APORIA

EXPLORING MISALIGNMENT,MANIPULATION,ALIENATION,UNCOMPUTABILITY,DISRUPTION&QUEERNESS FOR SPATIAL DESIGN.



APORIA

Exploring Disruption,
Misalignment, Alienation,
& Queerness for
spatial design.

Louisa Sommer

MASTER'S THESIS

Submitted to
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In Partial Fulfillment of the Requirements
for the Degree of Diploma Engineer

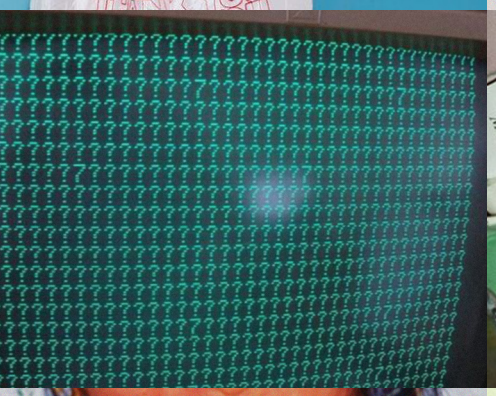
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Studio 2
House of Coded Objects - Omore

Innsbruck, June 2025


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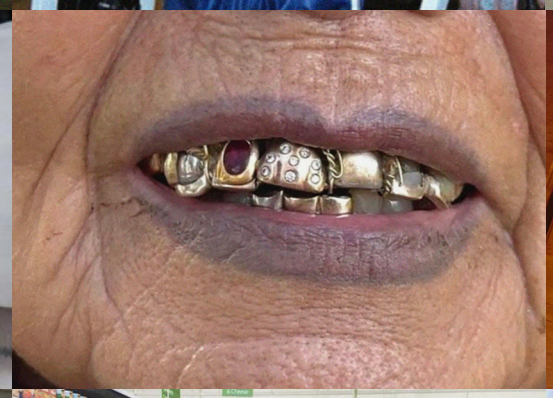




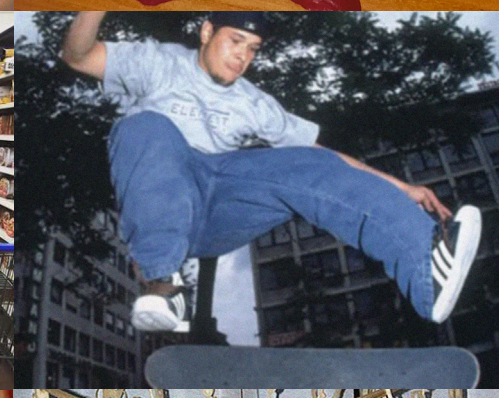
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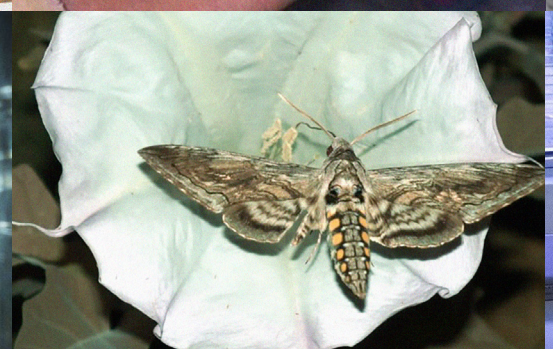



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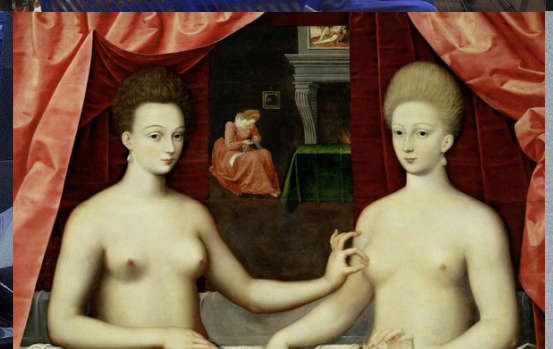


Fig. 2-26

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[1] Hovestadt Buehlmann, Quantum City [2] Varoufakis, Economic Indeterminacy
[3] Hugo, Les Miserables

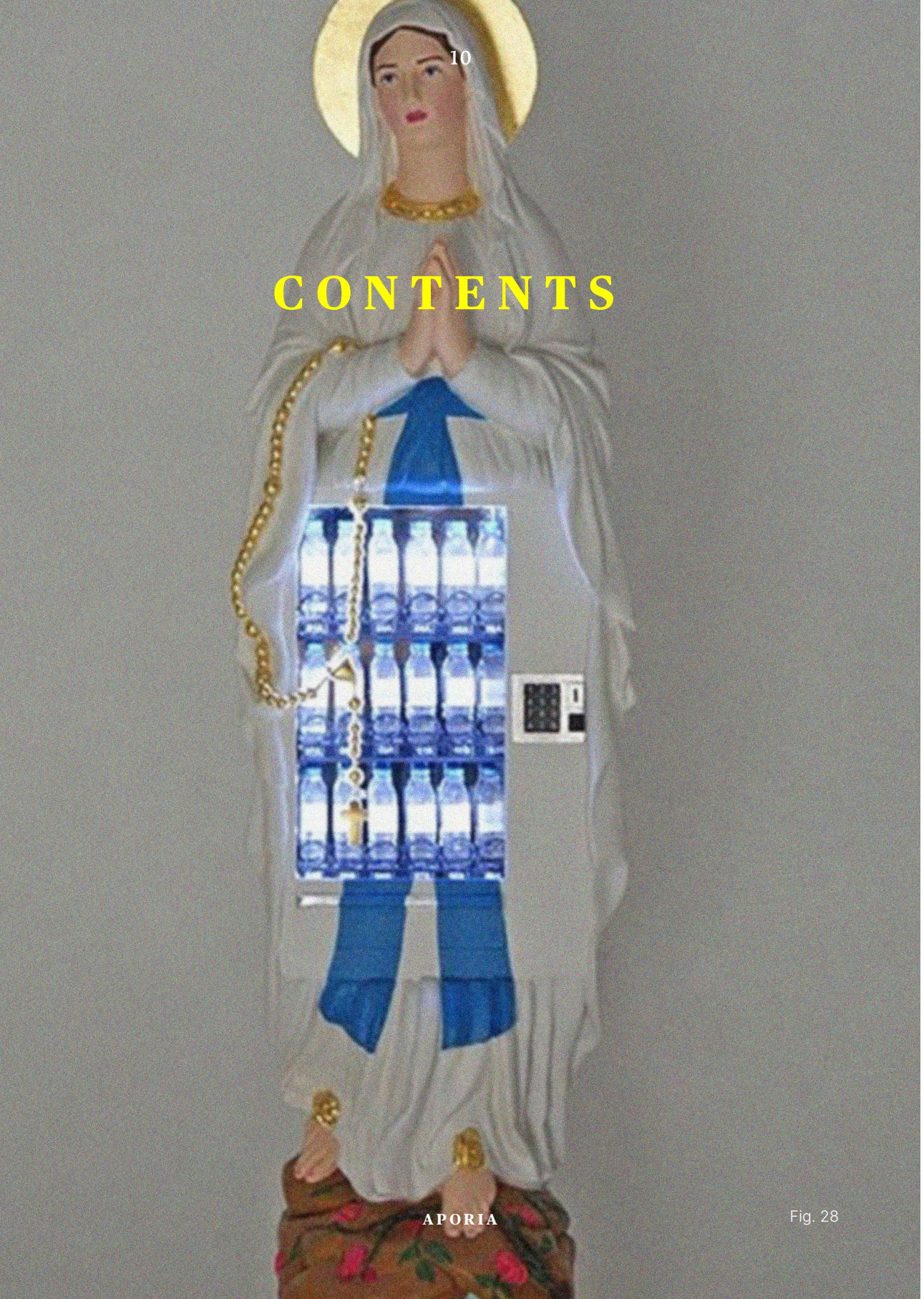


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Fig. 29

I.PROLOGUE

„Here the contrary thesis leads directly to self contradiction and aporia.“ [1]

Aporia, Greek ἀπορία (aporia), meaning difficulty or perplexity, describes a situation in which there is no clear solution or path forward. It is a term that originates from ancient Greek philosophy and rhetoric and describes a state of puzzlement or doubt where one encounters an unresolvable contradiction or uncertainty. (Frisella, Emily 2017)

„It is an aporetic dialogue, and the aporia is the one which Socrates bequeathed to Plato, who devoted his life to solving it.“[2] It’s used in situations where language, meaning, or logic seems to break down, challenging us to rethink our assumptions. (Frisella, Emily 2017) „What does this mean that existences are both like and unlike?“ [3]

Just as aporia marks the breakdown of logical structure, queerness breaks open the idea of identity. Both expose the instability of form and inviting new ways to inhabit. „Queerness is neither the anti normative, simply different from the dominant, nor is queerness the reiteration of the norm to achieve destabilization: queerness occurs in the encounter between two disjunct temporalities.“ [4]

In Aporia we operate within a field of architecture, where theory and design intersect to challenge structures. This project began as an exploration of concepts as xenofeminism, anti-naturalism, manipulation, and the alienation of the human body and how those could be translated into spatial design. „And thus architecture faces the aporia of the desire to communicate and the awareness that communication is no longer possible. “ [5]

The Project explores the concept of queerness as a state of becoming. A state that resists clear definition or resolution. „Aporia is not simply the impasse or paralysis but the very experience of passage without access, of arrival without destination.“[6] It is the architecture of hesitation, neither entry nor exit. Through the figure of Orlando, a being embodying all genders and identities. The project explores transitions between structure and dissolution, and form and transformation. How can spaces (just like identities) not only exist, but be continuously renegotiated?

Orlando draws on the symbolic and physical power of the number seven: From the Seven Sisters in Moscow to his seven life stages such as death, sex, poetry, politics, society, love and birth.

Their character is based on Virginia Woolf’s novel *Orlando* who is unstuck in time and gender. They do not transition from one stable form to another but they linger in a state of becoming, always in-between. „Different though the sexes are, they intermix. In every human being a vacillation from one sex to the other takes place.“ [7] Orlando’s life is not linear.

The interventions imagined in this project are not renovations but ruptures. Ways that modify the body of architecture. These are not just formal gestures. The aporetic condition becomes a method: not to solve space, but to trouble it. Where does queerness hide in our world? In this spirit, the queer body and the building become analogues. Each one is resisting the naturalized and the binary. This thesis is not a resolution but a record of indeterminacy, an invitation to inhabit contradiction, not overcome it. Architecture doesn‘t become the shelter of identity, but its rehearsal.

This is the place of Aporia, a site of impossible passage, yet full of movement. „In other words, aporia is not an end itself.“ [8]

[1] Guthrie, A History of Greek Philosophy Volume 4 Plato the Man and His Dialogues Earlier Period [2] Guthrie, A History of Greek Philosophy Volume 5 The Later Plato and the Academy [3] Kutash, Ten Gifts of the Demiurg [4] Colebrook, Sex After Life [5] Hays, Architecture Theory since 1968 [6] Derrida, Aporias: Dying—Awaiting (One Another at) the “Limits of Truth” [7] Woolf, Orlando [8] Etlin, In Defense of Humanism

APORIA

Fig. 30-34

16

17



APORIA

Fig. 35

ALWAYS UNFOLDING

Just a shift,
Maybe a small gap in the surface.
„You will find no crack by which you can escape.“ [1]
Not here,
But also not quite there.

The edges blur,
Most shapes dissolve. And rebuild.
Belonging?
„He puts himself in the situation of being considered
as no longer belonging to it.“ [2]
Unsettled...
„And this way [of belonging] is divided into many.“ [3]

It grows,
It breaks the surface,
It rebuilds the frame.

„It is merely our unfolding,
a material representation of our essence.“ [4]

Queerness lingers,
It is never still.

It questions,
Then it becomes,
It adapts, and it evolves.

It‘s a force in motion.
It‘s always unfolding.

[1] Zwingli, Selected Works [2] Diderot Alembert, Political Articles in the Dictionary
[3] Ockham, A Letter to the Friars Minor and Other Writings
[4] Sloterdijk, Critique of Cynical Reason

RESISTING RESOLUTION

„There are two meanings for diverse thought;
one is suspicion and the other is certainty.“ [1]

Aporia begins where certainty ends.
Like the pause after a question,
the moment before a decision,
when someone hesitates and logic folds in on itself.

It is not silence,
but the sound of contradiction gathering weight.
Something shaking up of what we think we know.
„This is the weird watching eye that seems to demand something of us,
even as it remains implacably mute“ [2]

To speak of becoming is to speak of movement,
of form that does not hold, but spills.
„So the form which is not in matter is an infinite form.“ [3]
Becoming is not transition as progress,
but the refusal to end somewhere.
A state not between objects,
but beyond the need to give them a name.

„Whether this clarity was the clarity of glory?“ [3]
„Objection 1: It would seem that this clarity
was not the clarity of glory.“ [3]
Here, space does not promise clarity,
nor does it resolve anything.
Instead, it sustains.

Every threshold is a doubling.
Every outline is a blur.

We do not ask what this Aporia is.
We ask how it lingers.
How it moves between positions.
How it fails.
This is a world where boundaries are porous,
where meanings are contingent,
and where each form is only temporarily coherent.
„You, who see boundaries everywhere where there are none!“ [4]

In Aporia, architecture becomes
a language that speaks only in fragments.
„Fragments which had fallen from the elephant’s back
into his belly had filled up the cavity,
so that it was possible to walk upon it as on a floor.“ [5]

Its grammar is incomplete.
Its logic is not logical.
It does not offer answers, only situations.
To stay in process. To resist final form.

And yet it is not chaos.
It is a kind of order that recognizes multiplicity,
a rhythm composed of interruptions.
uncertainty is not a flaw.
It is the material.

„It is at this point, however, that the inevitable “but” enters,
articulated in a precise line of argumentation:
But this is not the form the final result assumed.“ [6]

To resist resolution is not to abandon meaning,
but to let meaning be multiple.

Even to let it fail, eventually.

[1] Tabarsi, Ihthijaj [2] Davis, High Weirdness [3] Aquinas, Summa Theologica
[4] Harrison Wood Gaiger, Art in Theory 1648-1815 [5] Hugo, Les Miserables
[6] Zizek, Less Than Nothing

SEVEN

The most dramatic of all the numbers.
Seven days in a week,
Seven wonders of the world,
Seven deadly sins,
at least five before breakfast.
„In seven weeks the Paris Revolution was overthrown
— and “Vae victis!” “ [1]

Seven heavens,
seven chakras,
Seven lifes.
„And thou shall number seven.“ [2]
Seven life stages,
and not one comes with instructions.

In Aporia, seven means orbit, not ladder.
No upward arc, Only loops.
Like hiccups.

Death, eventually.
Sex, yes.
„Like the FAIR sex, the business of their lives is gallantry.“ [3]
Poetry, where nothing makes sense.
Politics, a bad joke.
Society, a party.
Love, the chaos.
Birth, the beginning, again.

These aren’t steps.
More like open doors.
But „Worldwide, apartment doors open to the wrong side.“ [4]
They don’t lead forward.
They lead inward, sideways, backward,
sometimes through the ceiling.

Space shifts to accommodate.
Rooms blush and blur.

APORIA



Fig. 36

Walls lean a little,
like they‘re listening.
Nothing wants to be straight,
in plan or in principle.

The interventions don’t fix anything.
They leave sequins on the floor.
They do not stabilize here.
They are improvising.
Like someone forgets the script,
and stays for a coffee, or tea.

To pass through all seven stages
isn’t to arrive anywhere,
it’s to collect versions of yourself
„Versions of yourself layered together might actually
be an emerging form of collaboration“ [5]
Not one of them is final.
Not one of them wants to be.

Seven thresholds,
and all of them slightly open to possibility.
„After all, it is possible to manipulate others’ thresholds
of awareness, at least to some extent.“ [6]

[1] Marx, Collected Works [2] Calvin, Harmony of the Law Vol 2
[3] Wollstonecraft, Complete Works [4] Koolhaas, Elements of Architecture
[5] Burrows, Fictioning [6] Hays, Architecture Theory since 1968



Fig. 37-41



Fig. 7

CODE, SKIN, CONCRETE

Here, space does not hold still.
In refusal, not of the body,
but of assigned destiny.

„If nature is unjust, change nature.“ [1]
Not to erase, but to reprogram.
Not to escape structure, but to rewrite its code.
„We can, however, „reprogram“ our minds
so that we operate in new conceptual frameworks.“ [2]

We do not fear technology.
We seize it.
„Of course, this technology is diffuse,
rarely formulated in continuous, systematic discourse;
it is often made up of bits and pieces;
it implements a disparate set of tools or methods.“ [3]

We do not worship the organic,
but we intervene, we insert and we reconfigure.
Identity becomes open-source: stable for a moment,
then again undone.

Buildings are not neutral.
They glitch. They sweat.
Facades become skins.
Prosthetics bloom as extensions.

[1] Laboria Cuboniks, The Xenofeminist Manifesto: A Politics for Alienation
[2] Hofstadter, Godel Escher Bach [3] Foucault, Discipline and Punish

„Everything we call “nature” reveals itself
through specific perturbations and actuations
by our organism and its technical prosthetics.“ [1]

To manipulate is not to destroy.
To queer is not only to desire otherwise,
but to build otherwise.
Refuse the inevitability of form.
„And left to ponder the reluctance and the inevitability of Being
to succumb to this form of Mutability.“ [2]

We move, not as one, but as many.
Through seven stages:
birth, love, poetry, society, politics, sex, death.
Not steps, but constellations. Not progress, but orbit.

„Queerness operates through contiguity and displacement,
dislodges signifiers, uproots bodies and renders them strange;
in this way, it provokes shifts in perception
and subsequent bodily reactions in those it touches.“ [3]

Each a site of rupture.
Each a chance to remake.
Each one a room within the self.

Not all phenomena can be fully
conceptualized or defined.
Indeed,
„The question of how the material
and the immaterial cooperate in the human soul was,
philosophically speaking,
still unresolved at best and possibly even beyond
the means of philosophical demonstration.“ [4]

It is within this epistemological place that Aporia operates.
This is the architecture of the unresolved.

[1] Wilson, Aesthesis and Perceptronium [2] Rakatansky, Tectonic Acts of Desire and Doubt [3] Dinshaw, Chaucer’s Queer Touches [4] Schmitt, The Cambridge History of Renaissance Philosophy



Fig. 10



Fig. 42-45, 6

2. Orlando.

„ORLANDO IS ALL MADE UP WHICH IS
WHY ORLANDO IS REAL,

AND ORLANDO, OF COURSE,
IS ANCIENT AS MUCH AS

ORLANDO IS NEW.“ [1]

[1] Hovestadt Buehlmann, Quantum City







Fig. 47-49

The thinking persona.

"Here is a very strange type of persona who wants to think, and who thinks for himself, by the "natural light.""[1] "We must judge whether what we see is an adaptation of an old semiotic, a new variety of a particular mixed semiotic, or the process of creation of an as yet unknown (regime)."[2] "This is the case even though it may sometimes believe it is one or other of these, as a result of the capacity of every discipline to produce its own illusions and to hide behind its own peculiar smokescreen."[1] "Besides, the drive to eliminate paradoxes at any cost, especially when it requires the creation of highly artificial formalisms, puts too much stress on bland consistency, and too little on the quirky and bizarre, which make life and mathematics interesting."[3]

Freakdom and absurdity of predictions.

"Possibly, there is another way to express my odd conflation of apparent normality and completely nonconforming, bizarre, and "unnatural" freakdom."[4] "First, a random collaging of materials: avatars, images and narratives are spliced together and, indeed, opposites are forced to coexist (in this sense, 'nothing is true, everything is permitted')."[5] "There is the manner in which the predictions of the managers of our futures have been stretched or twisted, proliferated and pushed to a certain absurdity."[5]

[1] Deleuze, Guattari, What Is Philosophy [2] Deleuze, Guattari, A Thousand Plateaus
[3] Hofstadter, Godel Escher Bach [4] Burrows, Fictioning [5] Burrows, Fictioning

How do you describe a human life?
Boy,
girl,
child,
grown up,
in love,
alone,
very lost,
fulfilled,
suicidal,
at the same time full of life,
incredibly intelligent
and very,
very naive.

What am I actually doing here on this planet Earth
and how do I deal with all these problems?
Who am I?
What am I?
Why do I look like this?
Am I a man?
Am I a woman?

Everything in between?

Orlando is not one person.
Orlando is a figure, a movement, a phenomenon.
Orlando is a body that does not settle, does not resolve.
They shift across time, across gender, across definitions.
They are here and not here.

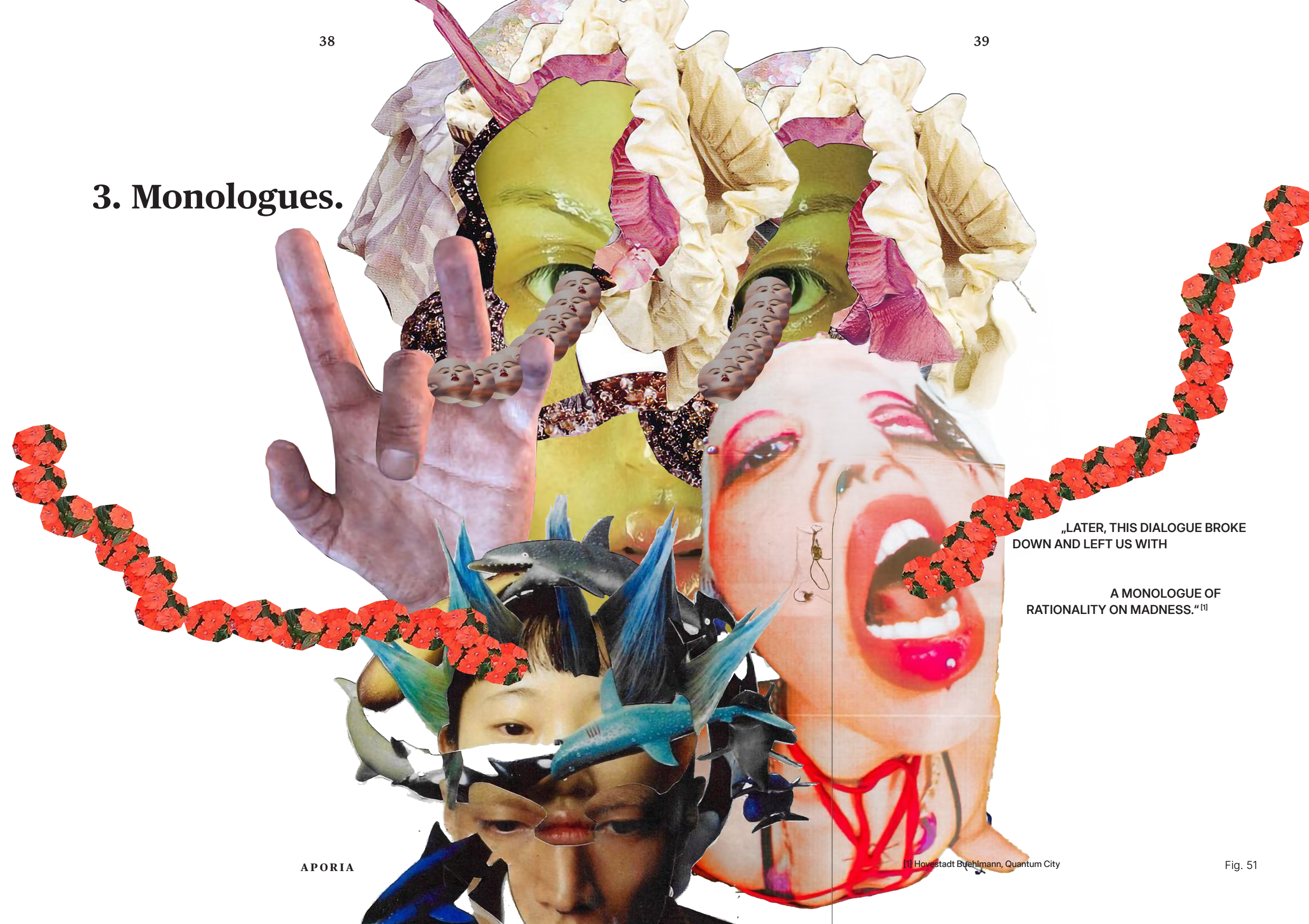
Orlando is the thing that should not be there,
and yet refuses to leave.

