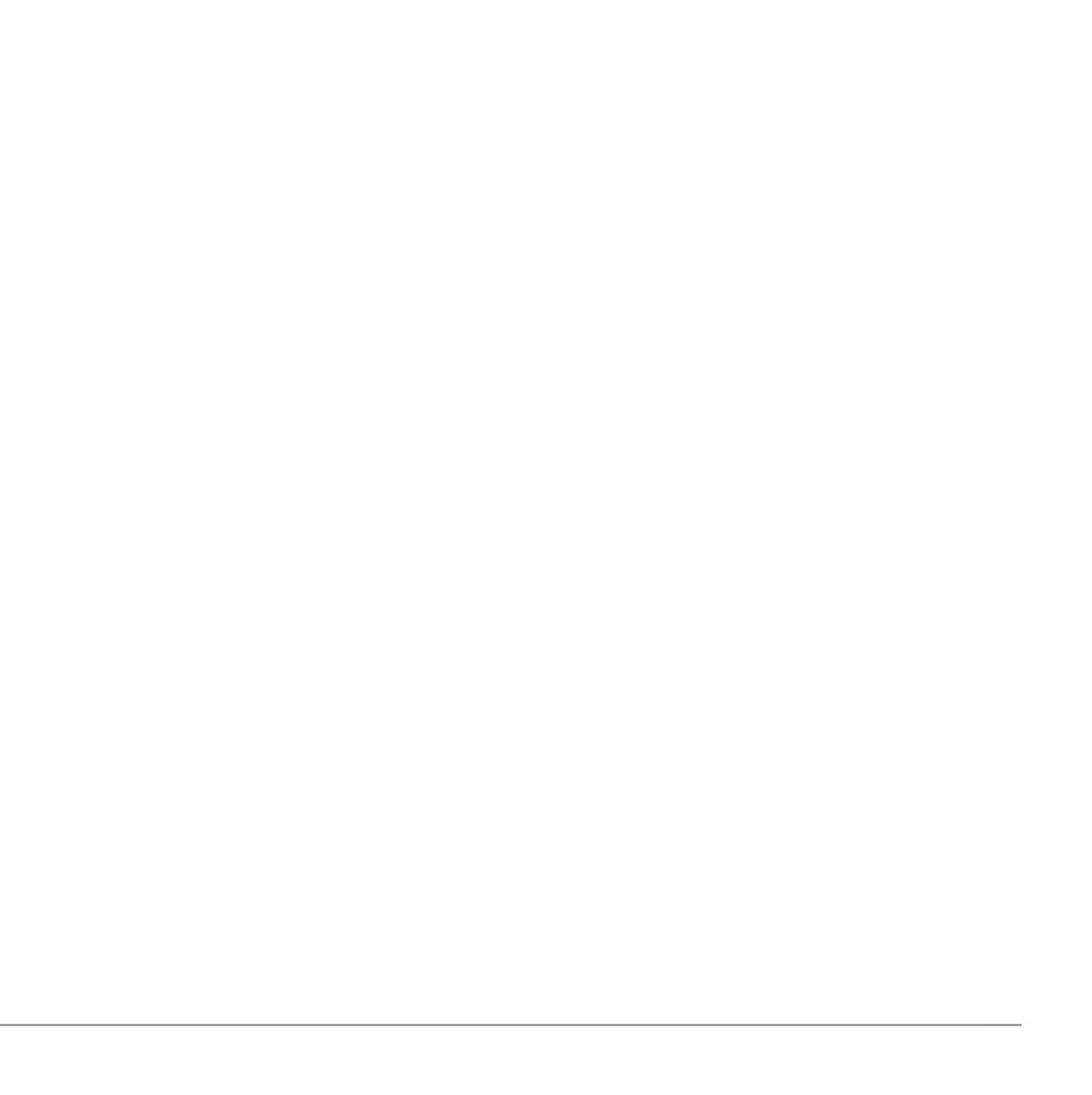
