

## Summary

### CEZARY WAŚ / Architecture that imitates mute philosophy. Peter Eisenman and deconstruction. Part 3

The series of Jacques Derrida and Peter Eisenman meetings, which took place in the period of 1985–1987, induced many authors to make comments. Some of them (Jeffrey Kipnis, Ann Bergren, Maria Theodorou) developed the subject of *chôra* which was introduced to the discussion by Derrida. The problem that was about to be solved was the question of tying up the concept of *chôra* with architecture, including Eisenman's architecture and the series of meetings within frames of *Chora L Works* project. Kipnis on this occasion paid attention to *chôra* and its character of anachronia which infects any being created within *chôra*. In other words, any event has its counterpart (*analogon*) in another, earlier event. He demonstrated the similarity of structure of many events and statements from the times of Derrida and Eisenman's meetings to the almost identical behaviour of figures in Plato's dialogue *Timaios*. The loss of beginning present in this phenomenon was appropriate to both features of *chôra* and the effects of typical analyses of philosophy of deconstruction. Bergren's analyses focused on accentuating gender of *chôra*, which, according to this author, had been neglected hitherto in discussions. She collated *chôra* descriptions with characteristics of women in myths, early Greek epic and philosophy and she arrived at a conclusion that *chôra* has features of a single woman and a married one at the same time. And yet Theodorou's studies showed that in the Homeric epics *chôra* is not treated as an idea but it is related with single things and events. The other part of the comments (represented by Andrew Benjamin and K. Michael Hays' utterances) concerns Eisenman's attitude to tradition which was treated as a variety of iteration understood philosophically. Benjamin commenced his considerations at the point of closeness between a definition of tradition and a concept of *chôra* understood as perpetuation (placement). A problematic issue was for him Eisenman's complex relation to tradition based on its contest and affirmation at the same time. Overcoming the simple subordination to tradition – according to Benjamin – was based on awareness of the role of repetition in culture not known before. Hays made an attempt to explain the pleasure and torment of repetition with the support of Sigmund Freud and Roland Barthes' concepts. According to Hays the repetitions are the attempts of a single being to return to a certain primal state perceived as free of any tension. In a similar way Rosalind Krauss explained a motif of a grate present in Modernistic art and also exceptionally frequent in Eisenman's work.