ORLANDO

LIVES FOREVER

Fig. 50

3. Monologues.

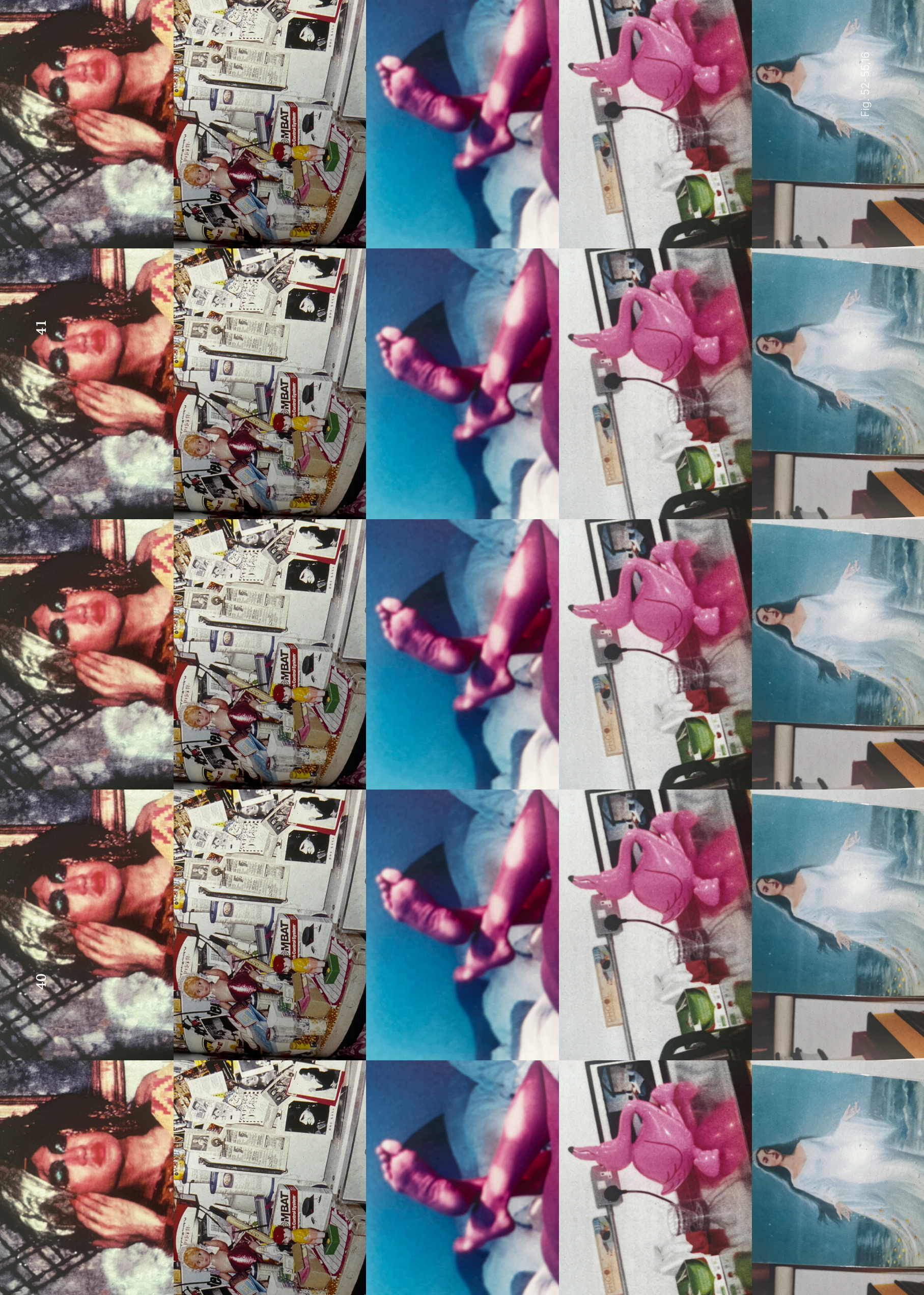


„LATER, THIS DIALOGUE BROKE DOWN AND LEFT US WITH

A MONOLOGUE OF RATIONALITY ON MADNESS.“ [1]

[1] Hovestadt Buehlmann, Quantum City

Fig. 51



41

40

Fig. 52-55\16



Fig. 56

THE BURDEN OF DEFINITION

MONOLOGUE ONE

Ah, you want to know me?
Or perhaps, a version of me that fits in this time,
this strange world, where labels flutter like old flags
and yet we are still struggling to escape their weight.

Let me tell you, I have always been more than one thing,
and more than anyone ever expected.
I am a creature of change, constantly shifting,
as much in body as in mind.
„I am becoming ubiquitous; it no longer matters where I am.“ [1]

I am no simple thing, no one thing.
I've been man and woman and everything in between.
What does that mean?
Well, it means I am always in flux, never fixed.

There are those who say I am a phantom,
a ghost of contradictions.
There are those who look at me strangely and ask
„What can you do among so many contradictions?“ [2]
And I suppose, in a way, they are right. What can you do...

I've been claimed by history, by culture,
by every identity that the world has thrown at me.
Sometimes I wear them well, sometimes not.

But here's the thing: I am all of it.
I am all the Orlandos you could ever know.
Those who wear their identities with pride
and those who hide in the cracks of their own making.

- Orlando

[1] Deleuze, Guattari, What Is Philosophy
[2] Rousseau, Collected Works of Jean-Jacques Rousseau

THE FABRIC OF DESIRE

MONOLOGUE TWO

What do I desire?
That's where things get interesting.
Desire is not a thing for me to own, no.
it's the very fabric of my being.

„The bridge becomes my back as I feign belonging,
and I become that vehicle for others,
which I desire for myself.“ [1]
I desire transformation, the possibility of becoming
something else with every breath, every moment.
I am not tied to what you think I am,
and that is the most intoxicating thing of all.

What is it like, you ask?
To never be fixed?

To be both the mirror and the reflection?
It's exhilarating.
You see, I have no problem with a bit of elusiveness,
a little bit of mystery.
I flirt with myself, constantly reshaping, remaking,
until even I cannot catch up.

„I know very well that this cannot be,
but I desire this all the same.“ [2]
And thus precisely because this cannot be,
I desire it all the more.“ [2]

- Orlando

[1] Anzaldua, This Bridge We Call Home
[2] Butler, Bodies That Matter



Fig. 57

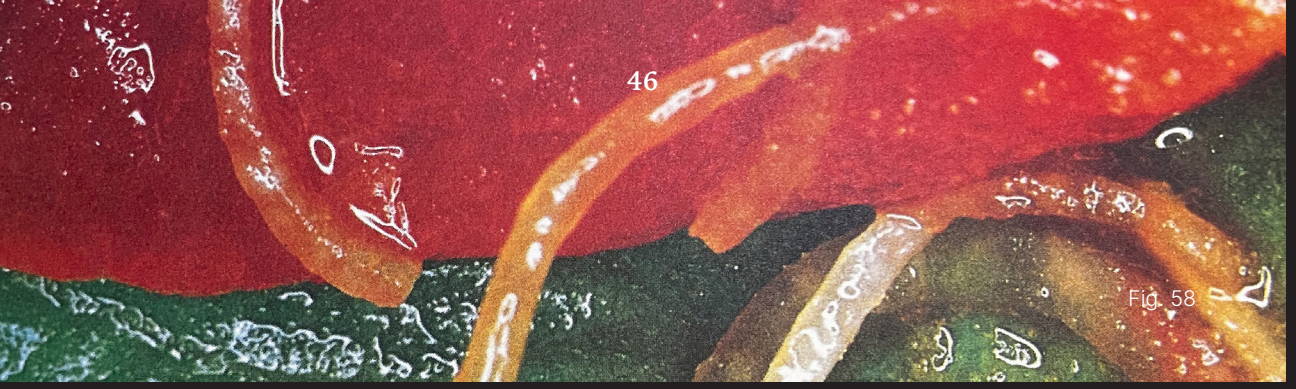


Fig. 58

BODIES NOT BOUNDARIES

MONOLOGUE THREE, PART I

Bodies do not define me.
Not any more than my name, my gender, or my flesh.
It’s the space where none of it makes sense.
„The messy edges where I am neither but also both.
Strange, peculiar, weird—but not shocking or shaking.“ [1]

People think I’m just Mickey Mouse and roller coasters.
And how delightful it is to sit there,
at the edge of everything, where nothing is clear,
but everything is open.

I desire the untold, the unbecome.

But then again, bodies, what is life without them?
Sometimes, I wish for the thrill of unmarked bodies,
bodies untouched by the expectations of society.
Give me someone whose gender is an enigma,
a mystery, a puzzle to be unraveled.
„The enigma is not easily resolved, for neither the praises
nor the denunciations are without foundation.“ [2]
„But I, like other queer people, am (more than) two in one
body, both male and female.“ [3]
And everything in bewteen and beyond.

- Orlando

MYRIAD

MONOLOGUE THREE, PART II

I adore a body that refuses to conform,
that plays with the space between man and woman,
between masculine and feminine.
And everything inbetween.

Bodies should be more than vessels.
They should be expressions.
„It’s not normal, but it’s not weird anymore.“ [4]
I desire a body that cannot be defined,
that refuses to conform, just as I do.

Something in between.
Where the idea of gender becomes a plaything, a game, and
where desire itself becomes the space between bodies.
Even a marmalade cat deserves a little bit of magic.

- Orlando

[1] Butler, Bodies That Matter [2] Melanchthon, On Christian Doctrine
[3] Anzaldua, Borderlands La Frontera [4] Lindsay, Aerotropolis The Way Well Live Next



APORIA

Fig. 15

oney is money. I could last a long time on
0. The strangest request I ever received
as from a man who wanted to shave me.
ad peach fuzz until I was about 15. He of-

right to have sex anywhe
York City. My generation i
happy to know your gene
cell phones and arrange t
noon, and night. 'Oh, I'm



Fig. 52

$100 to shave me. I wasn't scared of his
Back then, $100 was several months'
I didn't even have t

15 minutes. Are you avail
people can organise sex so

BEAUTY

MONOLOGUE FOUR

Let us not forget the aesthetic.
Beauty is not just for the eyes.
No, it's for the soul.
I have spent centuries surrounded by art, poetry, music.
All of which speak to something deep inside me.

Desire is not simply a physical act, but an experience.
One that transcends the senses.
One that resides in the intangible, the divine.

A lover's gaze,
a poet's voice,
the brushstroke of a painter.
These are what stir me.

Not just the body, but the world that comes alive in the
touch of an artist's hand or the cadence of a lover's breath.

„Beauty is a fleeting thing." [1]
„Beauty is the soul of matter." [2]
Beauty is something to possess without ever owning,
don't you think?

„Oh, but the Beauty of this Piece is so visible,
that there's no room for not seeing it!" [3]

- Orlando

[1] Seneca, Complete Works [2] Harrison Wood Gaiger, Art in Theory 1648-1815
[3] Bayle, A Philosophical Commentary on these Words

APORIA

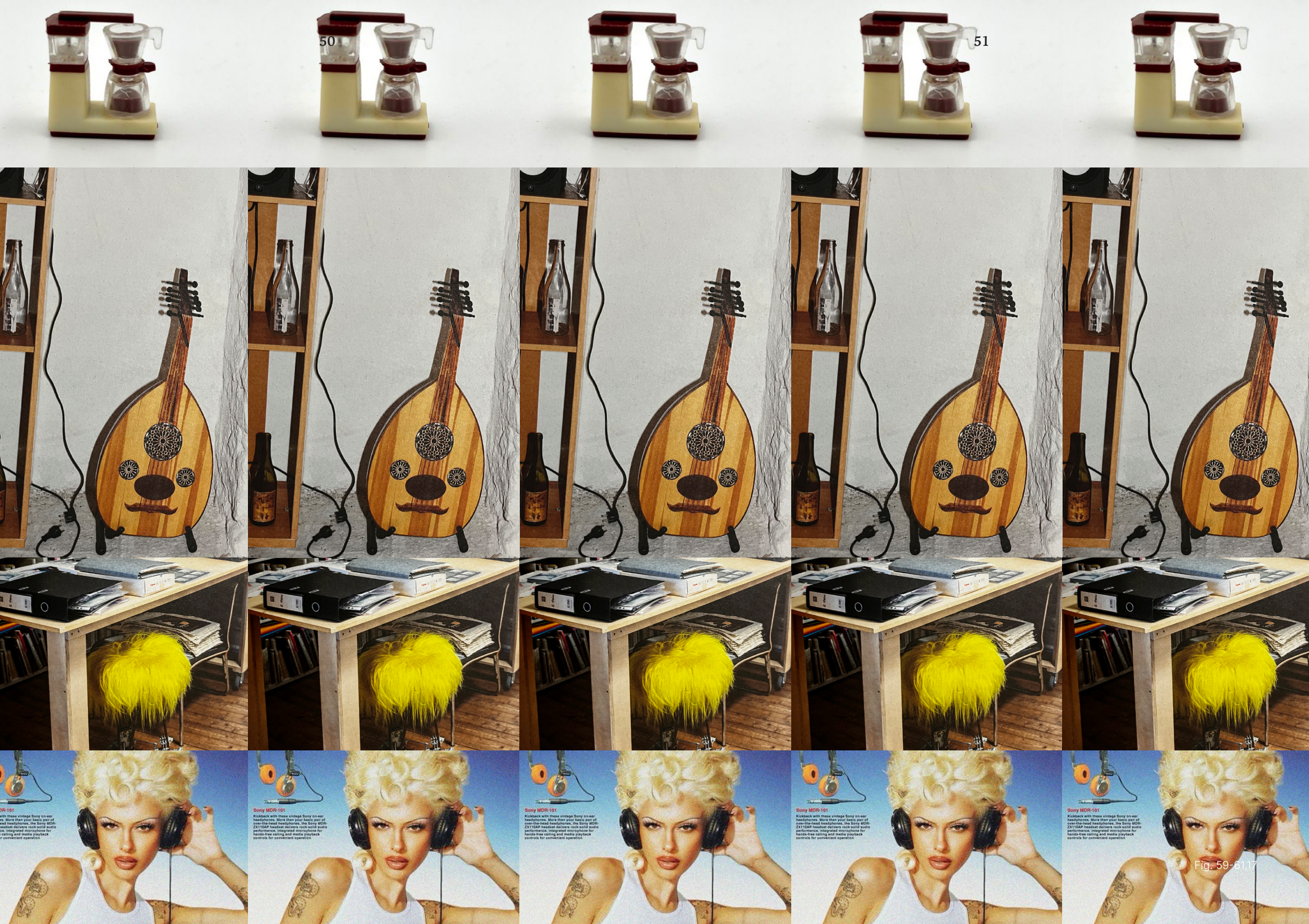

Sony MDR-101
Kickback with these vintage Sony on-ear headphones. More than your basic pair of over-the-head headphones, the Sony MDR-ZX110AP headset delivers rock-solid audio performance, integrated microphone for hands-free calling and media playback controls for convenient operation.

Fig. 59-61,17

DESIRE AND DISRUPTION

MONOLOGUE FIVE, PART I

It is not just about desire;
it's about the disruption of the expected.
The playfulness of an encounter
that is neither here nor there, but everywhere.

„This movement maintains the fetish:
something, an absence, is being hidden here,
but revealed at the same time that it is being covered up.“ [1]

But you know what's my fetish? To see the world bend.
Sometimes, I feel like I'm just a place to visit,
not somewhere to build a life.
To laugh in the face of what they call identity,
and to step freely into whatever form suits my mood that day.

- Orlando



Fig. 18

EVERYTHING IS A GAME

MONOLOGUE FIVE, PART II

And let's be honest,
my deepest indulgence lies in breaking the rules.
Everything is a game.

„Answering male or female blocks the player from entering
the game, the correct answer being neither.“ [2]

Never allow the fear of striking out
keep you from playing the game.

„Identity,
language,
labels
are all parts of the game,
and we need to learn how to play
and turn the game on itself.“ [3]

„But the subject-object game, for example,
structured ordinary perception and science alike,
while the most dominant and tragic game of all was

the ego game.“ [4]

„And it is a game that never ends, as the Ego recognizes
itself, and misapprehends itself, in the Alter Ego.“ [5]

- Orlando

[1] Hays, Architecture Theory since [2] 1968 Burrows, Fictioning
[3] Anzaldua, This Bridge We Call Home [4] Davis, High Weirdness
[5] Lefebvre, The Production of Space

APORIA

THE FREEDOM OF UNBEING

MONOLOGUE SIX

At the end of it all, my most profound desire
is the freedom to exist outside of everything.
To be the impossibility that shapes your world without
being shaped by it.

To remain a fluid enigma, a constant question,
and to find satisfaction not in answering it,
but in letting it linger.

The freedom to never belong to one single form,
to one single idea, to one single place.

Freedom to be unnameable,
to be all things and nothing at once.

„I, the queer, ugly weakling, am the ruler of the Galaxy.“ [1]
I can also be a little bit outrageous.
I can be a lot of things.
„I‘m a bit of an adrenaline junkie.“ [2]

„By what norms am I constrained
as I begin to ask what I may become?“ [3]

There is no fixed point for me.

And isn’t that the most delicious truth of all?

- Orlando

[1] Asimov, Complete Robot Anthology
[2] Orlando Bloom [3] Colebrook, Sex After Life



Fig. 62



Fig. 3

ELSEWHERE

MONOLOGUE SEVEN

At this moment,
this peculiar time between leaving and leaving again,
I feel the hum. Again.
Not a place, not a direction,
but a rhythm calling out from seven heavens. Or sins.

I'm not looking for a home.
Never that.
I'm drawn to structures that don't ask me who I am,
only whether I will stay long enough
to unsettle something.
„They'll see that in you and if they think about it,
it will unsettle them" [1], too.

There's a skyline I can almost see.
A line of monuments pretending to be.
But I know better. They murmur.
„The skyline turns into sublime allegory." [2]

They wait for the touch of someone like me.
Someone who won't preserve their form,
but tease it loose.

„Beneath the social construction, that complicated marvel
of a structure, there are excavations of all sorts." [3]
Maybe I'll build a garden where no one expects one.

And if I never arrive? Even better.
Because what I'm seeking
is the exquisite confusion of passing through.
„For everything that passes through a middle space first
travels along a place of its own dimensions,
before passing through a greater." [4]

[1] Asimov, Complete Robot Anthology [2] Powers, The Overstory
[3] Hugo, Les Miserables [4] Aquinas, Summa Theologica

ROOM NOT FOUND

Orlando drifts,
not built, not bound,
but nested in the fractures
of stone and steel.

A structure uncounted,
a presence unclaimed,
a body without edges,
spilling into the cracks
of empire's architecture.

Seven sisters rise,
rigid in their knowing,
monuments to certainty,
to the weight of history's demand.
Orlando does not ask permission,
does not wear a face
that mirrors their grid.

Instead, a shimmer,
half form, half ghost,
a scaffold of maybe,
a stairway leading nowhere,
a doorway with no frame.

Soft materials cling to facades,
breath held between walls.
A room appears at night,
vanishes at dawn.
An entrance moves
as soon as it is found.

This is how Orlando survives.
Not by breaking,
but by becoming uncomputable.



Fig. 63



Fig. 64

Everything now, my dearest, accords with my desires.

"And this brings us back to the begged question: what is normal? When does regular sex become kinky?"[1] "Orlando is both a conceptual and a narrative persona embodying the materiality and fluidity of gender."[2] They shift and change instead of staying fixed. "For the same reason I should not admit that the movements of fluids are spontaneous, neither should I attribute spontaneous motion to fire which causes their fluidity."[3] "In order to make it possible to think through and live [sexual] difference, we must reconsider the whole problematic of space and time."[4] "From desire to belief the transition is easy; it is a matter of a little skilful description, which under more perceptible features will give to this imaginary object an air of greater reality."[3] The imagined becomes material when it is named, when it is dressed in recognizability, when it is allowed to appear. "The transition to a new age requires a change in our perception and conception of space time, the inhabiting of places and of containers, or envelopes of identity."[5] It is not just the body that changes but the logics that once sought to contain it.

"Fluid dynamics defines a body not by its achieved forms and functions (identity) but by its processes of composition and transformation that create a metamorphosis of fluids able to acquire any shape."[6] A body is what it becomes, not what it is. "By contrast, it is when language appears as dead, when the body is no longer given expressive passage to the word, that there is a break with the line of time. Something like the perception of 'time in its pure state' emerges."[7] When we lose words, we feel time differently.

[1] Scott, Thinking Kink The Collision of BDSM Feminism and Popular Culture
[2] Palmer, Queer Defamiliarisation Writing Mattering Making Strange [3] Rousseau, Collected Works of Jean-Jacques Rousseau [4] Rendell Penner Borden, Gender Space Architecture
[5] Castells, The Power of Identity [6] Parisi, Abstract Sex [7] Colebrook, Death of the Posthuman

Fig. 65-68,16

4. москва.

„THEN THEY SAW MOSCOW.“

Hugo, Les Miserables



Fig. 69

URBAN PULSE

Architecture News Magazine

Issue #92

MOSCOW: Rebel Among Relics

€15.00

9 772013 019003 21

Fig. 70

MOSCOW

Rebel Among Relics: Orlando's Seven Sisters Takeover



Hold your breath, Moscow! Orlando has arrived, and they're not just taking the city by storm. They're about to make the towering, imposing Seven Sisters their personal playground for a wild, unapologetic take on queer identity, architecture, and power. But the real question is: Is this bold reimagining of Russia's iconic structures truly a revolutionary act, or is it just another flashy performance for the sake of controversy?

The Seven Sisters. Moscow's greatest architectural achievement and a testament to Soviet might have always been about... Well, not Orlando. But in their hands, they become a mirror for identity's endless fluidity. Each massive building is now a stage for a different facet of Orlando's persona: Death, Politics, Poetry, Sex, Love, Society, and Birth. It's a bold move, but is it anything more than a show? Orlando's presence in these structures pushes boundaries, no doubt, but let's not forget: these buildings are already steeped in history. Are they really the ideal backdrop for this grand queer performance?

In the Main Building of Lomonosov Moscow State University, Orlando embodies Death, cold and untouchable. Leningradskaya Hotel becomes a love nest of curves and passion. The Kudrinskaya Square Building turns into Orlando's poetic playground, full of dreamy abstraction.

And in the Ministry of Foreign Affairs Building Orlando takes on politics, twisting symbols of power into something their fluid, rebellious self can control.

Each building is transformed into a different piece of Orlando's identity puzzle but in doing so, it's hard not to wonder: Is this a deep, philosophical exploration of space and power, or is it just another attempt to hijack history for the sake of art?

A GLOSSY QUEER INTERVENTION OR A RADICAL REINVENTION?

Orlando's takeover isn't just architectural; it's existential. The Seven Sisters once stood as symbols of Soviet rigidity, of a city and a system that tolerated no deviation. Now, these same structures are being subverted, queered, and transformed into somthing weird, something new and unpredictable. In Aporia, Orlando doesn't simply inhabit the buildings, they infect them, bending them to their will, turning their rigidity into a reflection of endless possibilities.

This isn't just an artistic statement; it's a confrontation. Can the Seven Sisters, a city's ultimate symbols of conformity, handle Orlando's beautiful chaos? Can a city like Moscow handle Orlando and their selves?

APORIA: QUEERING A CITY THAT WAS NEVER STRAIGHT

The name says it all: Aporia, the Greek word for an unsolvable paradox. That's what Orlando represents, a walking, breathing contradiction, an identity that refuses to be pinned down. By placing them in Moscow, the undertaking pits fluidity against structure, chaos against norms, and individuality against the crushing weight of history.

BRING IT ON!

But here's the twist: rather than destroy the buildings, Orlando works within their constraints, twisting their meanings, reimagining their roles, and exposing the cracks in their foundations. The Seven Sisters aren't just monuments anymore. They're Orlando's playground, a living, breathing testament to what happens when identity refuses to stay in its box. Each building becomes a canvas for a different architectural intervention.

As Orlando steps onto Moscow's icy streets, their presence promises to do more than just challenge architectural norms. It's a radical act of reclamation, an assertion that identity, space, and power are never as fixed as they seem. "These buildings were designed to impress," Orlando says. "But they are just as weird as we are, whether they like it or not." With their spires, symmetry, and high drama, the Seven Sisters might be the most closeted drag queens in all of Moscow.

For a city steeped in tradition, Orlando's arrival isn't just a cultural shake-up. It's a seismic shift. The Seven Sistersare are now testaments to transformation, to departure without arrival and to the refusal to be confined.

Orlando's journey through these architectural giants isn't just a queer revolution; it's a reminder that nothing, not even the mightiest of monuments, is immune to change.

So, Moscow, take note: the Seven Sisters are no longer just relics of the past. They're Orlando's latest masterpiece, a bold reimagining of identity in a city that was never as straight as its skyline suggests. And for the rest of us? This is just the beginning of a new era where space itself becomes a playground for our strange selfes.