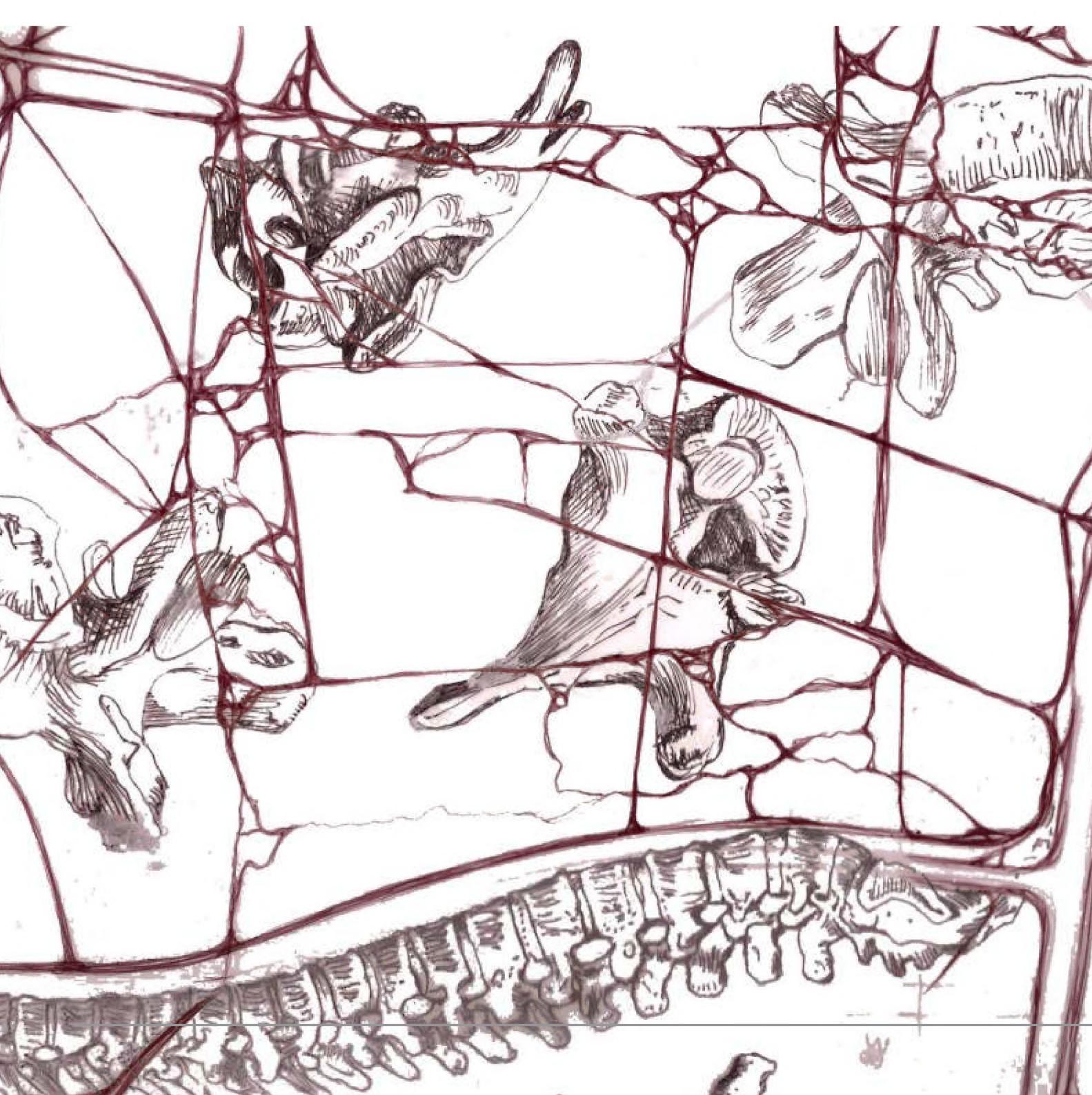
