

The age of insiders. The disappearance of the outside

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Abstract

In this paper I present a reflection on the influence of the concept of globalization in the forms of organization and the disappearance of the outside as an idea of a possible independent system or space. In line with the exhibition *The Whole Earth. California and the Disappearance of the Outside* and the conference *Documents, Constellations, Prospects*, I propose, on the one hand, an analysis of the narratives arising within the Californian counterculture. On the other hand, I address certain theoretical approaches and artistic practices as examples of how we are rethinking the forms of organization, not as independent of an organized system but as an interstice within that same system.

Keywords: outside, globalization, Whole Earth Catalog, forms of organization, interstice.

You look down there and you can't imagine how many borders and boundaries you crossed again and again and again. And you don't even see 'em. At that wake-up scene –the MID-EAST– you know there are hundreds of people killing each other over some imaginary lines that you can't see. From where you see it, the thing is a whole, and it's so beautiful”.

Russel Schweikart (1974)¹.

Russel Schweikart, Apollo 9 astronaut and pilot, defined with these words his experience orbiting the earth on 1969. The first pictures of the earth from outer space taken by NASA expeditions popularized this *astronautic* view described by Schweikart. The image of planet earth viewed from the outside, according to Peter Sloterdijk, represents the culmination of modern ideas about globalization. Globalization is not just a concept that defines our current world system; it also responds to a way of thinking about the world as a relationship between the being and the circle². The representation of the world and its ontology extends throughout the history of mankind. Thus, just as the forms of representation of planet earth are linked to different conceptions of globalization³, the ontological significance of this image for a specific time lies in factors such as the technical applications that have enabled their representation, the location of the gaze and, consequently, the (re)definition of the spatial notions of inside-outside or interior-exterior⁴. The modern idea of globalization is defined by the expeditions and the colonization system that led European explorers to set the world map. A map that, when seen by the astronaut from outer space, no longer has borders, since the outside has disappeared; the outside is now the infinity of outer space. The earth is the only safe place to return to, the sky has become a frightening void and the planet earth is a wandering star⁵. While the gaze of ancient thinkers had remained within the earth imaging the world as the last layer of a vessel that is protected by higher layers, when the gaze is placed off the earth, the planet loses the celestial cloak of a benevolent sky and is unprotected before an infinite space.



Una de las primeras fotografías tomadas por el Apolo 8 en 1968

The astronaut's speech was recaptured in 2013, in the exhibition *The Whole Earth. California and the Disappearance of the Outside*, curated by Diedrich Diederichsen and Anselm Franke for the Haus der Kulturen der Welt in Berlin. The text, which appears as a voiceover in a video made by the Beyond war foundation in 1984, was part of the archive proposed for the exhibition to examine the disputes and contradictions surrounding the 'planetary paradigm'. The issues raised in this exhibition were related to the narratives that emerged from the counterculture of the 60s and 70s in California, especially in the San Francisco Bay Area and among the followers of the *Whole Earth Catalog*⁶, parallel to the development of the information industry and the Internet. The contradictions related to the popularization of the world picture arise from the indiscriminate use given to it. While counterculture movements appropriate it to reclaim the possibility of the outside as the only way to find and build a utopian system of life, television and mainstream culture used it to represent the new unified and synchronized world in its modern globalization splendour.

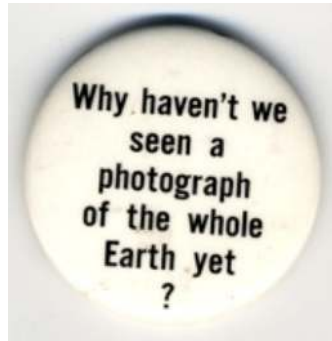


Captura del video "Beyond war", 1984. El fragmento puede verse en: https://www.youtube.com/watch?v=7y7O_9WB3ZU