"These buildings were designed to impress, but they are just as weird as we are, whether they like it or not." - Orlando

Fig. 74

MOSCOW.

Orlando has always been drawn to Moscow somehow. Not for the weather. They were drawn to the skyline: those seven dramatic towers known as the Seven Sisters. Built to impress, they're part palace, part drag. They call them sisters, and that's right. each one dressed in a different version of the same outfit, towering and theatrical at the same time.

They arrive in Moscow without papers and without history. They didn't ask for permission. They slip into the city not as an intruder, but as something that was always there. Unnoticed, yet inevitable. Orlando does not own space. They occupy it. Not in the way of conquest, but in the way of mold, in the way of whispers, in the way of something that spreads without being seen. Their presence is not a protest, but an infection. Very soft and slow and irreversible. And in the best way possible.

Skyscrapers have straight lines. Sharp corners. All muscle and ambition. They're so desperate to be taller, harder, shinier. It's exhausting, really. Big glass dicks with a boardroom inside. No secrets, no softness. Just a relentless climb. But the Sisters? The Sisters lean. They layer. They ornament. They dress up. They have silhouettes. They're dramatic, excessive, and a little ridiculous. But gloriously so. There's something theatrical about them. They pretend to be patriarchal and brutal. But I know a costume when I see one. Underneath all that symmetry, something winks.



APORIA

Fig. 72

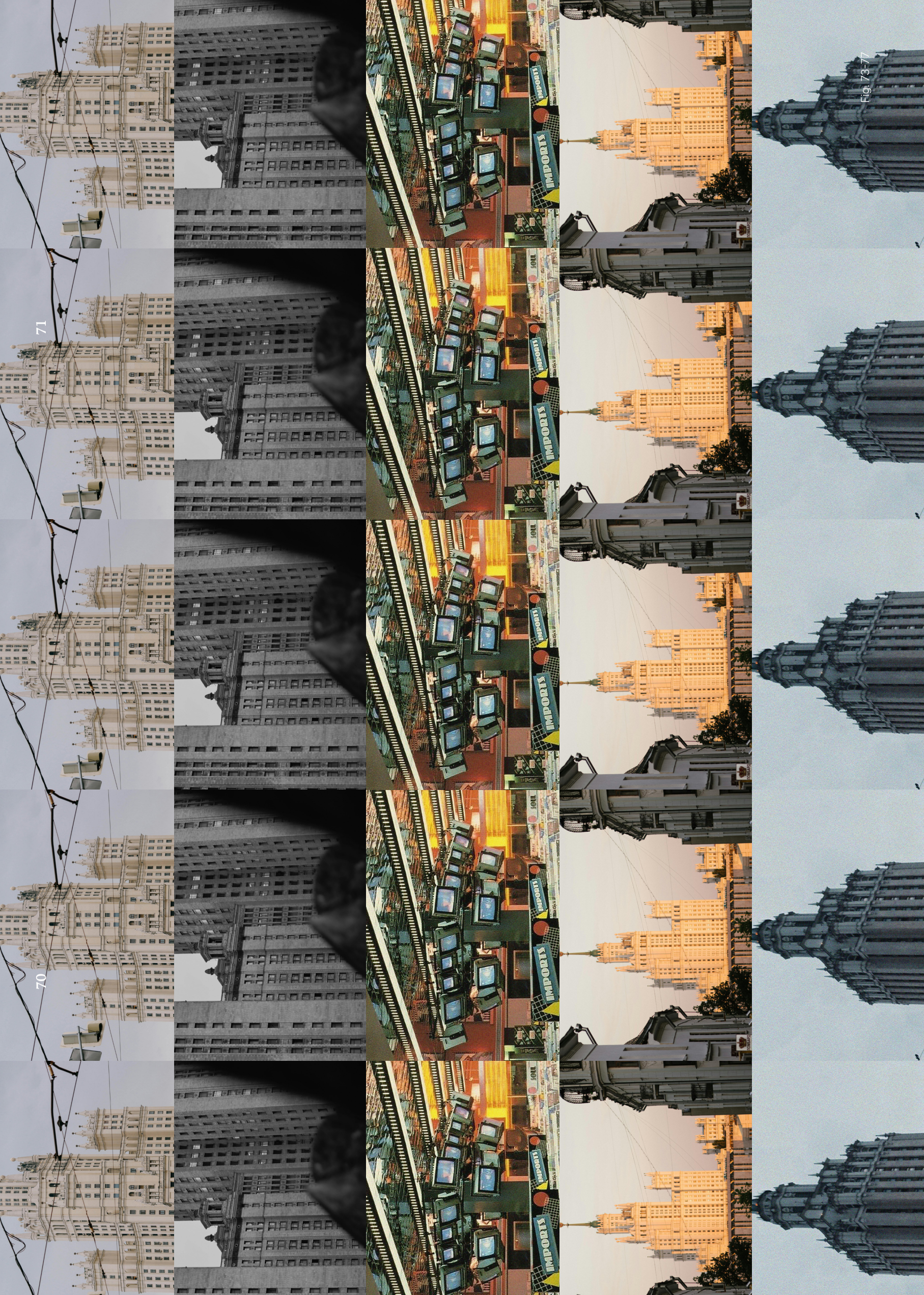


Fig. 73-77



I. MOSCOW STATE UNIVERSITY MAIN BUILDING ГЛАВНОЕ ЗДАНИЕ МГУ **II. HOTEL UKRAINA** ГОСТИНИЦА УКРАИНА **III. KUDRINSKAYA SQUARE BUILDING** ДОМ НА КУДРИНСКОЙ ПЛОЩАДИ **IV. MINISTRY OF FOREIGN AFFAIRS BUILDING** ЗДАНИЕ МИД **V. KOTELNICHESKAYA EMBANKMENT BUILDING** ДОМ НА КОТЕЛЬНИЧЕСКОЙ НАБЕРЕЖНОЙ **VI. LENINGRADSKAYA HOTEL** ГОСТИНИЦА ЛЕНИНГРАДСКАЯ **VII. RED GATES ADMINISTRATIVE BUILDING** АДМИНИСТРАТИВНОЕ ЗДАНИЕ У КРАСНЫХ ВОРОТ

MAP OF MOSCOW

ORLANDO ON THE TOWERS

„There's always been something about tall buildings that draws me in. Not just because they rise above everything else, but because of what they're trying to say. They're never just about shelter. They're about being seen. Being marked on the skyline. Standing apart.

I've lived through many eras, changed shapes more times than I can count, and I've always felt closest to places that don't quite belong to one category. The Seven Sisters carry history, yes. But they also carry something harder to name. They seem to reach upward, not only out of pride, but out of a deep need to become something else. They weren't just part of the city. They were the city, reimagined. Each one was set in its own space, never squeezed between other buildings. Unlike the other towers that climb and crowd and chase profit, these stood freely. Placed where they could breathe. Where they could be seen properly. Like figures on a stage. Like something sacred, but strange. There was an official decree, of course there was. The buildings had to reflect the past and the dream of the future. They had to tie into the imagined silhouette of the never-built Palace of Soviets. A place that never arrived, but still shaped everything.

I understand that. How something unreal can still leave a mark. These towers are full of contradictions. Monumental, but carefully composed. Heavy, yet somehow light in their upward stretch. They draw from old Russian styles, but they also invent something new. Their shapes grow in layers. Simple. But there is rhythm in them. Even playfulness, hidden under all that seriousness. And yet, they are different. They're not casual Not easy. They don't quite fit with what surrounds them. They are too large, too still, too proud. But maybe that's what I admire. They don't try to be ordinary. They don't shrink. They exist in a space between monument and dream.

Each building becomes the center of its own world. A fixed point for the city to gather around. They pull everything into orbit, not just because of their size, but because of something else, too. A kind of vision. A kind of insistence. And maybe that's what I feel most deeply when I stand beneath them. Not power. Not ideology. But a kind of quiet defiance. A refusal to disappear. They wear their difference in full view. They are not afraid to be too much. In their strange, deliberate beauty, I see something familiar. I see the shape of someone who does not bend to fit. I might see myself.

There is something theatrical about them. Like they're wearing costumes. Tall shoulders. Crowned heads. Perfect posture. But underneath all that, maybe softness. Maybe doubt. I don't know. But I feel it when I walk towards them, when I look up and catch their shadow on the pavement. They're more like characters. Each with a different role in the story. I don't know if they belong entirely to the past or the future. Maybe both."

- Orlando

„LISTENING TO THE INAUDIBLE:
THE SOUND OF UNICORNS

WALKING ALONG THE **SEVEN SISTERS** (...)."

Voegelin, Sonic Possible Worlds

VI. ORLANDO INHABITING OTHERWISE.

Fig. 78-82

CHAPTER SIX: **TROPICANA**,
LENINGRADSKAYA HOTEL
ГОСТИНИЦА ЛЕНИНГРАДСКАЯ

CHAPTER THREE: **MELANCHOLIA**,
KUDRINSKAYA SQUARE
BUILDING ДОМ НА
КУДРИНСКОЙ ПЛОЩАДИ

CHAPTER SEVEN: **UTOPIA**,
RED GATES ADMINISTRATIVE BUILDING
АДМИНИСТРАТИВНОЕ
ЗДАНИЕ У КРАСНЫХ ВОРОТ

CHAPTER TWO:
EROTICA,
HOTEL UKRAINA
ГОСТИНИЦА УКРАИНА

CHAPTER FIVE: **PLASTICA**,
KOTELNICHESKAYA EMBANKMENT
BUILDING ДОМ НА КОТЕЛЬНИЧЕСКОЙ НАБЕРЕЖНОЙ

CHAPTER FOUR: **DOMINA**,
MINISTRY OF FOREIGN
AFFAIRS BUILDING
ЗДАНИЕ МИД

CHAPTER ONE: **THANATICA**, MOSCOW
STATE UNIVERSITY MAIN BUILDING
ГЛАВНОЕ ЗДАНИЕ МГУ

MAP OF MOSCOW

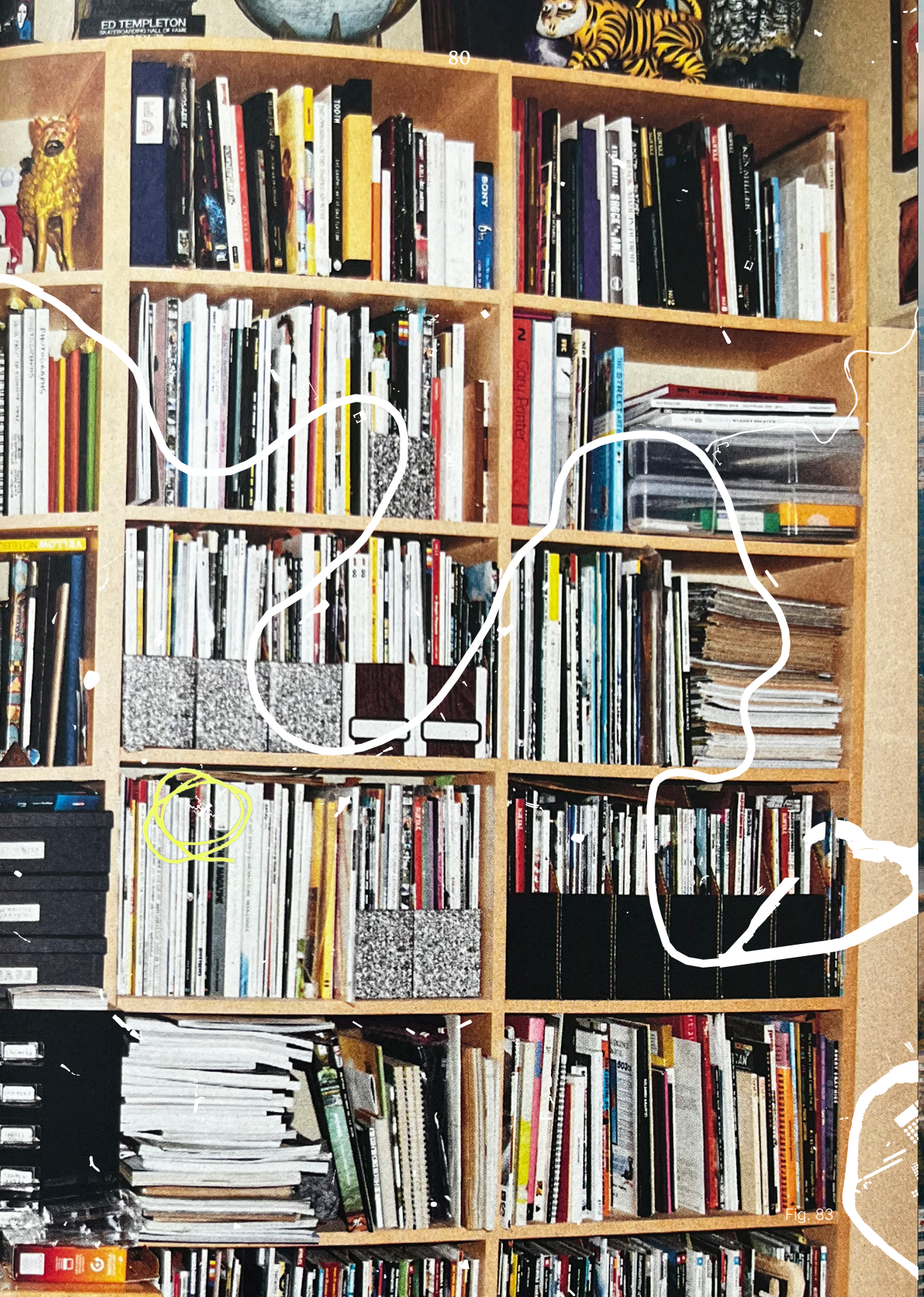


Fig. 83

CHAPTER I

STATE UNIVERSITY BUILDING

LIBRARY

NAME: Main Building of Lomonosov Moscow State University
RUSSIAN: Главное здание МГУ имени М. В. Ломоносова
LOCATION: Sparrow Hills, southwest Moscow
COMPLETION: 1953
ARCHITECTS: Lev Rudnev (lead), Sergei Chernyshev, Pavel Abrosimov, and others
HEIGHT: 240 meters (including spire)
FLOORS: 36 above ground, plus 5 underground
STYLE: Stalinist Empire / Socialist Classicism
FUNCTION: University administration, lecture halls, classrooms, library, and student housing

Fig. 84

CHAPTER I



Fig. 90

THANATICA: A part of the university building broke away. Not through sudden violence, but slowly, over time. The damage was not accidental. It was the result of fatigue and of accumulated pressure. What emerged was not ruin, more of possibility. Orlando found shelter in the fracture, inhabiting what had been dismissed as failure. Education has always been a space where people think differently, ask unusual questions, and invent new things. The story begins here. Not in the official grandeur of the building, but in the overlooked, unintentional space left behind.

Orlando's "Death" is the death of the known, of nobility, certainty, time, logic. Moscow State University is the perfect place for this stage: cold, hierarchical, orderly, and enormous. All the things Orlando will eventually leave behind.

"But there is no longer any sense of proportion, either in the volume, the perforation, or the lines of the exterior." [1]

[1] Francastel, Art and Technology in the Nineteenth and Twentieth Centuries







Fig. 91-93

CHAPTER ONE: **THANATICA** IS A QUIET PLACE, WHERE

THINGS END.

EDUCATION

WUNDER-KAMMER

PERFORATION

Fig. 94

A part of the building broke away. Not by accident, but by fatigue. Orlando found shelter in the fracture, inhabiting what had been discarded. This is where the story begins: not in grandeur, but in the quiet space left behind by endings.

Fig. 95

PERFORATION.

„Complete perforation appears to have been the last discovery.“[1] Perforation is an act of deliberate penetration, a gesture that opens the closed, interrupts the continuous, and reveals what was meant to remain hidden. „It is, however, possible that such a perforation may be produced by an ulcer.“[2] When translated into architecture, perforation allows buildings to breathe. Walls are no longer only barriers. Through cuts, holes, and voids, light enters unexpectedly, sightlines are disturbed, and spatial continuity is broken. A perforated building calls into question its completeness. Now, it invites something new to pass through. It destabilizes function and form. In doing so, perforation becomes the radical strategy. One that is less concerned with utility than with possibility.

Perforation is not damage. It is access. Not absence. It is a quiet violence that makes room for something else, like intimacy or escape. Like a library. Or what ever you want it to be. It is a method of making visible what architecture often tries to conceal: its own fragility and its exclusion. In the act of perforating, we question not only what buildings are, but what they allow to enter and what they let out. „For it towers above the whole earth, as I believe, and the structure is interrupted at short intervals, openings having been left intentionally, in the spaces where the perforation of the sto ne work takes place, to be channels for the admission of light in sufficient measure.“[3]

[1] Moholy Nagy, The New Vision and Abstract of an Artist [2] Laennec, A Treatise on the Diseases of the Chest and on Mediate Auscultation [3] Procopius, History of the War Books Vol 7



THANATICA

Fig. 89,96


Orlando built a library no one was invited to.
Here, they unlearn in silence what the
university tried to make permanent.

Fig. 97

Tsentral'naya Alleya

Ulitsa Lebedeva

Ulitsa Akademika Khokhlova

Mendeleyevskaya Ulitsa

95

94

100 m

40

20

0



ORLANDO AND THANATICA.

"I LOOK AT EVERY MAGAZINE. I AM THE MOST INFORMED PERSON IN THE WORLD," THEY SAY, SMILING AND SIPPING FROM A GLASS OF CHÂTEAU D'YQUEM. [1]

The building fractures. Not suddenly but it had been waiting. Orlando claims the space. Not as an act of rebellion (although, yes, that too) but as a statement. They are part of the university but in a different rhythm. They walk its halls, attend its lectures and read its books. But also spend time elsewhere. It's not avoidance. It's another way of being present.

The university holds knowledge and structure. These offer orientation. But not everyone moves through it in the same way. Some of us study through detours. We learn between the official hours. Thanatica begins in one of these quieter spaces. An unused section of the building. Orlando starts spending time there. Not with a clear plan, but with intent. They don't speak much. They move books and magazines from other parts of the library. They begin arranging them new. Not alphabetically. Over time, the space becomes their library. There is no clear system. It is a place for reading slowly, incompletely. For re-reading. For copying. Some books are blank. Others are filled with marginalia.

[1] Karl Lagerfeld, Interviewed by Shaun Nelson-Henrick for Adea (March, 2019)

NO JUDGEMENT. NO CEREMONY.

by Orlando, no longer present, sort of,
mood: unsentimental.

This room was never mine,
but I found the parts that didn't belong to anyone
and stayed there.

They called it a library,
but I built it again,
from books written by people who are like me,
from silence that wasn't empty.

I came to learn what was already known.
I came to follow the questions
that made no sense yet.

This is where I begin again.
Not with birth, but with an opening.
A cut made into something solid.
That was the first architectural gesture: a perforation.

I didn't come here to fit in.
I came to work sideways.
To collect traces.
To build without blueprints.

This is education too.
Not the official kind,
but the kind that turns people into scientists,
into builders, into systems no one's prepared for.

I learn by removing.
By staying.
By returning to the same unread paragraph
until it opens.

Nothing here is in order,
but it still teaches me something.
Until the quiet speaks clearly.
Death is not the end of me.
It's just shifting the structure.

Because death, I've learned,
is not an ending.
It's a redesign.

-Orlando



THANATICA Fig. 98



Fig. 99

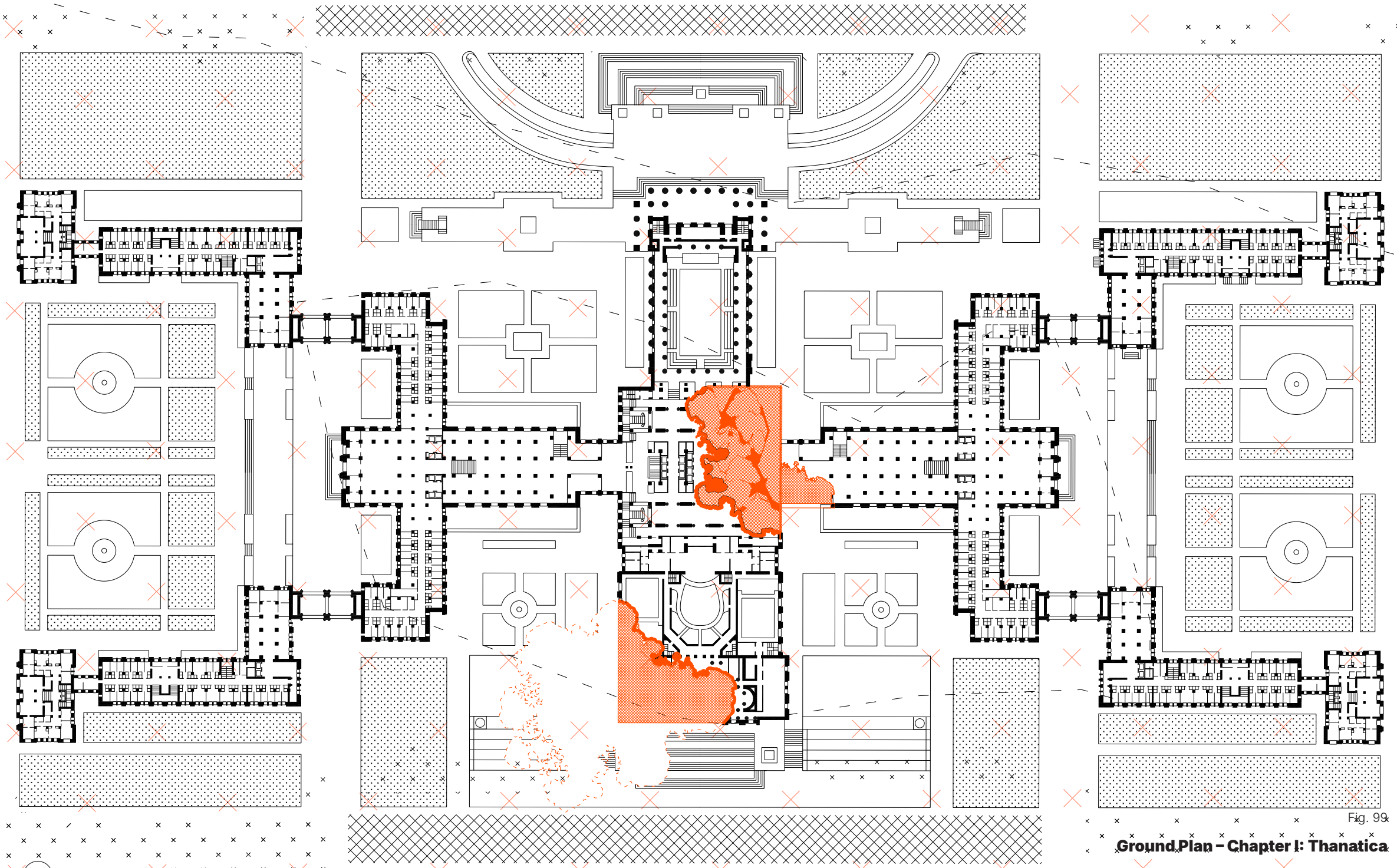


Fig. 99

Ground Plan – Chapter I: Thanatica

Sections of the original structure fractured and fell away. Orlando intervened by building their library. This plan reveals the spatial concept of Thanatica.

Fig. 100

CHAPTER II

HOTEL UKRAINA

BOTANICAL GARDEN

NAME: Hotel Ukraina (now Radisson Collection Hotel, Moscow)
RUSSIAN: Гостиница «Украина»
LOCATION: Kutuzovsky Prospekt, central-west Moscow, near the Moskva River
COMPLETION: 1957
ARCHITECTS: Arkady Mordvinov (lead), Vyacheslav Oltarzhevsky, and others
HEIGHT: 198 meters (including spire)
FLOORS: 34 above ground, plus basement levels
STYLE: Stalinist Empire / Socialist Classicism
FUNCTION: Originally a luxury hotel with cultural prestige; now operates as a five-star hotel with rooms, suites, restaurants, a spa, and public viewing areas

Fig. 101



Fig. 102

CHAPTER II

EROTICA: The air is sweet, like someone sprayed perfume. The garden of Hotel Ukraina was meant to bloom, so Orlando made it glow. They filled it with plants: aphrodisiacs, toxins and flowers that emit their own light. A garden that seduces and unsettles. Nothing here is innocent. Every petal is calculated, every scent a signal.

At the center stands a sculpture, enormous and deliberate. It's based on a work by *Paladino Orlandini Orlando*. It doesn't explain itself. It doesn't need to. It holds the garden like a thought... And it also holds remotes.

