



Anthropology is replete with reflections on what proximity and distance does to the ability to acquire cultural knowledge. Some have had camps at a distance and receiving people as though they were in an office, or a laboratory. Others have sought the utmost intimacy in relations and rituals.

Most find their way in between these two extremes: what affords immersion but also yields readability. Riding at the cusp of chaos and order. This type of problem is now part of a social experiment of global reach, on account of the safety measures forcing everyone to manage social distance dutifully.

What this contrived experiment is likely to reveal is that social distance is not only conventional, but functional. Finding the right distance can determine whether information is available/not. The relation between *eumetrics* and information may lie in water, but also in meditation.



When we look at a water-fall from afar the water appears to move slowly: the more powerful, the slower. When we stand close-up the water appears to move at a tremendous speed. When we stand in it—under the fall—the water either hits us softly, or harder. In CNC mills water is used to cut.

So, the way we receive the speed of water depends on our position. And we may start looking for an optimal position to retrieve information from the water. Merleau-Ponty wrote that when we say “the water flows” we are surreptitiously placing in it a *witness* of its course. This is called embodiment.

If we look closer, however, there are *two* levels of embodiment: placing a *witness* in it, and being *with* the river. During a visit to Prague some 7 years ago—with my daughter Sophie—we crossed the river Vltava (one of the major tributaries of the Elbe) daily, and often several times in one day.

What first caught my attention were the *structures* that make the river navigable and harbour waterways for both small boats and larger crafts. Then, after a couple of days, the *presence* of the river simply became overwhelming: it was enormous, working day and night... a wheezing whale.

This experience is a tribute to the work of time, and its relevance to a shift in how the environment is categorised. Immersed in the urban experience of Prague. Then the river starts to make its claims. It relates to an aspect of the Learning Theatre which is *ambient* and works as a hologramme.

The work of time in exertion. The work of time in release. Both are energetic phenomena. Both overwhelming and *disorienting*; flooding the unconscious. Readability is something else. It comes from locating and trailing something—whether real or imaginary—and finding the *sweet-spot* is determining.

If we consider that doing the flyers—that I have sustained as a modular diary for some weeks—is *slow* to whoever makes them, and *speedy* for whoever receives them (and feel compelled to read them at some point), searching for a sweet-spot can help determine an *adequate* speed.

By adequacy is meant that, with a bit of staging, both reading and writing will become *informed*, and not just sensorially/experientially rich. But not informed in the current sense of information. Rather, informed in the sense of the ability to **1)** trail something and **2)** orient oneself as in VR (virtual reality).

So, *credibility* and *readability* are two different things: the first is *ambient*, while the other has to do with *orientation*. If they articulate with one another they will grant a *depth* of information, which is the result/output when we manage to *square* something successfully. It somehow becomes *resident*.

And there is something about what Norman Potter calls the ‘resident principles’ that will reveal themselves to us, and we can make them ‘part of the job’: why we are around and what the situation affords. This is a level of working that comes *before* problems and solutions: the level of *witnessing*.