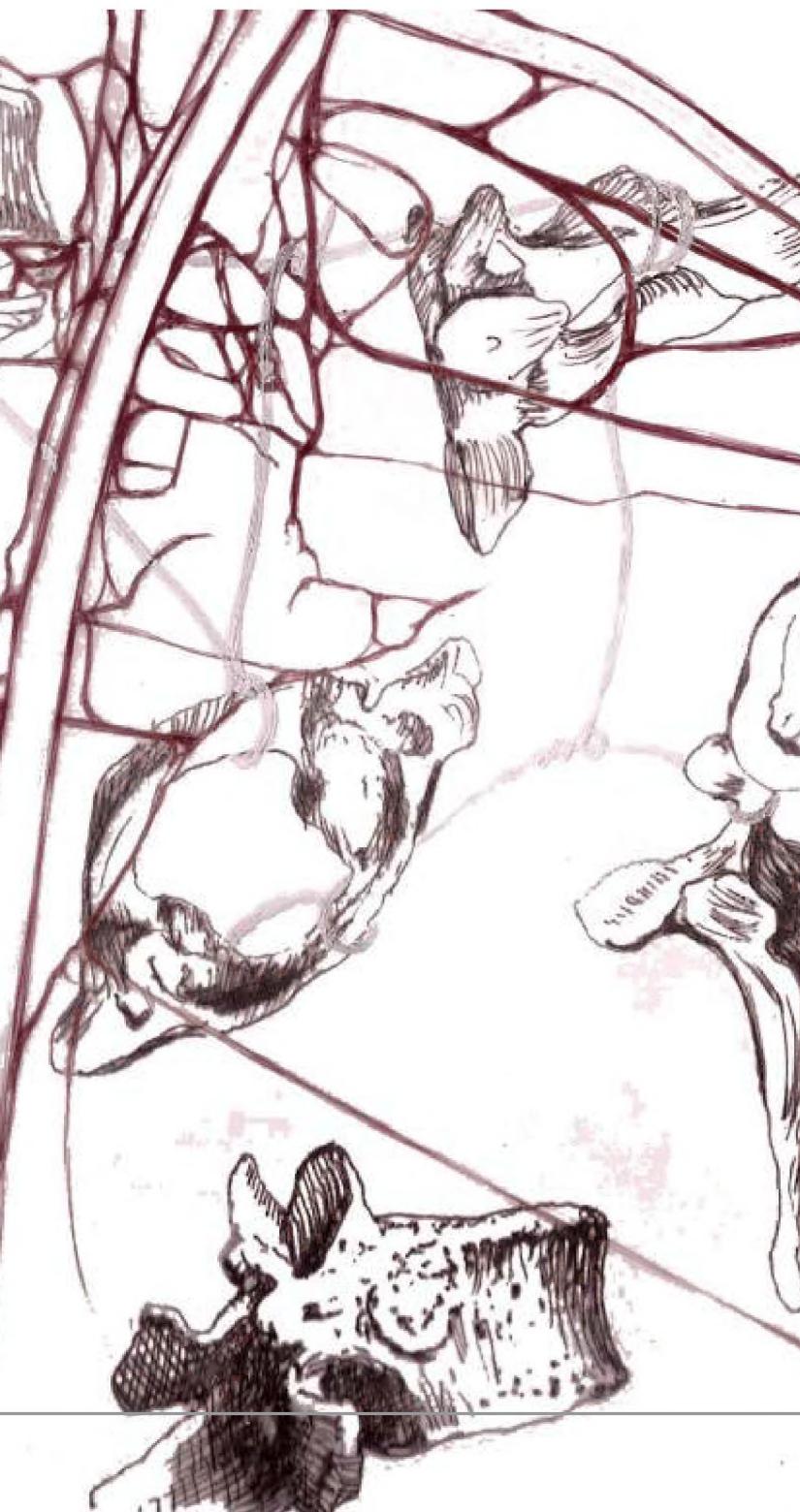


