APPROACH
The approach to the site is controlled by the landscape. The project is lies at the end of a dirt road which releases you into the clearing. The remaining approach is partially subjective to the viewer and partially objective by the landscape. Although the viewer has free will to roam throughout the clearing, the sloping of the landscape towards the pit and through the two earth mounds has a very powerful presence and pushes the viewer in a controlled direction. Once the viewer passes through the earth mounds they are confronted by a ladder emerging from the ground. Curiosity then drives the viewer forward and eventually questions the continuity of the subterranean courtyard. It is then up to the viewer to assemble the elements and create their own narration to the story.
INFINITE PERSPECTIVE
The construction of the subterranean level play an important role in creating the illusion & uncertainty of the extents of the project. It’s not until the viewer sees the interior of the pit that they realize they have just walked over an artificial surface. The viewer then questions how far this artificial underworld extends. The construction of the pit creates this uncertainty, behind the first two layers of columns is a hall that wraps around the pit and is accessed through one of 4 openings which are at the center of each side. Through these openings you are given the perception that this construction of columns and hallways could continue forever. The reality is that it does not extend past the initial hallway, but by creating an opening on the back wall that continues into darkness, the viewer remains in darkness.
LAYERING ARTIFICIAL AGAINST NATURAL
Various techniques are used to suppress the artificial construction against the natural setting. In order for the towers not to impose on the landscape, they are pressed against the wall of trees. The vertical wood elements at eye level blend with the trunks from the trees beyond. The steel mesh allows light to filter through the towers and act as leaves do on a tree. The transparency also allows for the trees beyond to be visible through the towers. The subterranean level has sod placed over the ceiling and does not reveal it’s artificial construction until the viewer looks into the pit and realizes they’ve just walked over a one inch layer of wood. The uncertainty that the pit creates further amplifies the coexistence of the natural and artificial. The viewer becomes hesitant on deciding how much of this landscape is natural and how much is man made.
ORDER
In order to manipulate scale perception, the placement of horizontal elements on the towers maintains a constant ratio according to the height. However, the overall width is independent, yet the dimensions of the individual pieces remain the same in order to manipulate and disguise the scale of each individual tower. The pit is similar to the tower in its construction. The pit adds layers of vertical posts and walls to give the perception of an infinite subterranean chamber.
SCALE MANIPULATION

Although there is a clear difference in scale between the towers in the project, by using a constant order in the placement of the horizontal elements along the vertical elements, Mary miss is able to disguise the changes in overall height, width and depth of the towers. The landscape further amplifies this manipulation. As the viewer walks up and down slopes as well as closer and further from the towers, the perception of the scale of the towers is constantly changing. The images on the right show how difficult it is to decipher the scale of the towers due to the lack of human scale.