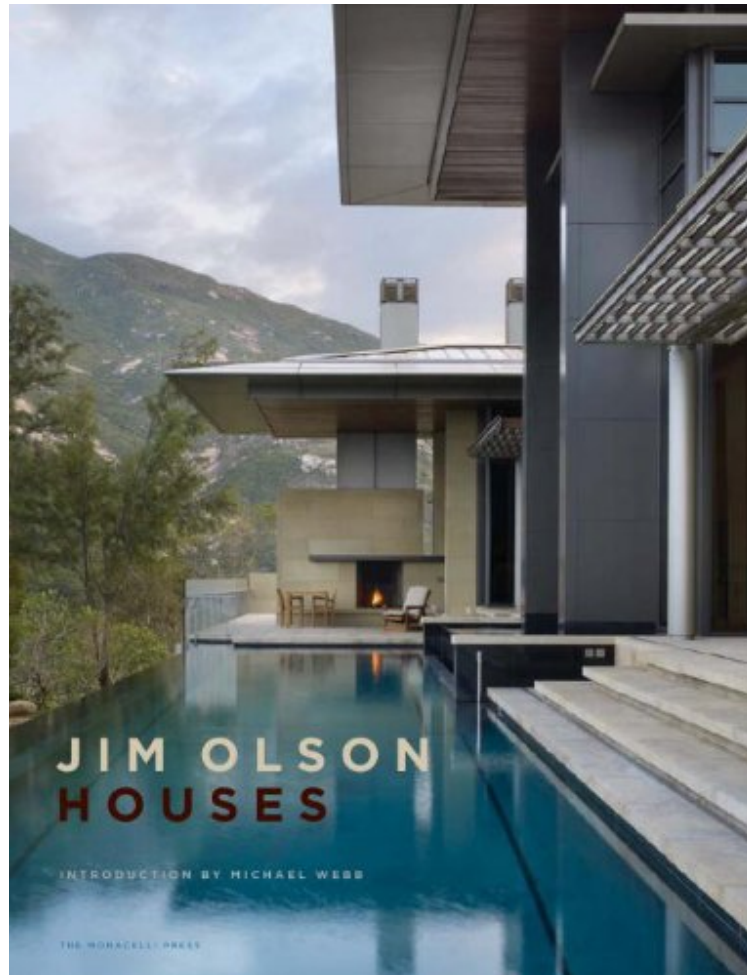


(Pdf free) Jim Olson Houses

## Jim Olson Houses

*Olson Sundberg Kundig Allen*  
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**Olson Sundberg Kundig Allen : Jim Olson Houses** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Jim Olson Houses:

0 of 0 people found the following review helpful. The houses are lovely! By Customer This is a great book about the work of a master architect. I don't think the pictures can do sufficient justice to the spaces as presented...I can only imagine how lovely these buildings might be in real life. The houses are lovely! 0 of 0 people found the following review helpful. Five Stars By Customer The lost book 0 of 0 people found the following review helpful. Beautiful book with only one minor complaint. By Genevieve Delano This is a beautiful book with extremely high quality images. My only complaint, and it is minor, is that I would like to see captions to the photos describing materials used or space considerations, etc. Each project does include a floor plan which is very helpful.

The sixteen houses and apartments featured here respond to different needs and sites, but all share a common DNA.

They are the product of a singular vision and a collaborative process. Michael Webb Seattle-based architect Jim Olson, the founding partner of Olson Sundberg Kundig Allen Architects, is particularly known for his subtly elegant residences, from a glass farmhouse in eastern Oregon to a Balinese-inspired retreat in Hawaii, from a diminutive waterfront cabin for his own family to two grand art-filled residences on the shores of Lake Washington in Seattle. Modern in spirit, the luxurious houses are characterized by intangible qualities of light and space. Olson balances a deep knowledge of architectural history, from the temples of Egypt to the great buildings of the modern era, with a sensitivity to art and nature. Each work is carefully calibrated to site and client. Olson is fascinated by the relationship between art and architecture, and many of his houses and apartments have been designed for major art collectors. The sixteen residences in this volume in Washington, Oregon, California, Colorado, Georgia, Hawaii, and Hong Kong explore that interplay as well as the correspondences between light, space, and mood. The finely proportioned interior spaces are distinguished by a striking use of both natural and highly refined materials, masterful modulation of light, sophisticated details, sleek furnishings, and a careful balance between monumentality and intimacy. In natural settings, his buildings often weave into their surroundings as if they had always been there; in urban environments, his designs create and enhance a sense of community. The introduction, by noted design writer Michael Webb, emphasizes context and process, vital factors in Jim Olson's work.

