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SECRETS OF DECONSTRUCTED ARCHITECTURAL SPACE – BETWEEN THEORY AND PRACTICE

SEKRETY ZDEKONSTRUOWANEJ PRZESTRZENI ARCHITEKTONICZNEJ – POMIĘDZY TEORIA A PRAKTYKĄ

Abstract

The purpose of this work is to show the metaphysical face of architecture and its multidimensionality, which manifests itself in the mutual relations of theory and practice. The author sees the intersection of these areas as a place where the true face of architecture is hidden. Using the method of comparative analysis of the philosophy of deconstruction and the theory and practice of deconstructivist architecture, the author looks for mutual influences and differences. Using examples of architectural designs and the underlying philosophies, the author ultimately proves the inseparability of theory and practice, classifying them according to the philosophy of deconstruction to the so-called binary oppositions, none of which have a dominant position.

Keywords: deconstruction, deconstructivism, Jacques Derrida, Bernard Tschumi, Peter Eisenman, binary oppositions

Streszczenie

Celem niniejszej pracy jest ukazanie metafizycznego oblicza architektury oraz jej wielowymiarowości, która przejawia się we wzajemnych relacjach teorii i praktyki. Autorka upatruje styku tych dziedzin jako miejsca, w którym kryje się prawdziwe oblicze architektury. Posługując się metodą analizy porównawczej filozofii dekonstrukcji oraz teorii i praktyki architektury dekonstruktywistycznej, autorka poszukuje wzajemnych wpływów i rozbieżności. Posługując się przykładami projektów architektonicznych i filozofii stojących u ich podstaw, ostatecznie udowadnia nierozzerwalność teorii i praktyki, klasyfikując je w myśl filozofii dekonstrukcji do tzw. opozycji binarnych, z których żadna nie przyjmuje pozycji dominującej.

Słowa kluczowe: dekonstrukcja, dekonstruktywizm, Jacques Derrida, Bernard Tschumi, Peter Eisenman, opozycje binarne

1. INTRODUCTION

By its very nature, deconstruction contradicts all authoritative definitions. It is not about uncovering the truth or drawing the right conclusions, but the questioning process itself. It is a process characterized by uncertainty and indeterminacy. The tendency to analyze and doubt the sense of previous philosophies and ideas preceding deconstruction has contributed

to an increase in awareness of the role of critics, both in architectural theory and through the architectural design.

To learn the truth and discover the purpose of deconstructivist architecture, we must know its background. The genesis of this trend is derived from the philosophical deconstruction thought, which was first formulated by the philosopher Jacques Derrida in his book *Of Grammatology* (1967). Derrida considered in it the interaction between language and the construction of meaning. His considerations about language ultimately helped to identify key features of the deconstructing process. They allowed the questioning of accepted, previously known truths and ideas, and became the basis of a new philosophical trend, which also affected architectural theorists. Derrida in his considerations takes as a starting point the theory of *logocentrism*,¹ in the sense of the inherent desire to place meaning in the center of presence. More clearly, the desire for certainty or faith associated with the existence of absolute truth or objective meaning that makes sense for our place in the world. The theory of *logocentrism* was the foundation of philosophical works on which Western civilization was developed.²

In his works Derrida undermines the absolutism and dominance of *logocentrism*. By deconstructing the current established and accepted order, through the process of analysis and criticism, Derrida exposes the weakness of the metaphysical foundations that underlie canonical philosophical works. At the same time, he does not formulate any alternative absolute truth or theory. The deconstruction itself is not intended to formulate an answer or support any theory. According to Derrida, deconstruction is indefinite and relative, because it does not lead to a specific result. The deconstruction process does not reveal the only true meaning of the work, it is not its denial or confirmation. The process of searching for answers, and in fact many possible answers, seems to be the most important for Derrida. This desire keeps the mind open to various ideas, alternative views and many meanings of accepted truth. In this sense, deconstruction is not a method, but a process of creating or reading, decoding a work, searching for the truth, i.e. a process of thinking and acting.³

Deconstructivist architecture is also difficult to define. The moment of birth of deconstructivism in architecture during the domination of two main opposition styles, modernism and postmodernism is important. Deconstruction took a confrontational position to these movements and also to the history of architecture. Deconstructivism argued with them, was somewhere in between, drew on them and denied them simultaneously. For example, deconstruction stood out from the rationality of modernism, but at the same time it was in favor of modernist anti-historicism. Instead of separating ornament and function as postmodernists did, mainly functional aspects of the building were called into question. Geometry was a topic of complexity for deconstructivists, and geometric deconstruction of architectural forms became the language of translation of deconstruction theory into practice. It was expressed in the complexity of geometric functional and spatial structures of buildings.

