This flyer-series explores the affordances of what Anthony Dunne (2006) called the *electrosphere*. The concept is explained on the back-side of this flyer. It appeared in a report published at KHiO on a collaborative project between the Norwegian Academy of Music and KHiOs MA in design.

The project was developed conjointly at the two schools, with the Munch Museum as a test-location, and then performed at the Pompidou Centre for an audience of 700-1000 visitors from the Parisian suburb, targeting a youth group with few experiences of seeing/experiencing art in the *Jeudis* project.

Som of the original ideas for the Centre—developed and realised by Piano and Rogers—were expressed in that project: the mutually adjustable space between people and art. The report is available at the KHiO library. And its relevance under the Corona situation in the KHiO building, is explored here.

interceptions[at]
centre_pompidou

archive-documentary
in the Tacite Zone

Theodor
Barth

KUNSTHØGSKOLEN I OSLO
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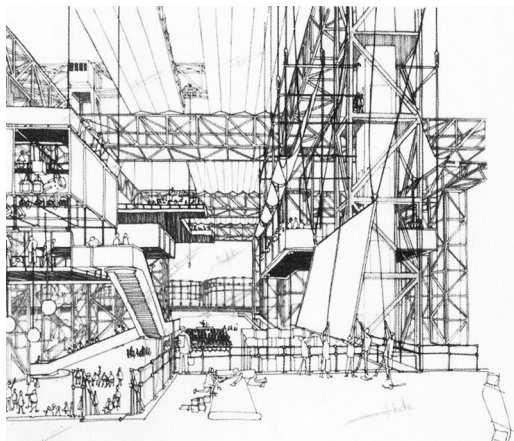
In the situation of the Corona-pandemic—during the phase when it became contained by safety restrictions (while remaining active)—the necessities emerging from *keeping up* teaching at art school, moved the focus on the *edgeland*, as a speculative domain *between* contamination and contact.

That is, the 'between-space' growing and emerging through the cross-pressure *between* viral contamination *and* digital connection, intuitively conceived as a 'contact-zone'. Establishing the wiring needed to improve sound and image needed to integrate class-room and zoom, was concrete.

It brought us quickly beyond speculation, but yet in the wake of speculation. Wiring an assemblage of elements—microphone, sound-card, loud-speaker, iPAD and software—brought us into what Anthony Dunne called the *electrosphere*. The space that we live in, as users of electronic/digital equipment.

In the electrosphere we are immersed in a field of frequency and wave-length (Dunne). The determining factors for how a specific electrosphere works are located both in the sensory spectrum (sound and image) and beyond (WiFi and BlueTooth). Manual adjustments determine the quality.

The quality ranges from noise/chaos to order/circulation. During the very first real hybrid class-situation—one part of the class in room and other on zoom—members of the zoom-crew came physically to tell us that the sound wasn't working, and we organised a *relay* to monitor incoming messages.

When we balanced the 'Gain' on the microphone and the software with the loud-speaker volume, we had pushed some walls: **1)** by establishing an acceptable quality of sound and image for effective communication; **2)** by members of the zoom-crew intervening physically in the class-room.

This 'pushing of walls' vs. interventions to adjust the *assemblage* to specific purposes, is similar in spirit to the ideas played out by Cedric Price (architect) and Joan Littlewood (actor) in their plans for the FunPalace, which later became developed and realised by Piano and Rogers.

Indeed, the project-name what eventually became the Pompidou Centre was the FunPalace. And, as the bottom drawing on the front page of this flyer indicates [recto] it was a place of adjustments made by artists, technical crew and visitors for specific purposes (example of an assemblage of sorts).

If the 'assemblage' is limited to be defined by 'elements that are yanked out of place, plugged into somewhere else and still work' it applies to our current electrosphere. However, to be an assemblage in the FunPalace sense, the role of people is crucial. This is closer to the 'assemblage' of Gilles Deleuze.

In a situation constrained by traffic-rules operating at the level of inter-personal relationships (Corona), and the development of techno-cultural devices that make the situation bearable, we can benefit from a *more fluid* sense of *systems* when that flying carpet we call *content* aptly takes off.