When architect Jim Olson designs a home, his distinctive aesthetic, elegant and understated, comes into play. Sensitive to his clients, many of whom are sophisticated art collectors, he creates living spaces that are comfortable and expressive, enabling the rooms art to speak. Jim has an innate talent for combining art and architecture and for working with artists to incorporate their installations seamlessly into his work. I dream of the intimate room of changing light that artist James Turrell created in a Jim Olson house as it was being designed and built. Jim Olson, gracious and self-effacing, has a magic touch. Mimi Gates, Former Director, Seattle Art Museum About the Author Jim Olson established his firm in Seattle in 1966. Since that time the office has grown into a diverse practice with an international reputation as Olson Sundberg Kundig Allen, winner of the 2009 AIA Firm Award. Olson is the recipient of the 2007 Seattle AIA Medal of Honor. He has lectured extensively throughout the United States and in Canada and Mexico on the relationship of art and architecture. Michael Webb writes on architecture, design, and travel. He is the author of twenty-six books, most recently *Modernist Paradise: Niemeyer House, Boyd Collection and Venice, CA: Art + Architecture in a Maverick Community*. Previous titles include: *Art/Invention/House*, *Adventurous Wine Architecture*, *Brave New Houses: Adventures in Southern California Living*, and *Modernism Reborn: Mid-Century Modern American Houses*. Webb contributes regularly to the *Architectural Record*, *Architects Newspaper*, *Mark*, and *The Plan*, and he also writes for the *New York Times*, *Town Country*, and *World of Interiors*. He was born and educated in England. Excerpt. Reprinted by permission. All rights reserved. From: *Art and Nature: The Layered Living Spaces of Jim Olson* by Michael Webb Creative artists find inspiration in the exceptional and in the everyday. Over the past forty years, Jim Olson's houses have been shaped by his love for Pharaonic temples and the traditional architecture of Japan, by the timeless rigor of Louis Kahn and the precision of Carlo Scarpa. He speaks with passion of his first encounter with the soaring rotunda of the Guggenheim, the interplay of light and mass in the Kimbell Art Museum, and the shadows of ancient processions between the columns of Luxor. Olson's devotion to a select handful of architectural masterpieces is balanced by a deep attachment to the watery landscapes of Puget Sound in his native Washington. But as the architect ventures farther from his home base in Seattle to central Colorado, Atlanta, and Rancho Mirage in southern California, to Hawaii and Hong Kong he takes his cues from local traditions and topography. The sixteen houses and apartments featured here respond to different needs and sites, but all share a common DNA. They are the product of a singular vision and a collaborative process. They are the latest chapter in an ongoing narrative in which the houses and their owners are interwoven. Another common thread in these projects is art. All but two of the dwellings were designed for collectors, and the best of them rival top museums in the sophistication of their interiors. The sequence of spaces, the balance of solid and void, the materials, tones, and lighting combine to enrich the experience of living with treasured works of art. Olson has encouraged clients to commission site-specific murals and installations as an integral part of the architecture, and he has done the same in his apartment on rambunctious Pioneer Square in the historic core of Seattle, which he has long shared with his wife, Katherine. The couple alternate between this richly layered space and a waterfront cabin where the colors and compositions are supplied entirely by nature. When I was a kid, I liked to build things all the time, and at age twelve I decided I would like to be an artist or an architect, Olson recalls. My dad told me that if I could make my hobby my livelihood, I would always be happy. Encouraged by his mother, who had been an art major in college, and stimulated by family trips across the country, he left the rural town of his boyhood to study architecture at the University of Washington in Seattle. In the late 1950s, before Microsoft, Amazon, and Starbucks made that city a global hub, it felt cut off from the rest of America. Seattle and its huge natural harbor had flourished as a center of logging and the China trade, but the area seemed quiet and remote. The arts flourished in this idyllic backwater. Painters such as Mark Tobey, Morris Graves, and Guy Anderson achieved widespread fame; the leading modern architects were little known beyond the region, however. After Olson graduated in 1963, he went to work for two of his local heroes: briefly for Paul Kirk and for a couple of years with

Ralph Anderson, a master of daringly cantilevered wood structures. When a friend invited him to design a house, he quit his job to seize this opportunity and, in 1970, established a partnership with a former colleague from the Anderson office. We did a lot of nice things in the early years, says Olson, restoring historic buildings and designing new condos, but single-family residences were always the most important. They are treasured to a much greater degree than commercial buildings, and the clients are more dependable. That is still the case. Residential commissions make up 70 percent of the billings at Olson Sundberg Kundig Allen, which the founding partner describes as a larger firm that feels small. It's a very cooperative place we critique each other all the time. Tom [Kundig] and I have our own little worlds within it, and clients often check our web site to decide who they would like to work with. Each architect has a distinct language and nurtures productive dialogues with owners, colleagues, and frequent collaborators. The process usually begins with a call and a follow-up meeting. The clients describe their interests and present lists and clippings to identify their preferences and dislikes. Some have a clear picture of what they want, others are more concerned with how it will work. If the chemistry is right, architect and clients start discussing goals and budgets, looking at what's been built in the neighborhood, and socializing over dinner. For Olson, the goal is to get to know the clients as well as they know each other and establish a bond. It's going to be a close, three-year relationship that will be tested repeatedly as choices are made and the house takes shape. Before he starts designing, the architect immerses himself in the history and geography of the area, especially if he has not built there before. He looks at older buildings that have worn well, makes field trips to learn about the local vernacular, and tries to visit the clients' favorite structures, wherever they may be. Most importantly, he spends many hours on the site, making notes of where the sun rises and sets and the direction of the prevailing wind. He fills notebooks with sketches and diagrams in a quest for the ideal orientation and the proper framing of the views. That research feeds into subsequent meetings with the clients and helps them consider alternative solutions. I try not to lock in too early, says Olson, and to avoid that, I'll sometimes sketch as many as fifteen different options. I may go back to my first idea, but I've given other possibilities a chance. When I take in a lot of information, things start popping pretty fast. He picks a colleague to be project manager and start fleshing out his concept. Ideas are challenged in office critiques and fed into a computer so that the design can be viewed in three dimensions and translated into little wood or paper models. I continue to make sketches and meet with the clients every two or three weeks for months, Olson says. Their reactions vary. The design gets increasingly detailed and I remain at the heart of the project until it's finished, supervising the choice of colors, materials, furniture, and the smallest details.