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**FROM INVARIANCE TO DIFFERENCE:
ARCHITECTURAL DRAWING IN THE DIGITAL AGE
BETWEEN STRUCTURALISM AND POST-STRUCTURALISM**

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Abstract. *Radical changes in architectural thinking resulted in shifting the role of drawing in the architectural design process. This paper examines the act of reading the architectural drawing in contemporary design practice. Focusing on the field of humanities, this paper aims to define different perspectives of understanding and interpreting the work of drawing. Various positions of contemporary architectural drawing can be traced by following two parallel lines of development, whose theoretical settings are still important and relevant in the present-day. These pathways share their common ground in Ferdinand de Saussure's setting of linguistic theory from the late nineteenth century. Architects engaged in the academic work, as well as practitioners, showed great interest for philosophy and new philosophical practices, which later contributed in re-examining the architectural discipline and establishing a new theoretical framework. In the 1960s, due to a change in the architectural paradigm caused by the current anthropocentrism and the breakthrough of the humanities into the architectural discipline, architecture articulated its own trends, building on the premises of French philosophers. The rising interest for philosophers who based their doctrines on the development of linguistic theory generated two overriding methodological directions – structuralism, with a focus on the idea of establishing universal internal structures as cultural foundations, and poststructuralism - as its critique, which shifts focus to radical articulation of the specificity of individual elements. Considering the terms invariance and difference as the basic concepts, the subject of analysis of this paper is an architectural drawing which in the contemporary architectural education as the most meritorious field of research in architectural design, occupies different forms and enjoys manifold interpretations in different contexts.*

Key words: *architectural drawing, structuralism, post-structuralism, digital paradigm, architectural education*

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1. INTRODUCTION

The discipline of architecture in the post-war modernism crisis, has been reshaped under the influence of deconstructing the former linguistic concepts and the emergence of structuralism on the basis of semiotics. Building on the premises that the architectural drawing is one of the basic and, at the same time, the fundamental authorial work of the architect, the subject of this paper focuses on understanding and defining its various **forms** and **positions** within the contemporary architectural practice. The contemporary context shaping the discipline of architecture is constantly reinterpreting and collaborating with analytical strategies of structuralism and post-structuralism. Following the changes in architectural paradigms, the role and importance of architectural drawing as a design tool, means of communication and/or representation, is changing. These radical changes are reflected in all forms of architectural activity – in architectural practice, yet more in architectural education.

In the first section of this paper, the notion of drawing will be analyzed and defined in the narrow disciplinary framework of contemporary architectural practice, above all, focusing on its role in the architectural design process. In this sense, it is of great importance to understand and differentiate between the use of drawing in the architectural discipline and fine and applied arts, hence, to understand the concept of architectural drawing, and its differences in relation to drawing as a separate term. After defining the concept of architectural drawing, the second section of the paper will consider the process of reading the architectural drawing through the lens of paradigmatic changes and aforementioned strategies - structuralism and post-structuralism. This part will also consider the status of drawing in the postmodern society being shaped by digital technologies. The third section will serve as an introductory chapter to the case study analysis, as it will explain the analytical methods following the intentionally designed critical apparatus. Referring to the authenticity of the drawing, its structure and potential, and set of parameters considering the question of focus, scale and technique, the next and the last section will conduct the analysis of three Master projects from students of the Faculty of Architecture, University of Belgrade, who participated in the international student competition The RIBA President's Medals Student Award.

2. THE LANGUAGE OF DRAWING

Despite numerous technological discoveries and paradigmatic shifts in the field of architectural theory and design, the drawing still remains the fundamental tool for communicating and representing crucial ideas and concepts in architecture. The long and rich evolutionary path of architectural drawings established several roles of drawings that were always in the service of understanding and thinking about space as the basic architectural concept. Nowadays, architectural drawing is used in various ways. From a historical perspective, in the greatest scope of its application, drawing represented a communicative apparatus between the architect and the builder by transmitting all objective attributes of the architectural object necessary for its understanding and construction. An architectural drawing can also convey the objective or subjective attributes of an existing building, as well as of a building or space devoid of ever being constructed. This particular field opens up the potential of drawing to critically observe, represent, and most importantly, explore concepts of architectural space by navigating critical thinking in the phase which precedes the architectural design process. Therefore, this section starts from the assumption

that the drawing in the digital age, in the process of architectural design is becoming a versatile, multi-layered and hybrid tool which, in addition to its primary roles, has an increasingly important position in researching architectural design concepts.

