

GROHE MAGAZINE

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KITCHENS, ARCHITECTURE
& WATER STORIES
N°2 2017



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Michael Rauterkus,
Chief Executive Officer of GROHE AG

DEAR READERS,

We at GROHE have a longstanding relationship with the architecture and design community. In fact, we have made it our mission to support and celebrate their creative force. It is therefore with great pride that this November we see the 10th anniversary of the World Architecture Festival (WAF) in Berlin – a gathering of the industry's leaders and most promising newcomers that GROHE has supported as a founding partner since its inception in 2008. Should you be visiting WAF from 15 to 17 November, please feel welcome to pop by our booth for a chat – and a glass of GROHE Blue filtered water or a coffee straight from one of our GROHE Red systems.

Architects are at the forefront of dealing with some of the most urgent challenges that face the global community. So to mark the 10th instalment of WAF, Paul Finch and Jeremy Melvin suggest 10 big issues that the profession will affect, and be affected by, in the coming decade (p.76). Elsewhere in the magazine, Kim Holst Jensen from Danish firm Schmidt Hammer Lassen shares his views on what can be perceived as a typical Scandinavian approach to architecture (p.10), while neuroscientist and architect Dr. Eve Edelstein discusses how design influences the human experience (p.94).

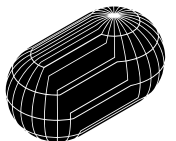
The impact of consumer trends as an important driver for the design process can be witnessed in the trend panels that consultant Gudy Herder

created for our new Essence SPA Colours range. In the accompanying interview, Gudy and Michael Seum, Vice President of Design at GROHE, reflect on what it takes to inspire great interior design (p.44). A truly disruptive approach to the home improvement business is taken by Houzz, a startup that matches users looking to renovate their homes with professionals who can carry out the job (p.60).

Sustainability and ecological awareness are at the heart of what we do here at GROHE, so I am pleased to have environmentalist David de Rothschild featured in this issue (p.70). His crossing of the Pacific Ocean on the Plastiki – a boat made entirely from plastic bottles – greatly helped to raise awareness of the pollution of our oceans. Our own efforts in the area of sustainability have just been commended by Fortune Magazine and their »Change the World« list – a particular honor for us as the only German company named (p.34).

Lastly, I'd like to thank all GROHE employees involved in the expansion of our manufacturing plant in Lahr (p.35). Our investment in the site is a sign of our dedication to keeping up with consumer demand while maintaining our high quality manufacturing – so that all our customers can experience »Pure Freude an Wasser.«

Sincerely, Michael Rauterkus



FORTUNE®
CHANGE
THE WORLD
2017

GROHE was the only German company to be named in Fortune Magazine's »Change the World« list.

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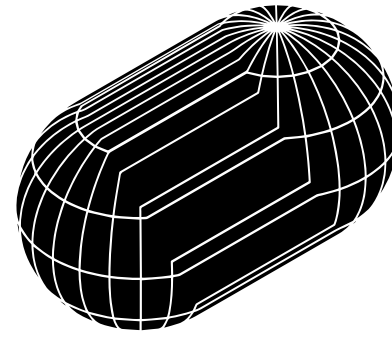
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to any kitchen.



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Three new architectural projects
that reinvent how we keep fit.

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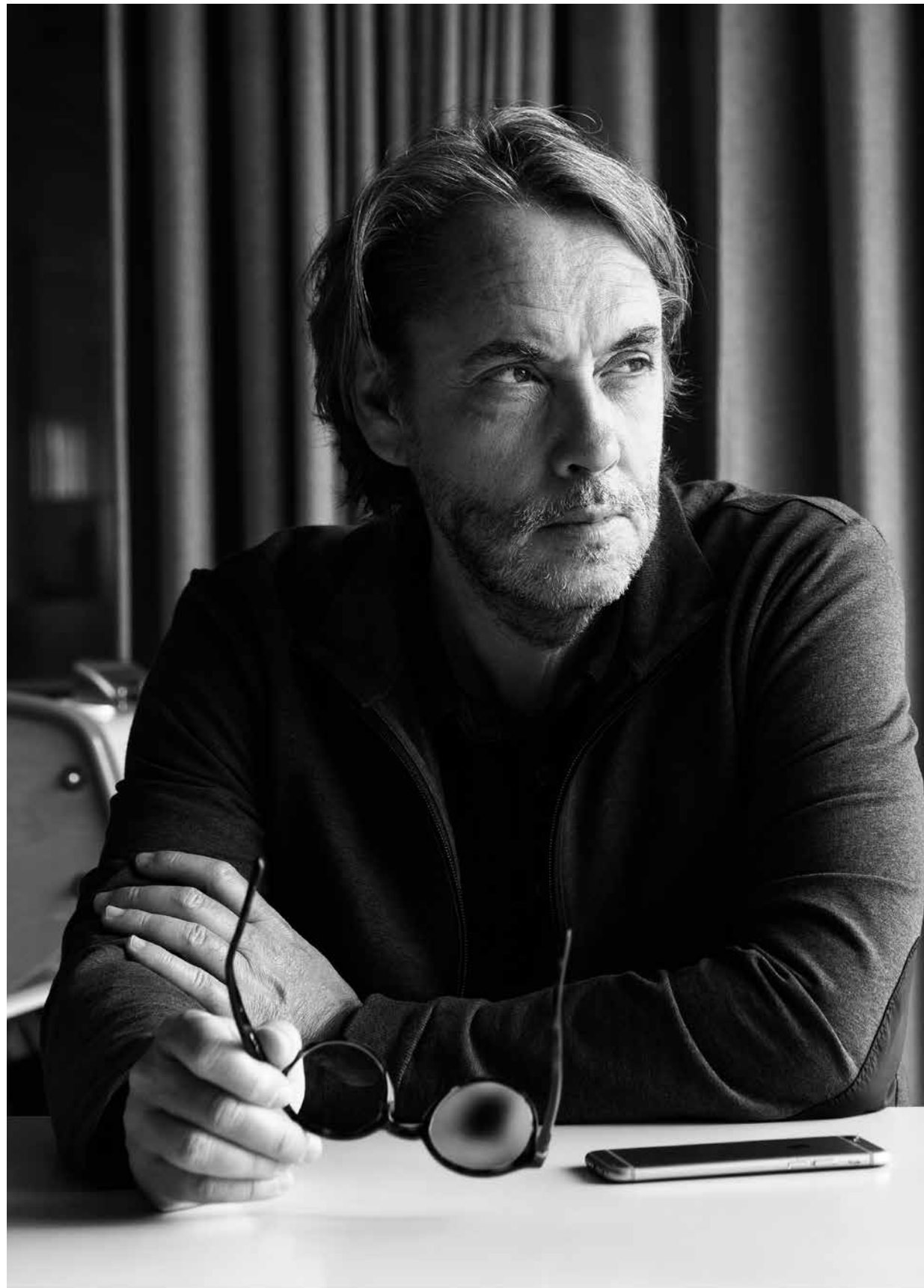