Trudy-rae Wilson

SPACES OF EXCLUSION





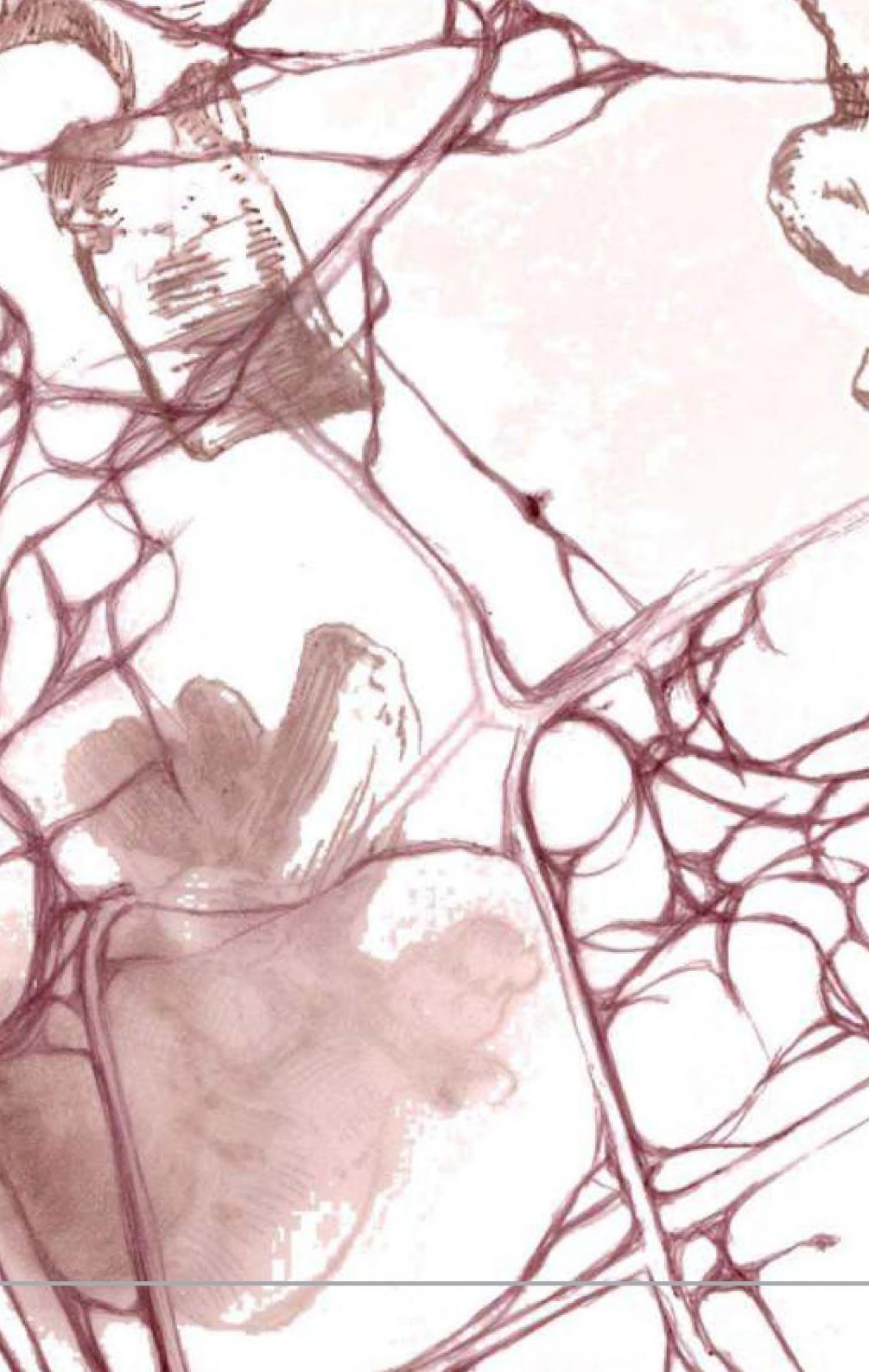


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Figure 1.

Figure 2.



