

Mythical Walking-Drawing

Narrating Sandviken Waterline

27th February 2025

10:00 am

Bergen School of Architecture

Workshop with **Viktorija Bogdanova**,
Poet-Architect, postdoctoral researcher
at Aalto University, Department of
Arts and Media, Helsinki

Meeting Point: **BAS Main Entrance**

*comfortable and warm clothes for a
30 min outdoor walk

Expression of interest:

Charlotte Erckrath

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“Mythical drawing is a method of architectural gnosis. It is, of course, not a method of rational process, not a method of science - it cannot be and should not be none of this. Because, in the end, gnosis is a theory. Gnosis is knowledge, but not a literary knowledge, not a fixed knowledge, not a knowledge that is once and for all cemented; it is *our* knowledge, knowledge about our own becoming within us, an open process of knowing, leading us beyond our own epignosis. Knowing as a process. A process of discovery, and self-discovery.”

(Bogdan Bogdanović, [last lesson](#), July 1987)ⁱ

In architectural thinking processes, there is a field of visual dialogues with the self and the other, a field fragile enough for opening questions beyond the rational concepts of usefulness, purpose and objective “reality”. Drawing could happen as a process of **architectural theory reflection** - theory as one’s own “**vision of truth**” – that stimulates a form of “**graphical auto-interview**” (Bogdanović, 1987). Drawing could happen as a daydreaming of a deeply experienced environmental situation, a mapping driven by the desire to remember a meaningful memory, or imagine an alternative reality, elongating the limits of the possible.

Architect Bogdan Bogdanović applies the term “mythical drawing” as method of researching one’s own understandings of the built reality, an instrument for liberating the power of imagining landscapes that belong to irrational territories of architectural design, bringing visionary insights into our rational lines of thinking. This drawing, he says, mirrors our “attitude towards the objective reality, it speaks of ourselves, of our deeper surroundings, as well as of our own relationship with Nature” (Bogdanović, 1987). It is a form of taking vacation from imposed or habitual ways of relating to reality. The drawing process itself could be an emotive walking through the inner understanding of the world and the **transtemporal appearance within us** of a particular landscape surrounding our body, inhabited with various memories across seasons, years and moods.

In this workshop, designed for (but not limited to) students who are in the Diploma phase of their education, we will pay attention to the linear soft edge between the water and the coastal line south and north of *Bergen Arkitekt Skole*.

The workshop will be composed by three time frames.

First, a **sensorial & memory walking** in silence along the coast will take place: the focus will be not just on scanning the immediate impressions, but also on recalling variations of the same walk in the past.

Second, a **drawing session** will take place inside the Faculty: students will be asked not only to **map** transtemporal fragments of their experience of the walk, but also to **visualize** different (existent or imaginary) elements of the landscape (a house, a boat, a chimney, a port, a tree) as living characters, communicating between each other.

Finally, participants will be asked to **speak about their visual narrative**.

The aim of the workshop is to explore variations of mythical drawing through the hands of different personalities, and to encourage imaginative mapping of alternative realities of (and fresh perspectives on) the wider context of a familiar place, one that is being re-visited on a daily basis.

We would aim to discover, how participants make sense of the walking path (past, present and future scenarios) in a creational way, when they are liberated from scale and precision: relying purely on embodied memory and imagination, avoiding literal meanings and walking through the hermeneutic, interpretative nature of the drawing itself.

Instead of product-drawings, we will aim to create process-drawings, “**argument-drawings**, **comment-drawings**, **paraphrase drawings**” (Bogdanović, 1987).

ⁱ While speaking from his own experience, Bogdanović builds his understanding of mythical drawing also on the work of his predecessors: Aalto’s long processes of drawing the surrounding mountains around Vipuuri library; Schinkel’s imaginary landscapes of the Milan Cathedral, mythically transported to the sea, the mountains and under ground in his mysterious drawings; Schinkel’s pedagogical approach of “integral architecture”, where he asked students to mythicize statics, understanding its logics by building a particular architecture through drawing, but also

decomposing it, element by element, predicting where and how after many years the arc or the beam will not hold pressure anymore; Speer’s drawings of the Forum, exhibiting how would the building look like after 1000 years, aiming to prove that architecture should be beautiful even when it is falling apart (he had in mind Roman buildings and remnants), emphasizing also the meaning of permanence / durability.