Ong, Walter. 1988, *Orality and Literacy: The Technologizing of the World*. London and New York: Routledge.
- Ornella, Alexander Darius. 2015, "Uncanny Intimacies: Humans and Machines in Film." In *The Palgrave Handbook of Posthumanism in Film and Television*, edited by Michael Hauskeller, Thomas D. Philbeck and Curtis D. Carbonell, 330-338. London: Palgrave Macmillan.
- Pascoe, Joanna. 2019, "Posthuman Heroes." *Heroism Science: An Interdisciplinary Journal* Vol. 4, No. 2 (2019): 1- 14. In *Philosophiques* 41 (2):241-252 (2014)
- Ricoeur Paul. 1984. L'idéologie et l'utopie : deux expressions de l'imaginaire social. In: *Autres Temps. Les cahiers du christianisme social*. N°2, 1984. pp. 53-64; doi : <https://doi.org/10.3406/chris.1984.940>
- Ricœur, Paul. 1976, "Ideology and Utopia as Cultural Imagination," *Philosophic Exchange* Vol. 7, No. 1 (1976): 17-28.
- Ricoeur, P. 1976. « L'imagination dans le discours et dans l'action ». In *Savoir, faire, espérer : les limites de la raison*. H. Van Camp. Red. Bruxelles, Presses universitaires Saint-Louis Bruxelles: p. 207-228.
- Ricœur, Paul. 1986, *Lectures on ideology and utopia*. New York, Columbia University Press.
- Ricœur, Paul. 2004, *Memory, History, Forgetting*. Translated by Kathleen Blamey and David Pellauer. Chicago, The University of Chicago Press.
- Roman, Nancy E. 2019, "The Power of Business to Change Food Culture for the Better." *Stanford Social Innovation Review*. Spring 2019. Online:

https://ssir.org/articles/entry/the_power_of_business_to_change_food_culture_for_the_better#
(accessed March 1, 2024).

Säumel, I.; Reddy, S.E.; Wachtel, T. 2019, Edible City Solutions—One Step Further to Foster Social Resilience through Enhanced Socio-Cultural Ecosystem Services in Cities. *Sustainability* 2019, 11, 972. <https://doi.org/10.3390/su11040972>

Serres, Michel. 2011, *The Natural Contract*. Ann Harbor: University of Michigan Press. First published in French as *Le Contrat Naturel* by Editions Francois Bourin in 1990.

Shaviro, Steven. 2021, *Extreme Fabulations: Science Fictions of Life*. London, Goldsmiths Press,.

Smith, Terry. 2015, *Talking Contemporary Curating*. New York, Independent Curators International.

Sobchack, Vivian. 2005, "American Science Fiction Film: An Overview." In *A Companion to Science Fiction*, edited by David Seed, 261-274. Malden, Blackwell Publishing.

Sobchack, Vivian. 2001, *Screening Space: The American Science Fiction Film*, 2nd edition. New Brunswick, New Jersey, Rutgers University Press.

Strandbakken, Pål et al. 2015. *The Consumer in society : a tribute to Eivind Stø*. Oslo, Abstract forl.

Sterling, Bruce. 1986, Preface. *Burning Chrome*, by William Gibson, Harper Collins.

Taylor, George H. 2009, "Ricoeur's Philosophy of Imagination." SSRN Scholarly Paper. Rochester, NY, March 3, 2009. <https://papers.ssrn.com/abstract=1352664>. Originally published in the *Journal of French Philosophy*, Vol. 16, No. 1-2 (2006): 93-104.

Turner, Mark. 1991, *Reading Minds: The study of English in the age of cognitive science*. Princeton, New Jersey, Princeton University Press.

Wilk, Elvia. 2002, *Death by Landscape: Essays*. New York, Catapult.

Watkins, Michael D. 2007, "Demystifying Strategy: The What, Who, How, and Why." *Harvard Business Review*, September 10, 2007, <https://hbr.org/2007/09/demystifying-strategy-the-what>.

Novels

Bradbury, Ray. 2008, *Fahrenheit 451*. London, Harper Voyager. First published in 1954.

Butler, Octavia. 2022, *Dawn*. London, Headline Publishing Group. First published in 1987 by Warner.

Callenbach, Ernest. 1990, *Ecotopia: the notebooks and reports of William Weston*. New York, Bantam Books. First published in 1975 by Banyan Tree Books.

Doctorow, Cory. 2017, *Walkaway*. Head of Zeus. EPUB.