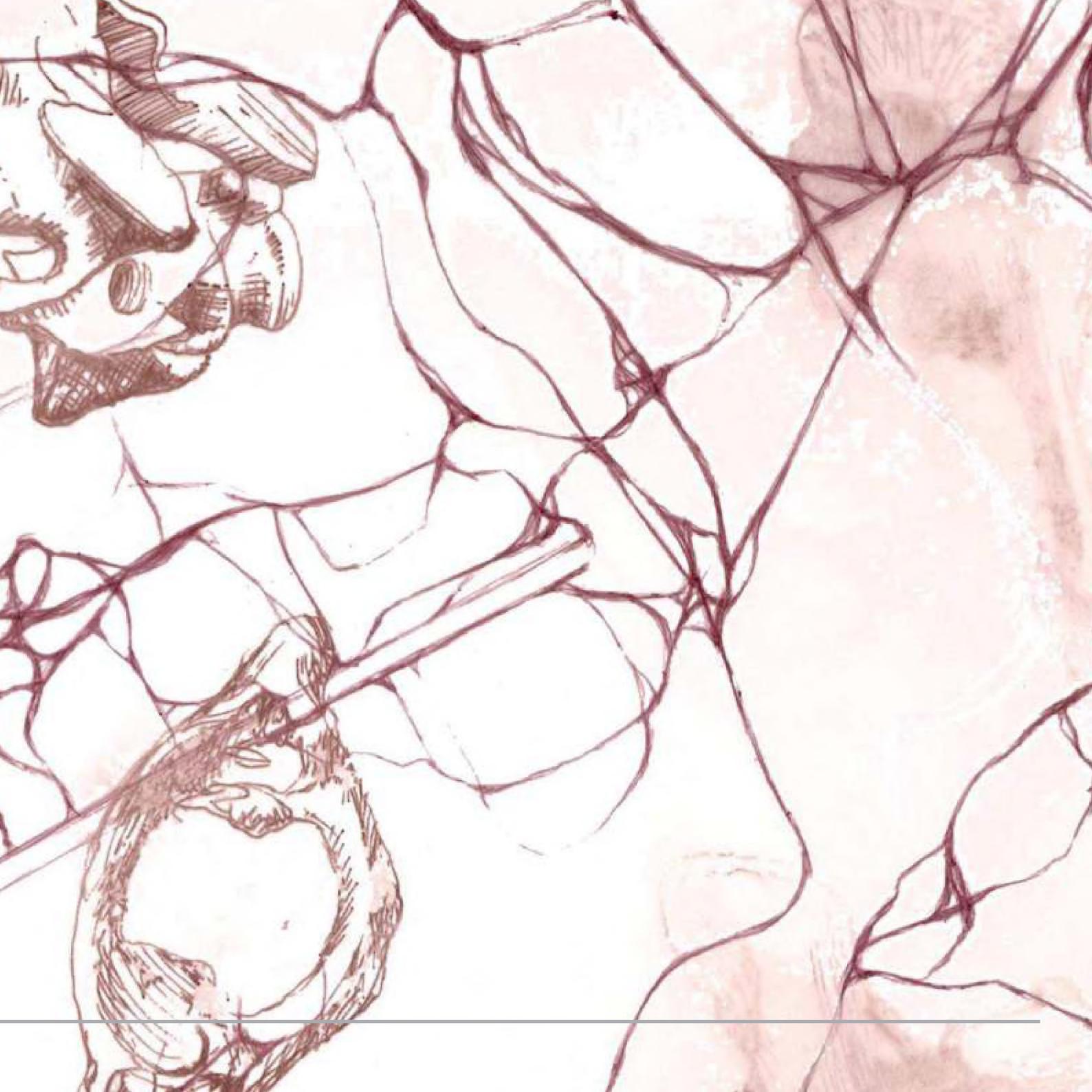




Figure 3.

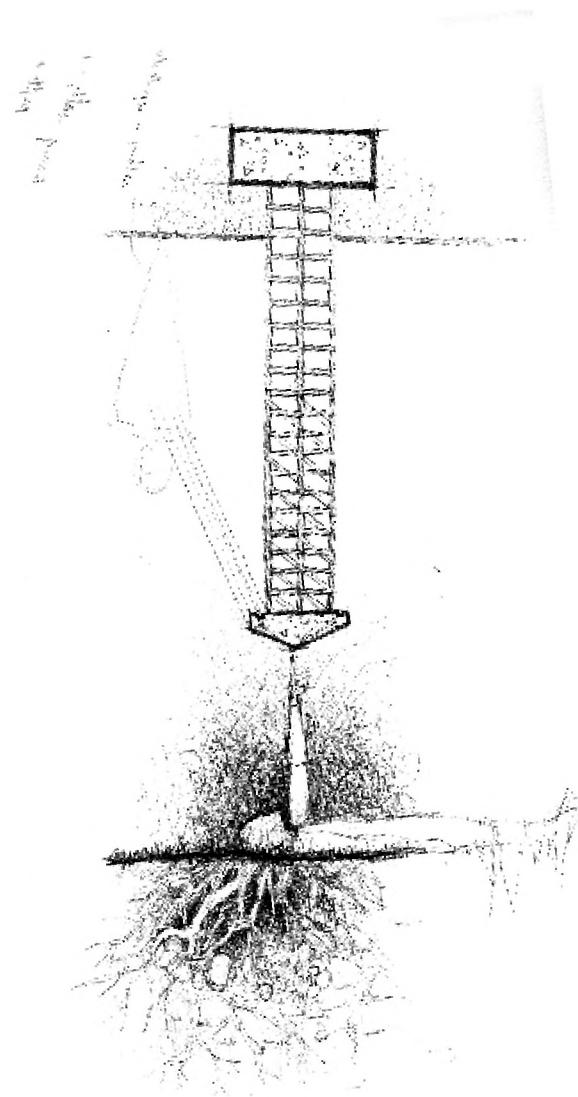


Figure 4.

**“Today more than ever,
the class struggle is
inscribed in space”**

Henry Lefebvre

Spaces of Exclusion

Introduction

My interest in space led to my exploration of gated communities in a South African context. When I refer to space, I mean a physical area and the air around the body. Henri Lefebvre (1909-91), a French Marxist philosopher, contributed to the fields of geography and urban studies and influential on social thought and spatial justice.

