



Post-pandemic work (William Kentridge, 2020):
[where shall we place our hope?](#)

Tailing to our plenary discussion on the Ilayda's key concept—nonplaces—there was one question that continued to work in my mind: “I wonder if Ilayda's project would be different if the lockdowns didn't happen”. If we are talking about places in *transit*. Are we now globally in a place of transit?

In our terms, South African artist [William Kentridge](#)'s initiative of the Centre for the Less Good Idea: “Often, you start with a good idea, It might seem crystal clear at first, but when you take it off the proverbial drawing board, cracks and fissures emerge in its surface, and they cannot be ignored.”

He continues: “It is in following the secondary ideas, those less good ideas coined to address the first idea's cracks, that the Centre nurtures, arguing that in the act of playing with an idea, you can recognise those things you didn't know in advance but knew somewhere inside of you.” A BlackBook?



Installation picture (William Kentridge, 2017):
[That which we do not remember](#)

In the wake of our class-discussion today, I also was weary of Eyrun's urban typologies for different historical cities. What if we—within the scope of such typologies—consider that the *nonplace* is not a space apart, but one allowed a *wider* scope, as perhaps in Ilayda's work, or a *narrower* scope in the past.

Of course, when we consider such typologies retrospectively, they come out *clearer* than what they seemed back then: especially, in periods of turmoil, natural catastrophes and war. Our knowledge of these are typically locked to *historical* accounts, but magically disappear when we look for *systems*.

Ali's questions on Turkey—and perhaps specifically Istanbul—puts us in a difficult position, since the “blues” of that city ([hüzün](#)), may be historical and systemic *at once*. Another country, under a similar *strain*, is Cyprus: and so makes Amanda's reference to [Hussein Chalayan](#)'s work on nonplaces *striking*.

Places that we read of in a specific historical narrative, yet—at the same time—are *not there* to us. We can travel to Cyprus as *tourists*, and yet have no idea of *where we should put it*: I am thinking of the kinds of lists we make, either in our minds or designs, of things for which we have place in our world.

Maybe Ilayda—or, her work—could be seen as a *placemaker* for such things. In this perspective, airports and metro-stations could simply be instances of nonplaces growing in our *midst*: in a way which requires planning, obviously, but also are quite accidental (if we see how they hit/impact us).

Which is why I am thinking that our maps may be having *not only* white spots—unknown areas to discover and chart—but *black spots*: ones that are *all too known*, but that we *walk around* (as in Samuel Beckett's QUAD). So, I end up asking: is our map's ‘black spots’ are *similar*, or identical, to *nonplaces*?

But then the question “What are the non-places in GI and [KK](#)?” could readily be discussed: as, for instance, with the value of *transparency* in Beatrice Warde's essay. Is she *walking around* something? More broadly, can we learn to work with ‘black spots’ on our maps—*nonplaces*—by working in QUADs?

Obviously, there are *no* definitive answers to that question at this stage. But it could be a topic related to *design-authoring*: in the sense that *manifesting* design—rather than making it transparent, discrete and ideally invisible—might have something to do with *embodying* design: a good wine has a *body*.

Kine asked: “So, does architecture affect how we move in different spaces?” Well, yes if we think of a book as a *handheld stage* with the *reader* as an *actor*, it would be quite important to think of the kind of *design-body* featuring in *how different book-parts come together*, will affect her possibilities.

The way I think of Beckett's novella—*Worstward Ho*—is as one *big/fat* non-place. Ever so, in his own words. And then putting in the work that brings it together, in the attempt I mentioned in the book presentation, could be one of several examples of how embodiment can be a way of manifesting design.