¹ *Logocentrism* is a term introduced by the German philosopher Ludwig Klages at the beginning of the 20th century. J. Josephson-Storm, *The Myth of Disenchantment: Magic, Modernity, and the Birth of the Human Sciences*, University of Chicago Press, Chicago 2017, p. 221.

² According to *logocentrism*, the *logo* means an ideal representation of the Platonic idea. Plato believed that the perceived world is not real, it is only a reflection of an ideal, extrasensory, real world of ideas. D. Sacks, O. Murray, *A Dictionary of the Ancient Greek World*, Oxford University Press, New York 1995, p. 189.

³ J. Derrida, *Of Grammatology*, Johns Hopkins University Press, Baltimore 2013.

From the very beginning, it is not difficult to connect the philosophy of deconstruction with the works of deconstructivist architecture. However, to fully understand the complexity of the process of deconstructing an architectural object, we need to learn its philosophical foundations. This is the only way to know the purposefulness of deconstruction.

2. PHILOSOPHIC BASICS AND TACTICS OF DECONSTRUCTION

Derrida in his philosophical considerations distinguished several main aspects relevant to the metaphysics of existence and its deconstruction. An important aspect is time in terms of the coexistence of presence and absence. Derrida rejects the idea of presence, being here and now as the only factor defining existence, which he calls the *centrality of presence*. Namely, according to metaphysics, human existence is based on presence, which is defined and maintained in the present, while past and future are absent. Derrida, however, rejects the philosophy of presence, arguing that both the past and present depend on presence and that the future is the expected presence. Derrida also believes in the philosophy of absence, which ultimately includes the presence of the unconscious part of itself, the subconscious. The subconscious is the memory of absence and forgetfulness.⁴

Derrida's purpose was not to favor absence, but to deconstruct the idea of presence absolutism by permanently attaching presence to absence. According to him, there is no absolute presence or absolute absence. Each present is marked by relics of previous experiences through so-called *trace*, which excludes that we are located in a closed, short moment.⁵

Derrida, rejecting *logocentrism*, at the same time rejects the idea of the existence of an absolute *center*, establishing an exchange relation. According to this relation, the center (i.e. the central source of sense) can be changed to a *margin* or *edge* (in terms of the environment, context) and vice versa. This is manifested in Derrida's theory regarding the variability, movement and instability of relations between various elements of life and space. In Derrida's works, the theory of *logocentrism* was illustrated by an example of the greater importance of speaking relative to writing (*phonocentrism*). The meaning of phonic sound has been centralized because the speaker is present to the listener and the writer isolates his words from himself, which limits the spontaneous interaction between the reader and the writer. In addition, the text itself is open to various interpretations, which can eventually lead to the loss of its original meaning. Therefore, we conclude that in *logocentrism* speech or discourse is a kind of *presence*, while the text is a kind of *absence*.

However, Derrida notices that writing is increasingly slipping away from the role of language addition and is usurping the right to replace speech with a sign. Derrida tried to deconstruct *phonocentrism*. In his opinion, hearing your own speech is not just the inside of self-oriented speaker, but an openness to external action. This can be compared to an architectural project which is the external object of the architect's idea. Explaining this Derrida

⁴ J. Edkins, N. Vaughan-Williams, *Critical Theorists and International Relations*, Routledge, London 2009, pp. 140–143.

⁵ P. Marrati, *Genesis and Trace: Derrida Reading Husserl and Heidegger*, Stanford University Press, Stanford 2005, pp. 124–126.

uses the concept of pairs of complementary opposites, the so-called *binary oppositions*,⁶ such as speaking and writing, internal and external, presence and absence. Derrida deconstructs these dualisms without favoring one element over the other. In this context, he uses his aforementioned concept of a *trace* of the past, which is only felt at the metaphysical level in what is present. According to Derrida, it is impossible to reach the source of thoughts, emotions, intentions of creation, and speaking loses its supposed independent character by containing references to the past and present of the speaker's thoughts. In the process of creation there is a blurring of traces with new information, fresh ideas, which causes the penetration of new content and signs of the past. In addition, each repetition of reading the text may create a new meaning depending on the context and interpretation, which further emphasizes the state of *instability and variability of meaning*.⁷