The exhibition brought together, among others, documents on events and scientific discoveries since the end of World War II; the first books on system theories and cybernetics; documents and works of art from California hippy communes; works by Dara Birnbaum, The Otolith Group, Richard Serra and David Lamelas, and, above all, many images of the earth in different media and contexts, from documentaries or books on ecology or music album covers. The blue planet was the *Leitmotif* with which to problematize the meaning that this image had entailed for the American generations of the 60s and 70s. The change in perspective caused by the new rhetorics arisen from connectivity and systems theories, the Internet, as well as the initiatives of the *New communalism* movement (which will be discussed later on), also gathered around the picture of the blue planet as the emblem of a new era. The image of the world, claimed by Stewart Brand⁷ already in 1966 in pins that said "Why haven't we seen a photograph of the whole earth yet?", was that of a world in unity without differences –as noted by Franke and Diederichsen in the exhibition– where *the outside* would have *disappeared*. However, this notion of outside, born in modern times, which responded to the irrational, chaotic, strange or exotic (which partly came from the imaginary and the adventures of European explorers who set out to discover the world) would not have disappeared by deletion, but would instead have been assimilated, re-imported and redistributed⁸ in the global system:

"we identify a comprehensive break circa 1968, which, contrary to prevailing rhetoric and declared intention, did not result in the end of colonial capitalist modernity but created the conditions of its endured continuity" (Diederichsen & Franke, 2013, p. 13).

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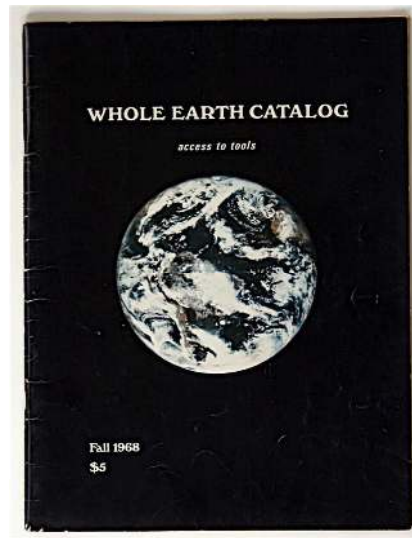
Pin diseñado por Stewart Brand, 1966

Although the idea of transcending the local, breaking down barriers and seeing the world as a whole also responded to the rejection of modern paradigms such as hierarchical systems or authoritarian policies that had been lived intensely in the previous years and which still prevailed in many parts of world, it did so in a paradoxical way and from a specific location of the world. This place was none other than the cradle of what would become the Silicon Valley, where many of the first major theories and developments in communications technology or information management originated –all of which has also shaped, to some extent, our current ways of knowing and our work policies⁹.

The Whole Earth Catalog: Access to Tools

According to Fred Turner (2006), one of the key documents that show the convergence between the worlds of counterculture and mainstream culture associated with the development of new technologies and cybernetics is the *Whole Earth Catalog: Access to Tools*. Brand had the idea to gather together on a magazine-catalogue-forum all the tools, books and recommendations that could be useful for a generation that was looking for new ways of living outside the traditional mechanisms of bureaucracy and politics, by means of self-management and the idea of the *self-sufficient*¹⁰.

The catalogue addressed readers who, at least initially, were mainly those who had been part of the *Back-to-the-land* movement or the *New communalism* movement, forming communities outside California. “At a time when the New Left was calling for grassroots political power, Whole Earth eschewed politics and pushed grass-roots direct power –tools and skills” (Brand, 1998, p, 3). When mass technology and industries were transforming life and work habits, these groups of hippies stood up for personalized tools and technologies, as well as for ways of living endeavoured by themselves. As a countercultural movement, the *New communalism* believed that its greatest power lay within themselves as independent thinkers able to learn for themselves; also, in the sharing of information and collaborative work. Brand put it this way in the opening issue of the catalogue: “We are as gods and we might as well get good at it”¹¹ (Brand, 1968, p. 3).



Whole earth catalog, Otoño 1968

It is not surprising that one of collaborators in the catalogue was the architect and theorist Richard Buckminster Fuller¹², whose book *Ideas and integrities* (Fuller, 1963) occupied the first page of the section “Understanding Whole Systems” on the first issue of the catalogue in 1968. In this book Fuller develops the concept of *comprehensive designer*. According to Turner, the definition of *comprehensive designer* was referred to a type of individual not specialized in his work but who “would instead stand outside the halls of industry and science, processing the information they produced, observing the technologies they developed, and translating both into tools for human happiness” (Turner, 2006, p. 56). In other words, an individual capable to capture an overall image of what is happening in the world and extract from it the potential to produce and anticipate new products or designs. It is, again, that god¹³, who is like an astronaut and has the ability to observe the whole earth from the distance; he is a god in whom converge a “synthesis of artist, inventor, mechanic, objective economist and evolutionary strategist” (Fuller, 1963, p. 176). This concept seems to describe the paradox of the hippy, as an individual interdependent with a global system that provides him with the materials he needs to build his own house, as well that of the contemporary businessman whose profile responds to key concepts such as entrepreneurial, multidisciplinary and *multitasking*¹⁴. With these ideas, plus the ones from Brand, the catalogue was established as a source of resources and beliefs for a generation. Fuller’s and Brand’s ideas fused in the passion to create a separate universe that would nourished from the whole system, with no intention to change it but to get over it or improve it.

