There’s an old and disconcerting adage that goes: “an architect will get 10% of the commissions he lines-up for, and build 10% of the commissions he gets.” This folio contains some of the commissions I was awarded but which were not built. They are all interesting.

All but the HOUSE FOR A MAN were additions or alterations to existing buildings; consequently, the provided usually difficult constraints within which to work or out of which to make something interesting.

That said, HOUSE FOR A MAN is clearly the most exceptional project here in terms of design interest and integrity, an example of psychology offering a compelling design.
portfolio of professional practice
1987-90  FACADE FOR AN UNDERGROUND HOUSE
WINSTON, GA
This project involved a retrofit to an underground house that had been designed and built by its owner. The existing house was essentially a carcass buried on three sides with one, very ugly, front. The project accepted the confines of the existing house and built upon its structural properties. A dining pavilion, trellis, and outdoor fireplace were added to create a setting in front of the walled compound. The wall itself was elaborated. The project was taken through complete construction drawings and some construction before being abandoned.
1988-89 THE ATLANTA BAKERY INTERVENTION—NABISCO
ATLANTA, GA
When Nabisco was bought-out in a corporate take-over in the mid-1980s, the Atlanta Bakery found itself in the hometown of the new corporate owners. Consequently, it was decided to modify the plant to accommodate corporate and public tours.

The client’s program was simple in scope if more complicated in execution:

1. to improve the profile of the building’s entry;
2. to increase the quality and quantity of light in the existing lobby; and
3. to provide educational and touring facilities within the plant without modifying the existing operations.

The proposed design made modest insertions into the enormous plant:

- A new roof structure (with signage) over the existing Lobby (to add prominence to the low building while directing natural light inside);
- Meeting and educational facilities inserted into the existing mezzanine;
- A viewing platform with walkways out into the plant for viewing Oreo production; and
- A sign structure on the front lawn to make visible the plant from auto approach.

Of the elements proposed in the masterplan, only the front signage was constructed.
The sign structure cantilevers the Nabisco Brands logo from the paved court in front of the building out toward the street and, aesthetically, is a diagram of the statics resolved in the cantilever. The sandwich of steel plates resist the moment built up by the cantilever (but are weak in resisting lateral force); the stainless steel pin, slipped between the beam-sections, resists those lateral forces by transferring them down through a granite block and into a retaining wall. The power to illuminate the sign runs from a standard electrical box, through a hoop of standard-issue conduit, and into the sign. In terms of materials, the sign is like other industrial architecture in the region that mixes refined elements (for show) with off-the-shelf components (where “not seen”).
portfolio of professional practice
1990  HOUSE FOR A MAN ABANDONED BY HIS FATHER
COLUMBIA, SC
This project for a passive solar house was designed in collaboration with Michael Kohn.

Whether intentional or not, a house is always a reflection of its inhabitants. In extreme cases a house might even become a kind of diagram of a life. In this project, the client required a house that was:

- Self-sustaining (thus, he had purchased a large and isolated site) with active and passive solar systems so as to be independent of public utilities;
- Modular in construction (to maximize material economies and regularize building procedures); and
- Phased in construction (to allow for the indefinite addition of modules over time) while remaining aesthetically complete at each incremental addition.

Furthermore, there were requirements that told a life story. Having been abandoned by his own father as a child, he had decided not to have children of his own and to bring his mother to this home. Consequently, there was to be a building for the mother and, of course, no spaces for children. The man was a stock broker—someone who confronts daily loss, risk, and the future.
The design sought to honor this man by concretizing his requirements in an environment that delineated his angst and his desire for solitude. We planned a five-cubicle linear house—or more accurately, five different sequentially-related houses in series:

- House for the Mother;
- House of the Father (missing);
- House of the Wife;
- House of the Man;
- House of the Children (empty).

Between each house was a service module consisting of stairs, bathrooms, and solar hot-water heaters. The pitched roofs served as heating plenums for circulating water to transfer energy to dead-mass storage in the base of each house. Skylights on the open side of the pitched roofs let north light flood each house cubicle while horizontal fins, facing south, blocked out summer sun. The footprint and framing of each house was identical, based on standard plywood and lumber sizes.
ROBERT MILLER, ARCHITECT
DATASLIDE took many incarnations. The scheme shown here was the culmination of a series of renovation schemes and got to complete construction documents and bidding—at which point the client bought a different warehouse. While I developed that renovation into a photo lab, studios, and offices, this project was more interesting.

Working from the mechanics and imagery of a slide tray, the office was organized around a sales/service disk.
2004  SPOLETO PRODUCTION FACILITY
CHARLESTON, SC
Spoleto Festival USA purchased two juxtaposed warehouses with the intention of demolishing one and erecting in its place a production facility. This complex was to facilitate the construction of sets for the Festival's many venues.

Of particular importance in this rapidly changing neighborhood was creating a new standard for commercial development and, situated just off I-26 facing out-bound traffic, creating an image for the Festival.

The project sought to take what did not work about the original complex and that was a given constraint—the pile-up of prefabricated sheds—and make it a quality of the new building. Due to the proximity to a small working class neighborhood, it also sought to reduce the scale and apparent mass of the complex by containing the large volume within a pair of smaller shells.

This project received a variance and passed the Commercial Corridor’s design review; it has been indefinitely suspended and awaits funding.
This addition of a family room and master suite tackled the problem of working with a typical, poor quality, suburban house. The design sought to capture a stunning view to the southwest, block views from neighbors, and follow the lines of the existing house. It created an indoor/outdoor living space that spilled out onto a generous deck, oriented to the view. The eight-foot ceilings of the existing house were avoided by raising the upper floor and exposing the rafters on the addition (see section).
Because the client was a craftsman with a metal shop, a steel frame, deck structure, and shading system were used. SIPS panels provided prefabricated highly insulated roof and wall enclosure.

The project was carried through construction documents before being abandoned by the client.