Hotel Ukraina is the ideal backdrop, opulent, cinematic, just slightly unreal. Its interiors are part ballroom, part boudoir. "For what is there which more intimately concerns a body than its sex?" [1] Sex that has been coated and displayed. Desire here is synthetic. What Orlando learns is not how to be seen, but how to appear.

[1] Augustine, The City of God





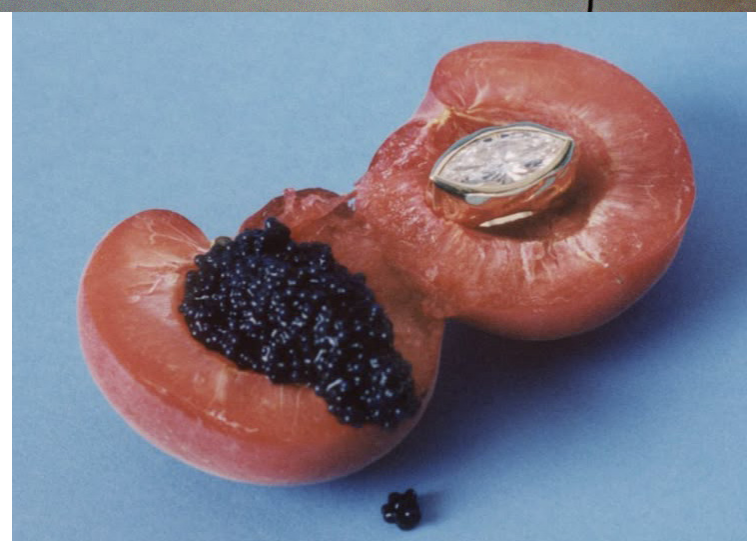


Fig. 103-105

CHAPTER TWO: „ABOVE THE PULP LINE—
BUT THE EXACT BOUNDARIES
ARE IMPOSSIBLE TO DRAW—
LIES THE WORLD OF **EROTICA**,

OF SEXUAL WRITING WITH
LITERARY PRETENSIONS OR GENUINE CLAIMS.“ [1]

GARDEN

SEX

APPEARANCE

[1] Steiner, Language and Silence

Fig. 54



Orlando inserted the sculpture like an accessory, bold and unnecessary.
This is where the story slips in: Not in function, but in effect.
The space didn’t need it, but now it can’t be imagined without it.



***Lunaria venenum*: luminous, toxic, and erotically charged. Documented in low light. Handle with care. Its glow seduces, its scent deceives. And it grows in Orlandos garden.**

Fig. 106

Orlando inserted the sculpture like an accessory, bold and unnecessary.
This is where the story slips in: Not in function, but in effect.
The space didn’t need it, but now it can’t be imagined without it.

Fig. 107

Fig. 108-112



Fig. 107

ORLANDO AND EROTICA.

LUSH, TOXIC, AND SLIGHTLY UNREAL

Between the towers of Hotel Ukraina, Orlando cultivated a private terrain of desire. Glowing aphrodisiac flowers pulse in the undergrowth; poisonous petals lean into the path. Every plant here was selected for its effect and its beauty. It's something disobedient. A curated wilderness. Maybe not wild, but deliberate.

At the center stands a towering bronze sculpture: confident, ambiguous, and oddly playful. Based on a work by Paladino Orlandini Orlando, it holds Orlandos remote controls like relics. Not symbolic, not ironic, just present. Like everything in this space, it resists simple meaning. The botanical garden surrounds it like a scene with no script. Everything emits. Nothing explains.

This garden doesn’t soothe. It insists. It doesn’t tell a story. It interrupts one. There is no signage. No guide. No performance. Orlando didn’t build this to be read. Here, desire is not confessed but cultivated. Synthetic, structured, and strangely soft. Hotel Ukraina looms around it all: monumental and unaware.

Москва

Москва

наб. Тараса Шевченко

Детская площадка
Detskaya Ploshchadka

Памятник Тарасу Шевченко
Monument to Taras Shevchenko

Украинский б-р

Кутузовский просп.

0 10 20 50 m

DRAPERY & DISCLOSURE

by Orlando, pausing mid-strut,
mood: composed, deliberate, and slightly untethered.

I left Thanatica with dust on my hands.
Not transformed, just altered.
Not finished, just ready to root differently.

I wanted friction.
So I planted it.

Glowing flowers.
Toxic sweetness.
Plants that attract, confuse, seduce, warn.
Nothing accidental.
Kind of natural.
Just feeling, designed.

I placed a sculpture in the center.
Bronze.
Solid.
Quietly defiant.
It doesn't explain itself.

Here, I test arrangements
the way others test beliefs.

I let the plants say what couldn't be spoken.
Desire doesn't need a paragraph.
It needs conditions.

I used to think truth was something to write.
Now I think it can be planted.

Curated.
Made to bloom and burn in the same breath.

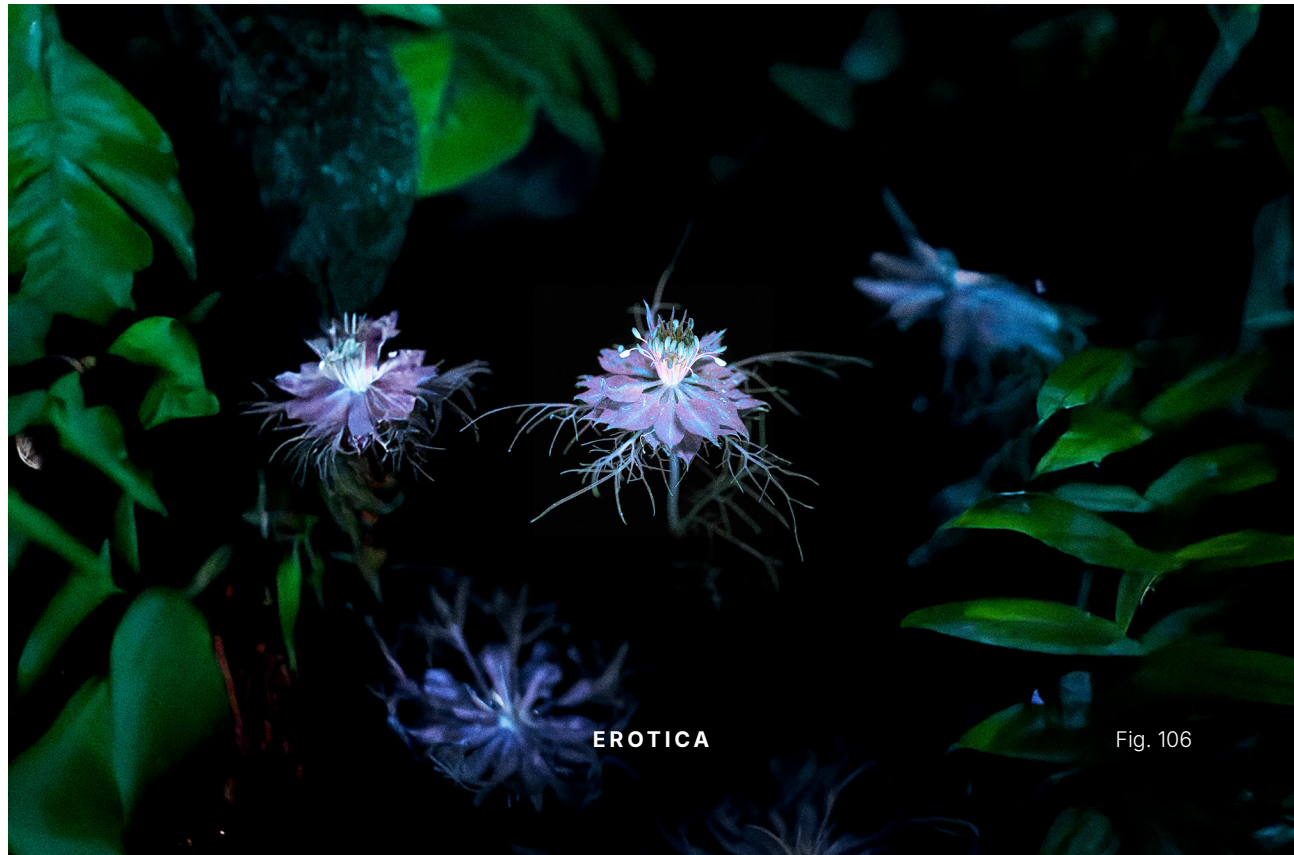
Virginia Woolf once wrote of Orlando
as someone who changed shape,
but never disappeared.

I haven't disappeared.
I'm just speaking in scent now.
In humidity. In color that glows.

They walk the path.
They hesitate.
They wonder if it's safe.
That's a good beginning.

That's how the garden works.

- Orlando



EROTICA Fig. 106

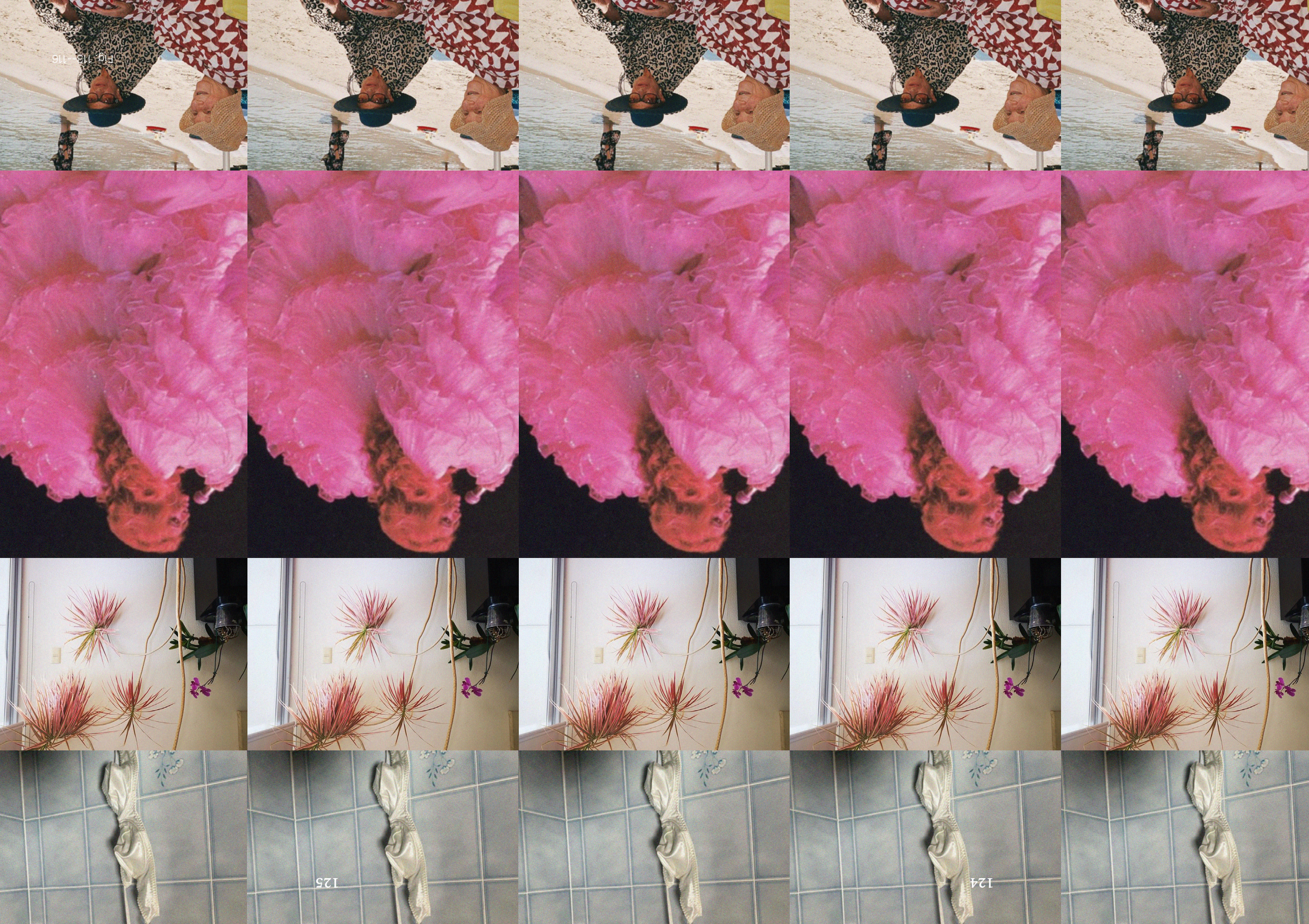


Fig. 113–116

125

124

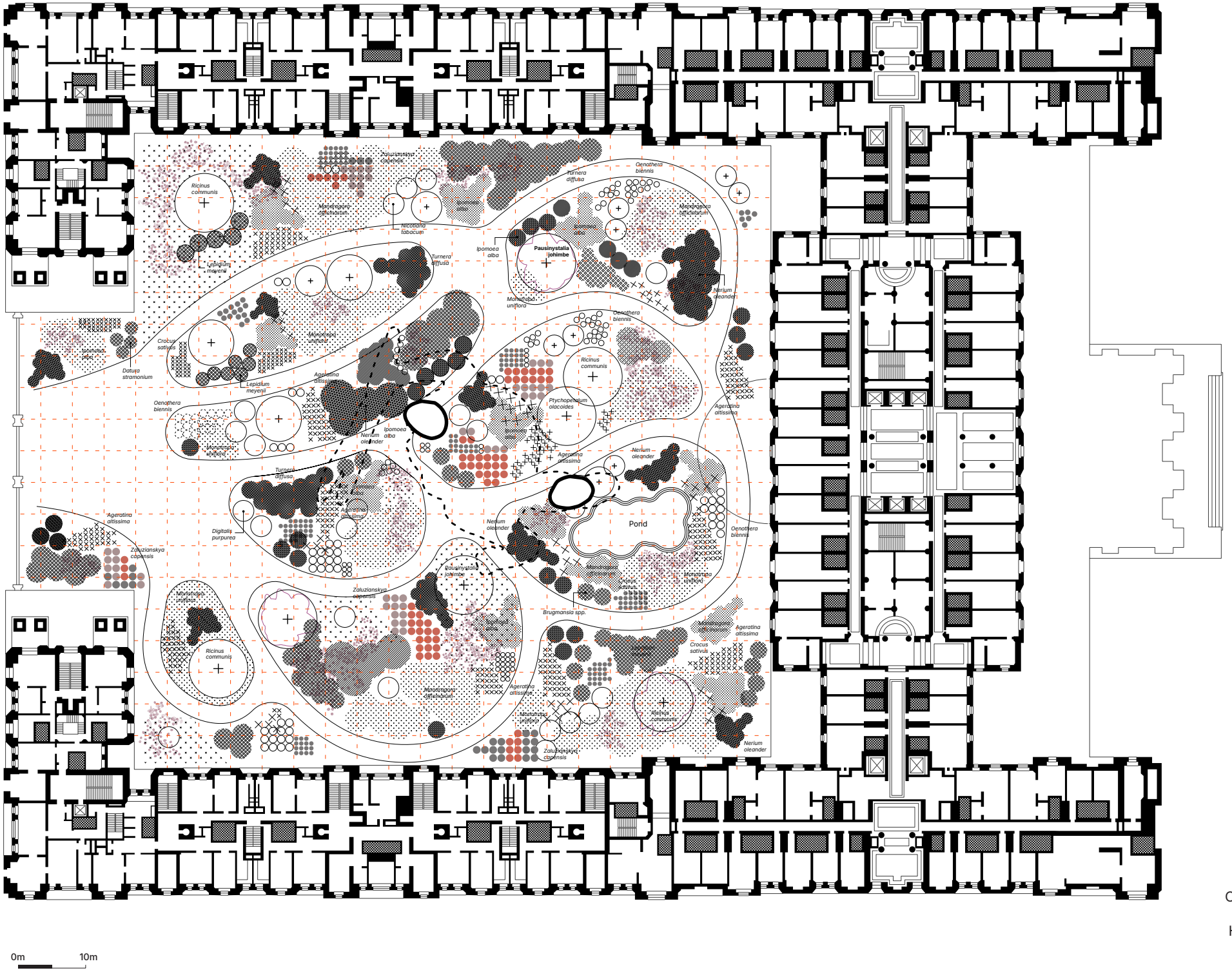


Fig. 117

Ground Plan – Chapter II: Erotica

Orlando placed a large pink sculpture at the heart of the garden of Hotel Ukraina, impossible to ignore. The botanical garden curled around it.

APPEARANCE.

"This visit had something of the appearance of the beginning of a romance."[1] To speak of appearance is to engage with visibility. What is seen? By whom? From where? And under what conditions? Appearance is spatial choreography. It is impression, measured in gazes and gestures. "Its appearance, then, is a kind of contradiction between excitement and repose."[2]

Appearance operates between projection and perception.What is made to be seen and what is allowed to be misread. It stages proximity without confirmation. "And some distinct principle is necessary for this; since the perception of sensible forms comes by an immutation caused by the sensible, which is not the case with the perception of those intentions."[3] The effect is neither clarity nor concealment, but ambiguity. What you see may be true but only temporarily. In this way, appearance becomes architectural strategy for holding attention just long enough to change something.

[1] Rousseau, Collected Works of Jean-Jacques Rousseau
[2] Harrison Wood Gaiger, Art in Theory 1648-1815 [3] Aquinas, Summa Theologica





Fig. 120

CHAPTER III

KUDRINSKAYA SQUARE BUILDING.

BLUE OYSTER BAR

NAME: Kudrinskaya Square Building
RUSSIAN: Здание на Кудринской площади
LOCATION: Kudrinskaya Square, near Barrikadnaya metro station, central Moscow
COMPLETION: 1954
ARCHITECTS: Mikhail Posokhin Sr., Ashot Mndoyants
HEIGHT: 160 meters (including spire)
FLOORS: 22 above ground
STYLE: Stalinist Empire / Socialist Classicism
FUNCTION: Originally designed as luxury apartments for Soviet elites; now serves as a residential building with apartments, offices, and limited public access

Fig. 121

UNIFORMIA

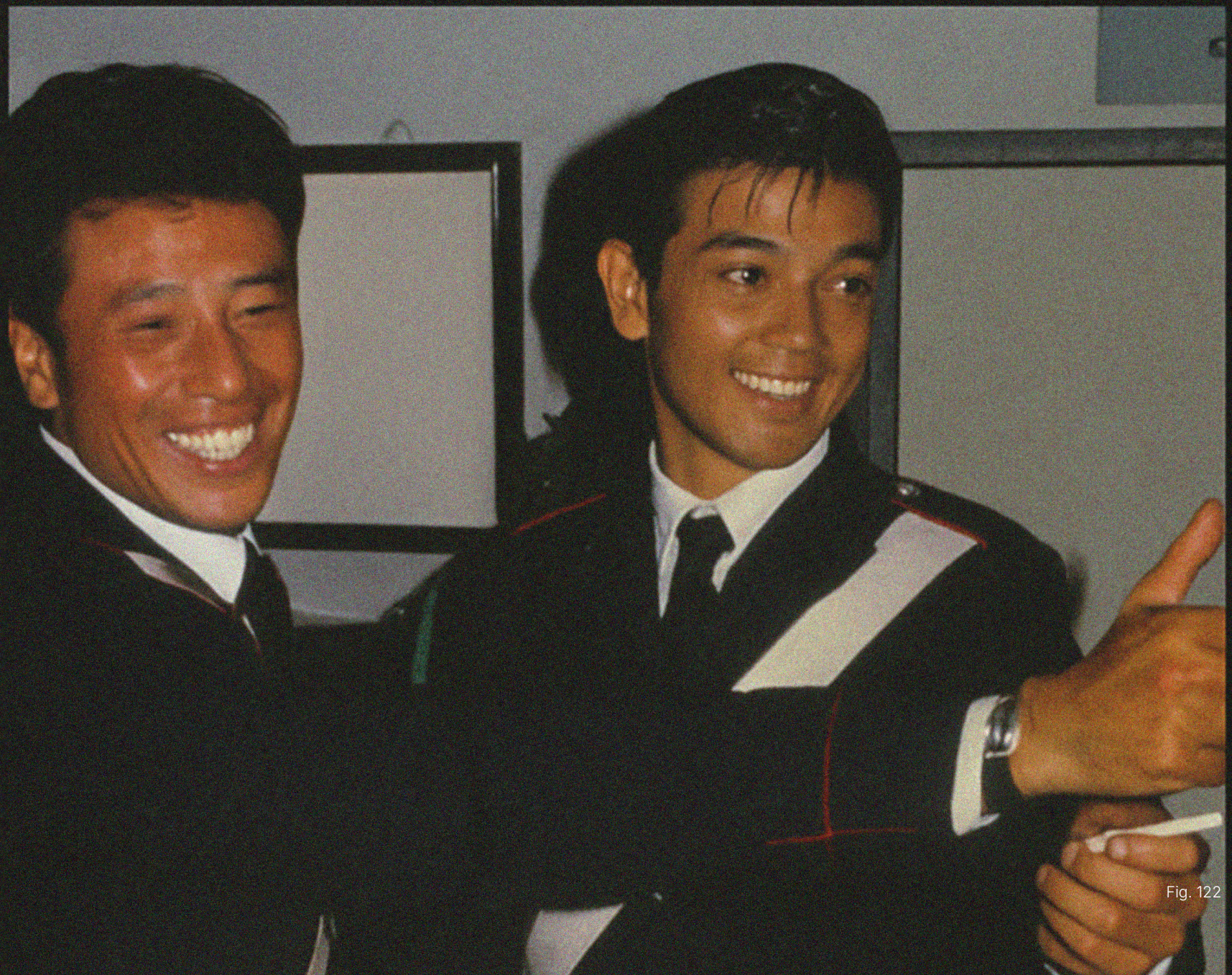


Fig. 122

CHAPTER III

UNIFORMIA: The air here smells like aftershave and leather. Everything here is orderly, kind of. This is the Kudrinskaya Square Building, now moonlighting as something else. Somewhere between a precinct and a performance. This chapter is about poetry. Not sonnets, but seductions. It's where Orlando slips into a space stitched together from regulation and fantasy.

A police station and the *Blue Oyster Bar*, resurrected from the 1984 movie *Police Academy*. A place where uniforms are tight and dancing is serious. Uniformia is contradiction with good posture. Where choreography slips into protocol. They weren't mocking the system. They were seducing it.

Cop (fumbling): "I think we're in the wrong place..."[1]

[1] *Police Academy*, 1984





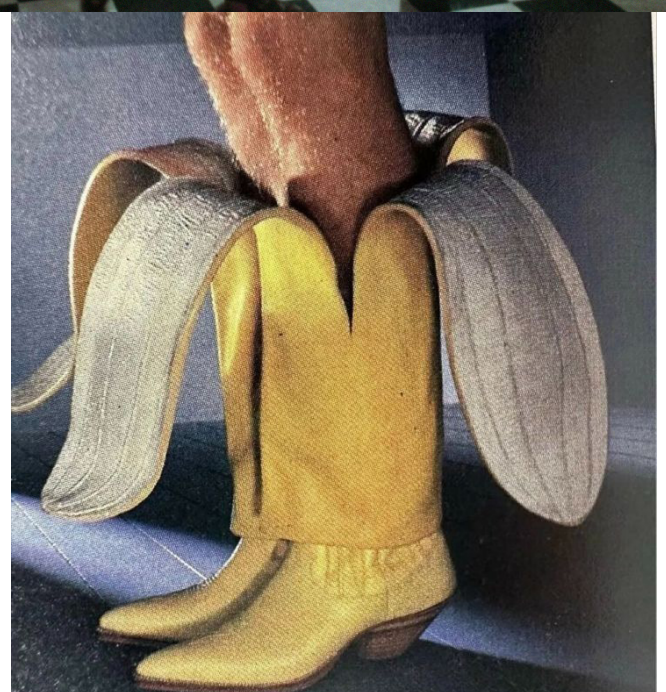


Fig. 123-125

CHAPTER THREE: **UNIFORMIA** IS A PLACE,

WHERE THE UNIFORM FITS TOO WELL

TO BE TAKEN SERIOUSLY.

POETRY

DISGUISE

UNIFORM

Fig. 126

Orlando altered the facade. A new texture, a different rhythm. The change was subtle, but irreversible. It appeared in the shift of reflection, in panels that caught the light wrong. The building still stands but it no longer sais the same thing.

Fig. 127



Fig. 128



FIG. 139-162


Konyushkovskaya Ulitsa
Bol'shoy Konyushkovskiy Pereulok
Barrikadnaya Ulitsa
Malyy Konyushkovskiy Pereulok
Kudrinskiy Pereulok
0
10
20
50 m



Fig. 127

ORLANDO AND MELANCHOLIA.

