Understanding the difference between *narratives* and *performatives* is a key to developing a care for the (damaging/vitalising) *impact* of words. If *writing* is seen as the *vectorial sum* between *language* and *action* then it one of several players in *intercepting* and *programming* passing but *effective* causes.

As such, writing provides a sliding ground for language to drift and define itself between the *narrative*, on the one hand, and the *performative*, on the *other hand*. The ratio between language and action in the written narrative, yields *depth*. While the ratio between the two in performative, *concentration*.

The challenge of working with understanding in an environment where the *sensorial* embodiment of *knowledge* is preconditioned—to some extent—by *non-understanding*, is the challenge of *theory* in an art-school. The vectorial model may help to combine *embodied* knowledge *and* understanding.
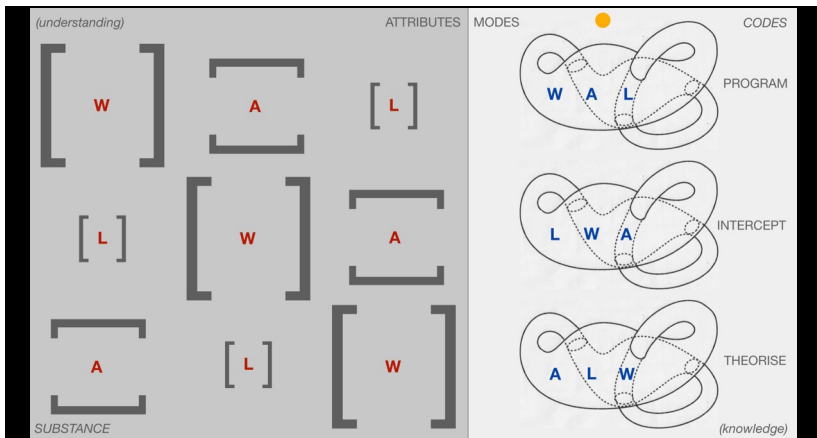
This concluding flyer is devoted to *depth* and *concentration*. It is based on the observation that (e.g., information-)depth can be disseminated in a large field—as a spatial concept—and conveyed as *narrative* content. While concentration is located at the other end of the pool, at the brink of *action*.

The flyer format and series are vectored according to these two dimensions as **a)** a written format so *dense* that it almost isn't language any more [on the verge of action, adjacently and allied, and extending it]; **b)** disseminated into the *distributed* intelligence of a flyer set [or, #01-06 of the HEX unit].

A vectorial sum between *depth* and *concentration* accordingly can be used to *locate* any design project, in the aspect related to *knowledge* (in a sense of *knowledge* which is *not* intrinsically related to *understanding*). To *separate* and then *combine* is the strategy of the vectorial sum. As presently shown.

As a concept, the 'vectorial sum' of *depth* and *concentration* is challenging, because both dimensions relate to *content,* yet are different in productive ways that allow them to *hold* each other (and thereby be functionally defined as *containers*). The vectorial sum defines an array of *modes*.

The vectorial sum affords the articulation a mode that holds, or nests, *analogy* (or, analogical thinking). Analogies are the *reflections* of other *attributes* than those *already* articulated in *thought* (concentration) and *extension* (depth). Analogies connect to the *substance* to human knowledge.

Transposition connect the modes with attributes, and is therefore the *chief* principle of *dis-/connecting* knowledge to substance. In a certain phase of modernism, substantial knowledge was common amongst designers, artists and architects. It is now residual. As in archaeology and anthropology.

A certain digital usership has killed the footing of knowledge in substance. Edward Tufte used *PowerPoint* (ppt) as an example. The responsibility and responsivity of transposition is here lost behind the (ideological) *neutrality* of the media—it features, as it were, *no content*—to convey *all* contents.

This ideological turn, of course, has an impact on human judgement (by eliminating it, rather than prompting its development). The bracketing of judgement—in education and work-life—in favour of a view of the *Office* package as the best available *host* for reality indicators that we have.

Such ideology needs *not only* to be criticised, but needs to be *deconstructed*. One way of proceeding is to highlight—and develop awareness of—how contents, more generally, are used vehicles to convey other contents. And that deconstruction is simply to make the content of e.g. ppt to *appear*.

It can be achieved by successfully using other media—pictures, internet pages, text files—with a *demonstrably different communicative output and process* than window-dressing bullet-points. Providing the opportunity to *concentrate* on *performance*, and imbue the field with an *energising depth*.