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AND

Another repertoire of (dis)connections (in the plural) between architecture and philosophy (could we say between architecture and the *discourse* used to thematize architecture?), another model of the space of AND, a *third* space as bearer and protector of the new – could be designated with italics or cursive, that is, as *AND*. *AND* is AND on the run (*cursivus*, *cursus*), rushing ahead. The nearest possible word in Indo-European languages that could label this protocol of urgent occupying and “holding” space is *χαρπεῖν*. When an architect or philosopher writes or draws, their hand is bent and slanted in speed and urgency to faithfully execute and deliver the concept. If a concept is germinating in the architect, and if various conceptions and notions are swirling and churning in the philosopher, their first hand gestures will always lurch and jolt. Thus, the hand that sketches, gives the concept its first contours and shades it, is always sloped, inclined in anticipation of that to which it must be faithful, yet is hidden deep *behind*. When the philosopher establishes and justifies their conception, seeks the correct new concept befitting what the philosopher is trying to demonstrate (which is somewhere *behind*), their manuscript, their hand alternates between the ‘uncial’ and ‘cursive’ models. The possibility of separating, underlining, emphasizing, and differentiating notions, the possibility of selecting just the right ones from an abundance of concepts, varies and changes the speed of writing.

What then do the architect and philosopher write and write down? And how do their manuscripts differ and complement each other? Is a new concept the philosopher produces always in *italics* or cursive? What is the cursive of the line, the dash, the angle, and is a concept ever and always demonstrated on the run (in a rush) by the architect who moves it forward, ahead, leaning it... onwards? How does that which was *behind* move forward, or how does the concept create space and course for its manifestation? How is the concept *written*, and must it always be in cursive? Finally, is the concept the author of this bending and sloping of AND into *AND*?