Their conception of the global was not only that their ability to communicate, thanks to technology, was open to the world, but that all the existing useful information, tools and objects were there, somewhere in the earth. The earth was for them a container of endless possibilities and inventions, however, perhaps they did not think that the global and the world were not a closed whole but a multiple one where the outside could not survive without the whole.



Foto collage del grupo de artistas USCO con Stewart Brand frente a su iglesia en Garneville, Nueva York

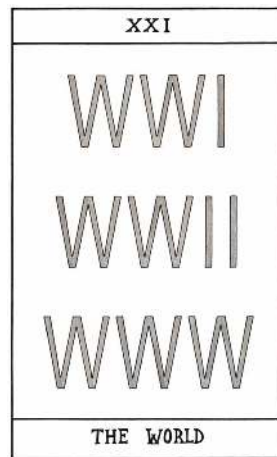
With the *Whole Earth Catalog*, Brand also released the first forums and networks. His idea was to keep his readers connected so they could exchange thoughts about the products published in the catalogue or even about the works and activities that took place in their communes. Brand took the idea of forum from the catalogue to the net, opening one of the first forums that existed on the internet with the project WELL (Whole Earth 'Lectronic Link)¹⁵; he also coined the idea and the name of *personal computer*, from which would emerge the idea of the first computers. The key idea behind the *access to tools* involved, as was the case of Brand's demand for a new image of earth for a new era, that the computers and communication systems invented during World War came into private usage, making the world a new place where man's independence would be achieved thanks to technology. Moreover, as Steve Jobs pointed out in his speech for the Stanford University in 2005, the *Whole Earth Catalog* can be considered a kind of early version of Google. The catalogue represents a core element in the development of the philosophy of what is now our cyberculture, our ways of sharing information, and the merging of creativity and entrepreneurial business.

End of utopia or the myth of the blank paper

One of the most noteworthy points from Diederichsen and Franke's exhibition is how it makes us think that it may be that the expansion of this counterculture of Californian hippy communes¹⁶ is, specifically, what needs to be revisited and revised from the present, questioning the criticism we make of their narratives. That is, in words of Franke: "the critique must be a critique of the grand narratives, narratives that have remained active in the background; for it is only through them that the structures can be addressed" (Diederichsen & Franke, 2013, p. 18). In this case, all modern myths that have prevailed, in one way or another, to support the idea that there is an outside, a

utopian place where it is possible to live outside the reality of the world. The reinterpretation of globalization made by Bruno Latour¹⁷ from Sloterdijk's theory of spheres and his own actor-network theory, it follows that the abolition of the utopian idea of going outside begins with a change in our notion of space. As Latour argues, we must begin to understand that space does not exist as an extension (*res extensa*¹⁸), but that space exists only in the connections between things and subjects, in the spheres we *generate* in our microworlds and in the connections with other spheres.

There is probably no more decisive difference among thinkers than the position they are inclined to take on space. [...] In the first tradition, if you empty the space of all entities there is something left: space. In the second, since entities engender their space (or rather their spaces) as they trudge along, if you take the entities out, nothing is left, especially space (Latour, 2009, p. 142).



Tarot. XXI The world WWI WWII WWW, Suzanne Treister, 2008-2011

The sphere or globe is not a geometric representation on a white paper or a photograph, whose limits are at the end of the sheet of paper, but the multiple connections between all actors that circulate around the world. Somehow, the confusion that the representation of planet earth originates, according to modern Europeans, is that it is possible to separate places from non-places¹⁹. The principles of the catalogue took the brunt of the remnants of modernity, insofar as they relied on the utopian conception of freedom being out of the system. They conceived the communes or the design of that new habitable house thinking that it had to be placed outside. However, their ideas and projects now seem rather like a small-scale version of the technological globalized world –Sloterdijk's synchronized world and the world of Latour's networks.

