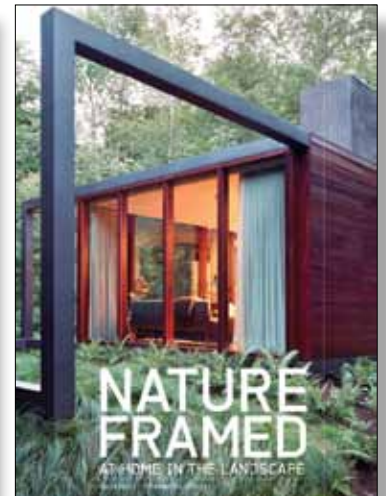


# Grounded

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*New Natural Home: Designs for Sustainable Living* by Dominic Bradbury, photographs by Richard Powers  
Thames & Hudson, \$35

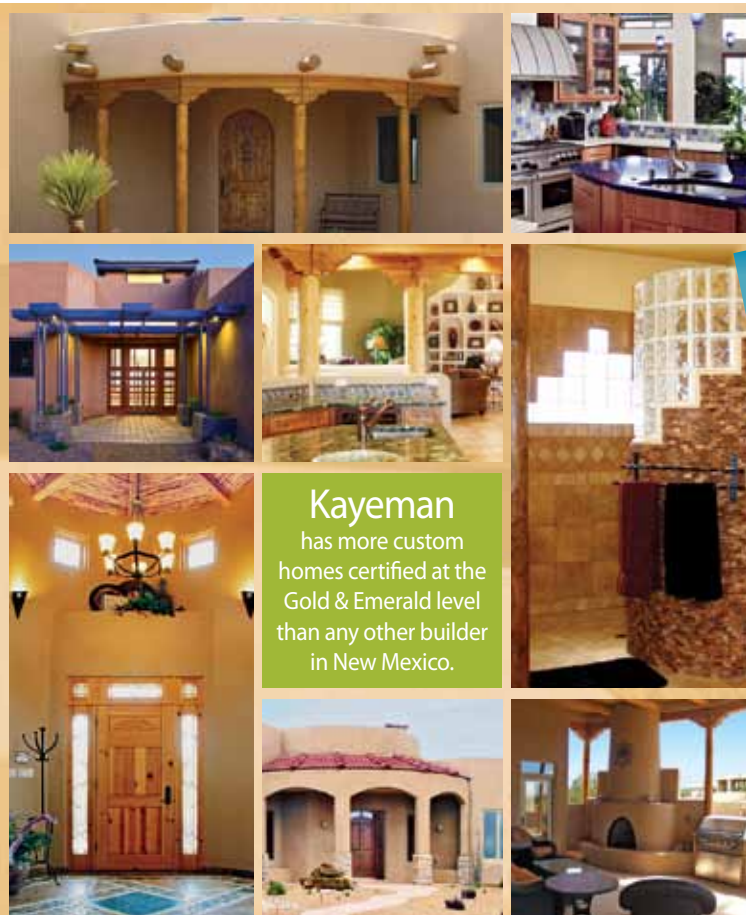
*Nature Framed: At Home in the Landscape* by Eva Hagberg  
The Monacelli Press, \$50



A new paradigm has taken root in the world of home construction and design in recent years. Straying from the familiar model that focused on quantity rather than quality, today homeowners have a strong interest in creating what could be called “natural homes”—homes that are built with a conscience; that take advantage of natural materials; and that are made with efficiency, flexibility, and adaptability in mind.

“Somewhere around the second half of the twentieth century we

lost our way when it came to home architecture,” writes Dominic Bradbury in *New Natural Home: Designs for Sustainable Living*. “In the rush to build volume houses and housing, architects and developers often created buildings that were desperately inadequate and poorly conceived and constructed.” Bradbury, a journalist who contributes frequently to *Dwell*, among other architecture and design publications, laments that these houses have been little more than “disposable structures,” houses that lack longevity



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and that wound up leading to a waste of energy and resources throughout their construction and use.

In contrast, the new natural home “offers a better way of living in every sense,” Bradbury writes. Given the viability and versatility of these homes, he continues, we need to stop thinking of them as part of an “alternative” lifestyle, and instead understand that they are integral to what he calls a “better, nicer, happier” experience.

