

Summary

CEZARY WAŚ/ Misreading... and Other Errors. Peter Eisenman and deconstruction. Part I

The issue of relations between Peter Eisenman's work and philosophy of deconstruction may be referred to his activity more than ten years preceding his direct collaboration with Jacques Derrida (in 1985) and organisation of the exhibition 'Deconstructivist Architecture' at Museum of Modern Art in New York (in 1988). As soon as at the stage of designing the first houses (House I-III, 1967-1970), which almost entirely inscribed in formalistic aesthetics of Modernism, the architect analysed the problem of architecture dependence on its assumptions. All his later designs may be treated as consequence of this initial interest in relations between practice and theory, at the same time as an introduction to manipulations later on led at the level of metaphysics of architecture. Beginning with the issue of presence, considered in comments to House VI (1972), the number of ideas having their analogies in philosophy of deconstruction increased. The text entitled *The End of the Classical: The End of the Beginning, The End of the End* (1984), in which Eisenman criticised questions of representation in architecture, its delusive strive for truth and comparably unattainable attempts at ultimate definition of elementary rules, was a breaking point. This attitude was extended by numerous strategies disturbing architecture rules defined at metaphysical level in an essay *Moving Arrows, Eros, and Other Errors: an Architecture of Absence* (1986). The issue of Eisenman's passage from formalism to deconstruction has already been much discussed in the literature (Rosalind Krauss and Thomas Patin among others), still it should be mentioned that the threads similar to Derrida's concept included in Eisenman's writing reveal untranslatability of architecture and philosophy.