

## 1:1 Landscape Model – *Sensate Scapes*

Lizette Araza Jensen and Maja Zander Fisker

In a time of climatic, ecological and social change, the meaning of architecture is also being challenged. So how can architecture, as an aesthetic practice that involves both perception and meaning-formation, contribute to an understanding of the challenges of our contemporary landscapes? The aim is to address these challenges by devising an architectural intervention embedded in a landscape, which at the same time produces a sensation of this landscape. *Sensate Scapes* is a collaborative process that develops a 1:1 landscape model mapping and representing phenomena that do not already have a form of representation. Phenomena that we may be able to register and measure, but that we do not yet have the means or formats to communicate.

The investigations take shape through sensing, measurement and mapping:

1. The 1:1 landscape model is intended as a receptive body that can both record differences from the surroundings and give them expression; at the same time record measurements of the world, transform and communicate them.
2. The measuring instruments are to be used for specific investigations at selected sites (of for instance pollution levels, distribution of opportunities, life expectancies), and function as model components.
3. The mapping of the various investigation processes is continuously summarised and make basis for reflection and theorisation.
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The model construction and materiality relate to natural, social and existential ecologies. For example, water and soil quality measurements and biodiversity density; inequality coefficients and digital extraction; affective infrastructures and relational life-worlds. The project combines the investigation, representation and communication of site-specific issues in transformable constructions. The connectedness with our landscapes, and the aesthetic practices we employ, is the optics of the presented investigations. How do we develop practices with a sensibility to more-than-human interests?

The work contributes to the field of artistic research investigating the abilities of different media and modes of articulation to convey and create encounters between human and more-than-human entities through articulation and visibilisation.<sup>1</sup>

## **PROCESS**

The project reflects on two process phases: 1) focusing on materiality, techniques and methods for landscape studies (data collection), investigating how the developed material can be transposed into an aesthetic articulation, 2) investigating how the experiments can inform the creative process and components of a 1:1 landscape model.

Materials: Erosion control jute blankets (rough weave 100x1500 cm, fine weave 60x300 cm / 80x300 cm), chalk paint, gypsum, etc. Techniques: 3D scan, photography, chalk painting and plaster modelling. Methods: iterations of material sketching and testing (jute, chalk, gypsum, et cetera.), on-site interventions, and trans-medial reflections on the process through scans, photography, video, and writing.

The media and formats used to present the inquiries at Works + Words 2026 will be a 1:1 landscape model exhibited in Kunsthall Aarhus, and series of drawings and photographs along with the written reflections. The 1:1 landscape model is developed to be a sensing, measuring, and mapping mechanism, and the exhibited work is showing one stage in an iterative process. Where the first iteration was based on a landscape on the Greek island of Hydra, the focus here is a Natura 2000 area in the northern Zealand, Denmark.



Fig. 1: Drone photographs, on-site mapping interventions, erosion control jute blanket, Ramløse Å 2025, by Lizette Araza Jensen & Maja Zander Fisker.

## SITE

The on-site interventions concern a stream, Ramløse Å, near its mouth in Arresø. Ramløse Å flows from Holløse Bredning in the north, through Ellemosen, to its mouth in Arresø in the south. Arresø is Denmark's largest lake, and its ecological condition is poor.<sup>2</sup> The ecological relations between the area's streams and the lake are therefore an important element in improving the conditions.

The vegetation along the banks of the stream forms a bank with the width of minimum two meters and is important for the various forms of life. The purpose of an uncultivated bank is to protect the brink against landslides, reduce erosion, and ensure the ability of the stream to divert water. The fact that the bank is stable also ensures good physical conditions for fish and small animals. In addition, the bank reduces the leaching of nutrients and pesticides into the aquatic environment.<sup>3</sup> The larger vegetation provides shade, which can reduce the amount of watercourse plants. Fallen trees and dead wood, leaves and branches along the bank provide habitat for fungi and bacteria, which form the food base for small animals in the stream, having a positive impact on the local ecosystem. The vegetation is mainly red alder and other native species that are naturally associated with the specific environment.