Herbert, Frank. *Dune*. New York, ACE. First published in 1965.

Starhawk. 1993, *The Fifth Sacred Thing*. New York, Bantam Books.

Kang, Han. 2018, *The Vegetarian*. London, Hogarth. First published in 2007. EPUB.

Movies

- Fleischer, Richard, director. *Soylent Green*. Metro-Goldwyn-Mayer (MGM), 1973. https://www.primevideo.com/region/eu/detail/0SKU2WRNGARWX30XYJ1SK5YR5C/ref=atv_h_m_mys_c_uJQOV1_3_3
- Larson, Glen A., director. *Knight Rider*. Glen A. Larson Productions, 1982-1986.
- Zemeckis, Robert, director. *Back to the Future Part II*. Universal Pictures, 1989. Source for the figure included in the report: Binge Society, "Back To The Future Part II: Pizza Time," April 27, 2020, <https://www.youtube.com/watch?v=-8oS4VbRaAA>.
- Villeneuve, Dennis, director. *Blade Runner 2049*. Columbia Pictures, 2017, <https://www.netflix.com/search?q=blade%20runner&jbv=80185760>.
- Serreau, Coline, director. *The Beautiful Green (Fr. La Belle Verte)*. Les Films Alain Sarde. 1996.
- Joon-ho, Bong, director. *Okja*. Plan B Entertainment. 2017. Source for the figure included in the report: Netflix, "Okja | Official Trailer [HD] | Netflix," May 18, 2017, <https://www.youtube.com/watch?v=AjCebKn4iic&t=8s>.
- Coogler, Ryan, director. *Black Panther*. Marvel Studios, 2018.
- Nolan, Christopher, director. *Interstellar*, Warner Bros. Pictures, 2014, https://www.primevideo.com/detail/0R7K0TE549R347J0B6BK9HIH58/ref=atv_sr_file_c_Tn74RA_1_1_1?sr=1-1&pageTypeldSource=ASIN&pageTypeld=B0B8MNQYNZ&qid=1710929731090.
- Joon-ho, Bong, director. *Snowpiercer*, CJ Entertainment, 2013.
- Peele, Jordan, director. *NOPE*, Universal Pictures, 2022.

Advertisements

- Steve Hayden, Brent Thomas, Lee Clow and Ridley Scott, "1984 Apple Macintosh Commercial," first broadcasted on January 22, 1984, <https://www.youtube.com/watch?v=VtvjbmoDx-l> (accessed August 15, 2023).
- MOWI Salmon US, "MOWI – A Taste of Goodness in Every Bite," September 20, 2022, https://www.youtube.com/watch?v=Rdc_sEQGpcc.
- Naturli' Foods "Naturli Hakket," August 5, 2019, <https://www.youtube.com/watch?v=ynhH8SkxQ9E>.
- Norges Bondelag, "What Does The Farmer Say? Hva sier bonden? Kva seier bonden? Kæ seie bonden? Parodi The Fox Ylvis," March 14, 2014, <https://www.youtube.com/watch?v=rcTyCWORKtM>.
- Norsk Bonde- og Småbrukarlag, "Bondeopprør - Sliteneliten (musikkvideo av Norsk Bonde- og Småbrukarlag)," May 2, 2022, <https://www.youtube.com/watch?v=KJO4L7xlb4g>.
- Helly Hansen, "The Open Mountain | Norwegian People's Aid," March 27, 2023, <https://www.youtube.com/watch?v=WccWFe4ofUE>.
- Norrøna, "Who we are," November 4, 2015. <https://www.youtube.com/watch?v=v3vTmiA0SmA>.
- TV commercial film for Volkswagen "Moon Shot," 1969, https://www.youtube.com/watch?v=ZQIk_FIUfMs.
- Voi Technology, "The Voi Vision," October 21, 2022. <https://www.youtube.com/watch?v=Fsljqv-nl5k>.

