

## Tracings of Impermanence \_ *illustrations*



Project render

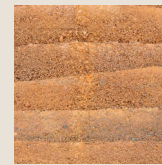
# Tracings of Impermanence \_\_ *materials*

The inspiration for this work came the materials found in the local area. Specifically, the project uses clay, sand and soil from the desert, where the installation is being built. The building is built using a ancient technique called rammed earth, where soil, clay and sand are rammed into a solid wall structure.

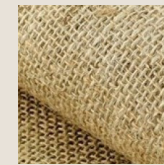
To create the possibility of shade, a steel frame construction is set up, where recycled textiles form the framework for the interior space. The textiles are printed or woven with patterns that represent migration patterns from the Karoo desert.

The shade construction is made of steel for durability and resilience, and to be able to create a light and elegant frame construction.

Rammed Earth



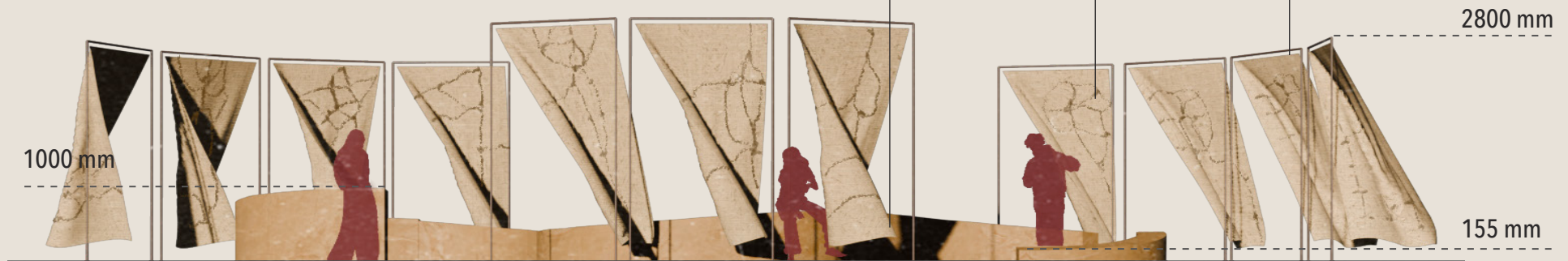
Upcycled textile



Steel rods



## Elevation





# Tracings of Impermanence \_ *cradle-to-cradle*

Tracings of impermanence is designed as a combination of materials from *biological cycles*, which can safely return to the landscape, and components from *technical cycles*, which can be disassembled, stored, and reused across future installations.

**Biological cycle: rammed earth foundation (permanent):** The permanent element consists of a set of semicircles made of rammed earth formed from locally sourced soil and clay (including clay donated from a local source). These materials are specifically selected because they remain non-toxic, locally embedded, and fully compatible with the desert ecology: the structure gradually degrades over time, and its life cycle is one of erosion and reintegration into the ground without generating waste streams or requiring removal.

**Technical cycle: removable shade structures (reusable):** The shade structure can be understood as mobile assets within Earth Erotica's practice: reused textiles and a framing system (steel frame with wire/fittings plus a reusable timber/formwork set) are designed for repeated assembly and disassembly. After the festival, the structure is removed, packed, and stored for reuse in future exhibitions - either as the same shade structure or as curtains, partitions, or similar elements.