2.1. Exploring the term: Drawing or Language?

The English term for design comes from the Italian, or Latin, word *diseño*, which means both drawing on paper and emphasising an idea. (Hill, 2006) Although the process of architectural design coincides with the work of drawing, the basic difference between drawing and designing is that design implies drawing, but not vice versa - drawing does not imply designing. Therefore, drawing can be understood as the primordial activity of an architect. Nevertheless, drawing (n.) as an evident product of the activity of drawing, is silently considered being a by-product or auxiliary tool of architectural activity, whose only meritorious legacy is actually an architectural object. Speaking of, according to Christoph Hubig, the term tool can be understood as a resource for materializing ideas about future objects, things or spaces which remain immaterial intellectual constitutions. "By using a tool, the subject enters into a relationship with external and internal nature, which thus becomes its subject". (Hubig, 2014) Therefore, drawing considered as a tool in architectural design process accumulates ideas of an architectural object or space and connects them with reality, whilst balancing between sustaining imaginative constitutions in the architect's mind and material ones drawn on paper. Robin Evans introduces the phrase architectural drawing, explaining the relationship between the architect as the author of the drawing and the drawing itself, noting that architects, unlike other artists, never work in direct contact with the designed object, but always indirectly, through drawings. (Evans, 2003:156) Furthermore, Evans relies on Alberti's statement that architects do not make buildings, but drawings of buildings. (Evans, 2003:156) It can be said that drawing as an author's work has two original forms - when it is created before what it represents, most often an architectural object, and is given the title architectural, and yet, when it is created on the basis of an existing building or space, remaining in the domain of architecture but gravitating towards fine or visual arts. (Evans, 2003:156)

Explaining the terms architectural drawing and the act of drawing, one can further initiate a discussion on the similarity of drawing and language and also on the distinction between the use of language and drawing. The rising presence of the opinion that the drawing can be evened with language follows the period of the philosophical shifts that changed the leading discourse on the language structure and understanding of language as a universal knowledge. Starting with late 1960s, speech and writing were no longer understood as an a priori communication tools. From Saussure's point of view, language is a social construct built on the basis of collective knowledge, founded on universal ideas in every human's mind. Likewise, to name drawing for language, means to declare its origin in human's mind as a universally implemented idea, hence to base its appearance in the external world on rules, standards and norms of the act of drawing that are adopted as general or global. Saussure distinguishes language as a social construct and speech as a current form of language or its final outcome. (Mitrović, 2011:148) At the same time, drawing in architecture can be defined diachronically - as a technical construct, based on norms and rules of its creation and, synchronously - as an individual interpretation of these rules, which as the final outcome offers an image or a series of images. Furthermore, Marco Frascari in his paper *Splendour and Miseries of Architectural Construction Drawings*

distinctly separates two types of drawings, naming them both as architectural. He focuses on explaining the difference between drawings as carriers of ideas about architectural space and drawings as instructions for building an architectural object. Frascari writes about the insurmountable gap between two types of drawings that are equally present in architectural activity - architectural drawings characterized as being subjective and rather suggestive, and construction drawings as being objective and neutral. (Frascari, 2010) "Architects express their hopes and desires, their vision of society and humanity not only in their design drawings but also through construction drawings..." (Frascari, 2010:108) On the other hand, returning to Evans as he elaborates on the closeness between architecture and language, he believes that architecture is not a language after all, still it shares many similarities with it. The force of drawing, as well as the power and force that language has as a communicator is in its diversity and distance from what it represents. (Evans, 2003:154) It is this distance that opens the spectrum of possibilities of reading and understanding the drawing during its interpretation - which is proportional to the degree of abstraction of the represented object.

3. PARADIGM SHIFTS: POSITIONING THE DRAWING SOMEWHERE IN-BETWEEN

The evolutionary path of drawing can differ in relation to two aspects – the way architectural drawing is being produced and the way architectural drawing is being interpreted. Concerning the former one, it is important to mention two fundamental paradigm shifts shaping the production of drawings – from a construction site to paper in the fifteenth century and from paper (manual or hand-drawing) to computer drawing in the late twentieth century. (Carpo, 2011) The changes that preceded the development of architectural drawing in the twentieth century were debated from two points of view. While traditional media theorists, such as William Ivins, linked one of the most important changes to the invention of printed image and linear perspective, on the other hand, new media theorists, such as Lev Manevich are linking them to the discovery of photography and the evolution of cinematography. (Carpo, 2011:11-12) However, the paradigmatic changes related to the subject of this paper imply key technological innovations that shaped the drawing at the beginning of the twenty-first century. The emergence of information technologies in the 1990s changed the way the work of art is being produced. This led to the creation of variable products and the use of parametricism in the architectural design process, which positioned the discipline of architecture within the digital framework and opened up a spectrum of new possibilities in exploring the language of architecture.