Too Good To Go – Global, “Too Good To Go – Join our food waste revolution!” December 10, 2018, <https://www.youtube.com/watch?v=OU-bOVHf2Jo>

Policy reports

Food

- Norden, "Nordic Nutrition Recommendations 2012: Integrating nutrition and physical activity," 2014
- Blomhoff R, Andersen R., Arnesen EK et al., "Nordic Nutrition Recommendations 2023: Integrating Environmental Aspects," Nordic Council of Ministers, Copenhagen. Published June 20, 2023.
- Nasjonalt råd for ernæring, "Bærekraftig kosthold - vurdering av de norske kostrådene i et bærekraftperspektiv," (National Council for Nutrition, "Sustainable diet - assessment of the Norwegian dietary guidelines from a sustainability perspective") November 2017
- Klaus Mittenzwei, Finn Walland, Anna Brigitte Milford og Arne Grønlund, "Klimakur 2030: Overgang fra rødt kjøtt til vegetabilsk og fisk," March 2020
- Aina Elstad Stensgård and Ole Jørgen Hanssen, "Food Waste in Norway 2010-2015: Final Report from the ForMat Project," approved on September 12, 2016.
- Aina Stensgård, Kjersti Prestrud, Pieter Callewaert, and Gaylord Booto, "Report on edible food waste in Norway: food industry, education and care sector and consumers," 2021
- Bymiljøetaten, Oslo kommune, "Framtidens forbruk – strategi for bærekraftig og redusert forbruk 2019–2030," 2019 ("Future of consumption – City of Oslo's strategy for sustainable and reduced consumption 2019-2030
- Aina Elstad Stensgård, Kjersti Prestrud, and Pieter Callewaert, "Food Waste in Norway: Report on Key Figures 2015-2019," 2020
- Cecilie Dawes et al., "Håndbok for overskuddsbord" ("Handbook for surplus food"), 2018
- Anne Marie Schrøder, Erik Vold and Anne-Grete Haugen, "KuttMatsvinn 2020" ("Cut food waste 2020")
- Sara Noemie Plassnig, Marisa Pettit, Kristin Reichborn-Kjennerud and Ina Säumel, "Successful scaling of Edible City Solutions to promote food citizenship and sustainability in food system transitions," *Frontiers in Sustainable Cities* Vol. 4, 2022
- Agency for Urban Environment, "Sprouting Oslo – Room for everyone in the city's green spaces. A Strategy for Urban Agriculture 2019-2030," adopted in November 2019
- Norwegian Ministries, "Norwegian Strategy for Urban Agriculture: Cultivate Cities and Towns," February 2021
- Ministry of Agriculture and Food Ministry of Trade, Industry and Fisheries Ministry of Health and Care Services, "Food Nation Norway," 2021
- United Nations. "Key aspects of the Paris Agreement." <https://unfccc.int/most-requested/key-aspects-of-the-paris-agreement> (accessed July 26, 2023).
- Hegnes, Atle Wehn. 2024. *Food Cultures and Geographical Indications in Norway*. 1 ed. Vol. 1, *Routledge Focus on Environment and Sustainability*. Milton: Milton: Routledge.
- Landbruksbanken, 2000. Handlingsplanen for norsk matkultur. Oslo: Statens Landbruksbank/SND handlingsplanen for norsk matkultur., *The state agricultural bank. 2000. The action plan for Norwegian food culture*
- Landbruksdepartementet. 1999. Om norsk landbruk og matproduksjon. *St.meld. nr. 19 (1999-2000)*: Landbruksdepartementet. *Ministry of Agriculture. 1999. About Norwegian agriculture and food production*

Landbruksdepartementet. 1996. Matkvalitet og forbrukertrygghet. In *St.meld. nr. 40 (1996-1997)*: Landbruksdepartementet. *Ministry of Agriculture. 1996. Food quality and consumer safety*

Meld. St. 9 (2011-2012). Melding til Stortinget. *Landbruks- og matpolitikken: Velkommen til bords.*

OECD Agriculture and Food Policy Reviews. *Policy for future agriculture and food production in Norway.*

Proposition No 1 to the Storting. Appendix No 1 (1990– 1991)

Textiles

Justis- og beredskapsdepartementet, “Forskrift om forbud mot svært brennbare tekstiler,” 1984 (Ministry of Justice and Emergency Preparedness, “Regulation on prohibition of highly flammable textiles”).

“Forskrift om vedlikeholdsmerking av tekstilprodukter mv.,” 2004 (Ministry of Children and Families, “Regulations on maintenance marking of textile products etc.”)

Miljømerking Norge (Anita Winsnes), “Høringsinnspill til Oslo kommunes høringsforslag: faggrunnlag klimastrategi 2030, 2019 (“Consultation input to Oslo municipality’s consultation proposal: technical basis for Climate Strategy 2030”).

Norway Country Commercial Guide, “Norway – Labeling/Marking Requirements,” 2019, <https://www.export.gov/apex/article?id=Norway-labeling-marking-requirements>.