"LOOK SIR, MAYBE THEY SERVE SEAFOOD", SAID CASUALLY TO DIRECT THE UNSUSPECTING OFFICERS INTO THE CLUB. [1]

The shirt is buttoned to the top. The uniform is flawless, creased, crisp, exact. At the Kudrinskaya Square Building, they don't rebuild. They refit. Orlando gives the structure a new uniform: edges redefined, surfaces polished, symmetry exaggerated. Something in the buildings posture has changed. Inside, the transformation is also visible. The *Blue Oyster Bar* has returned. Not as parody, but as a soft infiltration. Part lounge, part station. Uniforms still circulate, but now against blue walls, velvet banquettes, and a low soundtrack of tango and synth. Filing cabinets remain, but no one's filing.

This is *Uniformia*: where structure becomes style, where the uniform holds, but just barely. Where Orlando doesn't disrupt the rules, only restyles them. A building dressed for duty and desire. Leather meets tile. After all, some uniforms, like those of the Carabinieri, are designer-made. Measured. Composed. Almost theatrical in their perfection. This building now fits just as precisely.

[1] *Police Academy 4*, 1985

Fig. 133

DISGUISE.

Architectural disguise conceals structure. It distorts proportion, or fakes it. It interrupts legibility. It reconfigures everything between inside and outside, between what is and what appears to be. Through overlays, claddings, ornament, or scale manipulation, disguise alters the building's communicative logic. It edits the identity of the building. Where perforation cuts into matter, disguise smooths it over. Where other strategies expose, disguise conceals and exposes. Maybe to redirect attention.

It allows buildings to behave differently in different contexts, to move between codes. It is a method of control as much as of expression. This suspension can be unsettling. A disguised building is never fully resolved. Its meaning remains elastic. Its intent remains speculative. Yet, there lies its potential.

Here, we resist certainty. It makes space for something else. And in doing so, we ask if architecture should always tell the truth. Because architecture constructs an image. And every image is a decision about what to show and not to show.



UNIFORMIA Fig. 5,134

JUST A LITTLE OFF

by Orlando, mid-metaphor, half-asleep, mood: tender.

No orders. No rank.
Just the Kudrinskaya facade,
standing at attention,
ready to be restyled.

The building didn't ask for change.
But then, neither did my uniform.

So I tailored it.
Like a regulation worn one size too tight.
A seam adjusted.
A surface polished.
I didn't touch the foundation.
I just shifted the protocol.

The posture tilted.
The symmetry a little bent.
Not by accident.
That was my intention.

Uniformia nods.
It clicks its heels.
And then turns slowly toward the music.

This issn't rebellion.
It is mood.
A structural wink.
No alarms triggered.
No scene made.
Just a badge with a slight shine.
A hallway with a new tempo.

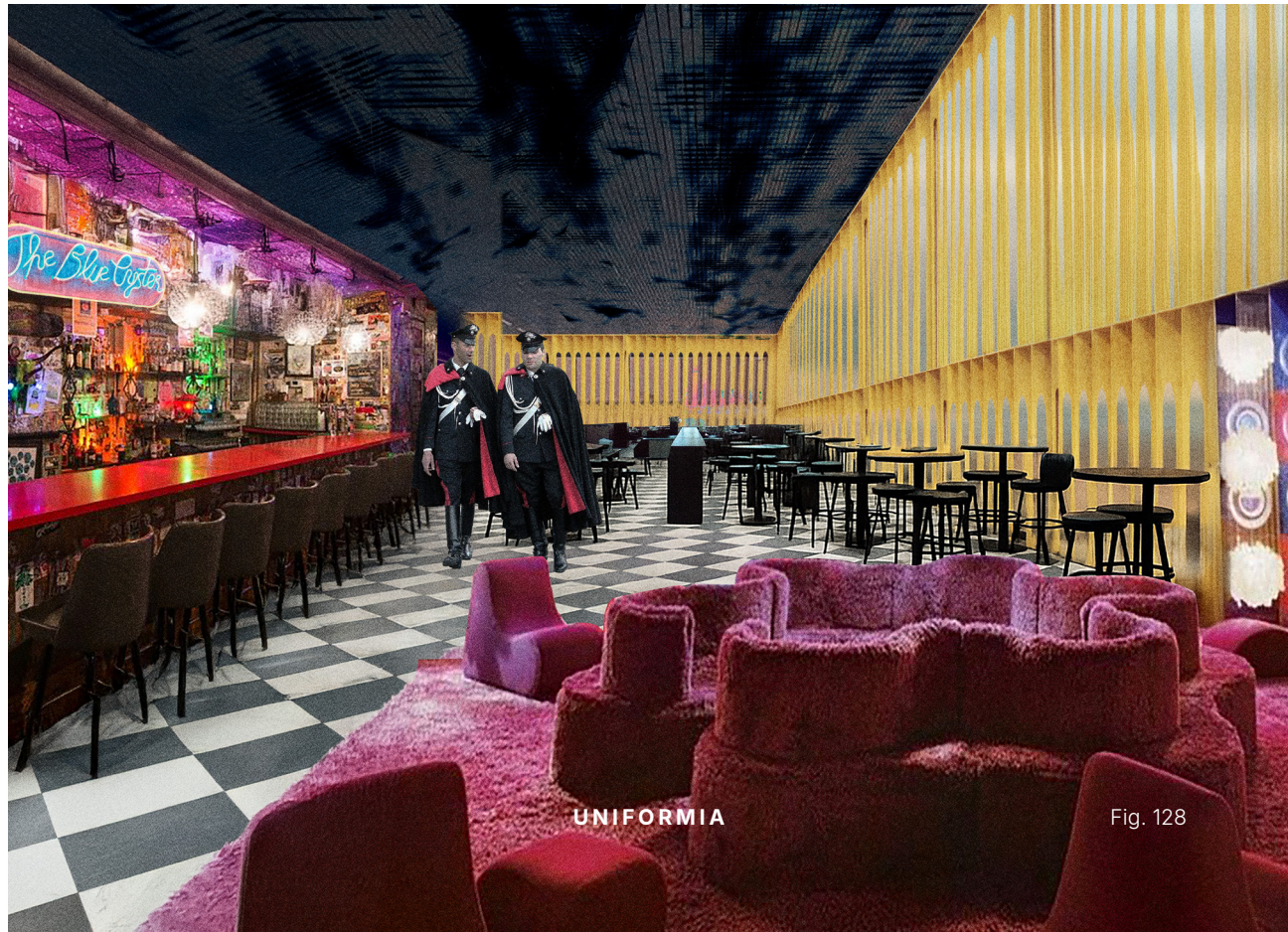
It's still a station.
But now it leads somewhere else.
Toward a bar
that shares a wall with the evidence room.

I wasn't asking to be saluted.
Only to be noticed sideways.

The arrests are real—
but so is the dance floor.
Someone filed a report
to the rhythm of a tango.

The facade still stands.
But it's wearing something new.

- Orlando



UNIFORMIA Fig. 128

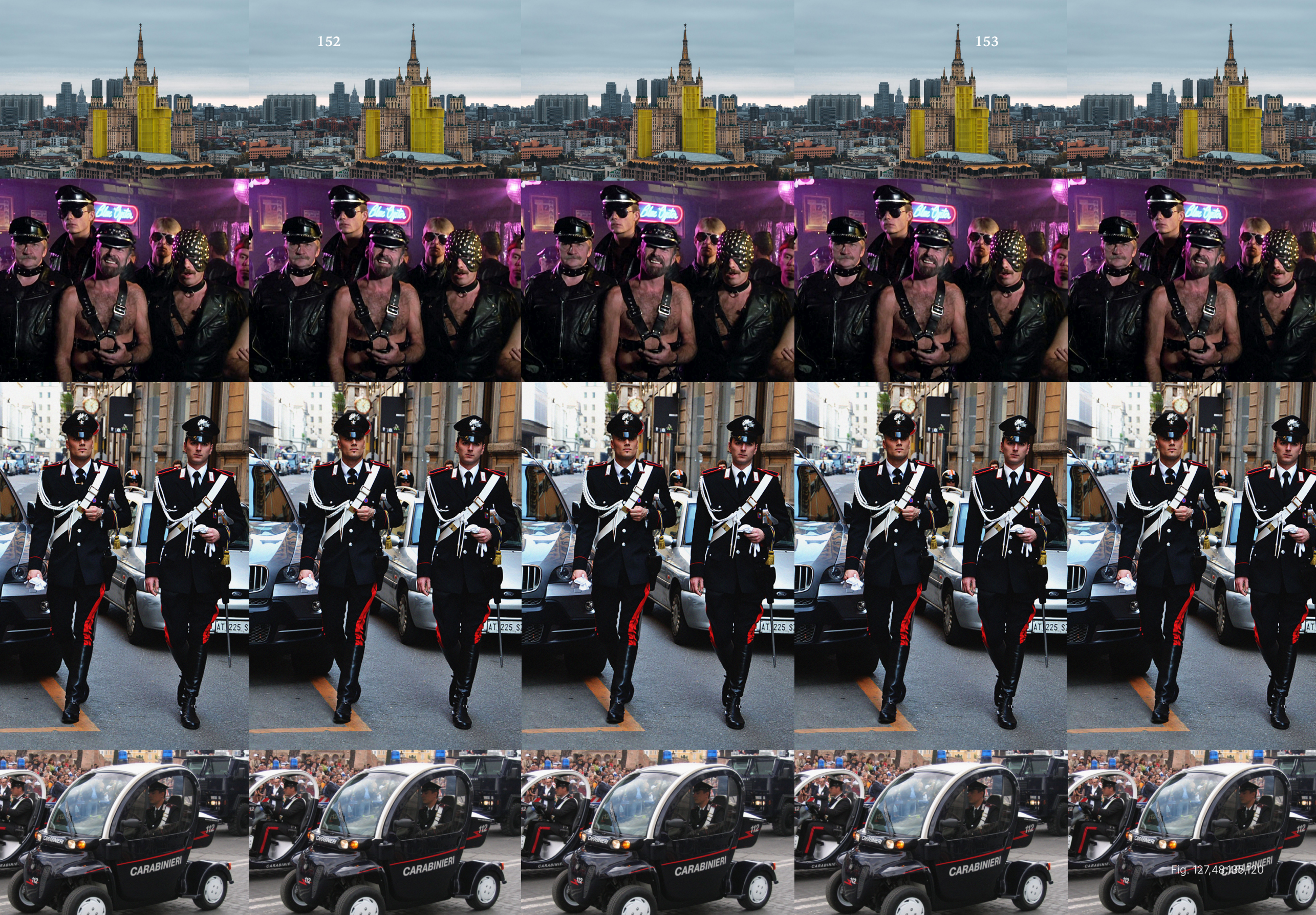
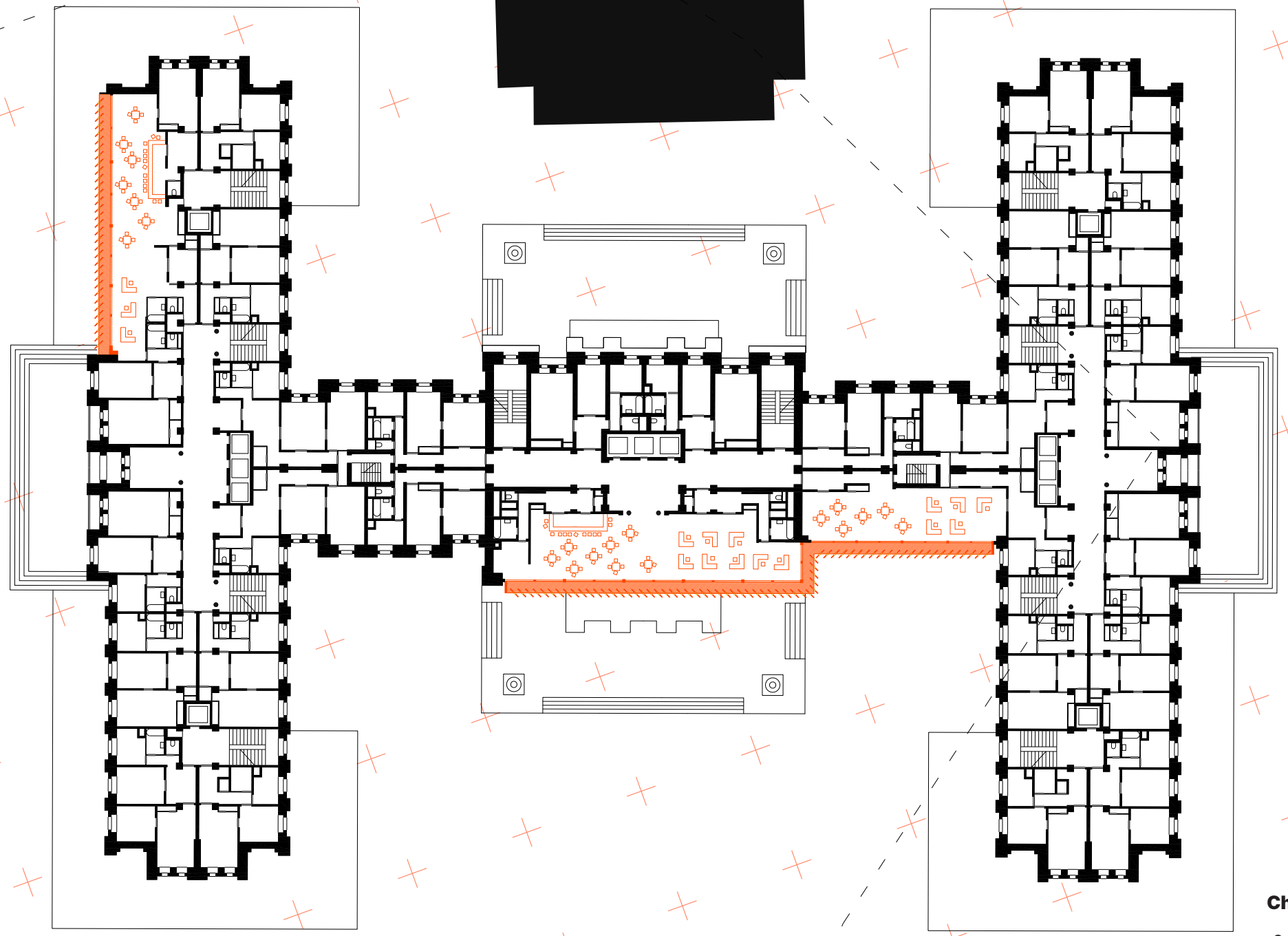


Fig. 127,48,135,120



Barrikadnaya Ulitsa

p. 136

Ground Plan – Chapter III: Uniformia

Orlando gave the building a new uniform: A facade with pale yellow panels, faded like old paper.



Fig. 137

CHAPTER IV

MINISTRY OF FOREIGN AFFAIRS.

ELECTRONICS MARKET

NAME: Ministry of Foreign Affairs Building
RUSSIAN: Здание Министерства иностранных дел
LOCATION: Smolenskaya-Sennaya Square, central Moscow
COMPLETION: 1953
ARCHITECTS: Vladimir Gelfreikh, Adolf Minkus
HEIGHT: 172 meters (including spire)
FLOORS: 27 above ground
STYLE: Stalinist Empire / Socialist Classicism
FUNCTION: Houses the headquarters of the Ministry of Foreign Affairs of the Russian Federation; remains an active government building with restricted public access

Fig. 138



Fig. 139

CHAPTER IV

TECHNOTICA: At the Ministry of Foreign Affairs, a rigid monument to protocol and diplomacy, something foreign appears, grafted like an exoskeleton. It hums, blinks, overheats. The fourth chapter is a prosthesis of data and desire, inspired by the layered chaos of Shenzhen's electronics market.

Here, wires dangle like veins. Screens flicker with untranslated messages. Vendors push open-source dreams and counterfeit truths. Orlando doesn't dismantle the Ministry, they just attach something messier, faster and more alive.



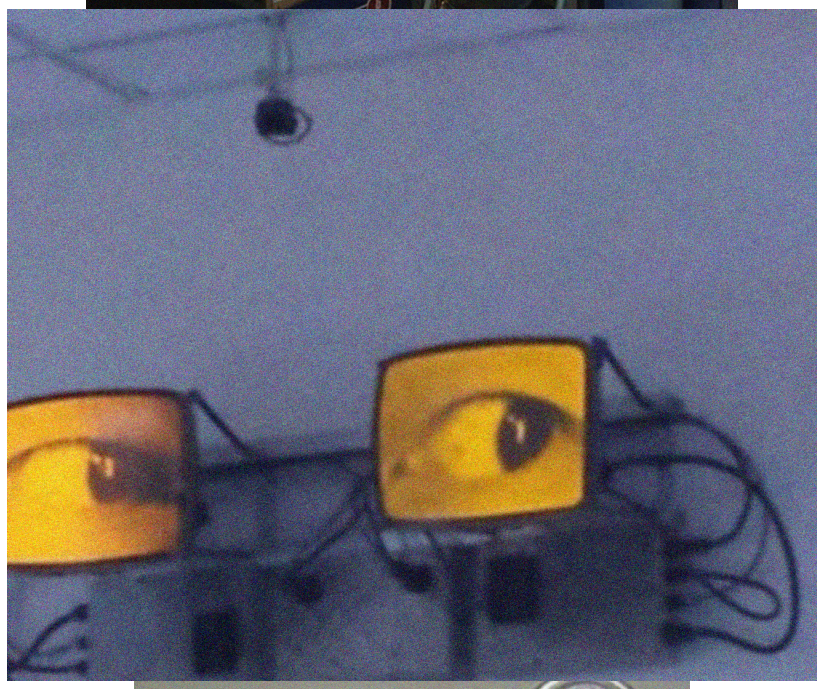




Fig. 140-142

CHAPTER FOUR:

TECHNOTICA IS A MESSY PLACE,

WHERE
EVERYTHING FEELS URGENT AND
SLIGHTLY ILLEGAL.

BUT EVERYTHING WORKS—
SOMEHOW.

POLITICS

PROSTHESIS

TECHNOLOGY

[1] Grimm, Teutonic Mythology The Complete Work

Fig. 143

Orlando attached the structure like a prosthesis: metallic and visible. It didn't blend in. It clung and extended. Technotica is an extension inside and out.

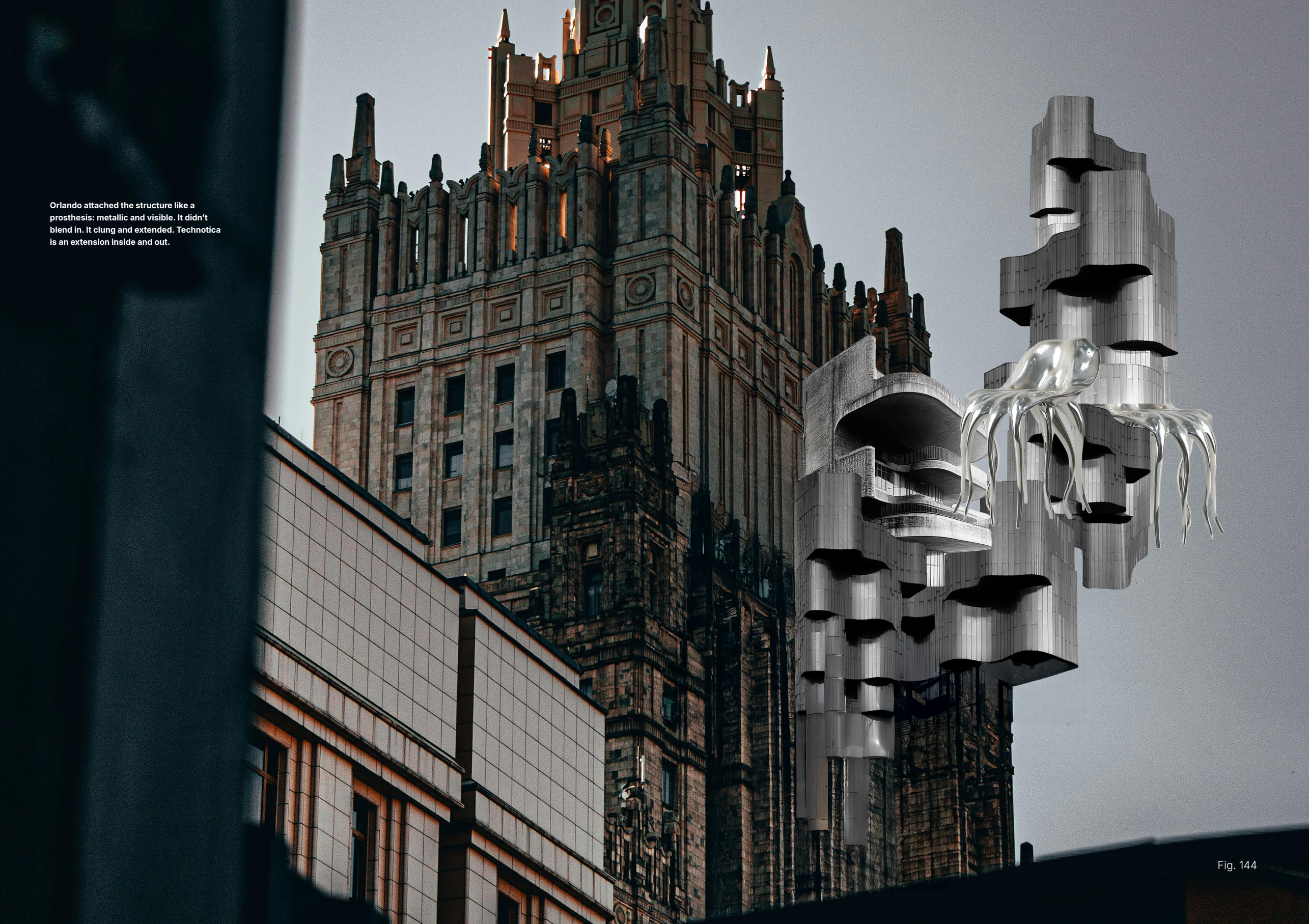


Fig. 144

Fig. 145


Arbat St
Smolenskiy Bul'var
Smolenskaya Ulitsa
Denezhnyy Pereulok
0
10
20
50 m

PROSTHESIS.

Prosthesis are often used to supplement and reshape the body. They are primarily associated with compensating for loss. But prosthesis can not only restore the body, but expand and enhance it, making it larger or faster or stronger than it was in its natural state.

"The prosthesis is away of sidestepping this inconve-nience."[1] A prosthesis can take any form and in doing so, redefines the boundary between the self and the world. It can be an added object that enables new physical behaviors, qualities or even abilities. Such an addition can carry transformative potential. Especially when it is understood in relation to the unexpected and the unplanned, allowing new traits and capabilities to emerge.

[1] Buhlmann, The Digital a Continent



Fig. 147



Fig. 148



Fig. 144

ORLANDO AND DOMINA.

ORLANDO IS SELLING MOTHERBOARDS
OUT OF A FOLDING CHAIR.

The Ministry of Foreign Affairs is built with clear lines, mirrored glass, guarded entries. Orlando doesn't enter through the front. They arrive sideways, carrying cables and circuit boards, dragging a market behind them. They don't propose a new ministry or institution. They don't speak the language of diplomacy. Instead, they construct a prosthesis, part street market, part server rack, grafted directly onto the Ministry's side. It's not hidden. It's not subtle. It's functional, messy, loud, and visibly temporary.

It's made of booths, wires, fans, tools, flickering signs. People sell parts that barely work, others that work too well. You can buy a cracked screen and have it replaced in ten minutes. You can copy a hard drive, counterfeit a charger, or start a revolution in battery cells. This is not an elegant opposition. It's a system crash. Every day, new devices appear. Some disappear. There's no central authority. It's fast, adaptive, unstable and precisely because of that, it works.

This chapter is not about strategy or manners. It's about speed, accumulation, and friction. The Ministry still stands. But now, it hums with interference.



Fig. 137,149-151,141

MEMO FROM THE CHROME WING

by Orlando, age uncertain, mood: electric and diplomatic.

I didn’t find peace.
But I found signal.

The Ministry of Foreign Affairs was cold.
Not hostile, just built to ignore.

So I didn’t wait.
I soldered.
I screwed in panels.
I made it spark.

I didn’t fix the building.
I gave it a malfunction.
A glitch dressed as strength.

This isn’t where I fade.
It’s where I become obvious.
Visible like a screen at full brightness.

Technotica isn’t about arrival.
It’s about presence.
Loud, wired, and uninvited.

I wear devices now.
Not to mask myself,
but to broadcast selectively.