Is it possible to define a space in the interstice?

Diederichsen and Franke's exhibition, at least from my point of view, leaves an aftertaste of insecurity that clings to the question *how and from where to work?* A feeling that does not respond to a romantic pessimism but rather to the urgency that the reality of the 'global paradigm' imposes, as a paradigm that eliminates any

alternative. The question arises from many sites –especially in recent years. We are certainly surrounded by a variety of concepts that demand an alternative: outsiders, on the margins, independent, autonomous, emancipation, etc. All of them are rethought in the art field, perhaps showing that the alternative has not disappeared entirely, but that the ways to constitute a legitimate, non-contradictory definition of it is becoming increasingly difficult. The difficulty lies partly in the thought inherited from the shift of the outside to the outer space, where there is nowhere to dwell, so the utopia can be performed. However, from inside there could still be living spaces that change our lifestyles or open the possibility to criticize the world system –perhaps that space could be an in-between space. A place where our interdependences and networks of connections between objects and individuals that we already inhabit would not be disregarded. A place that would emerge in the articulations of interconnections, and constantly reformulate them.

The exhibition *The Whole Earth. California and the Disappearance of the Outside*, coincided with another project I would like to mention at Haus der Kulturen der Welt, Berlin: *Documents, Constellations, Prospects*, organized together with BAK, *basis voor actuele kunst*, Utrecht. The frame of these lectures, performances and workshops was defined as “negotiating the way of the world from 1989 to today, and thinking beyond”²⁰. The question of how and from where to work that I posed earlier was very present in these lectures. Thus, for example, Irit Rogoff raised a number of *keynotes* on the concept of infrastructure²¹ and issues surrounding the possibility of appropriating this concept in a theoretical way in order to define collective work in the art field. A kind of *schizo* term, in the sense that it is present in Marxist theory as well as in discourses on technocratic planning and effectiveness²², but that could be read toward the destabilization and critique of the existing structures. As said by Rogoff:

For me the interesting infrastructure is to a large extent part of the struggle of how to work, how to move away from subjects or themes or materials that have been legitimated as such by disciplinary discourses (Rogoff, 2013).

Much of the more activist oriented work within the art field has taken the form of re-occupying the infrastructure, using the spaces and technology and budget and support and stuff and recognized audience in order to do something quite different, no to reproduce but to reframe questions (Rogoff, 2013)

Groups of artists who take over a space within an institution of art or other, and start a think tank, not only reconverted the space and, probably, their structures, but also, from the moment they decide to establish a different form of organization as a way of working, a different infrastructure begins to take shape.

We might reflect on what the absence of infrastructure does make possible, which is to rethink the very notion of platform and protocol to put in proportion the elevation of individual creativity to further the shift from representation to investigation (Rogoff, 2013).

Somehow, this type of re-organizations mobilized by collectives has assumed the disappearance of the outside at the moment it decides to circulate the knowledge

through the use of the resources of a system. The shift from representation to investigation suggested by Rogoff is important to change the negative vision of the modern globalization paradigm, insofar as modifying the structures requires working from within them, that is, getting to know them and analyzing them.



Albergue para mujeres con drogadicción. Zurich (CH) 1994, *WochenKlausur*

The group of Viennese artist *WochenKlausur*²³ seems to have a clear vision of how to achieve the transformation of structures from within with their idea of ‘concrete intervention’. This group of artists is one among others working on collaborative practices in art, that take political action as a way to build different forms of organization and infrastructure. *WochenKlausur*, founded in 1993 by Wolfgang Zinggl, can be translated as ‘weeks of closure’, which responds to their way of working, occupying a space –usually an exhibition space– for a given time. During that time, the place is reconverted into a studio where they develop a research project and interact with the public as well as with experts in the topics they are studying. This kind of antechamber work normally leads them to what they call ‘concrete intervention’. In 2013 they were called to participate in the exhibition *Economy*, organized by the *Centre for Contemporary Arts* (CCA) in Glasgow, with a social project in the area of Drumchapel, one of the poorest in Scotland. The initial display, both in the form of occupation of the exhibition space and of the process that followed, was a circulation of the knowledge, experts and tools necessary for (in this case) a group of unemployed women to learn how to start their own fast food business. If we think in terms of infrastructure as posed by Latour, a network of connections where space is produced by the interaction of all its actors, Wouldn’t collectives such as *WochenKlausur* be working from within and transforming the joints between connections that form the infrastructure? In a way, they would be reconnecting actors and mutating the structure from its intermediate spaces (and actors). The interstice, then, would be a way to re-inhabit the structures and modify them from within, leaving aside the possibility of the outside. Recalling Rogoff, it is a kind of work that will bring together.