Speaking of the former evolutionary path, the one related to reading and interpreting the architectural drawing, its pivotal momentum can be tracked down to the period of 1970s. The shift in the linguistic structure by establishing the relationship between denotative and connotative meaning, indirectly changed the essence, that is, the meaning of the drawing itself. The second half of the twentieth century, especially the seventies and the eighties, in addition to adopting and consuming the doctrines of linguistic, as well as philosophical and anthropological theories, placed the architectural drawing, which had undergone continuous re-examinations, in the centre of attention. On the one hand, the presence of the drawing became commercialized, while on the other, the drawing started to move away from its previous role – of representing architectural objects and space, and started to build its own autonomy, by representing only itself.

On the threshold between the changing spirit of an ending epoch, in the desire to establish a critical attitude towards the architecture of modernism, avant-garde architectural groups commenced using new forms of drawing. The early stages of postmodernism and deconstructivism, congested with the previous ideology, began to offer new solutions following the radical changes that were seizing the everyday life.

3.1. Drawing parallels with structuralism and post-structuralism

New intellectual discourse that was shaping the world drew great attention of semioticians, philosophers and critics of the linguistic theory from the end of the nineteenth century. In its intent to extend or re-define the meaning of terms such as architectural *space* and *form*, the architectural theorists started leaning on semiotic perspectives that sought to define *codes* as universal frameworks for textual analysis. In the desire for defining text as a construct of interconnected codes and sets of codes, semiologist Roland Barthes and anthropologist Levi-Strauss set on a quest for tracking the invariable element hiding behind the surface covered in differences. Barthes claims, referring to Saussure, that universal ideas are embedded in signs - behind every sign there is a universal metanarrative that should be sought during every reading of the text. This metanarrative is omnipresent in the author of the text, as well as with every reader, and is the only key to understanding and interpreting the meaning of the text. In the domain of architectural practice, this position, named structuralism, is accompanied by a shift in the status of drawing. Drawing in this sense, becomes an indicator of a new, anthropocentric trend evolving in architecture. On the other hand, drawing, as seen as a tool in the architectural design process, now serves to discover universal truths and solutions using analytically-deductive method to purify the reality from redundancy and pave its way for creating metanarratives.

The other, following position, post-structuralism, started developing on the basis of Saussure's viewpoint that signifiers should be freed from direct annotations with world and from ultimate truths and realities. This doctrine refuses to claim rights to a single, authorized meaning, but encourages language to be in the shape of constant enrichment with its own determinants. (Belsi, 2010:95) Unlike its predecessor, post-structuralism moves away from the idea of providing final answers. Instead, it emphasizes the uncertainty of providing any answer at all and even enhances it by asking the question over and over again. Moreover, there is no definitive answer to the question of what the ultimate meaning of a text is, just as an image does not answer any question. Instead, it leaves its possibilities open, "... keeping the secret of the infinite signified." (Belsi, 2010:20) Structuralism, although extremely seductive, speculative and far-reaching - promising the key to all human practices by mastering one principle that would unite different aspects of all cultures, it neglected the crucial term of Saussure's linguistic theory, and that is - *difference*. (Belsi, 2010:45) Yet, this omission served as a key term for defining new, not opposite, but rather advanced position in the interpretation of the meaning of language and image in the post-modern society.

From the closeness of drawing and language elaborated in this section, we can single out different criteria necessary for the process of interpreting architectural drawings. These criteria rely on the two represented analytical strategies:

Structuralism	Post-structuralism
Thoroughness, depth	Capriciousness, suspicion
Patterns, parallels, symmetries	Contradictions, paradoxes
Equilibrium, balance	Pause - hiatus - deviation
Determinant, constant	In conflict, inconsistent
<i>Invariance</i>	<i>Difference</i>

3.2. Architectural drawing in the digital age

Another important leap in the field of architectural design happened with the immergence of information technologies and their influence on the architectural profession. After inventing the linear perspective, the question of instrumentalization and representation in architecture was once again re-examined and reshaped. However, digital revolution did not change the semantics of architectural language but the way in which architectural drawings are being produced. Nevertheless, the drawing remained an analogue representation of the depicted object or space, although it was being created digitally. This shift paved the way for new possibilities of experimentation and research in the world of new and virtual media.