Lefebvre (2007:109) asks that we look at space in three ways; as perceived, conceived and lived. *Perceived* is the physical or real space and in terms of my work, it is the monolithic gated communities themselves and the appearance of walls and gates. The *conceived* is the space of knowledge, the “social engineers and urban planners” the “imagined space”, I allude to this using sketches. The final *lived* is how that space is “modified over time... invested with symbolism and meaning”, this is my focus of enquiry, looking at

the impact of gated communities.

Dr Edward Soja, a Professor of Urban Planning at the University of California, Los Angles, looks at how the social; class, race, gender, and the spatial intersect. Soja (1993:122) considers *time, history and geography* in the study of space, and in our search for spatial justice (Soja 2009).

Although *perceived and history, conceived and geography and lived and time* do not fit together, but form part of a larger whole; for simplicity, they are discussed under these sub headings.

The perceived and history

Apartheid fragmented our cities and separated people in a bid for control; it territorialised space and entrenched a psyche of 'difference'¹, as Dr Charlotte Lemanski (2004:103) puts it. Dr Lemanski did her D Phil on social

integration between groups living in the post-apartheid South African city. Gated communities in South Africa have risen out of our ongoing fear of crime; this is used to “justify sociospatial exclusion”, access is restricted similar to apartheid's pass system (Lemanski 2004:110).

Lefebvre (2007:103,108,106) argued that we moved from an industrial to an urban society, from the “production of things in space to the production of space itself” and where the commodity of space leads to an ‘abundance of space for the rich and too little for the poor’ and/or uneven quality of developed places. Our history and current social challenges have left us with a perceived architecture of exclusion; high walls with electric fencing and imposing gate houses. My art work looks at the visual language of gated neighbourhoods and human body opening up a dialogue between them. I make



Figure 5.

use of scattered vertebrae as a metaphor for the incongruence of walls as a failing system of 'structure'. Sculptures bring 2D drawings (fig 4) into a 3D space of reality (fig 3), concerned with the tension between humanity and the urban; this extends to my animation with a surreal walk through an urban defensive neighbourhood.

The conceived and geography
The influence of planners, architects and builders on our landscape. Andre Czeglédy (2004:64,87), a Senior Lecturer in Anthropology at the University of the Witwatersrand, sees a parallel between the difficulties people have getting around town and "trying to enter gated communities". Additionally, privatising public space in gated developments stops free movement, creating traffic problems (Czeglédy 2004:85).

I use cross sections of buildings and walls (fig 6), alluding to that underlying design system that makes up our world. Using visual mapping language in my artwork, I acknowledge physical geography and use sketches as a way to give voice to the idea of thinking, the conceived. The arteries (fig 5) similarly speak of the 'life blood' of roads and transport and mark making techniques relate to the marks we leave on the landscape as we travel through it.

The lived and time
As Lefebvre pointed out; space does not exist in a vacuum; what happened in the past is relevant today and will influence the future, each leaving a layer of trace meaning over the other (Elden 2007:110). We are spatial and social beings, socially producing space and being shaped by it; with widening income gaps, space

becomes a "production of justice and injustice" (Soja 2009:2). Lefebvre (2007:110) saw that space is a social and a political product, and that the body is the "site of resistance within the discourse of Power in space". We bring a social context to the landscape or building with us. In my art, I question what effects gated communities have on individuals as they travel through these spaces, trying to capture both the physicality and mental aspects of time. I layer drafting film, Perspex etchings, sketches and models over, creating pockets of legibility and obscurity, alluding to the effect history can have as it alters the landscape and perception over time. In my animation, I use fog, transparency and shadows to convey these concepts.



Figure 6.



Figure 7.

Dr Karina Landman (2010:53,55,), a professor of Town Planning at the University of Pretoria, says walls are loaded symbols of exclusion and separation of our past and a metaphor for our current problems of "economic segregation" rather than "racial exclusion". Landman (2010:57) discusses the way we can 'read' our built environment as a text, one off "separated spaces and new apartheid neighbourhoods". I explore this language, the signs and symbols of our environment using old or disfigured teeth (fig 7) as a metaphor for walls, like animals defensively baring their fangs.

Influential artists

I have been influenced by the Paper Architecture of Aleksandr Brodsky and Ilya Utkin, part of a larger Russian architectural movement during the 1980s; their "unbuilt designs" (Ostwald 2007) raised issues against 'corrupt state

architecture, tedious standardized production" (Sokolina 2001), creating mythical worlds and structures. Using copper etchings, they produced rich detailed prints on paper, making use of sections, elevations and plan views. My work similarly, is fragmented in format and uses the convention of plans sections and elevations in architectural practice. I use hand drawings rather than print techniques, as it adds a sense of immediacy and of thought in progress.