According to Derrida, the philosophy of deconstruction can refer not only to linguistic structures, but also to other structures created by man, which in intellectual or cultural aspect may be susceptible to deconstruction. Therefore, it has been adapted by architecture, where the relation of architectural theory and practice can be compared to the relation of speaking to writing described by Derrida. According to deconstruction, theory and practice are inseparable and influenced by each other. The critics' question about deconstructionist architecture regarding whether it is a built theory or theoretical building, only proves the duality of linguistic and architectural meanings. This question does not lead to knowing the truth, but only proves the transgression of *binary oppositions* in accordance with the philosophy of deconstruction.

3. DECONSTRUCTIVE ARCHITECTURE – BUILT THEORY OR THEORETICAL BUILDINGS

The philosophical trend of deconstruction contributed to the birth of deconstructivist architecture. Architects, drawing from its ideological foundations, tried to transfer the main foundations of this trend to the language of architectural space. Theoretical projects and completed deconstructivist buildings only seemingly seem to lack any spatial logic. In fact, they were created in accordance with the principles and concepts of the philosophy of deconstruction. They consisted primarily in changing the *binary oppositions* and the logic of their interaction, as well as opposing *logocentrism* by changing the position of the *center* in relation to the *margin* and leaving them in a free, variable relationship. This lack of coherence was to promote the openness of the work and the possibility of multiple interpretations. It was also to gain a metaphysical dimension, expressed in perceptible tension resulting from complicated geometric relations.

The deconstruction methods discussed by Derrida in a linguistic context are not easy to transfer to architectural language, which is why building design tactics did not literally adopt these principles. Not everything that could be done with language, according to the rules of deconstruction, is transferable to the language of architecture. Therefore, architects

⁶ *Binary opposition* is an important concept of structuralism, where it is seen as the foundation of the organization of human philosophy, culture and language, e.g. good and evil, man and woman. In *logocentrism*, the first component of a pair is always privileged over the second.

⁷ The so-called *iterability*, J. Derrida, *Limited Inc*, Northwestern University Press, Evanston 1988, p. 25.

contributed by modifying these principles and treating them selectively. This caused a huge variety of deconstructivist architecture and problems with its characteristics. Iconic deconstructivist architects focused on their own deconstruction concepts and integrated them into their individual design style. However, such selectivity is fully in line with the assumptions of deconstruction, which, according to Derrida, is not subject to any rules, nor is it a specific method, because it contains in itself a certain possibility of changes and modifications.⁸

The assumptions of the deconstruction philosophy developed by Derrida repeatedly appear in the theoretical considerations of architects who introduced many new concepts expanding this philosophy with new aspects. Deconstructivist architects drew inspiration from various other sources. Some of them experimented with Russian constructivism. Others reinterpreted contemporary art trends such as expressionism, cubism and minimalism into the language of architecture. Still, others were under the theoretical and formal influence of modernism and postmodernism, eventually engaging in polemics with them.

In 1985, there was a series of direct meetings between Derrida and Peter Eisenman, which was summarized in the book *Chora L Works* containing a detailed description of the concept of the unrealized project of Park De La Villette by Eisenman. The interaction between the architect and the philosopher was significantly established due to the fact that Eisenman was not only an architect but at that time mainly a theoretician and teacher. Therefore, he was able to translate the foundations of the philosophy of deconstruction into the language of three-dimensional architectural space. However, it is important that Eisenmans' approach to architecture was shaped long before he became a deconstructivist. Eisenman was primarily interested in the deconstruction concept of *presence* and *absence*, as well as defining the *trace*. In architecture, they were to be created by *form* and *emptiness*. Architecture itself was to be a symbol of presence and a language of communication presenting deeper content on an above-visible level. The purpose of deconstruction was to recognize architecture as a transcendental object felt at the subconscious level. Architecture was meant to force you to think, to analyze and interpret the work, but it was also to evoke emotions and stimulate the subconscious feeling of a *trace* hidden in a defragmented and multi-layered space.

