

# Engendering

**M**yth tells us that Aphrodite was born from the foaming sea. The waters of the Ionian were clear and calm. A scream of pain and rage filled the sky, Ouranos's genitals dropped into the sea. As they touched the water, a whirlpool started to show. The waters convulsed, bubbled and boiled. Something beautiful arose from the foam. It was Aphrodite, fully-grown and in a standing position. Not the most beautiful thing ever seen, but beauty itself.

We listen to talks on architecture circulating on the global network of computers. Text, images and movies; theories, models and interviews; plenty of them. What are the requisites for a persona to source these talks and cherish them privately? How can this resource become a fertile foam for objects to emerge? What qualities and abilities do these objects have? How do these objects change the ways and manners of talking about architecture? These are questions that *Panoramas of Cinema*<sup>1</sup> addresses, and *Bom Dia, Tovarisch Da Costa!* is a project engendered in that context.

*Bom Dia, Tovarisch Da Costa!* is a contribution to the 12th International Architecture Biennale of São Paulo. The biennale titled *Everyday* focused on the quotidian. It was

a stage to discuss the influence of banal objects, daily routines, maintenance protocols and the use of basic resources, in practical and theoretical domains of architecture.<sup>2</sup> *Bom Dia, Tovarisch Da Costa!* is a collaboration between Scallops Cosmopolitan and FORM Bureau<sup>3</sup> and consists of a video installation<sup>4</sup> and the presentation of the book *Krimsky Val 9/45* (2018).

Vasily Voinov and Rodrigo Da Costa met in Soviet Moscow in 1932. Two young architects with a common friend, Ivan Zholtovsky. Vasily and Rodrigo worked together on the remodelling of a building in Gorky Park: they turned an administration building into the first cinema with sound in the city. The traces of Vasily are lost a few years after, following the completion of other projects in the city. The fate of Rodrigo is unknown, what remains are his sketches and signatures on the project's plans.

*Bom Dia, Tovarisch Da Costa!* celebrates the collaboration between Vasily and Rodrigo. The video installation brings them back to life and has them talking about what happens in spaces of the everyday: kitchens, bedrooms, classrooms, offices. Engendered with a private *vidéothèque* and



Fig. 1, 2 Panorama of Rodrigo's stories of everyday lunch





Fig. 3 *Bom Dia, Tovarisch Da Costa!* at the 12th International Architecture Biennale of São Paulo

a custom-made instrument, the video gives Vasily and Rodrigo the voice of clips extracted from hundreds of Russian and Brazilian movies produced in different decades and available on YouTube and Mosfilm Online Cinema.<sup>5</sup> The audience witnesses two friends, face to face, telling each other stories of the everyday that occur in distant, yet familiar spaces.

1 In the article *Foaming*, I write about this project, its motivation and scope.

2 As described in the Biennale's website. [bienaldearquitectura.org.br](http://bienaldearquitectura.org.br) (accessed on March, 2020).

3 [formbureau.co.uk](http://formbureau.co.uk) (accessed on March, 2020).

4 *Bom Dia, Tovarisch Da Costa!* (2019) Two-channel video installation, black-and-white and colour with sound, 20 minutes, continuous loop, dimensions variable. [vimeo.com/375883087](https://vimeo.com/375883087) (accessed on March, 2020).

5 [cinema.mosfilm.ru](http://cinema.mosfilm.ru) (accessed on March, 2020).