European Commission, “Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. EU Strategy for Sustainable and Circular Textiles,” March 2022.

Bymiljøetaten, Oslo kommune, “Framtidens forbruk – strategi for bærekraftig og redusert forbruk 2019–2030,” 2019 (“Future of consumption – City of Oslo’s strategy for sustainable and reduced consumption 2019-2030

Urbact, “Resourceful Cities Circular Transition Stories: Reflections from Network Members to Inspire & Support Others on their Circular City Journey,” 2022

“Oslo European Green Capital 2019 – final report,” 2019

Transport

Oslo Municipality: Agency for Climate, “Climate and Energy Strategy for Oslo,” 2016

Norges Offentlige Utredninger, “Luftforurensning fra vegtrafikk,” 1983 (Norway’s Public Investigations, “Air pollution from road traffic”).

Climate Action Plan for 2021-2030, written in 2020-2021.

Runar Søråsen et al., “Description of Oslo Pilot and User Needs,” 2017

Oslo Kommune, “Byrådets forslag til budsjett 2017 og økonomiplan 2017–2020,” 2017 (Oslo Municipality, “The city council’s proposal for the 2017 budget and financial plan 2017–2020”

Municipality of Oslo, “Climate Budget 2019.”

Municipality of Oslo, “Climate Budget 2022.”

Oslo Municipality: Agency for Climate, “Climate and Energy Strategy for Oslo,” 2020.

Norwegian Ministry of Climate and Environment, “Norway’s Climate Action Plan for 2021–2030,” 2020-2021

Business strategies

Marine Harvest. Annual report 2017. Available at: <http://hugin.info/209/R/2177429/840178.pdf>

MOWI: Integrated Annual Report 2022. March 21, 2023. Available at: <https://mowi.com/wp-content/uploads/2023/03/Mowi-Integrated-Annual-Report-2022.pdf>

Bama (2023) Årsrapport 2022. Available at: <https://www.bama.no/om-bama/arsrapport2022/>

Orkla (2023) Årsrapport 2022. Available at: https://www.orkla.no/wp-content/uploads/sites/2/2023/03/Orkla-A%CC%8Arsrapport-Norsk_2022_230223-1.pdf.

Norsk Bonde- og Småbrukarlag Prinsippogram. Available at: <https://www.smabrukarlaget.no/media/gu1f0215/prinsippogram.pdf>

Norsk Bonde- og Småbrukarlag (2021) Strategi 2021-2025. Available at: <https://www.smabrukarlaget.no/media/14ghmf30/strategi.pdf>

XXL (2022). Sustainability report 2022. Available at: <https://www.xxlasa.com/wp-content/uploads/2023/04/XXL-ASA-Sustainability-Report-2022.pdf>

Helly Hansen (2020). Sustainability Roadmap. Available at: <https://www.hellyhansen.com/wp-content/uploads/2020/03/hh-roadmap-published-march-2020.pdf>

Etisk Handel Norge. Report in Responsible Business Conduct 2021 for Norrøna Sport AS. Available at: <https://www.norrøna.com/globalassets/21-files/csr/final---eti-report-2021.pdf>

H&M Group (2023) Annual and Sustainability Report 2022. Available at: <https://hmgroupp.com/wp-content/uploads/2023/03/HM-Group-Annual-and-Sustainability-Report-2022.pdf>

voi. (2022) Voi Technology. Sustainability Statement. September 2019. Updated January 2020. <https://www.voi.com/wp-content/uploads/2020/01/VOI-ESG-Sustainability-Statement-2019-2020.pdf>.

Ruter# (2023) Årsrapport 2022. Available at: <https://aarsrapport2022.ruter.no/>

VY (2023) Når hver tur teller: Års- og bærekraftsrapport 2022 for Vygruppen. Available at: <https://www.vy.no/globalassets/vy.no/filer-no/arsrapporter/2022-ars-og-barekraftsrapport.pdf>

Consumption Research Norway (SIFO) is a non-profit, transdisciplinary research institute at OsloMet – Oslo Metropolitan University. SIFO's research aims to understand the role of consumption and consumers in society and to provide the knowledge basis for public consumer policy in Norway.

SIFO's core research areas are:

- Sustainable consumption
- Clothing and textiles
- Market based welfare
- Food, nutrition and food culture
- Technology and digitalization

Consumption Research Norway (SIFO), OsloMet
www.oslomet.no/en/about/sifo