The first large public facility constructed by Eisenman was the Wexner Center for Visual Arts, located on the Ohio State University campus, completed in 1989 (Ill. 1). During the construction, the building aroused much controversy. It was difficult to classify, because it did not suit either modernism or postmodernism, it was simply something else, new, unclassifiable. This object is a center without a center with a deconstructed structure and defragmented form. It is a museum that undermines the ideology of the museum, where space is not a neutral background for art and becomes an exhibit itself. The form refers to a medieval building that occupied this place until 1958, however, the symbolic towers were defragmented by the architect, somehow destroyed referring to the trace of history and at the same time creating it. A large white metal truss was also added to the design to give the building a sense of absence, incompleteness. Some of the columns of the grid deliberately do not reach into the ground, create a sense of anxiety and deny the structural purpose of the column. Eisenman also drew attention to the different angles in the street grid at the location of the object and used these different angles in his design to create a relationship with the environment. In this way he added some hidden logic to complicated geometry. The result was a building whose functionality was not only heavily criticized but also required modernization work at a later

⁸ *Ibidem*, p. 147.

time. However, it is undeniable that this object aroused interest not only in architectural form but also in theoretical background. It was a huge promotion of Eisenman's theoretical thoughts, which led to the next architectural realizations as well as increased interest in the philosophy of deconstruction.

Derrida also collaborated with Bernard Tschumi during the design of the Parisian Parc de la Villette (Ill. 2). It was the winning project of a competition announced in 1982 by the Paris authorities for the creation of a modern 21st-century park. Designing the park, Tschumi emphasized his relationship with the city. As the first, on such a scale, he broke the modernist convention of separating the park from its surroundings. Based on Derrida's philosophical foundations, he created his own language of space creation. He contributed to the crystallization of deconstructive ideas in the interaction of urban planning, architecture and landscape design. Tschumi designed a multi-layered park layout. He proposed a structuring grid of points, lines and planes, but he left freedom in shaping the filling elements, which were implemented in various conventions and with the participation of other authors awarded in the competition. The use of the grid motif by Tschumi (Ill. 3a) also appears in the park design proposed by Eisenman (Ill. 3b), which caused a separate discussion about priority in such a design concept. Eisenman explains the use of overlapping modular grids as a reference to the existing geometry of the place and its history. In addition, he introduces changes in the scale of its elements, looking to the future and creating a new *trace*. In this way he tries to show the complicated nature of time and the whole set of spatial references. Parc de la Villette is in this perspective a study of past, present and future time. Eisenman was probably influenced by the idea of the grid visible in the Le Corbusier design method. Such a grid is visible in the design of the hospital in Venice (Ill. 3c). Eisenman, however, developed this idea and expanded it in his own way by introducing deconstruction. This is an example showing how much the design method is combined with previous architectural and theoretical works. The basis of each project is marked by a *trace* from history, education or individual architectural fascinations.

Even before the park was designed, in the first half of the 1970s, Tschumi became the author of several articles in which he presented his interest in the city as not only an urban but also a political problem. As a result, his own concept of architecture crystallized, where architecture is constantly associated with human activities taking place in it. Already then, Tschumi gave special importance to the existence of *internal contradictions* of architecture, which manifests itself in the opposition between buildings and the ways of their use, or between formal and sensually experienced space. Relations between space and events in this space could be organized through the *program*. However, the *program* should not be understood equally with functionalism. Tschumi distanced himself from the modernist idea of relationship between form and function, and his architectural programming was supposed only to combine activities and events with the spatial arrangement.⁹

In 1977, Tschumi published a text entitled *The Pleasure of Architecture*, in which he transferred the philosophy of deconstruction to the problems of architecture. He noticed that in the architectural discourse there is a dispute based on the existence of oppositional pairs such as decorativeness and lack of decoration, orderliness and lack of order, or intellectual space versus sensual space. Tschumi focused on confronting these oppositions in a simultaneous space of experiences, which was to be the result of combining spatial forms with sequences

⁹ B. Tschumi, *The Discourse of Events*, Architectural Association, 1983.

of events and movements.¹⁰ However, in the theories developed by Tschumi in the 1980s, the key problem is to imagine the social world as a complex set of *disjunctions*.¹¹ According to Tschumi, the modern world is fragmented and architecture should refer to these circumstances. In this context, in architecture he postulated a separation between form and function or between form and its meaning. He saw architecture as a combination of space, events and movement without any hierarchy of any of these aspects.¹² His essays from 1984–1991, presenting his views on architecture, were presented in a publication *Architecture and Disjunction* (1996). There are terms such as *transformations*, *permutations*, *combinations*, undoubtedly referring to the philosophy of deconstruction, but much more transformable into the language of architecture.