[A]s many sources and expertise as possible at a given moment in order to not only respond to the urgencies of that moment but also in the need to invent the means, the

protocols, invent the platforms which will make that engagement manifest" (Rogoff, 2013).



Wochenklausur en la exposición *Economy organizada* por Centre for Contemporary Arts (CCA) Glasgow, 2013

However, what is disturbing about the interstice and the 'concrete actions' is that they both are reformulated in unstable structures, in constellations where the type of organization they built is a kind of rhizome. In a sense, these organizations are predisposed to the fate of the *devenirs* (becomings): they can be reconnected, multiplied, *detrterritorialized* or *reterritorialized*: "a rhizome does not begin or end, is always in the middle, between things, interbeing, intermezzo" (Deleuze & Guattari, 1972, p. 29). Although this position seems very intriguing in the sense that is an indefinite place, open and constantly changing, it will need constantly redefinition. Its survival will be grounded on staying in between and ceaselessly bridging gaps to create the conditions for alternative narratives without reproducing and/or working from ideologies that contradict its speech –as was somehow the case of Brand's and Fuller's ideas.

The image of planet earth taken by the Apollo 8 mission was a landmark of contemporary technology and entailed that the location of gaze returned us to the earth; in Sloterdijk's words, to *the inner world of the capital*. However, to date, we have seen many images not only of the earth but of the outer space. So, to sum up, I take the chance to bring in (as one poses a question) an image from outer space. An image that could be reconnected to many points of this text, from the technical image of planet earth and its ontological significance, to the modern concept of globalization, interstices or Sloterdijk's spheres. This image, which has enchanted editors and followers of the *Wired*²⁴ magazine, a publication that emerged under the influence of the *Whole Earth Catalog*, is a wormhole launched on the science fiction film by Christopher Nolan, *Interstellar* (2014)²⁵. This image features a *topology* which has only been previously represented mathematic and theoretically. Created with the help of theoretical physicist Kip Thorne²⁶, it intends to reproduce a space-time which possibility of existence emerged from Albert Einstein's general theory of relativity and which, ever since, not only has kept physicists busy, but has also inspired the imaginary of science fiction adventures dedicated to time travels and the existence of other dimensions. The topology of the wormhole, complex as it is, is generally described as a hypothetical tunnel "in the universe connecting two distant points via dimensions

beyond the four we experience as space and time” (Rogers, 2014). According to Nolan’s story and the image they have created of the wormhole, is a kind of universe between universes. “As Kip and I talked about the wormhole, I finally understood that it’s a four-dimensional hole in three-dimensional space. And since a three-dimensional hole in two-dimensional space would appear as a circle, a four-dimensional hole would look to us like a sphere” (Rogers, 2014). A sphere which, besides being in outer space –presented in the film as a possible future site for human life–, leads back to the outside and to think how we should not forget the great narratives that remain in the background. However, it is interesting that this topology is described as an interstitial space, because it raises –as Sloterdijk did with his philosophy of globalization when he warns that it responds to the thought devoted to the "encounter of being and form" (Sloterdijk, 2010, p. 26)– the question of how narratives –those that build and those that problematize our structures and forms of organization– are linked to the definition of space prevalent in a specific age. In the time of electronic globalization, the spaces to be rethought will be the ones in-between, the insides or the interstices.



Fotograma de la película *Interstellar* (2014), dirigida por Christopher Nolan

Notas

¹ Speech by Russell Schweickart (1974) for the *Planetary Culture* symposium at the spiritual community of Lindisfarne, Long Island. D. Diederichsen & A. Franke (Eds.) (2013), *The Whole Earth. California and the disappearance of the outside*, Berlin, Sternberg Press, p. 42. [Available at http://www.wholeearth.com/issue/1200/article/261/who%27s.earth](http://www.wholeearth.com/issue/1200/article/261/who%27s.earth) (retrieved November 29, 2014).