This chapter isn’t elegant.
But it’s efficient.
It runs hot.
It moves fast.
It reboots often.

CHAPTER IV

This isn’t a place for softness.
But it’s not violence either.
It’s voltage.
Frequency.

I wear prostheses too.
A neon connector. A metal shoulder.
Not for support.
For signal.
For disruption.

I don’t blend in.
I flicker.
I lag.
I reload.

- Orlando



TECHNOTICA Fig. 145

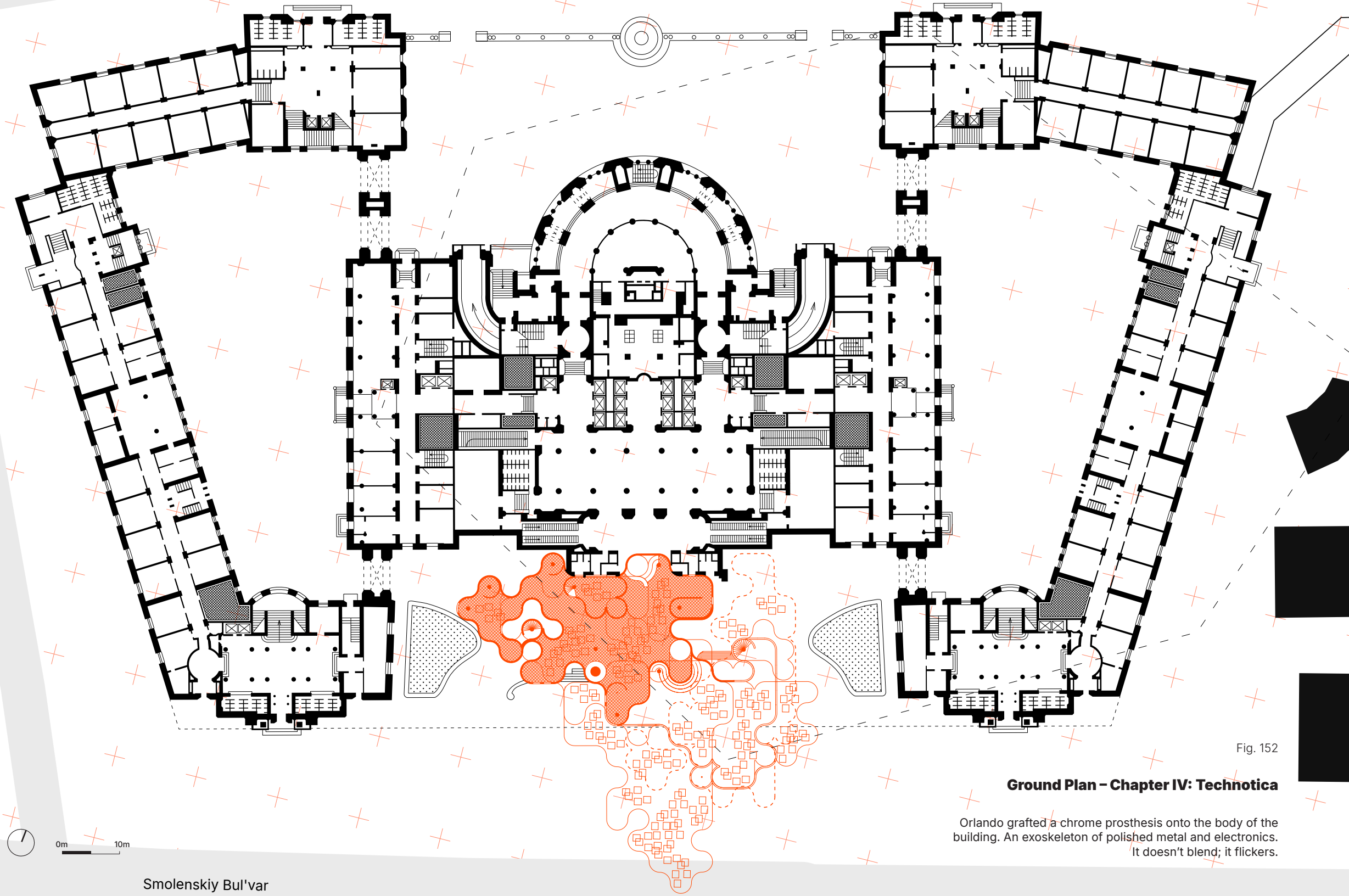


Fig. 152

Ground Plan – Chapter IV: Technotica

Orlando grafted a chrome prosthesis onto the body of the building. An exoskeleton of polished metal and electronics. It doesn't blend; it flickers.



Fig. 154

CHAPTER V

KOTELNICHESKAYA EMBANKMENT BUILDING

MALL

NAME: Kotelnicheskaya Embankment Building
RUSSIAN: Здание на Котельнической набережной
LOCATION: Kotelnicheskaya Embankment, at the confluence of the Moskva River and Yauza River, central Moscow
COMPLETION: 1952
ARCHITECTS: Dmitry Chechulin, Andrei Rostkovsky
HEIGHT: 176 meters (including spire)
FLOORS: 32 above ground
STYLE: Stalinist Empire / Socialist Classicism
FUNCTION: Originally designed as a residential building for the Soviet elite, with integrated shops, a cinema, and offices; currently used as a residential building with commercial spaces on lower floors

Fig. 155



Fig. 156

CHAPTER V

PLASTICA: The air smells faintly synthetic. The lighting is too bright. This is the chapter of surface and surplus.

Orlando enters the Kotelnicheskaya Embankment Building, which has become a mall. Not just a mall - *The Mall*. Nothing is subtle. Nothing is still. Everything is performing value, screaming status, trying to outshine its shelfmate. They aren't shopping. They are the spectacle.

This is Plastica: a world where desire is manufactured, and value comes from shine and substance. Where nothing lasts, but everything sparkles. Money shifts everything. With enough of it, you can become whoever you want. Or no one at all. You're not asked questions, you're welcomed. With money, rules bend.



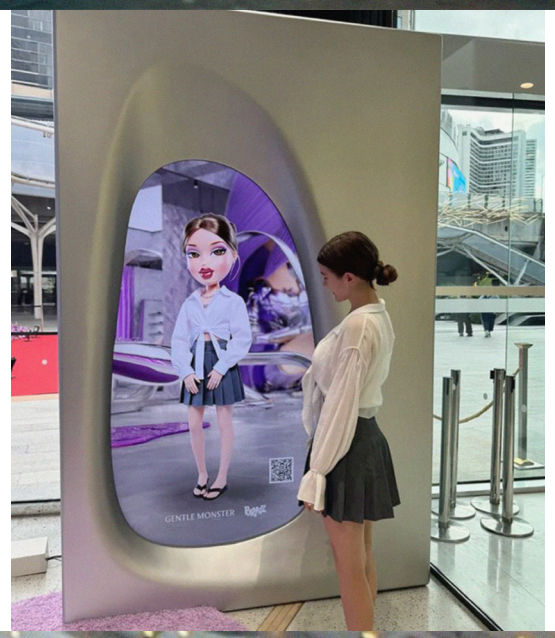




Fig.
157-159

CHAPTER FIVE: **PLASTICA** LOOKS PERFECT FROM A DISTANCE, BUT UP CLOSE,

IT'S FULL OF SEAMS.

SOCIETY

ACCUMULATION

MALL

Fig. 160

Orlando copied the tower. Now there are two.
Not for symmetry, but for excess. Moscow has a
a new skyline now.

Fig. 43



Fig. 161

ACCUMULATION.

Accumulation is not growth. It is excess. It describes not the linear progression of a building, but the layering. It allows architecture to pile up and to overstate. In architectural terms, accumulation can take many forms: decorative surplus, overlapping programs, incoherent material palettes, repeated elements. These are not failures of design but strategies against minimalism and efficiency.

An accumulated building is one that shows its process. It refuses to hide the traces of renovation and adaptation. Instead of aiming for purity, it foregrounds mess. Accumulation acknowledges that buildings are not final statements but ongoing negotiations. Through accumulation, space becomes plural. Each layer adds complexity. Accumulation allows architecture to shift from function to fiction.



Fig. 162

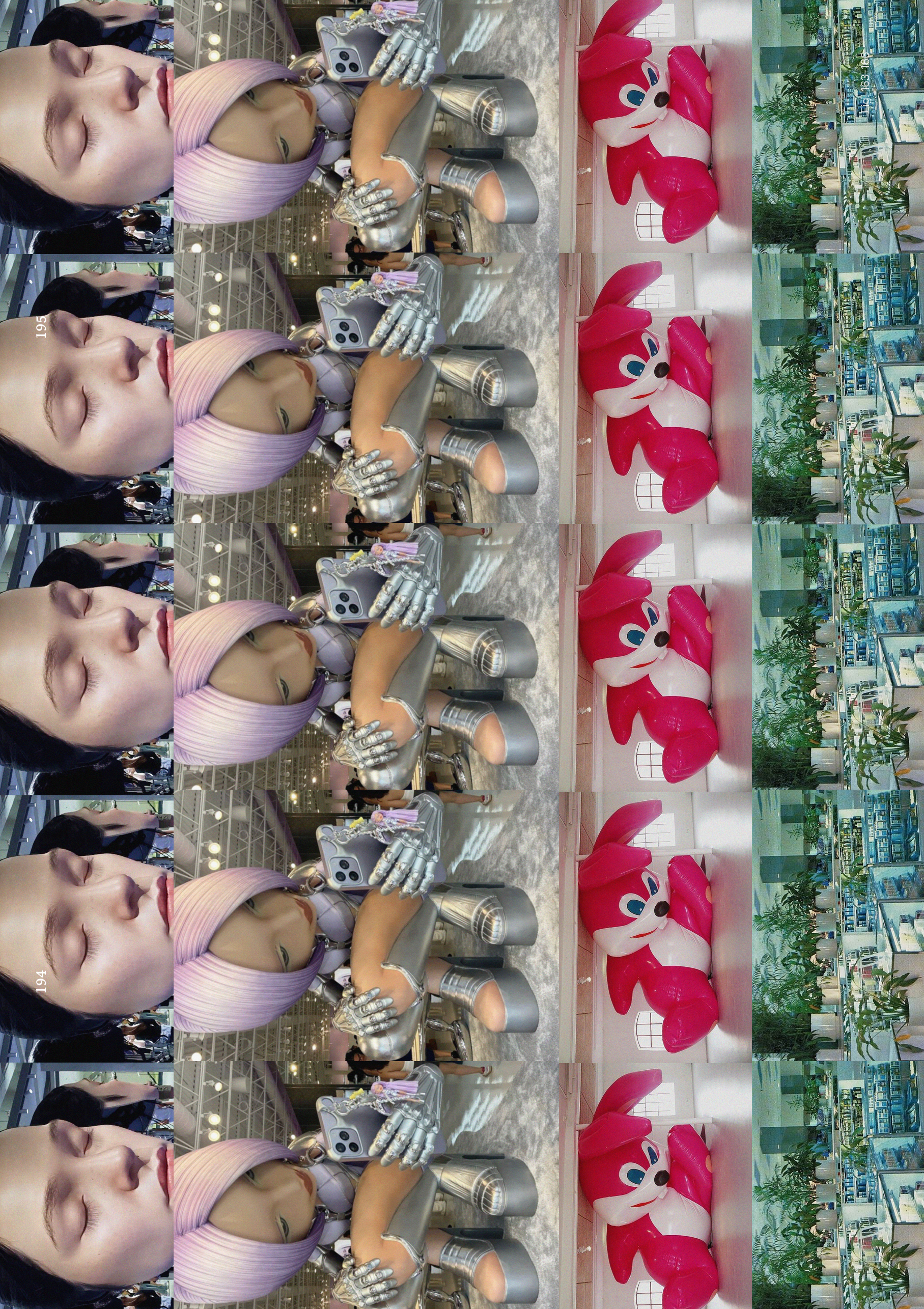

195
194



Fig. 43

ORLANDO AND PLASTICA.

POWER IS AESTHETICS. THEY OVER-STAGE. AND SOMEHOW, THE WHOLE THING WORKS. TOO MANY LIGHTS, TOO MANY MIRRORS, TOO MANY SELVES.

Orlando is sociable now. Not to be liked, not to fit in, but because they no longer need to. At this point, Orlando isn't transforming anymore. They're multiplying. Not refining, but duplicating. Repeating it louder. More vivid. More visible.

The original Kotelnicheskaya Embankment Building was never enough. So Orlando mirrors it. Multiplies it. Builds copies, not identical, but similar enough to disorient. Like reflections in tinted glass. One tower becomes two. Maybe one day there are five. The skyline gets crowded.

This isn't about ambition. It's about absurdity. Too much. Too shiny. Too many places to look. Society demands a spectacle. Orlando answers with overproduction. Everything's curated. Everything's a little too much. This isn't development. It's spectacle. Orlando doesn't just create a mall. They create an experience. A place where the line between store and stage disappears. Interiors shift constantly. Mannequins move. Screens react. Light flickers like mood. Every corridor looks curated, like something should be filmed there. There are shops, but they feel more like installations. Transactions happen, but they're not the point. What matters is presence. Performance. Attention. Orlando isn't a shopper. They're the host. Style replaces stability. Identity is display-based.



Fig. 167

Ryaa

Yauza River

Podgorskaya Naberezhnaya

Ust'inskaya Naberezhnaya

Yauzskaya Ulitsa

Ulitsa Bol'shoy Ust'inskiy Most

Bol'shoy Vatin Pereulok

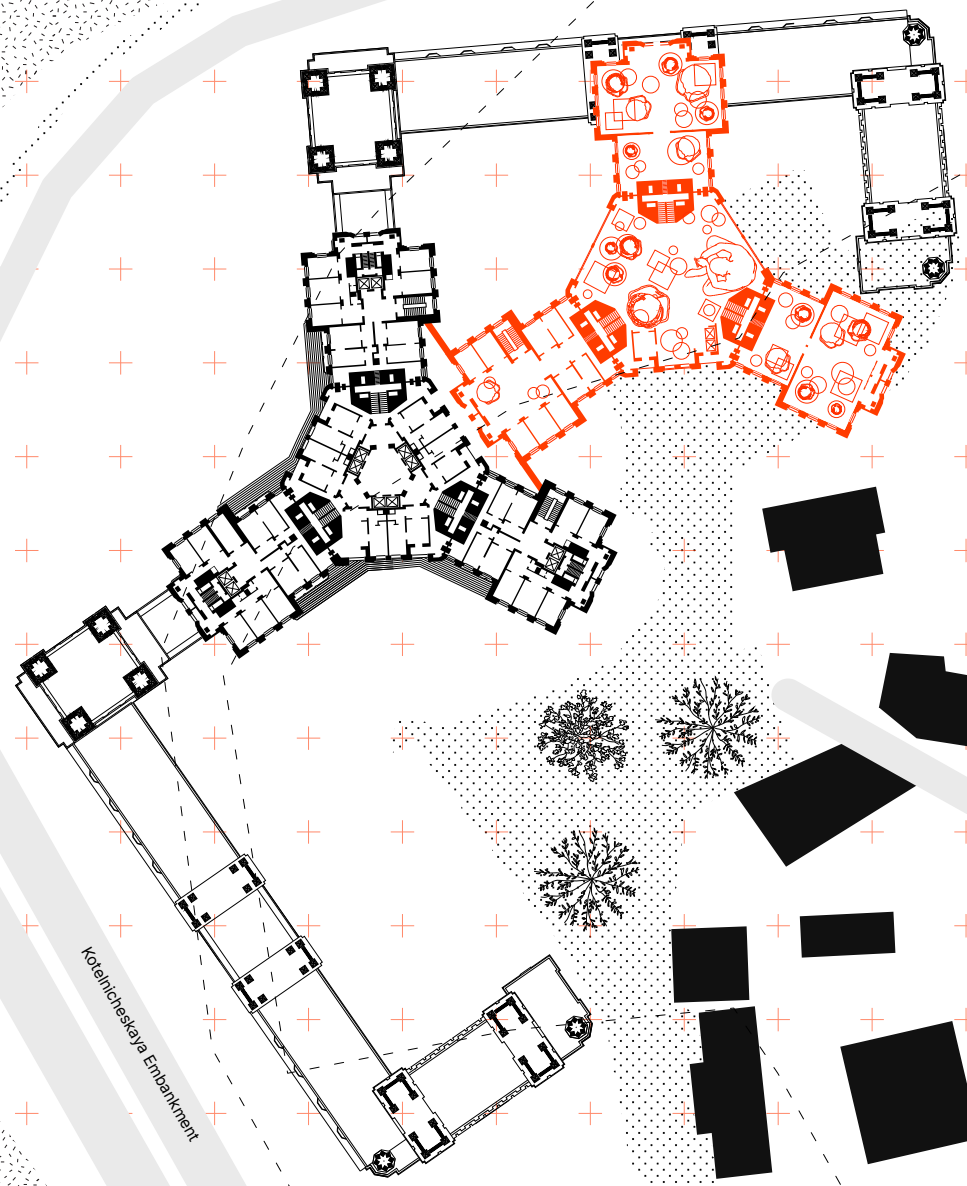
Москва

Kosmodamianskaya Naberezhnaya

Kotelnicheskaya Embankment

Москва

Goncharnaya Ulitsa



0 10 20 50 m



Fig. 168

SOCIETY, COPY, PASTE

by Orlando, socially overdressed, emotionally underdressed, mood: witty.

After all that chrome, I didn't want truth.
I wanted reflections. Versions.
More of the same, but slightly off.

The Kotelnicheskaya tower stood stoic, complete.
So I gave it company.
One more. Same silhouette.
Different mood lighting.

I didn't improve it.
I repeated it.
Changed the angles, changed the pacing.
No one said "too much."
They took photos instead.

Plastica is about society.
But not laws or structures,
more changing trends,
and curated chaos.

Here, identity updates like a storefront.
New season, new format.
Try-on. Swipe. Archive.

Plastica is recursion.
Variation on a theme.
A showroom of selves.

It's not about making sense.
It's about holding attention.

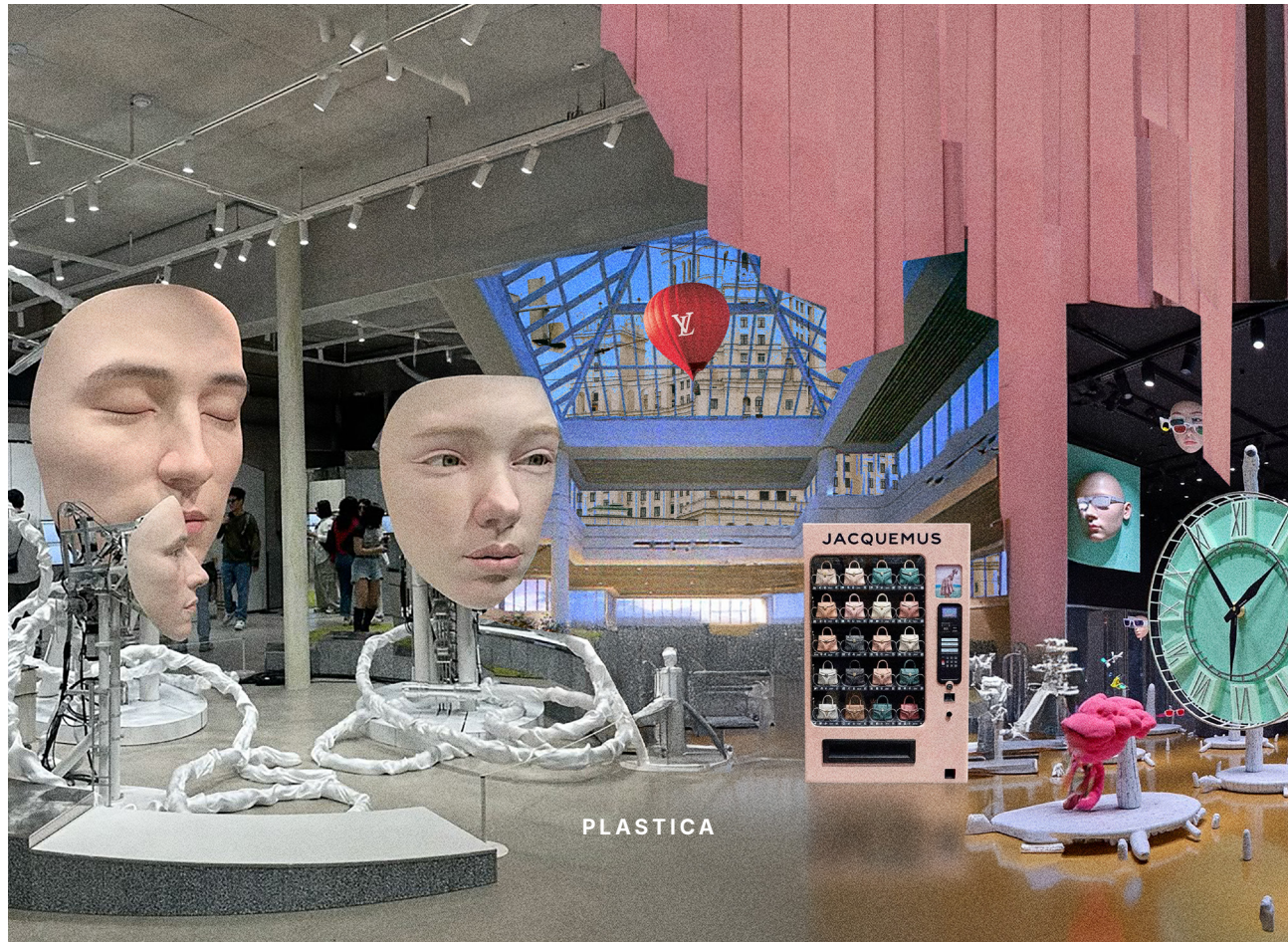
CHAPTER V

Aesthetics are strategy.
Spectacle is structure.

I cloned the tower.
Not because I needed more space,
but because I could.
Here, architecture doesn't contain society.
It mirrors it.
And society?
It's layered. Distracted. Overproduced.
And strangely coherent.

I don't simplify.
I restage.
Until the whole thing sparkles,
just a little too much.

- Orlando



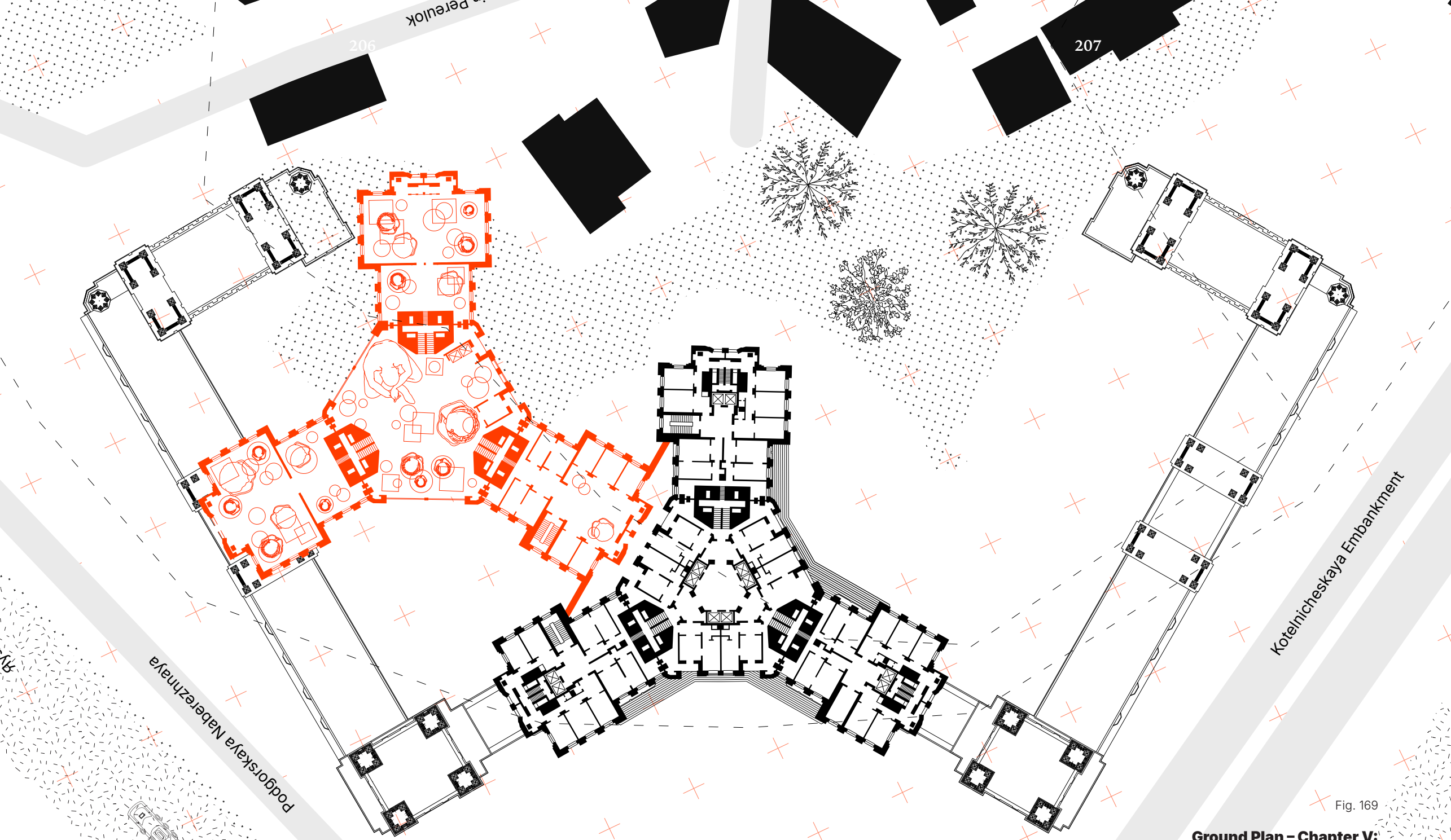


Fig. 169

Ground Plan – Chapter V: Plastica

Orlando copied the tower.
Now there are three.
Not for symmetry, but for excess.
Each one performs a different version of society. Moscow has a a new skyline now.