The Soviet Union and South African apartheid system does contain a general similarity in that they both sought to control space and people and left behind a legacy of structuring and social problems related to that. Paper Architecture relates to my concept, in that I too am questioning our current socio-political problems in the built environment.

Conclusion

Our fears can be seen in our built environment, we place barriers against what we cannot control. In my opinion, there is a disconnection between securing an area against perceived threats and not taking cognisance of the broader implications on neighbourhoods and people who travel past and through them. The issues addressed in my art work are of our time, but they are a rooted legacy of our past and a concern for the future. The aim of *Spaces of Exclusion*, is to create awareness and open up a dialogue around the issue.

Endnotes

Following Lemanski, "difference" is when one social group creates the "other" social group in relation or opposite to themselves, a theory by Edward Said (Lemanski 2004:103)

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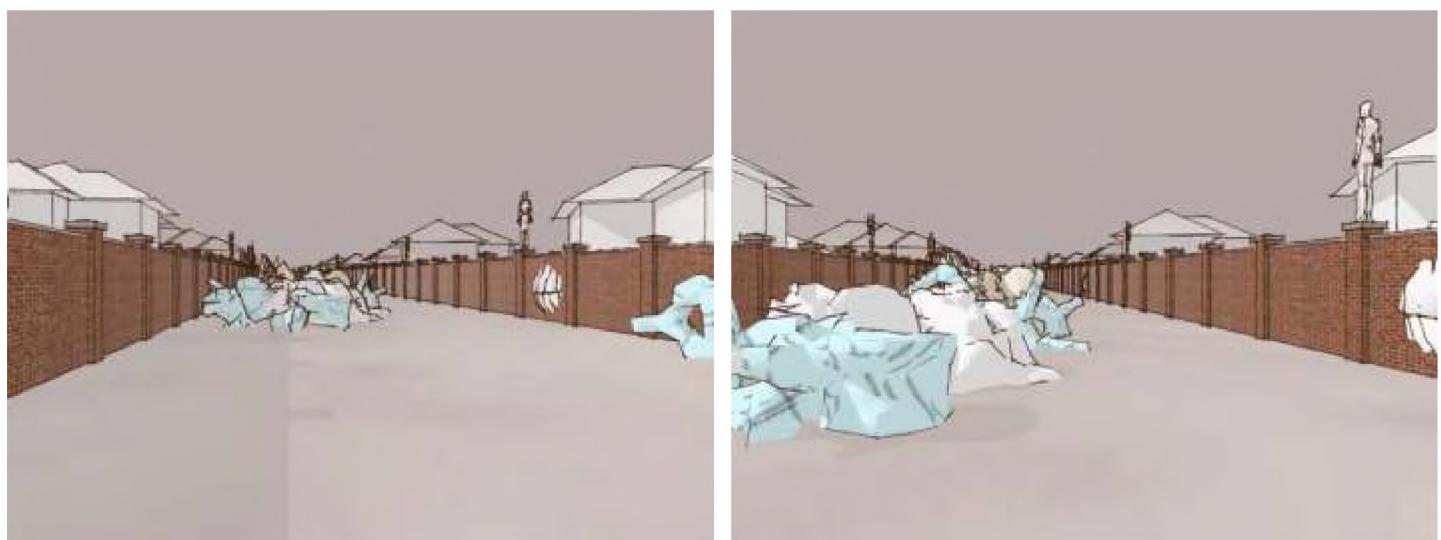
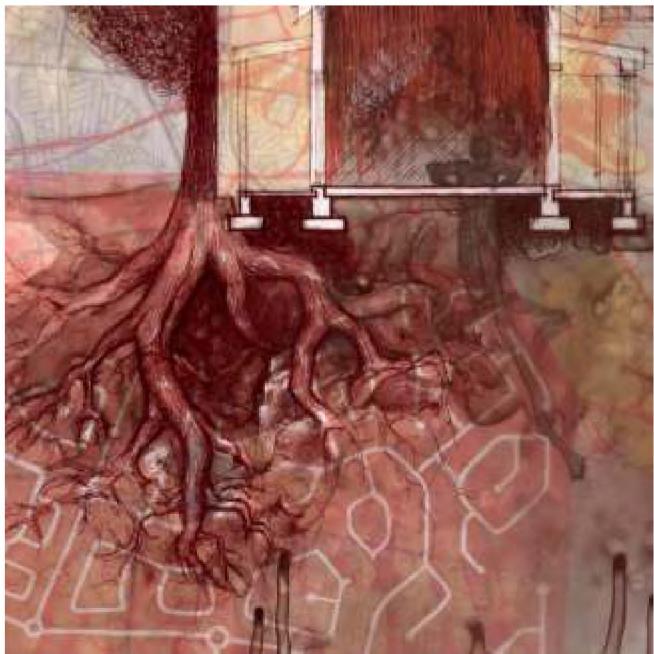


Figure 8.