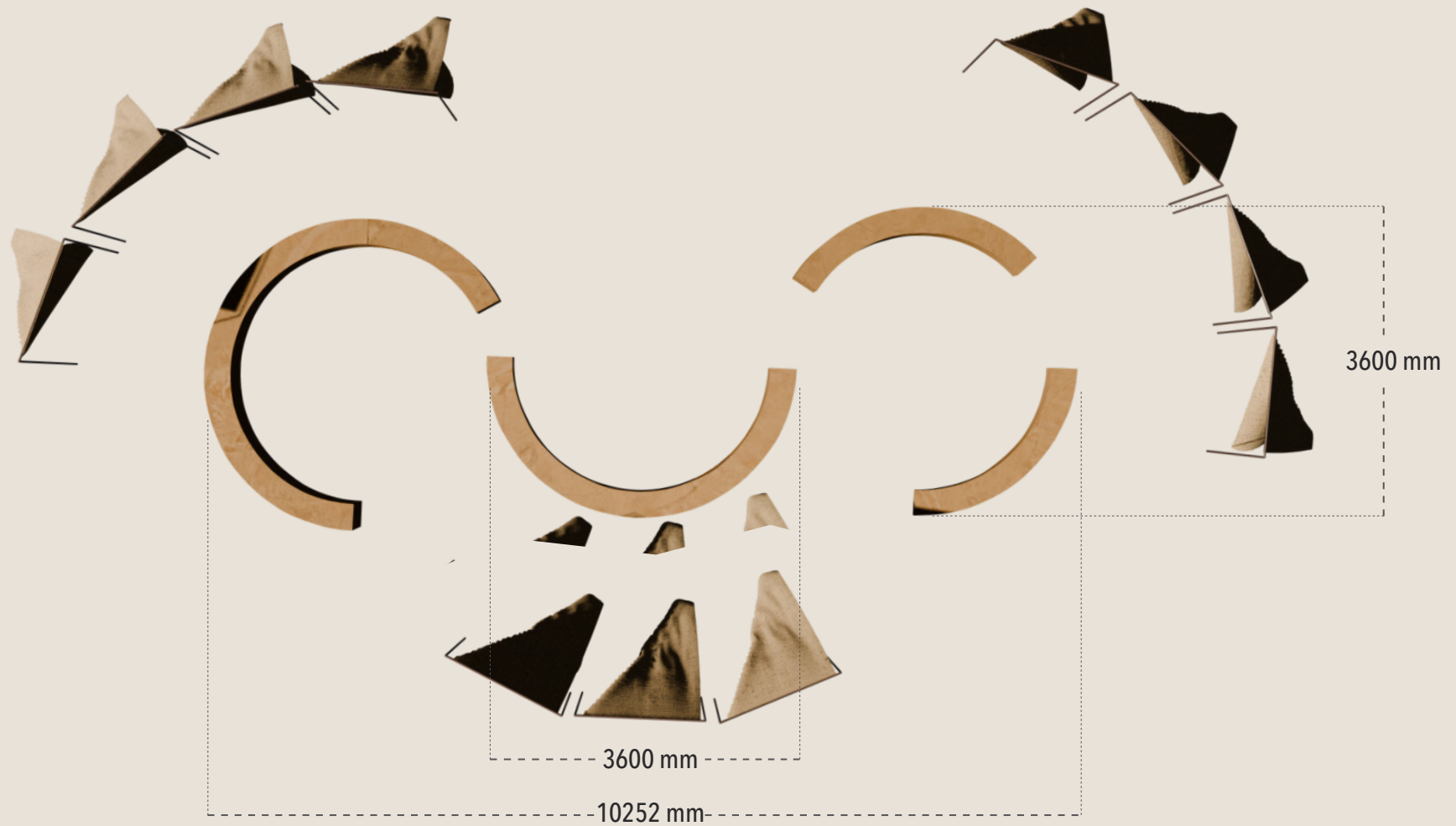
**Tools, formwork, and procurement strategy:** We minimize new purchases by combining rentals (e.g., generator, trailer, trucks, pump, plate compactor) with purchased tools that become part of an ongoing toolkit for future projects (e.g., drill, tampers, soil mixer, levels, sieves, buckets, tarps, water tank, cables/hoses). Consumables are limited as much as possible (e.g., fuel, safety equipment, etc.).

**Leave-no-trace and documentation:** In line with the festival's ethos of impermanence, all non-soil components are removed after the event, while the earth foundation remains as a deliberate, low-impact "trace." We maintain a simple material inventory ("material passport"), so each component has a planned next use: reuse first, repair second, and recycling last (steel to scrap, timber reuse, textiles cut and re sewn).

*Zoom in on permanent structure of rammed earth.*



# Tracings of Impermanence \_\_ *plan*



# Tracings of Impermanence \_ *multispecies enquiry*

Our project extends beyond a land art installation and becomes a vehicle through which to develop a long-form conversation with the land, to understand both it and our own engagement with more sensitivity. In order to action this we will conduct a study that observes the movements and changes over the course of a year of our structure in relation to the ecology that exists within. The study will be focused on three lines of inquiry: 1) the flora, 2) the fauna, and 3) the human habitat. This study will begin after the primary exhibition has ended.

These studies are what create the relation between us as humans and everything else that is alive on the land. The tracings of impermanence sculpture create a platform to deepen our knowledge of the entities we are sharing the space with – entities which might be invisible to the human eye during the week of the primary exhibition.

## on flora

we will use the three semi circles of our installation as keyhole gardens. One semi circle is a control site, with no intervention. One will be sprinkled with seeds from the area and no further intervention. One will have more cultivation effort applied. In this way, tracings of impermanence gives back to the land by supporting the knowledge production and growth of indigenous species. These sites will be studied periodically over a year.

## on fauna,

the central approach is simply for humans to leave the space. Animals will return to the land as soon as the humans have left, and silence has fallen upon the land. We will install trail cameras to study if/ how other species interact with the sculpture when they can move across the land without disturbance by humans.

## on the human habitat

we will observe how the built structure responds to the environment over time. We will study whether the soil erodes in the wind, in the rain, or if it still stands after a year. Essentially, this is a study of the interaction between the structure that we are constructing and its return to the desert as sand and dust. We will undertake this study by visiting the space multiple times over a year, through different seasons.

# Tracings of Impermanence \_\_team



Stine Kronsted Pedersen

Stine is trained as an architect and urban designer with experience both as a practicing architect in Denmark and overseas, as well as in the NGO field. She is particularly interested in the interplay between humans, landscapes and the more-than-human world.



Ché Coelho

Ché is an interdisciplinary designer and artists focussing on developing system-oriented interventions across digital, physical and conceptual mediums. His portfolio includes architecture and land-art installations as well as software and multi-media projects across the world.

## Earth Erotica

Together, we are running a Danish-South African spatial design praxis that works in the intersection between architecture, art and landscape. Our praxis explores posthumanist architecture - rather than centering humans, our work invites thinking about entanglement with everything alive. Our philosophy is based on thinking critically about humans' relationship to and positioning in nature and landscapes.