The outcome of these changes can be traced both in architectural practice, and even more in architectural education. Although educational methodology is not standardized worldwide, current paradigmatic tendencies have primarily been manifested and discussed in architectural schools. On this basis, certain architectural schools have become breeding grounds of certain architectural thoughts. For instance, UCL Bartlett emphasizes the importance of architectural drawing as a fundamental research tool in architecture, and in the 1990s it formed the common ground towards establishing its autonomy. Furthermore, drawing as one of the foundations on which Bartlett as an academic institution builds its educational programme (research-led design) is responsible for the authentic position of the present-day drawing in the field of architecture. This, supposed, autonomous position of drawing can be understood as a critical divergence from the building practice, focusing on its experimental potentials, and therefore evolving to become self-sufficient. Finally, drawing as a research tool in architectural education can become the ultimate research result, the supreme apparatus in the research process and/or the representational tool linking the process and the final result.

The theoretical settings that have developed around linguistic theories have had a much more far-reaching impact on architectural design at the beginning of the twenty-first century than the decade in which they were actively developed. After the rise of digital technologies, the focus of architectural design was altered on new possibilities of articulation of form using the emerging computer software. Moreover, in relation to moving away from a purely formalistic approach to design, the field of architectural education developed dominant design tendencies based on narratives and the meaning (truth) hidden behind the surface.

4. READING THE ARCHITECTURAL DRAWING

Reading the architectural drawing is an analytical procedure of tracking certain elements of the observed image, understanding their specificities and assembling them into an integral impression. This step is followed by the process of merging drawing elements from one drawing image to the other, creating a comprehensive impression of the analyzed project. In practical sense, this operation begins with defining a critical apparatus for future

analysis that consists of three steps – determining criteria for the analysis, conducting the analytical procedure and evaluating the given results. The criteria set for the analysis refer to the *veracity* of the drawing, its *structure* and future *potential*. The term of the drawing's *veracity* refers to the truthfulness, that is, the validity and reliability of the information that the drawing holds. The notion of *structure* refers to the composition and construction of drawing elements and their mutual relations, while the term of *potential* refers to the overall developmental or creative capacity hidden in the meaning of the drawing. Andrew Benjamin refers to the notion of the research capacity, naming it a research potential, with the term borrowed from the philosophical discourse. He goes on to say that the greatest value of drawing is in seeking the meaning of the line itself, which, since it conveys information about something that is not built, hence, does not exist, it opens up the possibility of complex interpretations. (Benjamin, 2014:471)

4.1. Building the Critical Apparatus

The first step of the analytical procedure begins with identifying the aspects of the drawing related to its form (plan, axonometric view, collage, montage, diagram, bricolage ...), scale (global, urban, architectural, human ...) and correlations of drawing elements (juxtaposition, superposition, interpolation, mimesis, eloquence ...). The second step, the analytical procedure, involves applying determined criteria for tracking important and rejecting redundant aspects of the drawing. This process takes place in the observer's mind and is subjected to subjectification and intuitive classification of all elements of analysis. The final step, evaluation, searches for a comprehensive attitude moulded from the reader's personal preferences, his emotional reaction to the observed image, the accuracy of all the information a drawing conveys and of its potential to grow on the idea it holds.

Given the explication, the following criteria and evaluation results are listed:

Criteria	Results
<i>veracity</i> – truthfulness, credibility, validity, reliability	merit / narrative
<i>structure</i> – composition, construction, order	framework / fashion
<i>potential</i> – capacity, strength, competence intensity of the (hidden) force	developmental / creative

5. CASE STUDY: ARCHITECTURAL DRAWING AT AFUB

Case study analysis was conducted by presenting three selected Master's Projects within the official selection of the University of Belgrade, Faculty of Architecture for Part 2 representatives in the international competition for the best student works of the Royal Institute of British Architects, The RIBA President's Medals Student Awards. Student works are chosen by a commission consisting of academic professors from the Department of Architecture in the field of Architectural Design and Contemporary Architecture. The presentation of all competing works is limited to a short textual description by the author and ten images of individually combined architectural drawings that, according to the author's choice, best communicate the project.