Tschumi presented his own concept in a series of drawings, comments and texts but also in the Park de la Villette project. In the case of park design, various forms of activity find their orientation in a grid of red objects, called *folies* (Ill. 4). The diversity of these objects is a reflection of the defragmented social world. At the same time, these points organize the divided world into a system freed from any hierarchy. In contrast, the grid itself plays a consolidating role, but organizes the space only in a limited way, because the relationships between *folies* are only created temporarily, depending on the position of park visitors. Due to the scale of the park, the *folies* system cannot be seen and qualified as a spatial whole, only the common aesthetics of the objects helps to understand their mutual relations.¹³

An important event for the development of deconstructivism was the exhibition *Deconstructivist Architecture* organized by Philip Johnson and Mark Wigley. It took place in 1988 at the New York Museum of Modern Art. It presented the idea of deconstruction in architecture design. Projects of seven architects were presented. It is interesting that each of them has become recognizable in part due to their theoretical work, and not only thanks to real buildings. This exhibition presented the designs of Frank Gehry, Daniel Libeskind, Rem Koolhaas, Peter Eisenman, Zaha Hadid, Coop Himmelblau, and Bernard Tschumi. Wigley wrote an introductory essay in the exhibition catalog in which he presented the idea and his opinion on deconstructivist architecture. This text is significant because in the introduction Wigley expresses his skepticism towards perceiving deconstructivism as a style and treating the architects presented at the exhibition as a coherent group of its representatives. He writes about deconstruction as an episode in the history of architecture, expecting its short life. He also points out that each of the seven architects has different ideological and philosophical roots and probably goes in a different direction in architectural design.¹⁴

In his essay Wigley is trying to explain the complexity of the philosophy of deconstruction using the language of architecture. He raises perhaps the most significant issue of the coherence of the *whole* form. He claims that the *whole* in architecture, like the *center* in *logocentrism*, is an artificial construction, only seemingly perfect. He refers here to traditional architecture that strives for stability, order and regulation. On the other hand, deconstructivist architecture reveals the hidden internal imperfection of this *whole* and shows internal tension.

¹⁰ B. Tschumi, *The Pleasure of Architecture*, Architectural Design, 1977, vol. 3; reprint in: B. Tschumi, *Architecture and Disjunction*, MIT Press, Cambridge 1996, p. 82.

¹¹ Experiences that combine a sense of separation from reality in space and time; *ibidem*, p. 212.

¹² *Ibidem*, p. 255.

¹³ *Ibidem*, p. 179.

¹⁴ P. Johnson, M. Wigley, *Deconstructivist Architecture* [exhibition catalog], Museum of Modern Art, New York 1988.

This tension is a kind of explosion of internal contradictions. It distinguishes the philosophy of deconstruction from the philosophy of postmodernism, in which, after all, there is also fragmentation of architectural space. It is the sense of conflict or instability between contradictions (i.e. *binary oppositions*) that defines deconstruction. It does not elevate instability over stability or non-functionality over functionality. The meaning of deconstruction is to show opposition pairs of concepts as inseparable. None of them should be eliminated and none of them should fully dominate the other (negation of *logocentrism*). As you can see, we are entering a certain path of metaphysics, because internal tension cannot be seen, it can only be felt. In the case of specific designs of deconstructivist architecture, opinion is always very subjective, because it is difficult to say whether the fragmented form is the result of some specific design method or the explosion of internal contradictions.

4. DISCUSSION

On the example of the Tschumi and Eisenman designs, it can be undoubtedly noted that these architects interpreted the philosophy of deconstruction in their own way. However, not only they had their individual view on the philosophy of deconstruction. Daniel Libeskind was focused on the aspects of *absence* and *emptiness*. His works were full of negative expression and gave the theological meaning of architecture. An excellent example is the Jewish Museum in Berlin (2001) (Ill. 5). Libeskind took up the concept of a *trace* in both his essays and project. The museum building is like a *trace* of forgetfulness of the Holocaust, which is supposed to evoke negative emotions. Frank Gehry was focused on the *complexity of geometry* and free deformation of elementary solids. An example is the Vitra Design Museum in Weil am Rhein (1989) (Ill. 6), which shows the deconstruction of a white cube typical for modernism. The architect, using geometry, undoubtedly refers to cubism and abstract expressionism.