² “But against the backdrop of the great story of the meeting between being and circle, it had to be clear why the earth globalization is not merely a story among many”. Sloterdijk, P. (2010), *En el mundo interior del capital. Para una teoría filosófica de la globalización (In the World Interior of Capital: Towards a Philosophical Theory of Globalization)*. Madrid: Siruela, p. 31.

³ According to Sloterdijk, the history of terrestrial globalization as thought and representation of the earth passes through three stages: *cosmic-uranian globalization*, defined in ancient times, where it is thought that the earth is the centre of the universe, only observable from within the earth, and where the sky is understood as a roof that protects it and soothes humans fears. Next is the *morphological globalization*, defined by the expeditions of European explorers who discovered, colonized and created the first maps of the world. Today we would live in an *electronic globalization* that defines a synchronous world where everything is connected through technological development. (Sloterdijk, 2010, see p. 22 ff.)

⁴ "The three great stages of globalization are thus distinguished primarily by their symbolic and technical means: it signals a difference of age to measure an idealized sphere with lines and cuts, that a real sphere is encircled by boats, or that aircraft and radio signals circulate around the atmospheric envelope of a planet. It is an ontological difference to consider the cosmos itself as a home to the world of essences in its whole, or an Earth that serves as a support for various configurations of the world" (Sloterdijk, 2010, p. 27).

⁵ "Centuries had passed since the new physics had discovered empty space and had wiped out the fabulous cover of the sky. It was not easy for everyone to dispense with the complement of the above. Even in Heidegger can be heard the grievings for an Earth without Heaven: an Earth of which it is said that 'historically and ontologically, it is the wandering star'" (Sloterdijk, 2010, see p. 36 and chapter 2, "The wandering star".)

⁶ *Whole Earth Catalog: Access to Tools*, was an American magazine and product catalogue that was published between 1968 and 1972, Stewart Brand started this project and was the editor. Most issues published in those years, and the intermittent issues that appeared later, are available online at <http://www.wholeearth.com/index.php> (retrieved November 8, 2014).

⁷ Stewart Brand is a biologist and writer, known for his *Whole Earth Catalog: Access to Tools*. Brand has founded organizations such as The WELL, Global Business Network or Long Now Foundation.

⁸ Within this context, 1968 is not only defined by the famous May revolt, but by the spectacular picture of the planet Earth transmitted by the Apollo 8 mission and the California counterculture, both simultaneously located at this turning point. At this point, a course of development reached a tipping point, a development, which, roughly since the end of the second world war, had already been characterized by the gradual re-import and redeployment of that which during the course of the expansion of modernity was originally excluded and defined as the other: the irrational, foreign, affective, playful, exoticized" (Diederichsen & Franke, 2013, p. 13).

⁹ See Turner, F. (2006), *From Counterculture to Cyberculture, Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism*, Chicago, The University of Chicago Press.

¹⁰ “Not all the communes were rural, of course –there was an increase in different city-based cooperative living arrangements as well– but for the hundreds that were in the countryside, the hinterlands of Americans seemed to promise the possibility of building a new, collaborative society. If the rest of Americans were at war with one another and with foreign enemies, the citizens of the communes would build self-sufficient, nonhierarchical communities based on interpersonal harmony” (Turner, 2006, p. 74).

¹¹ Brand wrote on the same issue of the catalogue: “We are as gods and might as well get used to it. So far, remotely done power and glory –as via government, big business, formal education, church– has succeeded to the point where gross defects obscure actual gains. In response to this dilemma and to these gains a realm of intimate, personal power is developing –power of the individual to conduct his own education, find his own inspiration, shape his own environment, and share his adventure with whoever is interested. Tools that aid this process are sought and promoted by the Whole Earth Catalog (Brand, 1968, p. 3).