London-based designer Christoph Behling, one of the numerous designers and architects quoted in the book, says, “We need to give consumers something where they can see that the future is not going to be hell or all about living in recycled clay houses.” Indeed, Behling’s work is a good example of Bradbury’s point about the holistic nature of natural homes: Not only is Behling a pioneer in solar-powered architecture, he also creates products for luxury brands including Tag Heuer, Dior, and Versace.

Aided by nearly 400 images (340 of them in color) by British architectural photographer Richard Powers, Bradbury walks readers through the admittedly complex but ultimately rewarding process of designing and building a natural home—a home that is sustainable and conscientiously constructed but also attractive, welcoming, and customized to the homeowners’ tastes and needs. Bradbury gives 25 examples of such homes found in destinations from California to New Zealand, including the Rauch House in Austria, the Utzon Cabin in Denmark, the Maison Ollioules in France, and the Wave House in Australia. While none are in New Mexico, each offers inspiration and ideas that homeowners and builders can put to good use in any location.

In *Nature Framed: At Home in the*

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*Landscape*, Eva Hagberg approaches the “green” home from another perspective. She writes that the preponderance of our virtual, and arguably superficial, modern-day communications (Twitter, Facebook, texting, and the like) has led to “the loss of a physical sense of grounding, the dissolution of a tangible relationship to the physical environment that surrounds us.” One of the results of this disconnect, she notes, has been the birth of a new architectural trend. Thanks to technology and information overload, people have been seeking comfort in homes that interact with nature by inviting it in.

The 25 homes featured in *Nature Framed* are not particularly sustainable or environmentally minded; instead, they demonstrate the complex relationship humans have with nature—how we love it yet fear it, and how we respect it while also seeking, to some degree, to control it. “Framing” nature, Hagberg explains, is not about representing nature in its purest form, but rather creating “pockets of architectural design that bring us closer to an idea and interpretation of nature.” The homes showcased here operate “as a threshold through which to see nature”; their relationship to nature is a controlled one, she adds, and they demonstrate the homeowners’ desire for “a connection between the interior and the exterior.”

The architectural marvels Hagberg spotlights include a house in Taghkanic, New York, that offers thrilling views of the Hudson Valley from its perch atop a cliff; the Chameleon House in Lake Michigan Shores, Michigan, whose tower-like structure allows for an appreciation of the sprawling landscape that surrounds it; the Desert Nomad House in Tucson, Arizona, which comprises three Cor-Ten steel boxes that sit above the landscape, for endless and solitary vistas across the desert; and the Hurricane Lake House in Haliburton, Ontario, which consists of two buildings connected by a crossing bridge that

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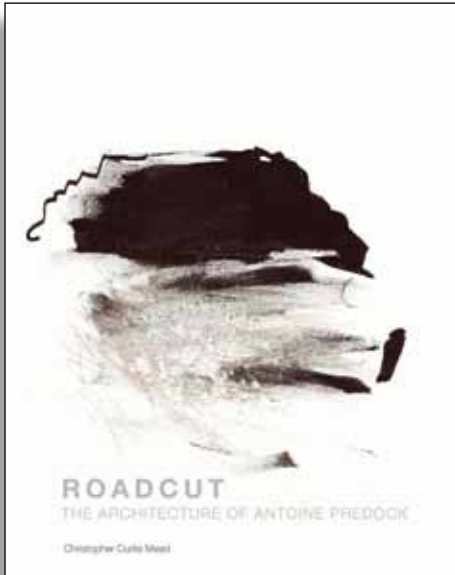
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Architect Brigitte Shim comments on Hurricane Lake House, and her words embody the aesthetic Hagberg is celebrating throughout this book. "As you cross the bridge, you become aware of the different landscapes . . . You feel like you've been in the forest even though you've never even stepped outside." —Amy Hegarty



*Roadcut: The Architecture of Antoine Predock*  
by Christopher Curtis Mead  
University of New Mexico, \$75

Antoine Predock may be New Mexico's most unknown renowned architect. That's despite taking home the Rome Prize in 1985 (the equivalent of an Oscar for an architect) and winning the American Institute of Architects' most prestigious award—the Gold Medal—in 2006. Despite winning numerous high-profile competitions and designing buildings as varied as the Nelson Fine Arts Center at Arizona State University and the San Diego Padres Petco Park. Despite being named one of "The World's 20 Greatest Designers of All Time" by *Architectural Digest* in 2010. Despite all the accolades and despite the many projects he's worked on in New Mexico—from Albuquerque's La Luz

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