The specific site of the intervention is characterized by a stand of red alder (*Alnus glutinosa*) and ferns (*Polypodiopsida*) along the bank, the width of the stream is approximately 3 meters. The attention here is on the relationship between the brink and the state of erosion, water level and depth, current and the occurrence of little duckweed (*Lemna minor*).



Fig. 2: Drone photographs, on-site mapping interventions, erosion control jute blanket, Ramløse Å 2025, by Lizette Araza Jensen & Maja Zander Fisker.

## **MATERIALS**

The choice of materials for the 1:1 landscape model and its components is based on their properties and (typical) use, here with the commonality of being biodegradable. Erosion control blankets are used to prevent rock and landslides by covering and fixating porous surfaces. They are also used to establish new vegetation on slopes, where the jute's ability to absorb moisture provides optimal growth conditions in dry periods, decomposing naturally after the vegetation has formed roots. The jute blanket takes on a double meaning in this work, by on the one hand referring to its known functions and on the other hand being given new properties in the measurement and articulation of volatile spatio-temporal situations. Furthermore, this work uses chalk paint to fixate imprints of the bank and brink on jute, not as drawings but as spatial markings with a material resonance of the landscape. An example of a way to apply the analogue materials and properties of drawing, we use powdered graphite on paper, washed over by water, fixating the current and flux of little duckweed. Graphite movement drawings. A variety of scopes on site-analysis.



Fig. 3: Collection of current movement drawings, little duckweed and powdered graphite on paper, and tin castings, on-site intervention, Ramløse Å 2025, by Lizette Araza Jensen & Maja Zander Fisker.

## MAPPING

”Mapping is a fantastic cultural project, creating and building the world as much as measuring and describing it.”<sup>4</sup> (Corner: 1999)

We consider mapping a creative practice. As James Corner argues, it becomes a matter of *finding* as well as *founding* because the agency of mapping lies in uncovering the yet unimagined, and not in reproducing the already known.<sup>5</sup> The performative act of mapping unfolds potential, the process is an ongoing remaking of territories in new diverse manifestations. Thus, we enquire mapping as a means of diversifying our imaginaries. Cartography is known as the most common form of representation in practices of mapping, and through a range of different formats our project is exploring the ability of different media to map, convey and create encounters between human and more-than-human entities.<sup>6</sup>

For mapping the fieldwork process, the applied media are photography (drone photographs and video stills) and video recordings. For the on-site interventions, the erosion control jute blankets take imprints of the terrain and work with a certain affinity to a photogrammetrically scanned grid. But where scanning cannot register reflective surfaces, such as water, jute as a material can interact with a wider spectrum of landscape properties. This becomes apparent when the jute spans the landscape both above and below the water surface: Above the water, the jute outlines the contours of the eroded bank of the stream, its geo-and biological material structure, and below the water it is no longer the soil that causes a reaction, but the rhythm and movement of the water currents. What is mapped is a set of site-specific relationships between soil, currents and tides, between material and immaterial elements. In the filmed recordings, the jute as a measuring instrument becomes an integral part of the mapped situation and the place being conveyed.