The Master Project is a one-semester course in the final semester of the second year of Master studies. The course was implemented for the first time in 2005 as part of the application of the Bologna Process. This course represents the most comprehensive and

most challenging part of the architectural studies, which builds on the work of the Master Thesis course as an extension of the scientific research, being the topic of previous course. The three selected projects, analysed below, represent the litmus tests of the interpretive strategies described in the previous sections. With the aim of identifying and defining the position of the drawing in the contemporary architectural context by separating the opinion of the person reading the drawing and the intentions of the author of the drawing, this section will search for universal certainties, an invariable element behind differences, hence, for these precise differences.

5.1. Application of interpretative perspectives

1) First project, entitled *Museum of the Immortal, A City's Claim to Immortality* represents a Museum Building design within the Slobodište memorial complex which speaks about the local historical events that took place during the World War II. The project for the Museum represents a link between the world of the living and the dead, trying to portray the story of both.



Fig. 1 Site plan
 Anđela Karabašević. "Museum of The Immortal – A city's claim to immortality".
 RIBA President's Medals Part 2 Project. 2012.
http://www.presidentsmedals.com/project_details.aspx?id=3000

The presentation of the project relies on the documental aesthetics which emphasizes the importance of the historical context as the thematic framework of the project. The form of the museum building is put in the background - it imitates the terrain's topography and is indeterminate in terms of materialization, which leaves a vast ground for multiple interpretations. The visual language of the project combines three drawing techniques - collage, montage and diagram. It successively speaks of the historical context of the chosen location site, spirituality of memorial architecture and genesis of form, whilst synthetically building on the historical narrative, monochromatic reminiscence and material incompleteness. It can be noted that there is a dominant presence of the narrative structure in the form of historical interpretation - from a series of historically-documental photographs that speak about local sufferings, through the memorial ambience in montages, to diagrammatic plans that suggest the organization of a museum building.

