

Summary

CEZARY WAŚ / From perversion to deconstruction. Bernard Tschumi's architecture. Part 1

In Bernard Tschumi's writings from the 1970s and 1980s we can find a transposition of important threads of post-structuralist ideas deriving from Georges Bataille, Roland Barthes and Jacques Derrida's works. The analysis of the architect's writings also shows roots in Phillippe Sollers, Michel Foucault and Denis Hollier's works. The analysis of borrowed elements from the beginnings of Tschumi's theoretical activity may be helpful in explaining the contents of his later writings, more inspired by philosophy of deconstruction.

The set of his earliest views was inspired by Marxism, Neo-Marxism and French Structuralism, mainly by the writings of Henri Lefebvre and Guy Debord. From the thought of Lefebvre Tschumi took interest for city as not only a question of urbanistics but also as a political issue. From Debord's concepts he borrowed a conviction about the role of situational violation for changes in the society structure. Some of these beliefs were preserved in his own concepts of architecture as an event. From this period derived also his will to change conservative elements of social structure not by means of political revolution but of theoretical and creative activity. Tschumi acknowledged that the effective way of the proceedings towards achieving his aims would be accepting the role of both a critical intellectualist and architecture expert who would not hide away his left-wing orientation. The speculations defined by the architect as "revolting analyses", were about to characterise contradictions which tear the society apart, penetrate architecture and constitute the basis of culture. Spread-ing away of the conscience of false assumptions hidden away in various disciplines could have weakened cohesion of a conservative society and influence the will to change among the elites. This way the beginnings of political revolution were rooted in philosophy of architecture.

In 1977 Tschumi published his text entitled *The Pleasure of Architecture* inspired by Roland Barthes's *The Pleasure of the Text*, it also included some concepts derived from Georges Bataille and Jacques Derrida. First of all the author used Barthes's concept which made an assumption that literary activity is pervaded by the spirit of resistance towards social rules, and Tschumi transferred this remark onto architecture. From the ideas of Bataille, acquainted via Holier's work, he derived his belief that two concepts of space, a conceptual one (defined as Pyramid) and a sensual one (defined as Labirynt), not losing their distinct features, they join in the concept of experienced space which exceeds contradictions. The exceeding itself was defined as the basic rule of architecture and it was referred to situations in which architecture not only negates social needs, but also disavows its own tradition, crossing the borders applies not only to political issues or permanent rules of the very discipline but also interfering with other fields (especially literature and film). The fact that architecture is associated with organising events turned Tschumi's attention to questions of violence that results from upsetting architectural order of a given building by its users on the one hand, and on the other from forcing the users on specific acts imposed by this very order. The analysis of the concepts used by Tschumi in his early writings indicates that they are close to definitions that would occur in his reflection in the following years influenced by philosophy of deconstruction.