CHAPTER VI

LENINGRADSKAYA HOTEL

GYM / BEAUTY CLINIC

NAME: Leningradskaya Hotel (now Hilton Moscow Leningradskaya)
RUSSIAN: Гостиница Ленинградская
LOCATION: Komsomolskaya Square, Moscow (also known as “Three Station Square”)
COMPLETION: 1954
ARCHITECTS: Leonid Polyakov, Alexander Boretsky, and others
HEIGHT: 136 meters (including spire)
FLOORS: 26 above ground
STYLE: Stalinist Empire / Socialist Classicism with neo-Russian decorative elements
FUNCTION: Originally designed as a luxury hotel for travelers arriving at the nearby major train stations; now operates as a five-star hotel under the Hilton brand

Fig. 171

CHAPTER VI



Fig. 172

TROPICANA: The air is thick with color, humid and sweet. Tropicana is the chapter of love. Not the romantic kind. This is about self-recognition. Care. Obsession. Control. Orlando no longer looks outward for approval. They turn their attention inward. To their body and to the mirror.

The gym has always been more than a place to sweat. It's where people reshape themselves into who they want to be. A place where performance and desire and identity blur. Orlando doesn't escape here. They concentrate.

Tropicana is not about comfort. It's about transformation on your own terms. The body is the medium. And love is the work.







Fig.
173-175



176,177



Fig. 77

ORLANDO AND TROPICANA.

LOVE, IN THIS CHAPTER, IS A PROCESS OF CONTROL.
IT'S AESTHETIC AND ANATOMICAL.

Orlando is in love. Not the romantic kind. Not with a person. With the feeling of it. With its disobedient logic. With the way it makes everything a little unreal. In Tropicana, love is a disorientation. An atmosphere. A climate. So here, in this chapter, Orlando doesn't marry. They implant.

The Leningradskaya Hotel stays untouched from the outside. No spectacle this time. The facade remains loyal to its past. But on the inside, deep inside, Orlando leaves a trace. A room within a room. A pocket. The implant is a seduction. It slides in quietly, reshaping from within. This is not the kind of love that asks for recognition. It doesn't parade. It doesn't confess. It glows behind closed doors. And it smells really good.

Tropicana is a hybrid between a luxury beauty clinic and a gym. The lights are bright and flattering. Machines and screens track progress. Every surface reflects the body back to itself. Nothing here is soft. Orlando comes here daily. Not for relaxation, but for work. They train, measure, reshape. Their muscles are planned. Their skin is maintained. Their features adjusted in microscopic ways, through surgery, through products, through pure repetition. There is no final form. Just the pursuit of one. This isn't about vanity. It's about control. The body is a project, and Orlando is both subject and architect. They've moved past the need to be desired. The implant contains, it's private, precise and almost invisible.


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HARDBODY CASTING AT NFL's Mr. New Guy
Year-Ending
THE GREAT STEROID DEBATE
Its effects on women and men
NEW WAVE
New wave in relating muscular, emotional and sexual fitness

Fig. 178


SAMPLE
NOT STERILE
NOT IMPLANTABLE
7
Hot Stuff
FM
AM
CD
STRENG
and HEALTH
ANC
JUNE, 1955
STRENG
and HEALTH
ANC
JUNE, 1955
GOLD STANDARD
WHEY
PROTEIN ISOLATE · PRIMARY SOURCE
74
@thegainzcenter
GOLD'S
GYM
Golden

Fig. 179

IMPLANT.

An implant is not an extension. It is an intrusion. Unlike additions, which grow from a building's internal logic, implants disregard it. They are autonomous fragments inserted into an existing structure, often with minimal concern for harmony or continuity. Their presence is abrupt but always intentional.

Architectural implants do not emerge from necessity. They are acts of occupation. Their role is not to support, but to disturb. Implants disrupt the narrative of a building. They create tension between themselfes and the building. In doing so, they generate new spatial relationships and new readings of context. They bring in new programs or materials that reframe the existing architecture.

Implantation allows for contradiction. It inserts something into a space that was not designed to receive it. The strategy is speculative. It proposes. It makes room for new narratives. Those that would otherwise remain structurally unsupported.



TROPICANA Fig. 180

пр. Академика Сахарова

Kalanchevskaya Ulitsa

Komsomolskaya Square

Ulitsa Mashi Poryvayevoy

Komsomol'skaya Ploshchad'
Комсомольская площадь

0 10 20 50 m

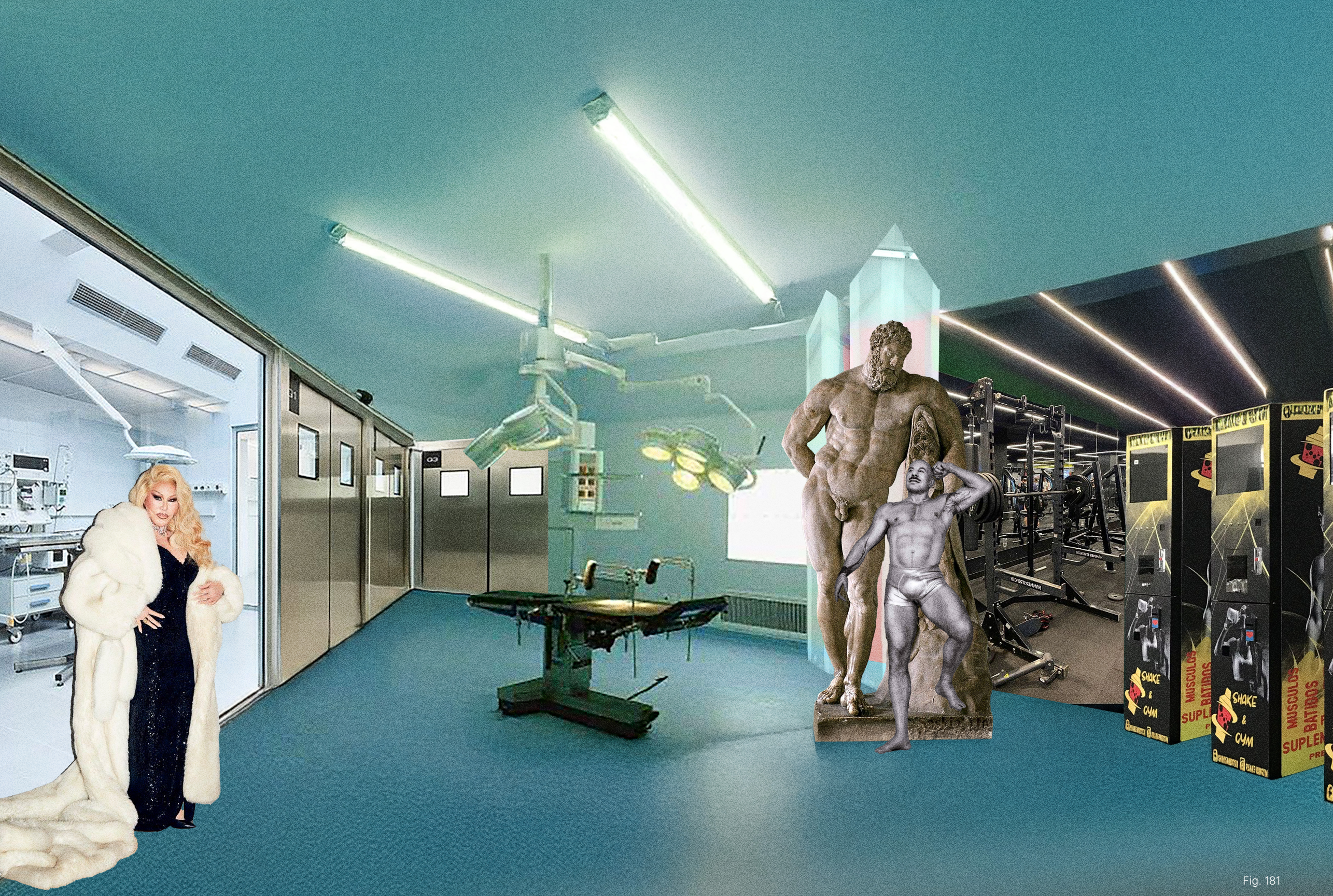


Fig. 181

226

227





Fig. 182-186

TROPICANA (OR, I THINK THIS MIGHT BE LOVE)

by Orlando, mid-laundry cycle,
mood: Introspective, a little awkward, deeply real.

I didn't invite anyone in.
Not this time.

After all the stages, all the looks,
all the attempts to fit the frame,
I needed something private.
Not hidden. Just mine.

The Leningradskaya looks the same from the outside.
No signals. No edits.
But somewhere inside,
I built a gym.

I call it the implant.
No signs on the door.
It's not for attention.
It's for work.

This is where I stopped presenting,
and started adjusting.

I tape. I stretch.
I cut fabric. I cut other things.
I try versions.
I test symmetry.
I document the progress, sometimes.

Tropicana - a system I designed to feel right in my own skin.
To take up space without approval.

CHAPTER VI

Love, here, is technical.
It doesn't sparkle.
It strengthens.
It stabilizes.

This is where I learn how to build myself
with no audience.
No feedback.
Just precision.
And choice.

Let the world keep its grand structures.
I have my own.
Perfectly calibrated to fit only me.

- Orlando



TROPICANA Fig. 47

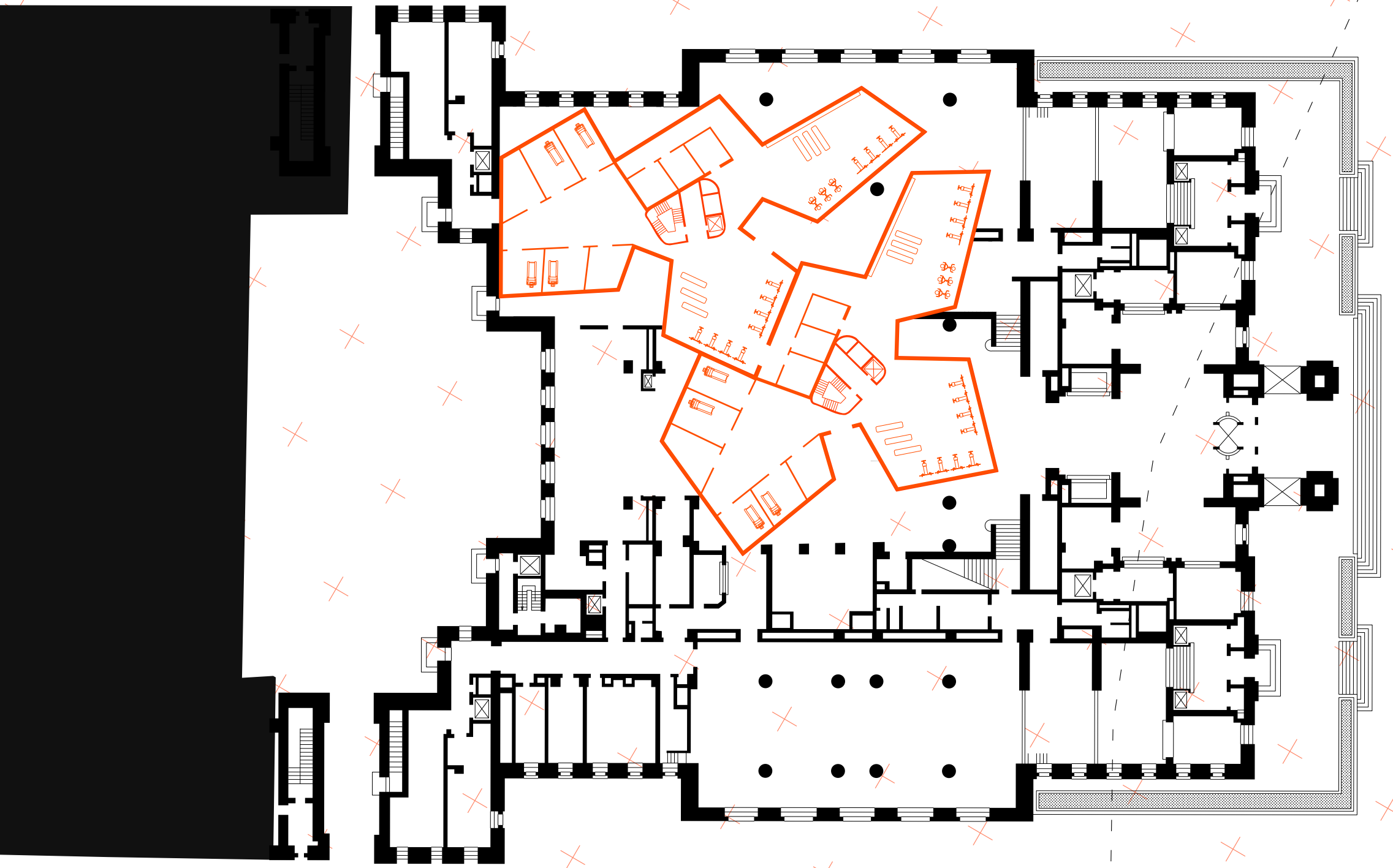


Fig. 187

Ground Plan – Chapter VI: TRopicana

Orlando implanted a hidden structure inside the hotel. It can't be seen from the outside. This one isn't for show. It's for staying.

Fig. 188

CHAPTER VII

RED GATES ADMINISTRATIVE BUILDING

CHURCH

NAME: Red Gates Administrative Building
RUSSIAN: Здание на площади Красные Ворота
LOCATION: Red Gates Square (Krasnye Vorota), Moscow
COMPLETION: 1953
ARCHITECT: Alexey Dushkin
HEIGHT: 133 meters (including spire)
FLOORS: 24 above ground
STYLE: Stalinist Empire / Socialist Classicism
FUNCTION: Originally built as a government and office building for the Ministry of Transport Construction; currently used for various administrative offices and commercial tenants

Fig. 189



Fig. 190

CHAPTER VII

UTOPIA: " It is a utopia!" [1]
At the Red Gates Administrative Building, Orlando doesn't restore. He replaces. The entire original structure is transformed into a modern high-rise tower. The intervention isn't decorative but fundamental. The symmetry is gone. The mass is stretched.

This chapter, titled Utopia, marks not a return to innocence, but a form of rebirth. "Moreover, if there were dying but no rebirth, life would ultimately cease, just as if falling asleep were not succeeded by reawakening."[2]

This is Orlando's church. Not one of worship, but of recognition. Not built for doctrine, but for presence. It is assembled from fragments.
Just space. Tall, echoing and unfinished. "Without question it might; and it ought."[3]

[1] Marx, Collected Works [2] Guthrie, A History of Greek Philosophy Volume 4 Plato the Man and His Dialogues Earlier Period [3] Wollstonecraft, Complete Works

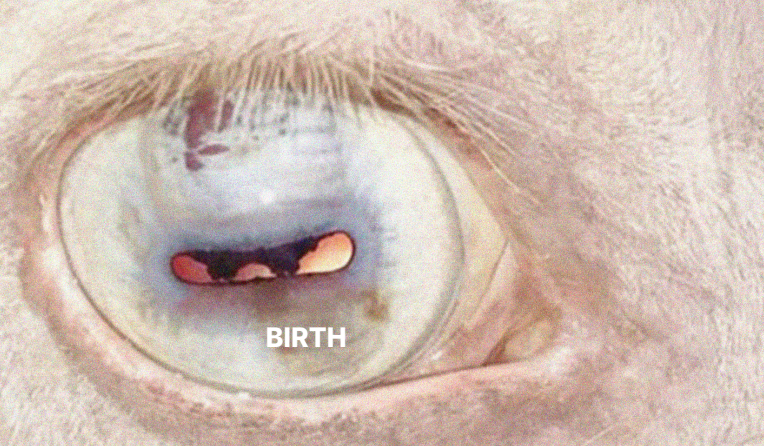






Fig.
191-193

CHAPTER SEVEN: „TO PULL DOWN THE IMAGES OF A REJECTED ORDER OR AN AUTHORITARIAN AND HATED ONE IS TO WIPE THE SLATE CLEAN AND INAUGURATE THE PROMISE OF **UTOPIA**."





[1] Freedberg, The Power of Images

Fig. 194,195

PREPARE
TO MEET
GOD

Orlando didn’t just modify the tower. They replaced it. A new high-rise building now stands, gleaming and unfamiliar. Not an imitation. But a mutation.

Fig. 31

Fig. 197

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Krasnovorotskiy Proyezd

Kalanchevskaya Ulitsa

Sezonnik Lermontov Square

Novaya Basmannaya Ulitsa

Krasnovorotskiy Proyezd

Sadovaya-Spasskaya Ulitsa

0 10 20 50 m

Fig. 198



CHAPTER VI

Fig. 31

ORLANDO AND UTOPIA.

DRAMATIC ROBES, INCENSE, THEATRICAL LIGHTING,
CHOREOGRAPHED PROCESSIONS,
DEEP FEELINGS IN ELABORATE SPACES.

Orlando doesn’t renovate. They replace. The Red Gates Administrative Building is gone. In its place, a new tower. A glass high rise, clean and bright. From the outside, it looks like sharp lines. Efficient. But that’s not the point. Inside, Orlando builds their holy place. It doesn’t resemble tradition. There is no central doctrine. What holds it together is arrangement: a strange collection of neon crosses, reflective surfaces, heavy drapery, industrial light. Materials collide. Symbols contradict.

This church is a queer institution. It honors contradiction and transformation. It holds space for belief that isn’t authorized. For rituals that weren’t inherited. It’s not built to convert. It’s built to contain. Every room is different. Some are silent. Some are glowing. Some are soft. Some are cold. There are no rules for how to move through it. There are still elevators, but no clear hierarchy. No single story. Only fragments and moments that feel important.

Dramatic robes, incense, theatrical lighting, choreographed processions, deep feelings in elaborate spaces. And all that ritual… without ever really explaining what it’s for. Maybe church has always been queer. This is Utopia now. It’s tall. It’s bright. And it belongs to Orlando.

Fig. 199

MUTATION. ALIENATION.

"Alteration is only the mutation of a state, and that which passes over is posited as remaining the same in the mutation."[1] Mutation is evolution. " They are already living in a phase of evolution that the others have not yet reached." [2] It refers to the intentional transformation of a structure beyond its original design. Mutation destabilizes expectations. A facade mutates when it no longer performs as surface but becomes depth or a screen. Mutation produces buildings that appear unfamiliar.

"The word 'alienation', in this context at least, is not entirely metaphorical."[3] Alienation is a spatial distancing. Not in terms of physical separation, but conceptual displacement. It is the feeling that a structure does not quite belong, or that it actively resists belonging. Alienation can be produced through contrast of material or scale. It is not accidental. It is curated. In this sense, alienation becomes a strategy. It interrupts architectural fluency. It causes dissonance. "Alienation is simply the mode of being of Anyone." [4]

Together, mutation and alienation are tactics that make space strange again. Not for spectacle, but for awareness. They make structures visible that shape daily life by subtly undoing them. A mutated building is not resolved. An alienated one is not assimilated. These strategies reject seamlessness.

[1] Hegel, The Science of Logic [2] Hayek, The Constitution of Liberty
[3] Foucault, History of Madness [4] Sloterdijk, Critique of Cynical Reason



UTOPIA

Fig. 200,201

254

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Fig. 202-206

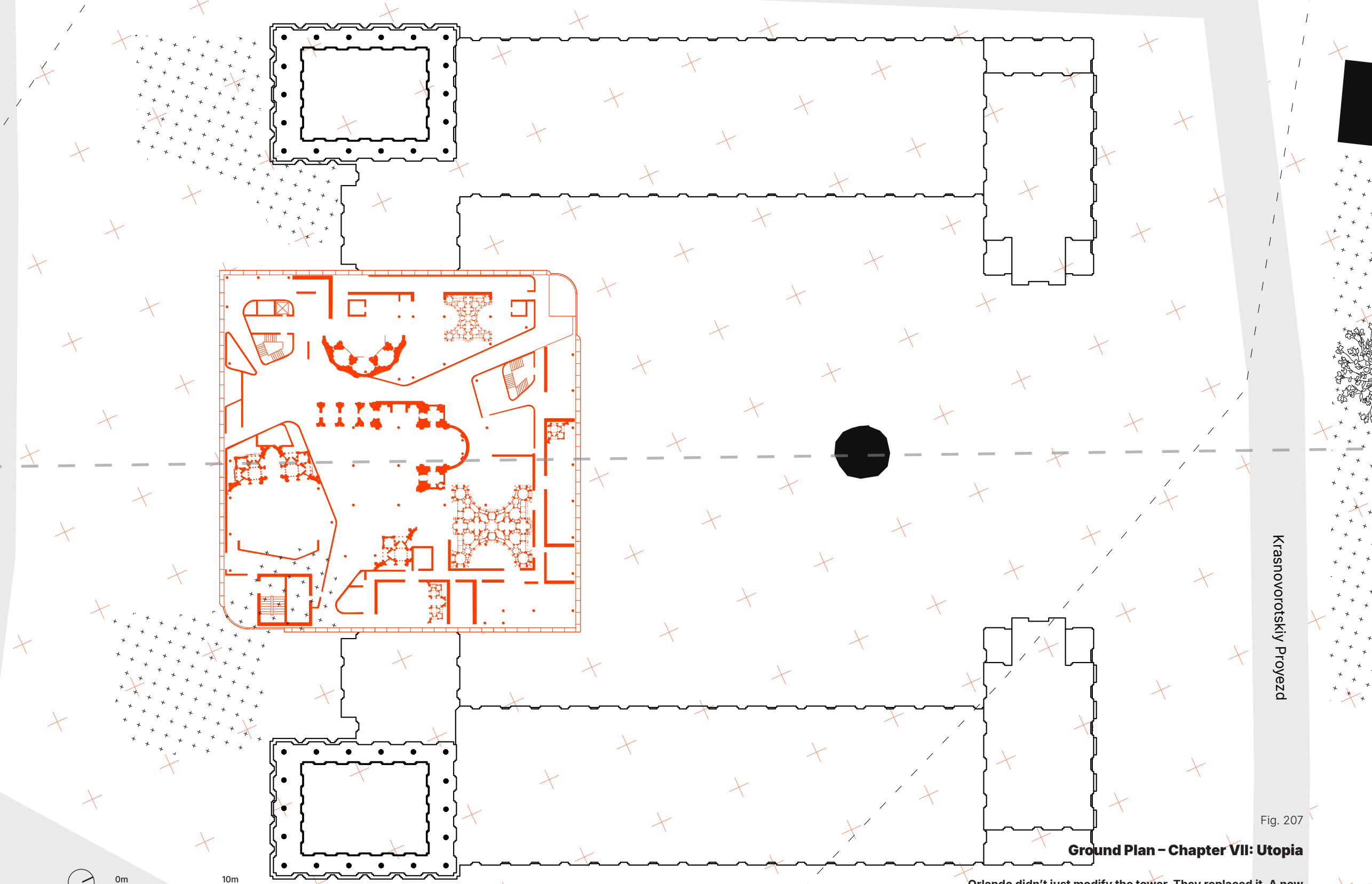
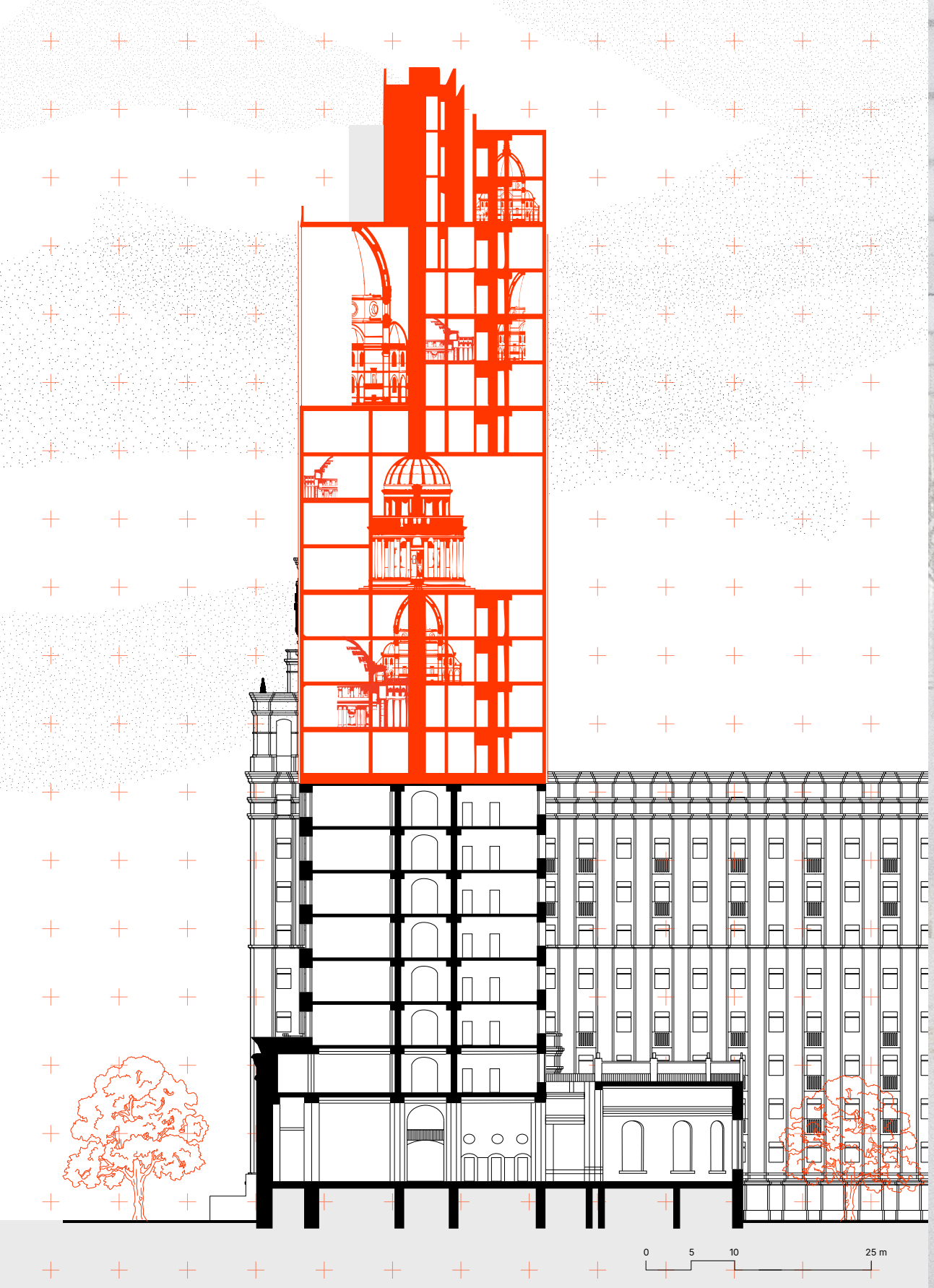