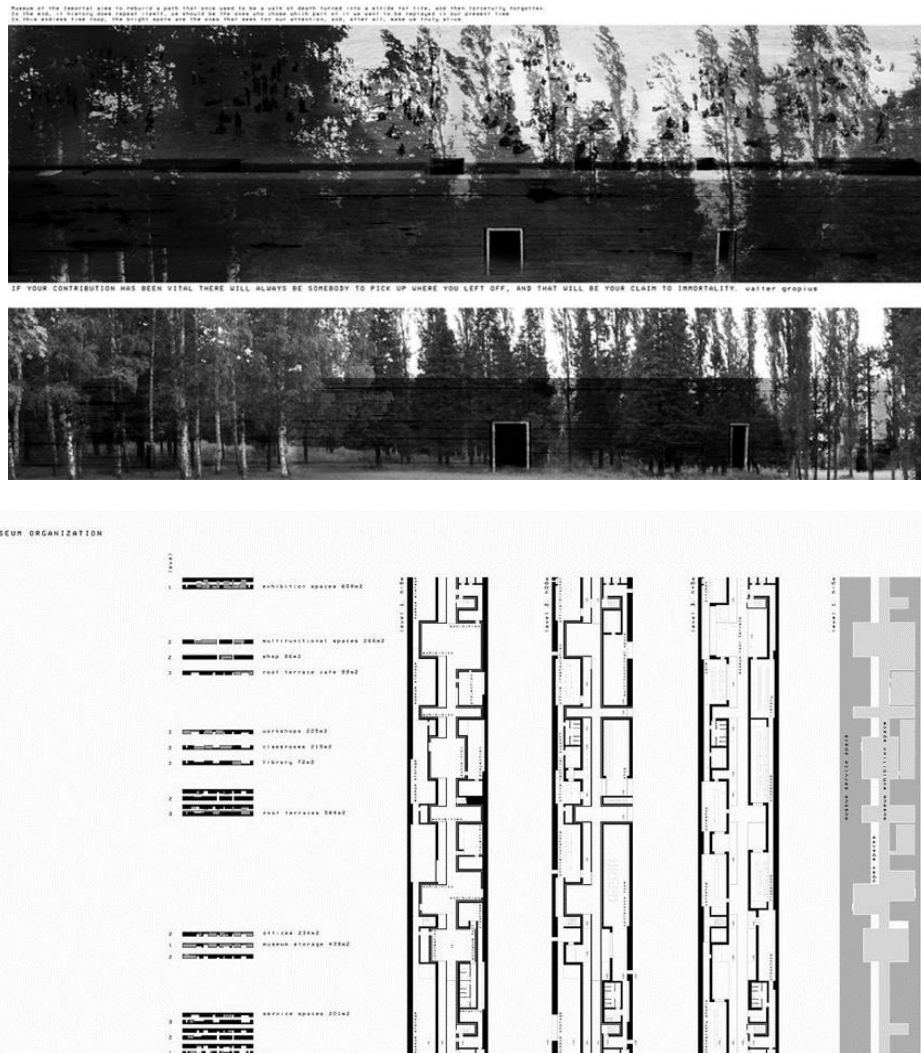


Fig. 2 Materialization and programme
 Anđela Karabašević. “Museum of The Immortal – A city’s claim to immortality”.
 RIBA President’s Medals Part 2 Project. 2012.
http://www.presidentsmedals.com/project_details.aspx?id=3000

2) The second case entitled *Threshold of the Dream – Philharmonic – Natural Core of Belgrade* is a visual representation of the phenomenological research on the concepts of dream and infinity synthesized within the specific design methodology. Design methods deal with dematerializing the existing built and natural environment of the Kalemegdan Fortress and the imprinting of the programme structure of the Belgrade Philharmonic.

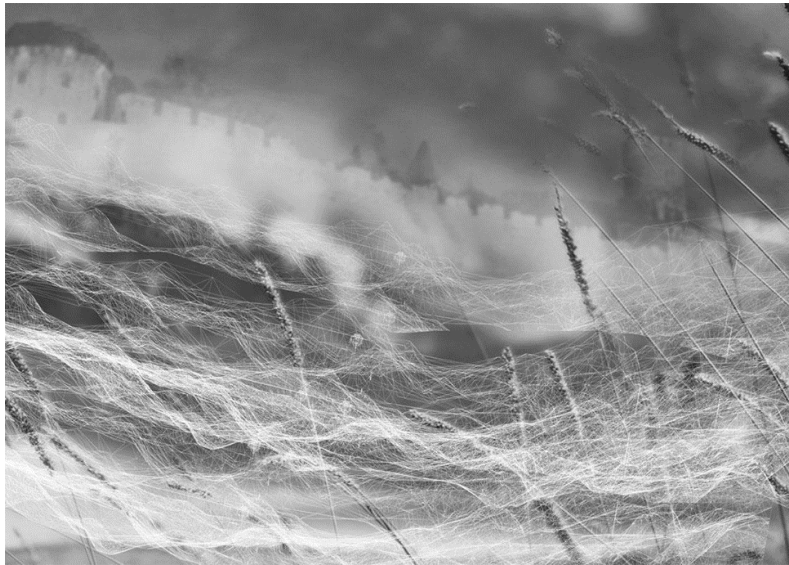


Fig. 3 Kalemegdan – Threshold of the Dream
Nastasja Mitrović. “Threshold of the Dream – Philharmonic – Natural Core of Belgrade”. President’s Medals Part 2 Project. 2013.
<http://www.presidentsmedals.com/entry-32541>

What is pointed out in the presentation of the project is the structural representation of soil that lies below the Fortress, which then serves as a foundation for designing the Philharmonic and concert hall as a natural continuation of that structure. Drawing projections function as independent images while the dominant motif of the soil structure is repetitive and is present in every image as a series of graphic interpretations of notions such as movement, wind, stretching, network and energy. The architectural attributes of the Philharmonic are presented using the *bricolage* (French) technique – superimposing and juxtaposing drawings of plans, three-dimensional models, photos and diagrams, whilst the use of architectural montage communicates exclusively the atmosphere of the chosen location site. The nexus of these two representational techniques can be read in the architectural plan situated in the core of each bricolage as a result of mimesis of the natural environment surrounding the Philharmonic.