Tschumi, through both his texts and designs, tried to prove that real architecture is not defined, it is neither a pure, useful form nor merely an internal experience, but it is something changeable, something *in between*. The most important issue, however, seems to be establishing a new relationship between theory and practice. Through the winning design of the Parc de la Villette, Tschumi contributed to bringing these concepts closer together and showed their strong relationship and inseparability. He gave proof that architecture goes beyond material work, that it cannot exist without ideological foundations or that it cannot be left without commentary. Tschumi created a work that can be understood mainly by learning about the theoretical foundations of the project. At the same time, understanding the principles of spatial organization of the park seems to be in conflict with the concept of the lack of this sense, the lack of any hierarchy and defined meaning. Therefore, understanding and learning the true purpose of deconstructivist architecture is difficult and exposed to subjectivity. Undoubtedly, however, deconstructivist architects wanted to show that the sense and meaning given to architectural forms is relative and impermanent. Therefore, it is undeniable that deconstructivist architecture is inseparably connected with theoretical texts, drawings, photographs, lectures, interviews and exhibitions, as well as albums and films explaining and promoting it (Ill. 7). It is a space between theory and architecture that is growing into a separate, independent phenomenon. This being *in-between* is a new dimension of architecture that broadens its concept and makes it even more difficult to know the truth of what it is. In fact, it is very difficult to identify aspects that are

fully common to both the philosophy of deconstruction and deconstructivist architecture. Not only theoretical works, completed architectural projects, but also the opinion of critics, show that the philosophical deconstruction was multidirectionally developed by architects. There was a certain balance of philosophical influences and theoretical and architectural creativity of deconstructivist architects. The fact is, however, that deconstruction in architecture was characterized by a unique saturation with theory, which brought difficulties in understanding and classifying these works without becoming familiar with the accompanying publications. In the work of architects belonging to the trend of deconstruction, the division into practice and theory has been blurred.

In comparisons of architecture to the language of communication, we can see the great need to implement architectural theoretical considerations by building real objects. The completed buildings and spaces gave the theory additional sense. Deconstructivist architecture showed a kind of relation of spatial features and elements, such as interior and exterior, the whole and fragments, as well as purity and disturbance of the structure. Real architecture allowed to learn the philosophical language in a more material way and to feel the situation of being *in-between*. In this context, architectural deconstruction has gained dominance over philosophy, going far beyond the intellectual possibilities of deconstruction.

As Wigley predicted, deconstructivist architecture, in its metaphysical and emotional approach, lasted quite shortly, only a few years before and a few years after the exhibition. Since the exhibition, many of the architects identified with the deconstructivist movement have distanced themselves from this term. Nevertheless, the term deconstruction, in the sense of geometric deformations, has been adopted and is now a general trend in contemporary architecture. Currently, we can observe ways of architectural composition escaping from rectangular geometry, defragmented building blocks, sloping walls and oblique glazing. These aesthetics, however, do not have such a deep philosophical foundation. Sometimes they result from the context and surrounding geometry, but sometimes they seem to be simply a free, intuitive artistic creation emphasizing the belonging of architecture to the world of art.

5. CONCLUSION

Jacques Derrida is often seen as a philosophical heretic. He exposes the weakness of all metaphysical foundations of Western philosophy. However, it is worth remembering that he did not seek to deny or create new norms and truths. Deconstruction, this philosophical, but also in the architectural version, only analyzes and criticizes the nature of commonly accepted structures and canons. We can say that deconstruction in this approach proves that there is no absolute truth, only individual or collective beliefs and values that are relative and change over time.

Referring these words to the world of architecture, it can be said that the true nature of architecture is undiscovered. Each building is the result of some reflection or personal style of the author. Projects can be marked by a *trace* of the history of architecture or the history of the place. Moreover, object can be marked by the subconsciously transferred architectural fascinations of the author, often rooted in the process of architectural education. In addition, architecture always remains in some, not always correct, relationship with surrounding, and its significance in both material and metaphysical dimension depends mainly on the recipient, not the architect.

Thanks to the deconstructivist movement, architecture has been freed from many principles. It confirmed its multidimensional character and showed the conflict of being somewhere between theory and practice, between art and construction. This lack of domination of any of these aspects is so compatible with the philosophy of deconstruction, where everything is relative and where there is no absolute, top-down truth.