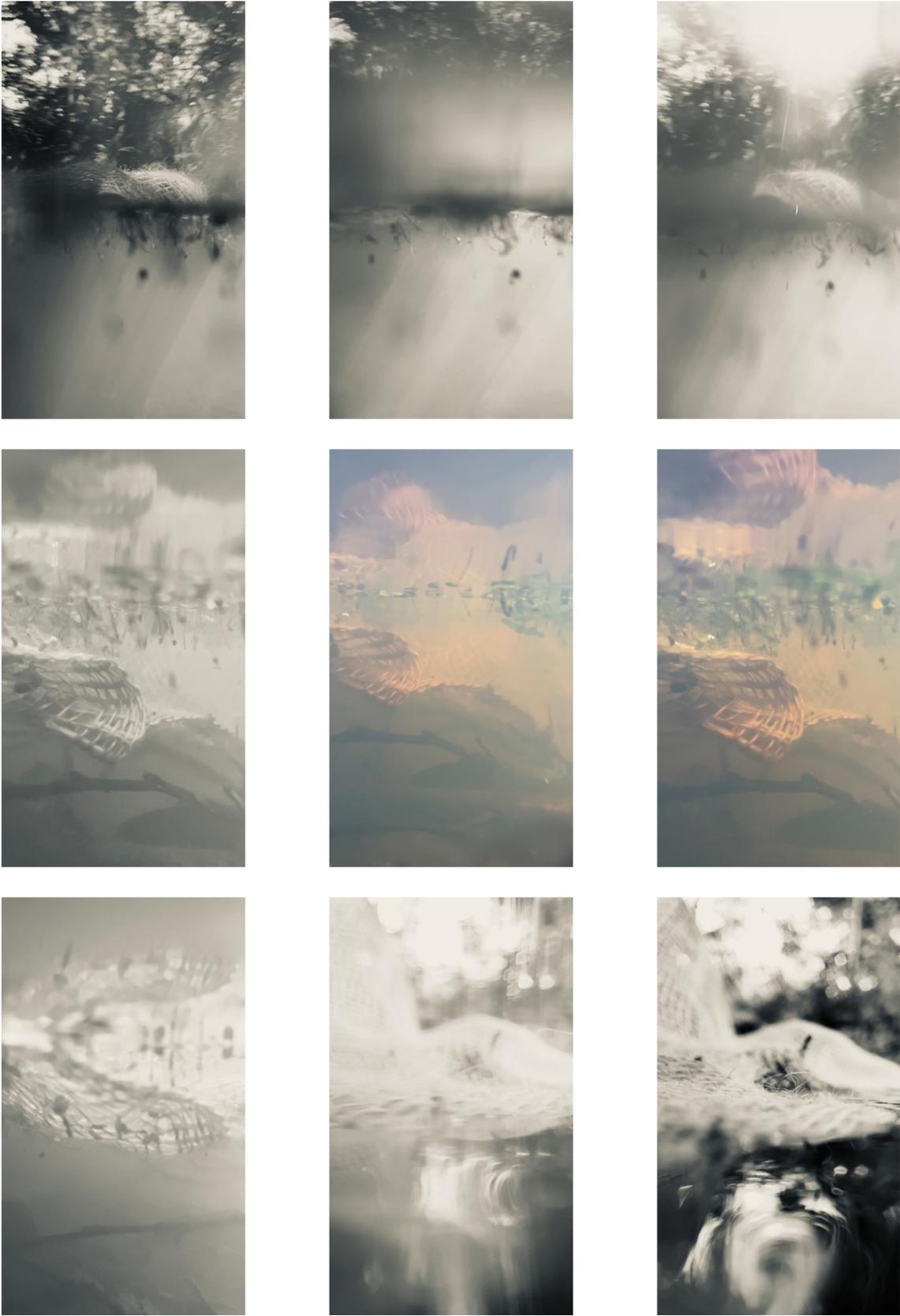


Fig. 4: Video stills – above/below surfaces. On-site intervention, erosion control jute, fresh water, little duckweed, Ramløse Å 2025, by Lizette Araza Jensen & Maja Zander Fisker.

## ACHEIROPOIETON

“The digital image cannot be disassociated from its transformattings and is always ahead of or behind itself (ahead of or behind another crystallization or alternate state of itself).”<sup>7</sup> (Peter Szendy 2025)