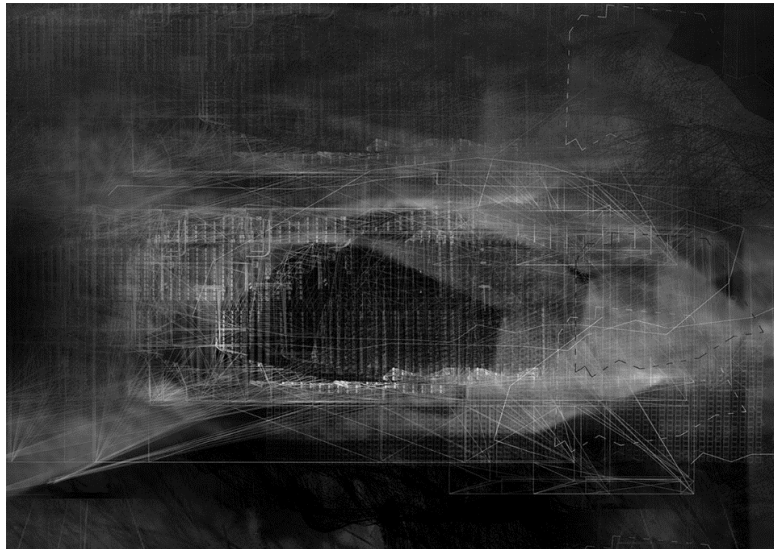


Fig. 4 Horizontal Plan 2 – Concert Hall 2700 Seats
Nastasja Mitrović. “Threshold of the Dream – Philharmonic – Natural Core of Belgrade”. President’s Medals Part 2 Project. 2013.
<http://www.presidentsmedals.com/entry-32541>

3) The last selected case entitled, *Ultrastructure of the Third City: District III* anticipates the problem of the town’s (over)population and mass urbanization, placing it in the hypothetical dystopian future of the City of Third Belgrade. The project explores a vertical mixed-use typology in which dwelling and the production of recycled resources are inseparable. The specific character of the visual presentation of this project is the persuasiveness in representing the designed structure and its imagined environment. The presentation is at the same time informative, convincing and intimidating. The most prominent role is played by the bricolage of three-dimensional models and photos. Elaborating on the topic of dystopian future as setting a hypothetical landscape, relies on the process of narration, as it, therefore, opens a spectrum of possibilities in its understanding and interpreting. On the other hand, the juxtaposition of plans, hyper-realistic renderings and axonometric projections gives the impression that the design solution is definite and unchangeable. Horizontal plans remain in the domain of conventional representations that explain the functionality of the designed space, from human scale to the city scale, while on the other hand, vertical plans, in addition to the representation of structural elements of the project, speak much more about the character of the imagined environment. Using narration, the diagram connects the basic elements of the hypothetical landscape into a functional whole, while hyper-realistic renderings contribute to the persuasiveness of the entire presentation.



Fig. 5 District III – Waste Towers
Marko Dragičević. “Ultrastructure of the Third City : District III”.
RIBA President’s Medals Part 2 Project. 2017.
<http://www.presidentsmedals.com/entry-43761>

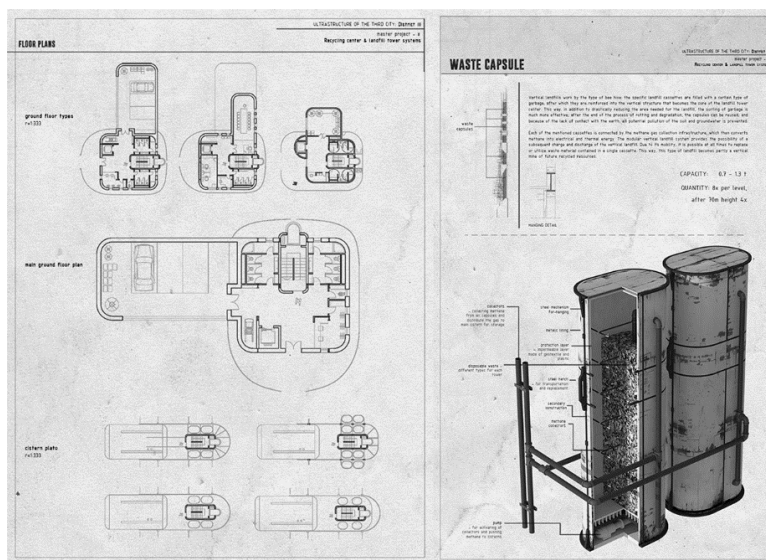


Fig. 5 Floor Plans and Waste Capsule Axonometric View
Marko Dragičević. “Ultrastructure of the Third City : District III”.
RIBA President’s Medals Part 2 Project. 2017.
<http://www.presidentsmedals.com/entry-43761>

6. ON RESULTS: FROLIC OR FRAILNESS?

In the first place, it must be noted that the chosen projects were singled out from the long-standing AFUB selection of student's master projects for RIBA's competition. From 2010 to 2020, three chosen projects have undergone comparative analysis as being relevant for understanding different approaches in the scope of architectural education. The drawing in all these works testifies to the richness of form, scale, roles and techniques of drawing and imply a strong competition in the distinction of meritorious examples. Analysed through the lens of previously defined strategies, three isolated examples testify to the pluralism of drawing techniques, aesthetics of graphic representations and approaches to drawing that synthetically build a specific architectural language. In the presented works, the author's ubiquitous attitude towards manifesting the research potential in the visual communication of drawings is imposing. The analysed works are examples of distinct approaches whose sources can be projected in certain theoretical levels, without the author's commitment to any of them.