¹² R. Buckminster Fuller published in several issues of *Whole Earth Catalog*, where his books are recommended on numerous occasions. In the first issue of the catalogue, Fuller published in "Understanding whole systems", his poem *God is a Verb*, in which he defends the creative potential of man is based on his ability to know. Some of the books mentioned in the catalogue (as a product to buy) in the first edition (Fall 1968) are: *Ideas and Integrity: A Spontaneous Autobiographical Disclosure* (1969), *Nine Chains to the Moon* (1938) or *No more Secondhand God* (1967). Also in the online edition of the catalogue his books are recommended with direct link to Amazon for purchase. See <http://www.wholeearth.com/authors.php> (retrieved November 4, 2014).

¹³ The metaphor of the godman also used by Erich Jantsch in his book *The Self-Organizing Universe*, in which he explains the evolution of the universe does not lie in the regular development of stable structures, but in structures within a system (such as biological, system, technology, artistic, etc.) that operate by self-management, self-reflection, and are unstable and interdependent. See Jantsch, E. (1983), *The Self-organizing Universe. Scientific and Human Implications of the Emerging Paradigm of Evolution*, Oxford, Pergamon Press.

¹⁴ Moreover, as noted by Turner, this profile was not even new: “a quick glance back at MIT’s Rad Lab in World War II would have reminded Fuller’s audiences that interdisciplinary migration and multi-institutional collaboration were key features of the military research world” (Turner, 2006, p. 58).

¹⁵ See Turner, 2006, p. 141 ff.

¹⁶ Given that a review of the counterculture movements in the United States during the 60s and 70s also lead us to think of other social movements and social regroupings, such as the early feminist activists or the Black Panthers party. The difference with these movements was that the San Francisco hippy movement was led by educated middle-class, white men.

¹⁷ See Latour, B. (2009), *Spheres and Networks: Two Ways to Reinterpret Globalization*. Talk delivered at the Harvard University Graduate School of Design, February 2009. Available at <http://www.bruno-latour.fr/sites/default/files/115-SPACE-HARVARD-GB.pdf> (retrieved November 29, 2014).

¹⁸ “My argument is that *res extensa* –taken for the ‘material world’ and considered until recently as the stuff out of which ‘nature’ is made– is an unfortunate confusion of the properties of geometrical forms on white paper with the ways material beings stand” (Latour, 2009, p. 142).

¹⁹ “The Moderns have no place, no topos, no locus to sit and stay. The view from nowhere, so prevalent in the old scientific imagination, also means that there is nowhere for those who hold it to realistically reside. Could you survive a minute as a brain in the vat separated by a huge gap from reality?” (Latour, p. 141).

²⁰ See <http://www.formerwest.org/DocumentsConstellationsProspects> (retrieved August 31, 2014).

²¹ The talk *Infrastructure* was organized by the collective Free Thought, for *Documents, Constellations, Prospects* (2013), at the Haus der Kulturen der Welt. Rogoff, I. (2013), “Keynotes lecture. Infrastructure”, was part of this program. The complete video of Rogoff’s conference can be seen here: <http://www.formerwest.org/DocumentsConstellationsProspects/Contributions/Infrastructure> (retrieved August 31, 2014).

²² Irit Rogoff opened her presentation with the following questions: “Why infrastructure? Why a term so unloved and unlovely? Why a term central to technocratic efficiency? Why a term that focuses on the making of something possible rather than on the thing itself? [...] A term largely captive by planning discourse” (Rogoff, 2013).

²³ See <http://www.wochenklausur.at/>

²⁴ *Wired* is an American magazine devoted to the ‘digital generation’. It was founded in 1993 and continues today. According to Turner, *Wired* magazine began with editors who had worked in the *Whole Earth Catalog* as well as members of WELL –which brought the magazine, at first a “particular blend of libertarian politics, countercultural aesthetics, and techno-utopian visions, the ‘Californian Ideology’ (Turner, 2006, p. 208).

²⁵ The *Wired* December issue is inspired by the film *Interstellar* and Christopher Nolan is guest editor. For the moment being, they have released a special edition, available online and devoted entirely to the film: <http://www.wired.com/2014/11/wired-nolan-issue/> (retrieved November 29, 2014).

²⁶ Kip Thorne is an American theoretical physicist and expert on the applications to astrophysics of Albert Einstein’s Theory of General Relativity. See Rogers, A. (2014), “Wrinkles in spacetime. The warped astrophysics of *Interstellar*”, *Wired*, November.

<http://www.wired.com/2014/10/astrophysics-interstellar-black-hole/> (retrieved November 29, 2014).

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