Figure 9.



Figure 10.



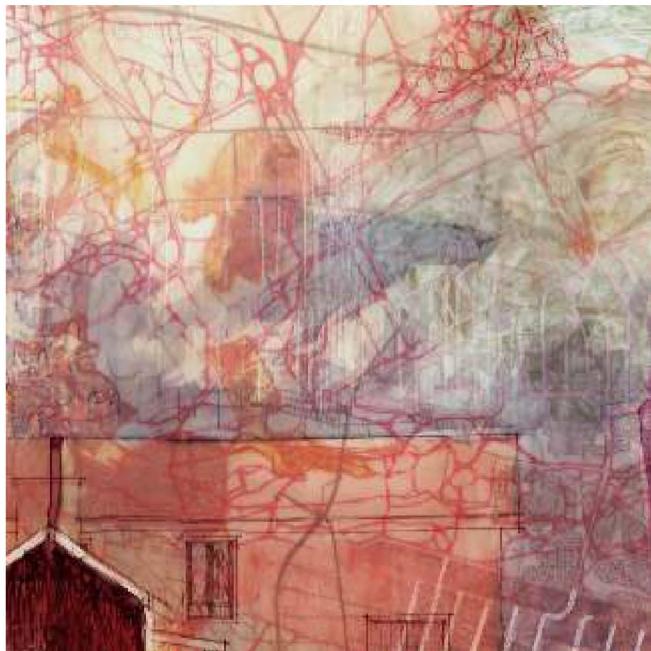


Figure 11.



Figure 12.

Illustrations

Cover. Trudy-rae Wilson, *Balancing wall on index finger* (2014). Hydrostone cast, Butcher paper, drawing ink, cardboard and wax, 36x21x8. (Photograph)

Figure 1.Trudy-rae Wilson, *Digital sketch detail* (2014).

Figure 2.Trudy-rae Wilson, *Digital sketch detail* (2014).

Figure 3.Trudy-rae Wilson, *Balancing wall on index finger* (2014). Hydrostone cast, Butcher paper, drawing ink, cardboard and wax, 36x21x8. (Photograph)

Figure 4.Trudy-rae Wilson, *Balancing wall sketch* (2014). Pencil on paper, 35x15. (Scan)

Figure 5.Trudy-rae Wilson, detail (2014). Pen, drawing ink, colour pencil and Pantone marker on drafting film, 21x25 (size of detail). (Scan)

Figure 6.Trudy-rae Wilson, detail (2014). Pen, drawing ink, colour pencil and Pantone marker on drafting film, 21x25 (size of detail). (Scan)



Figure 7. Trudy-rae Wilson, detail (2014). Pen, drawing ink, colour pencil and wax crayon on drafting film, 27x12 (size of detail). (Scan)

Figure 8. Trudy-rae Wilson, animated sketch, stills (2014).

Figure 9. Trudy-rae Wilson, *Digital sketch* detail (2014).

Figure 10. Trudy-rae Wilson, *Digital sketch* detail (2014).

Figure 11. Trudy-rae Wilson, *Digital sketch* detail (2014).

Figure 12. Trudy-rae Wilson, *Digital sketch* detail (2014).

Figure 13. Trudy-rae Wilson, *Digital sketch* detail (2014).

Figure 14. Trudy-rae Wilson, *Digital sketch* detail (2014).

Figure 13.



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(Accessed 9 August 2014).

Figure 14.



Curriculum vitae

<i>Qualifications</i>	2014	Multimedia Visual Arts UNISA
	1998	Architectural Technology, University of Johannesburg
	1994	The National School of the Arts, Braamfontien
<i>Experience</i>	2014	Concept Designer & Architectural Presentation Artist in Interior Design Industry
	2006	IKEA, Showroom Planner, Wembley Park, London
	2002	Splurge - mural and trompe l'oeil artist
	1998	Architectural Technologist
<i>Award</i>	2011	Thami Mnyele ,New Media Award
	2013	Top 10 Finalist in Fine Brandy by Design
<i>Group Exhibition</i>	2011	Thami Mnyele