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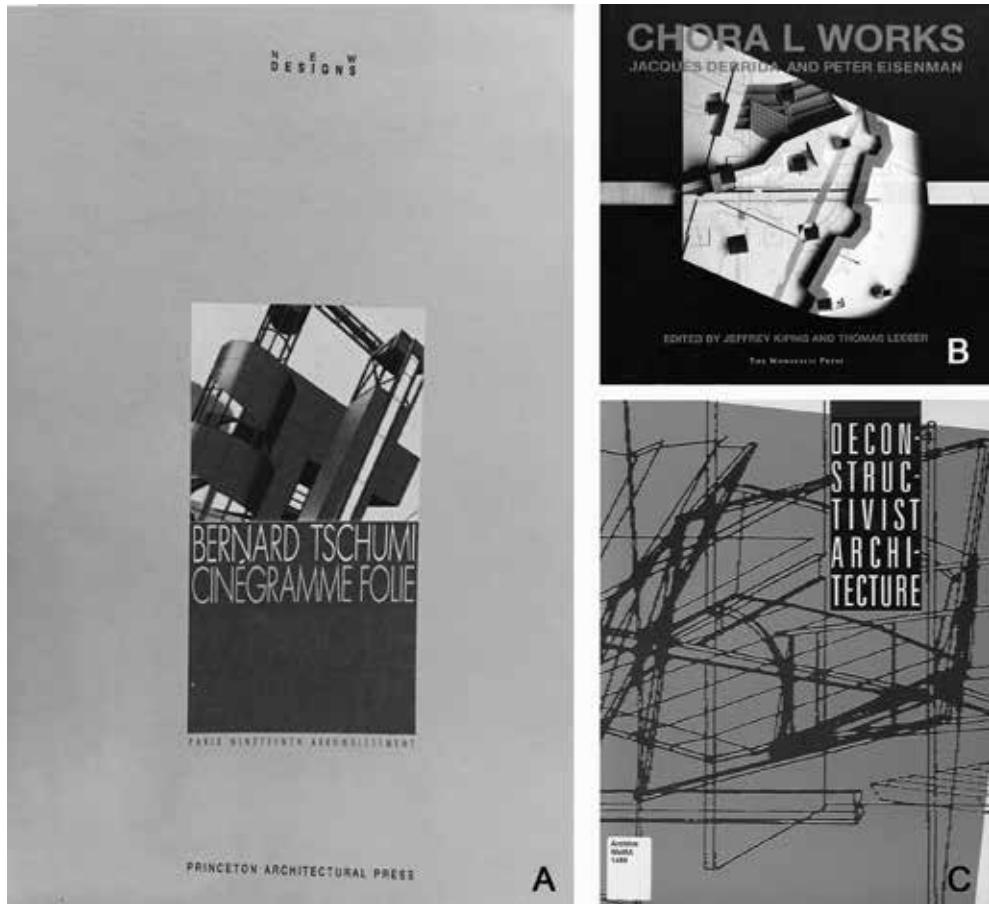
- Ill. 1. Wexner Center for Visual Arts, arch. P. Eisenman, source – view: Ibagli/via Wikimedia Commons, aerial map: bing.com/maps
- Ill. 2. Park de la Vilette, arch. B. Tschumi, source – aerial map: bing.com/maps, view: photo by the author



- III. 3. The motif of the geometric grid of points layout in architectural designs: a) Park de la Vilette, arch. B. Tschumi, b) Park de la Vilette, arch. P. Eisenman, c) Hospital in Venice, arch. Le Corbusier; source – drawings by the author
- III. 4. Folies, Park de la Vilette, arch. B. Tschumi, source – photographs by the author



- Ill. 5. Jewish Museum in Berlin, arch. Daniel Libeskind, source – view: Wojciech Niebrzydowski, aerial map: bing.com/maps
- Ill. 6. Vitra Design Museum in Weil am Rhein, arch. Frank Gehry, source – view: Wladyslaw Sojka (www.sojka.photo)/via Wikimedia Commons, aerial map: bing.com/maps



- II. 7. Examples of significant publications explaining the complexity of geometry and theoretical background of deconstructivist architecture projects: a) *Chora L Works*, Monacelli Press, New York 1997, author of the model presented on the cover – Peter Eisenman, b) *Cinegram Foils: Le Parc De La Villette*, Princeton Architectural Press, 1988, author of the graphic on the cover: Bernard Tschumi, c) catalog of the exhibition *Deconstructivist Architecture*, Museum of Modern Art, New York, 1988, author of the graphic used on the cover: Coop Himmelblau (transmitted by fax)

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