The concept of *Acheiropoieton* becomes relevant in our approach to mapping volatile landscapes. Etymologically, the word *Acheiropoieton* comes from Greek: a compound of the prefix a- (not, without) + kheír (hand) + poieîn (to make) meaning "not made by hands". It is originally a term for images that miraculously appeared without human intervention. A well-known example is *The Veil of Veronica*, about which the story goes that Saint Veronica encounters Jesus on his way on Via Dolorosa. She lends him her veil to wipe off blood and sweat, and an exact depiction of his face is miraculously transferred to the cloth. Another example is *The Shroud of Turin*, which is said to bear the imprint of Jesus' wounded body and face.<sup>8</sup> In some versions, the transfer occurred due to a strong radiation at the moment of his resurrection – not unlike a photographic development, one could add. Pliny uses the term *Acheiropoieton* in *Natural History* to describe the veins of minerals and the images, that appear in a piece of marble or other types of stone, created independently of human means of production.<sup>9</sup> The French philosopher Peter Szendy actualises the concept of *Acheiropoieton* in his work *For an Ecology of Images*.<sup>10</sup> Here he argues that images in the digital age are *trans-formats*, constantly coming into being in the image ecology – or economy – of which they are part and always in flux.

Our approach here is of a slightly different nature. With the miraculous and naturally created image phenomena on the one hand, and the continuous image formation – and image ecology – on the other hand, we investigate the *acheiropoietic* as an inter-relational act. In the performative act of mapping, we, as creative practitioners, are not designers of the map: It develops as a consequence of relational encounters between different entities. The mapping – which here manifests itself, among other formats, in a 1:1 landscape model – is at once a spatial imprint *and* a place-making gesture. The drawn and the modeled are not a representation, but a reaction born of encounters between heterogeneous *performers* - elements, materiality, time and movement. Not as an image that resembles the world, but rather a spatial becoming, sensitive to its continuity and heterochrony. Not as the product of an author, but as a collective gesture. Our contention is that this approach to mapping

challenge and exceeds our expectations of the world we are investigating and opens new imaginaries.

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## Bio

Maja Zander Fisker, architect, Ph.d., and Lizette Araza Jensen, architect, are Teaching Associate Professors at the MA-program Architecture and Landscape, The Royal Danish Academy. They are educated at The Royal Danish Academy, department of Architecture, Space and Time where studies in scapes, through evoking methodologies and aesthetic approaches have been the basis for their work within practice, research and teaching. Their collaborative work consists of reflective text- and fieldwork by intervening in and with context, investigating temporalities and sensory impact in scape morphologies.

## Notes

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- <sup>1</sup> Latour, Bruno, *An Inquiry into Modes of Existence. An Anthropology of the Moderns*, translated by Catherine Porter. Harvard University Press, 2013.
- <sup>2</sup> Gribskov Kommune, *Arresø Natura 2000 handleplan 2022-2027*, 2025. Accessed 18.01.26 <https://gribskov.dk/Media/638554295085353595/N134%20Arres%C3%B8%20Natura%202000-handleplan%202022-2027%2016maj.pdf>
- <sup>3</sup> Gribskov Kommune, *Regulativ for Ramløse Å*, 2016. Accessed 18.01.26 <https://gribskov.dk/Media/8/6/regulativ-for-ramloese-%C3%A5.pdf>
- <sup>4</sup> Corner, James, "The Agency of Mapping: Speculation, Critique and Invention", *Mappings*, edited by Denis Cosgrove. Reaktion Books, 1999, p.231-252.
- <sup>5</sup> Corner, "The Agency of Mapping: Speculation, Critique and Invention", 1999.
- <sup>6</sup> Latour, *An Inquiry into Modes of Existence. An Anthropology of the Moderns*, 2013.
- <sup>7</sup> Latour, *An Inquiry into Modes of Existence. An Anthropology of the Moderns*, 2013.
- <sup>8</sup> Harder, Thomas, *Ligklædet i Torino* i Lex lex.dk, 2025. Accessed 18.01.2026 [https://lex.dk/ligkl%C3%A6det\\_i\\_Torino](https://lex.dk/ligkl%C3%A6det_i_Torino)
- <sup>9</sup> Pliny, *Natural History*, vol. 10, translated by D. E. Eichholz. Harvard University Press, 1971.
- <sup>10</sup> Szendy, Peter, *For an Ecology of Images*, translated by Marco Roth. Verso, 2025.