The form of the flyer-HEX—datasets in 6 elementary phases—is the result of *repeated* (and repeatable) attempts to determine a *third path* between, on the one hand, *writing as a thicket* with implicit, and often implicit, *imagery*; on the other hand, *publishable writing* with a high-end pictorial *logic*.

An objective has been to establish a format adapted to archival *delivery*, in combination with a *mean-range* readability: combining a current interest with the presence of the topic. The constitute a point of convergence between *visual research* (Asger Jorn), *artistic methods*, *design-logic* and *mathematics*.

In their very concept, the flyer-sets—of which the present collection of 6 is a case in point—is an *alt*-modern extraction from the *hyphenated* knowledge practices, in the Romantic era, ranging from *math*, *art*, *physics* to *philosophy*. It is alt-*modern* because it is *systematic* and *[intuitive](#)* in its humanity-*method*.

This final flyer is devoted to the shifting contracts with *writing*, that any practitioner who wants to include *writing* into her practice of *drawing*, may want to take into account, in order to develop a keener insight on the twists and turns of re/production. There are two basic (shifting) modes of writing.

One mode of writing is *archaeological*, in the sense of working to dig into a current matter—which by definition is opaque—drive at its *substance*, and unearth a presence of to subject matter in the mode of discovery. In this writing mode, experiment and narrative co-evolve: readability is *laborious*.

In that mode, writing is *not* discursive but is involved in a *parcours* in which *other* mediations are included, in relations of *transmission* that are unpredictable and adventurous. In time, the release is *existential* and the mode of insight *testimonial*. Without it there is no *theoria*, no journey nor arrivals.

Another mode of writing is *literary*, in the sense that publication is the release. In terms of journey, it is a departure. The *theoros*—traveller—lets go of the journey. This mode has been discussed earlier (**#05**) on the case of reproductions from original drawings: replaying the record. Experience.

The same holds here, in the meaning we would put in being an *experienced* writer. The experienced writer *knows* the *difference* between *arrivals* and *departures*: finishing a manuscript (*arrival*), working on it for publication (*departure*). The compound process is *similar* to drawing, but also *different*.

While in the archaeological mode, writing operates as an *autocluster*. While in relation to the editor, for instance, writing enters into the positions and negotiations of the *tetracluster*. So, the order of the two modes are reversed if we compare them to drawing. Drawing and writing are *counter-punctual*.

Which opens a *third* option: *concise* writing in which the *counter-point* between *writing* and *image* is sustained and left to shift in a variety of *phases*, in which the archaeological *and* literary modes are *combined*. Concise writing *articulates with* visual commentary. *Both* are conceptual.

But because they are conceptual with processes that are *differently vectored* in time, they can be managed to *triangulate* with the substance of our queries and *catch the drift* of communication at the same time. This sort of writing and drawing are possible only within a *limited* "bandwidth".

The flyer-sets—conceived as datasets with 6 phases (HEX) on KHiODA— could serve an example of *concise* writing and pictorial *commentary*, in the sense that they articulate *both* an archaeological search (for archival deposit) *and* a literary orientation, towards mean-range *current* readability.

They also feature a *mereology*—relation between part and whole—the serves to characterise tiling as an approach to a puzzle piece approach to what, in the language of Bruno Latour, could be called a *terrestrial* cartography, in which the map and the territory are constituted *alongside*.