Given the comparative analysis of the students' projects, the following observations were made:

- Comparing the first two presented works, it can be concluded that the differences in the status of architectural drawing belong to different theoretical levels – structuralist, a drawing focused on presenting and/or solving the problem, and poststructuralist, a drawing predominantly in its representational role.
- At the same value level, we find a project that seeks to deny physical reality by ignoring function, scale and context in the service of aesthetics, as well as a project that is undoubtedly surgically precise in articulating form, function and construction in all scales and directions.
- Comparing the second and the third project, it can be noted that the degree of truthfulness of the drawing that gravitates towards standardization is inversely proportional to the creative potential, and that in this case the presence of a textual explanation by the author is redundant.
- Surrendering to aestheticization as a formalistic manner of composing a drawing suggests a dual potential that, whether creative or developmental, is manifested through the variability and multiplicity of output solutions. In this sense, the second project indicates the dominant poststructuralist character of the drawing - the interpretation is directed on individual elements of the drawing.
- However, the possibility of accessing a textual explanation of the work, to some extent eliminates unnecessary aporia and directs further connotations, reducing them to subjective interpretations. Furthermore, in each of analysed cases, the observer produces an interpretation for which no final guarantees can be found anywhere.

It comes to the point that the presence of both presented theoretical positions is equally visible, both in the context of design and in the matter of interpretation. Solely speaking of detaching the process of design from theoretical settings is a recognizable attitude in post-modern, precisely in Deleuzian philosophical discourse. Although in some projects one can feel the presence of Derrida's attitude that meaning is never present in its final form, but is always delayed and scattered in different directions. However, according to Derrida, drawing does not deal with the experience of blocking vision, but with re-examining and constantly researching for meaning in its smallest and most distant fragments. In this respect, drawing is never considered a communicator, instead as a seeker, which therefore implies undeniable importance of the research role it obtains.

Finally, we can come to the conclusion that structuralism and post-structuralism, not as successive, but parallel discourses, are omnipresent in the contemporary culture of visual communications and architectural design. This brings up the question whether the society acknowledges these strategies as a contemporary world's frolic or frailness?

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OD INVARIJANTNOSTI DO RAZLIKE: ARHITEKTONSKI CRTEŽ IZMEĐU STRUKTURALIZMA I POSTSTRUKTURALIZMA

Radikalne promene arhitektonske misli direktno su se odražavale na oblike i primenu arhitektonskog crteža u procesu arhitektonskog projektovanja. Radi razumevanja današnjih tendencija i značenja arhitektonskog crteža, zadatak ovog rada jeste definisanje pozicije crteža kao proizvoda aktuelne arhitektonske misli koja se u drugoj polovini dvadesetog veka nadovezivala na premise francuskih filozofa. Popularizacija i aktuelnost filozofa koji su svoje mišljenje zasnivali na razvoju lingvističke teorije sa kraja devetnaestog veka iznedrilo je dva nadovezujuća metodološka pravca, strukturalizam, sa fokusom na ideju o pronalaženju univerzalnih unutrašnjih struktura kao kulturoloških temelja, i poststrukturalizam, kao njegov derivat, sa fokusom na radikalnu artikulaciju specifičnosti spoljašnjih elemenata strukture. Sa polazištem koje za ključni pojam uzima invarijantnost, odnosno razliku, predmet analize ovog rada je arhitektonski crtež koji u savremenoj arhitektonskoj edukaciji, kao najmeritornijoj istraživačkoj oblasti arhitektonskog projektovanja, zauzima različite uloge i oblike i konsekventno učitava raznovrsna značenja. Sa ciljem evidentiranja sličnosti, repetitivnih postavki, pravilnosti ili zakonitosti, u crtežu će se, sa aspekta referencijalnog, odnosno, diferencijalnog značenja, tragati za univerzalnim istinama, nepromenljivim elementom iza razlika na površini, odnosno, upravo za tim razlikama.

Ključne reči: *arhitektonski crtež, strukturalizam, poststrukturalizam, digitalna paradigma, edukacija*