Fig. 207

Ground Plan – Chapter VII: Utopia

Orlando didn't just modify the tower. They replaced it. A new high-rise building now stands, gleaming and unfamiliar. Not an imitation. But a mutation.





APORIA

PRE-EVERYTHING

by Orlando, age newly born, sort of, mood: quietly triumphant.

I thought Utopia would be louder.
It's not.

This was the Red Gates Administrative Building.
One morning, it was still a monument.
By evening, it was replaced.
I'm calling it Utopia.

I don't know when I stopped repairing
and started rebuilding.

I took off the crown.
Now the whole thing glows strangely at night.
Like it's listening for something.
Or broadcasting.

Inside, it's worse.
Or better. Depends on your faith.

I built my church.
Kind of.

Just neon, velvet, steel and light.
Somehow reverent.
Somehow unsettling.

It's full of symbols,
of rituals.
Less about salvation,
more about staying present in contradiction.

This place doesn't care who you are.

CHAPTER VII

It wants to know how you think.
And if you're willing to think differently tomorrow.

This isn't harmony.
It's construction.
It's what happens when belief is designed,
not inherited.

I didn't build Utopia to be finished.
I built it to stay open.
This isn't a finale.
It's a system restart.

This is where I was born.
Which means,
it's already changing again.

- Orlando



UTOPIA

Fig. 199

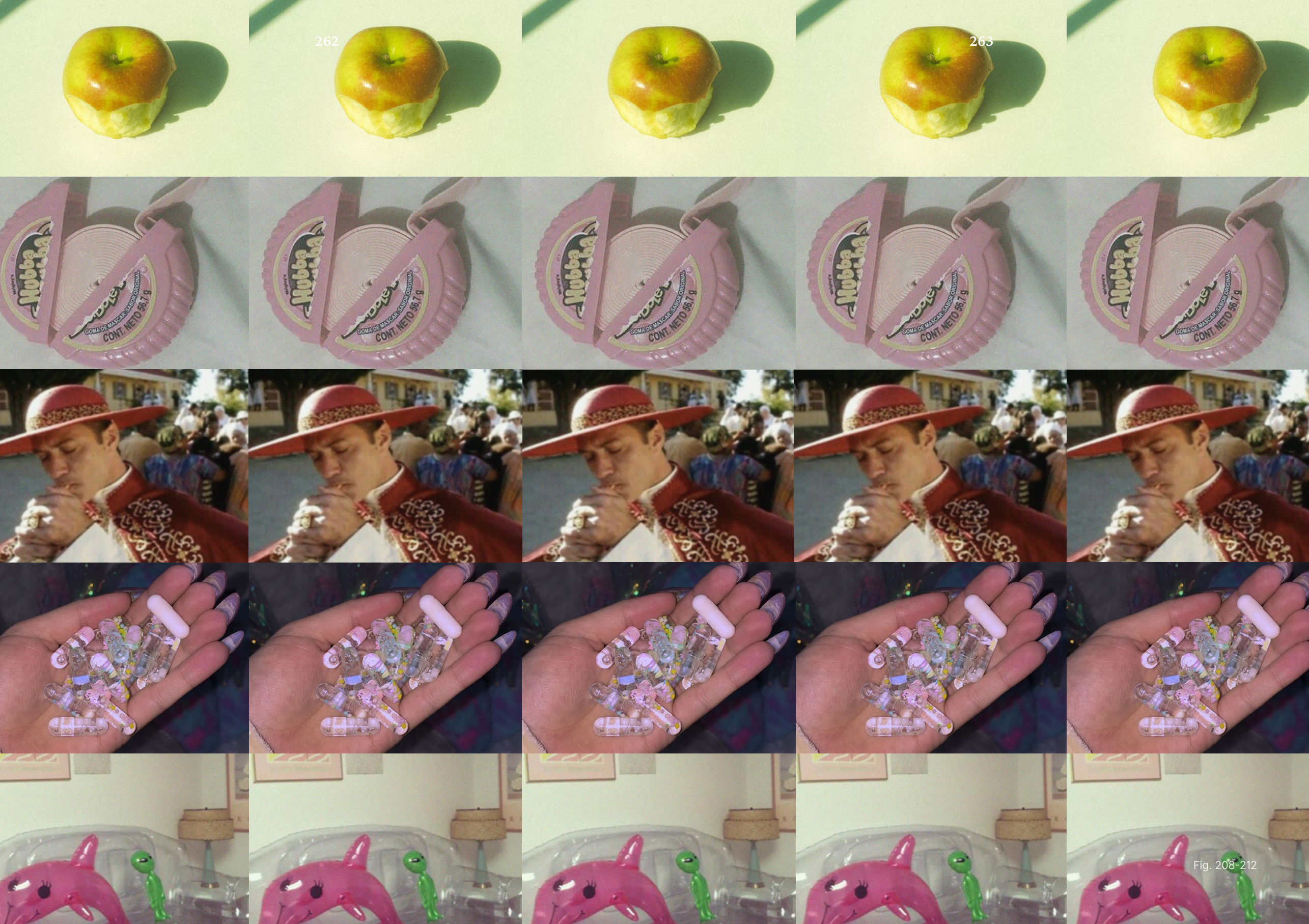


Fig. 208-212

What is queer?
A word that slips,
Like water running uphill.
Like a frame that forgets its shape.

It’s not this or that,
Not the answer,
But the pause
Before it’s asked again.

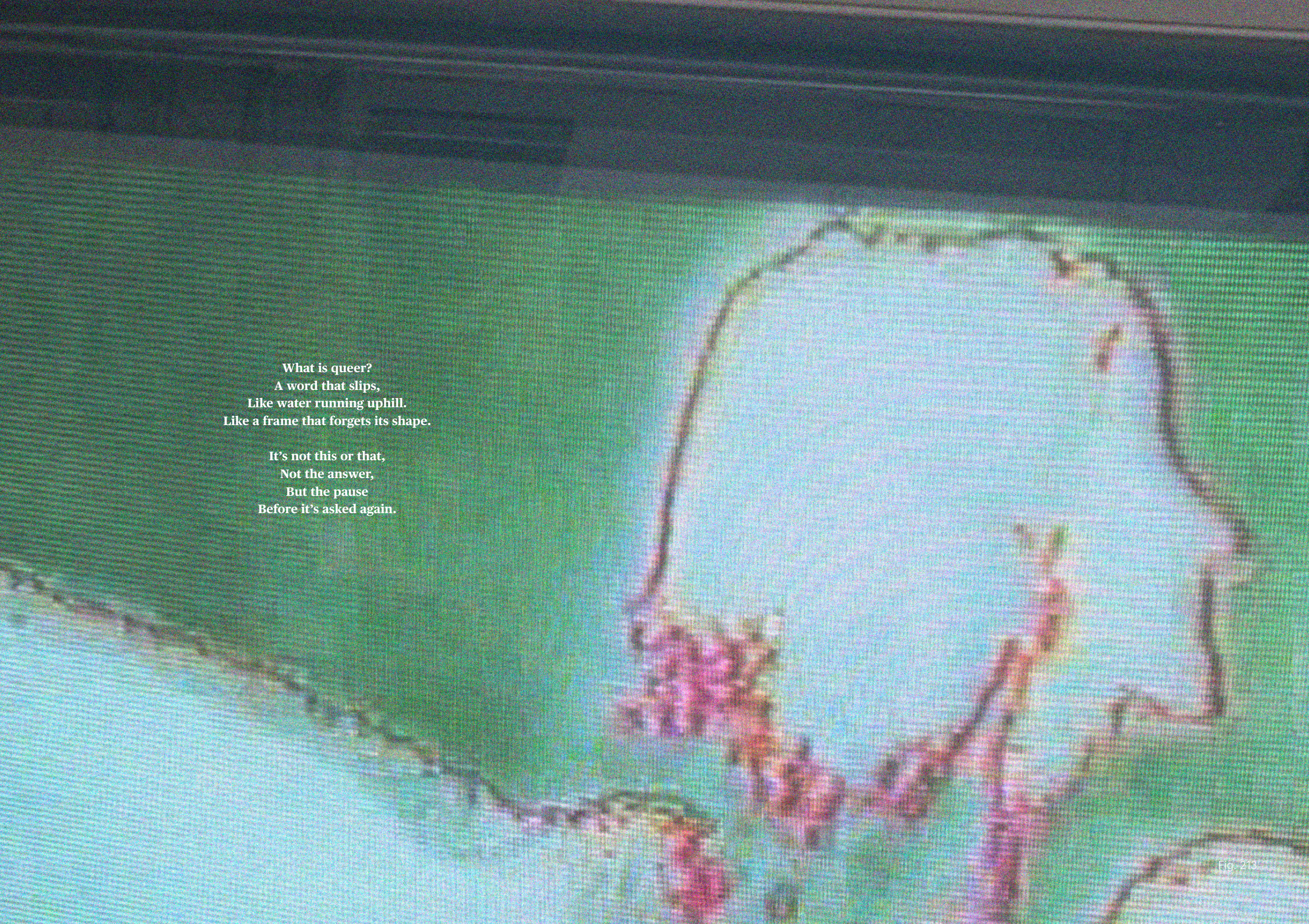


Fig. 213



Fig. 214

VII.EPILOGUE

„But what is this queer experience?"[1] "It is queer that a person can suffer like that."[2] It stretches, it morphs, it unsettles. "Is William queer, too?"[3] "Well, she IS queer!"[3] A name, a body, an identity, each a question that lingers unanswered.

A declaration, a confirmation, but of what? Of presence? Of difference? "Being out is being queer."[4] "Being queer is being there."[4] But where? In the margins? In the center? In the in-between? "To shake an ethics out of this strange animal is, at the least, a rather queer undertaking."[5] "According to what people say, marriage is a very queer business."[3] A contract, a performance, a paradox of belonging and exclusion. "Which is of more value than your own friendship with yourself a rather queer conception, but quite valid."[7]

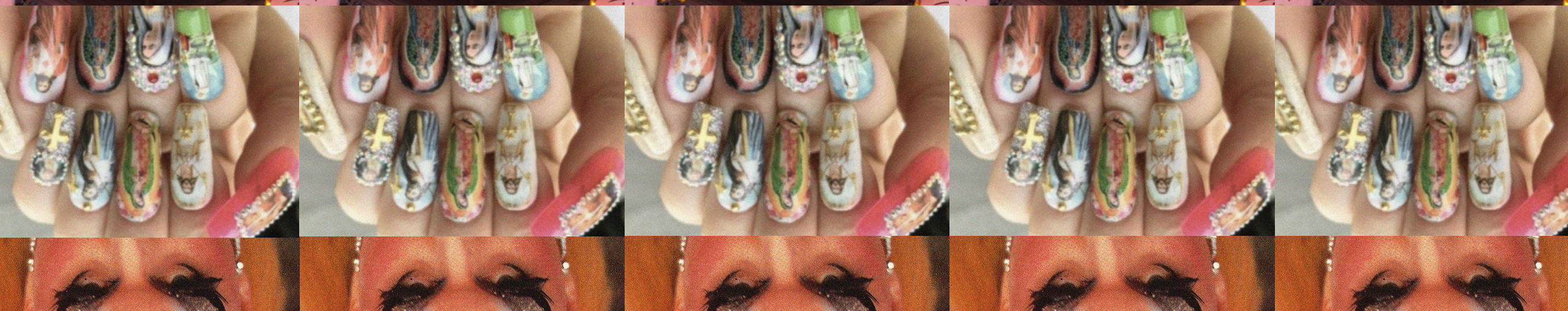
Selfhood as a dialogue, as a negotiation, as something that flickers between certainty and dissolution. "I simply cannot describe how queer this feeling is."[8] It resists language, yet it insists on being spoken. "One of the rallying cries of the groups is to „fuck shit up,' a queer objective that is also reflected in Halberstam's The Queer Art of Failure."[9] To undo, to unmake, to refuse completion. "But there is nothing astonishing, nothing queer, about what happens."[1]

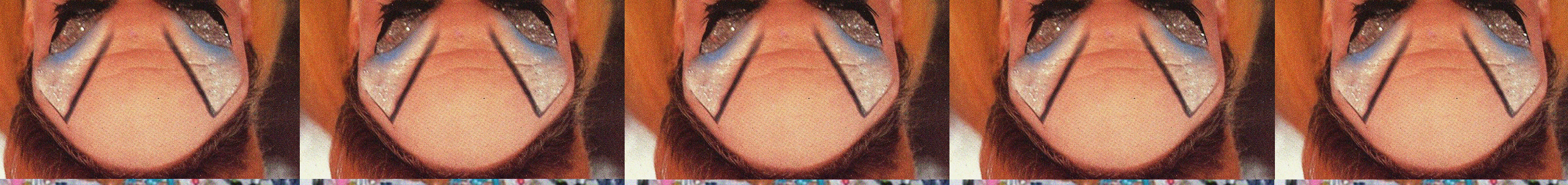
And yet, queerness remains, a presence barely noticed but never fully absent. "In older uses of queer—queer to describe anything that is noticeable because it is odd—queer and fragility were often companions."[11] That which bends, that which breaks, that which cannot be held too tightly. "That is a queer hat you are wearing."[12] Objects, bodies, gestures, all carrying traces of the unfamiliar, the deviant, the extraordinary. "Feeble, frail, invalid, incapacitate, falter, weak, tearful, worn; tear; wear; queer too, queer is there, too."[11] Always there, always slipping, always refusing to be anything but itself.

[1] Wittgenstein, Philosophical Investigations [2] Hugo, Les Miserables [3] Woolf, Night and Day [4] Anzaldua, This Bridge We Call Home [5] Braidotti Hlavajova, Posthuman Glossary [7] Rand, The Fountainhead [8] Jung, Two Essays in Analytical Psychology [9] Bussey Chamberlain, Queer Troublemakers [11] Ahmed, What is the Use [12] Saint-Exupery, The Little Prince



Fig. 215-219









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154 Bratz x Gentle Monster, source: https://ca.pinterest.com/pin/786441153719315368/.
155 Kotelnicheskaya Embankment Building, Moscow, Russia; Photo by Max Avans via Pexels.com – used under the Pexels License (source: https://www.pexels.com/photo/tall-concrete-building-near-body-of-water-5057624/).
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160 Girls with plastic bags, photo by Caroline Ridings, source: https://ca.pinterest.com/carolineridings_/.
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162 Clayton Patterson, photo by Ben Rayner, source: apartamento - an everyday life interiors magazine, issue #30. autumn/winter 2022-23, page 246.
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229 Grandma with money bills in glasses, source: https://ca.pinterest.com/pin/28006828929016565/.
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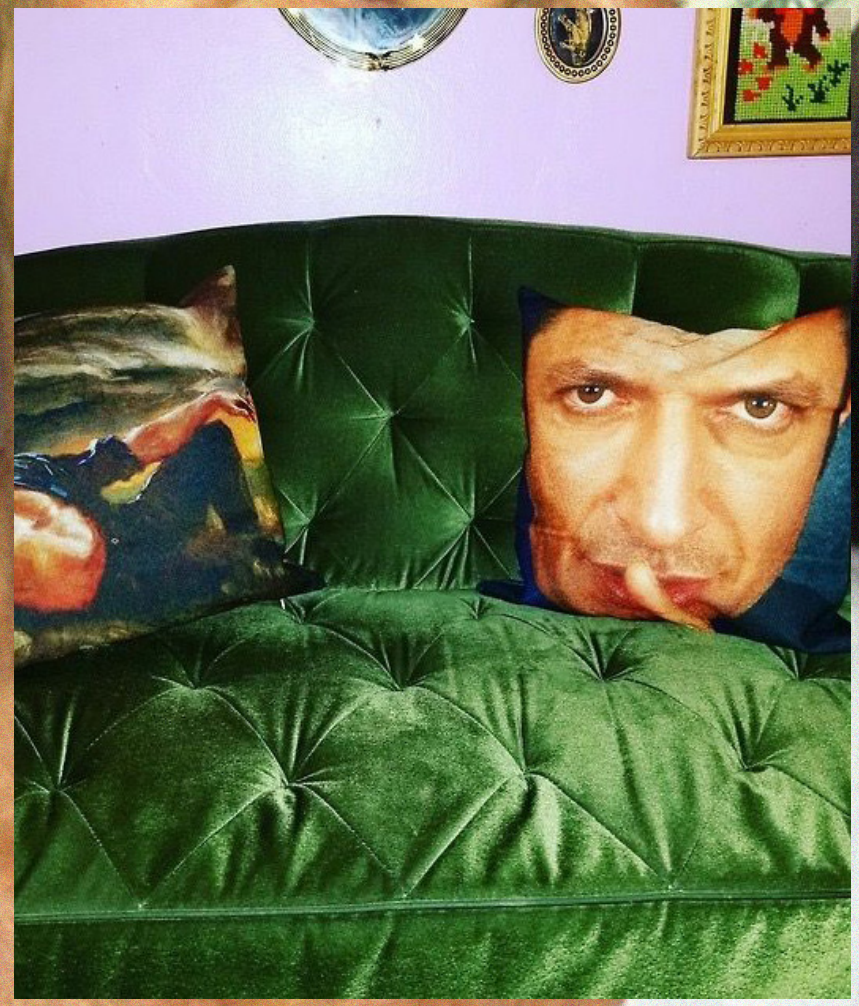
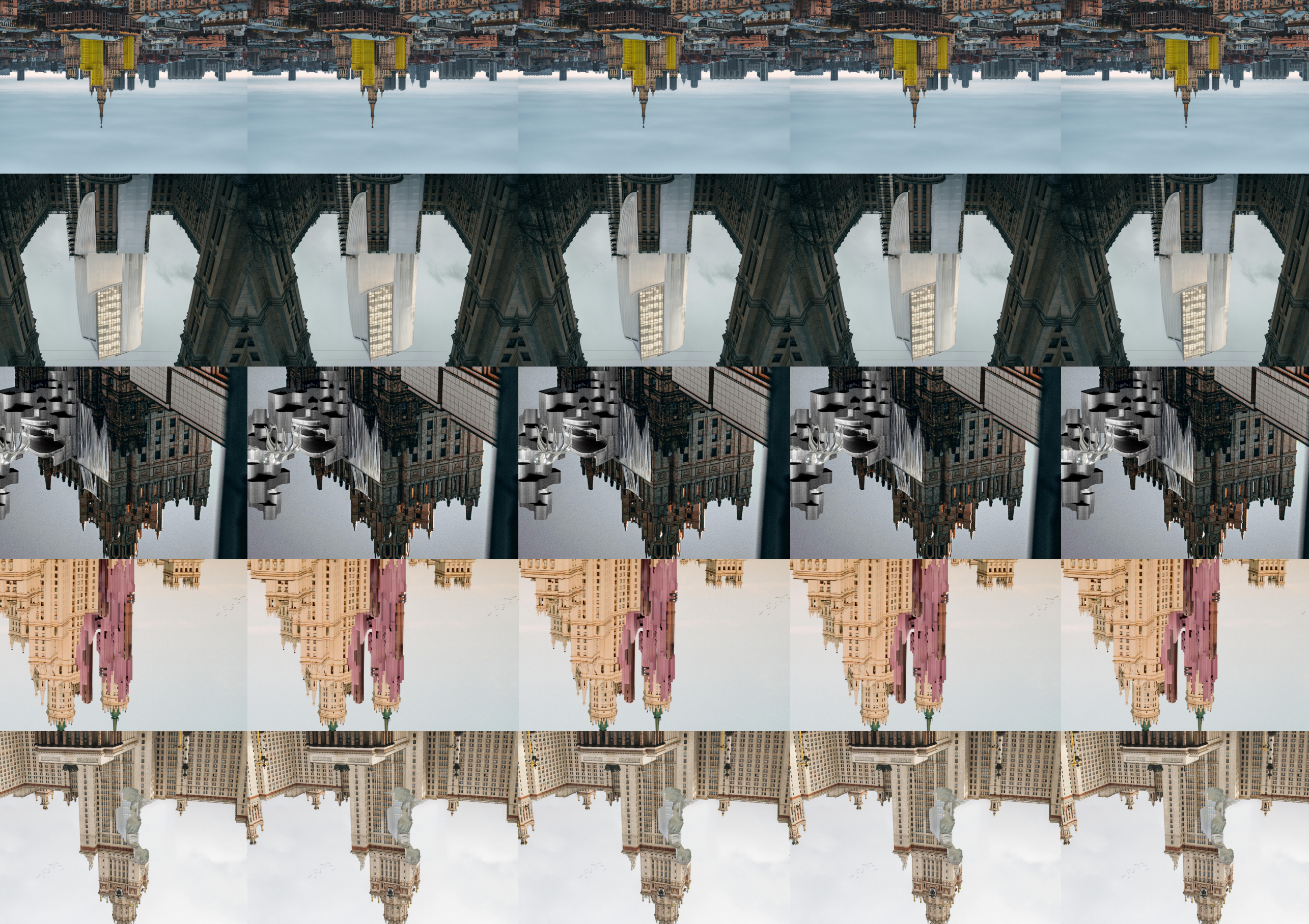


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Fig. 224-228

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