THE MOST AWARDED GROHE PRODUCT WITH 14 INTERNATIONAL DESIGN AWARDS



NATURE AS BUILDER-OWNER

Danish architecture firm Schmidt Hammer Lassen has a track record with waterfront sites. Here, partner Kim Holst Jensen explains the poetry of water and their Alvar Aalto-inspired Scandinavian approach.



Aarhus is home to Scandinavia's largest public library, Dokk1, designed by Schmidt Hammer Lassen.

TEXT: LUISE RELLENSMANN
PORTRAITS: MAGNUS PETERSSON

Kim Holst Jensen has been working with Schmidt Hammer Lassen for almost 30 years. He joined the firm – back then, a group of powerful young architects with a playful attitude – right after finishing architecture school and became a partner in 1998. Based in Aarhus, he works there and in Copenhagen with some projects in the Shanghai office. Deeply committed to Nordic architectural traditions, Schmidt Hammer Lassen has been involved in 33 projects in Scandinavia to date. These include Malmö Live, a 54,000 m² complex that was completed in 2015 and which comprises a concert hall, congress center, and a hotel, whose 444 rooms are fitted with faucets from GROHE's Eurosmart line. Kim Holst Jensen's most recent project is Dokk1 – Scandinavia's largest public library in the old docklands of Aarhus.

GROHE

What were the main reference points when developing the design for Dokk1?

Kim Holst Jensen

It was very important for us to create a building with an open character as a key point for public life in the city that was accessible for everybody. From the beginning of the design process we wanted a building that opened up 360 degrees, and that's what happened. The building's openness is important architecturally and the major consideration for its users and the city. We consider it a covered city-space, a plateau with shelves full of books and people. I like to compare it to the market halls of Italy or Spain, completely open but covered. A protected urban



space where citizens can hang out and talk, or read a book. Creating a central space within the library and diverse spaces with different characters around it – this is one of the core elements that shape the libraries in our portfolio.

G The project is situated at the mouth of the Aarhus River in one of the most prominent sites of the city. How does it connect with the water?

KHJ Unfortunately, like in so many cities, the river was covered with concrete in the 1960s and completely disconnected from the city. There was no real access to the water. But the relationship between the water and the city has changed over the past decades. With Dokk1 and the surrounding harbour squares, we contributed to the transformation of the old cargo docks, connecting them to the city center as part of the Urban Mediaspace development. The natural harbour at the northern shores of the fjord is the origin of Aarhus. This is where the Vikings started

to settle. We created terraces towards the water level as a gesture to where the city started.

G What is your relationship to water as an architect?

KHJ There is always a special relationship between water and a building. The public, who are the users of a building, particularly profit from that connection. Water is a very poetic element and it helps us to create nice atmospheres and exciting views. You always get the glimmering reflection from the water, especially when the sun is shining. In our office, we have been lucky with some exciting sites close to waterfront environments.

G Your project Malmö Live on the island of Universitetsholmen also borders a riverfront. How does it relate to its surroundings in its size, shape and materiality?

KHJ The complex was situated in an old green area that has now become an important crossing point in the city again, opening onto the river. In general, every



Frosted glass is paired with weathering steel in Schmidt Hammer Lassen's Vendsyssel Theatre in Hjørring.



Malmö Live is home to the Malmö Symphony Orchestra, as well as a hotel, conference center, and housing.

building should interact with its site and the city flow. It is a huge building with many functions, such as hotel, concert hall, and congress center. We did not want to create a building that was out of scale next to the small river, so we had to scale it down in order to connect with the water and the built environment. The tiles of the facade reflect the existing colors of the surrounding buildings and make the connection between old and new. Like Dokk1 it also works 360 degrees around, to allow the public to flow through the building and access it from all sides. Buildings should always give an extra value to the existing urban structure.

G Denmark (and the whole of Scandinavia) is well known for its designers. What makes Scandinavian architecture so unique?

KHJ It is important for Scandinavian architecture to work with materials that are natural in character such as brick, stone or wood. We have a very good understanding of how to analyze the flow of everyday life in a building, not only in private but also in public buildings. Scandinavians are not very hierarchical thinkers, which is reflected in our architecture – it is important that everyone feels comfortable wherever they are in a public building. We care a lot about function, people, materiality detailing, and the site where we place a building. There is also a particular poetic touch about our buildings, inspired by Alvar Aalto, who combined all these elements in his work.

G SHL was founded in Aarhus and Copenhagen, and there is now an office in Shanghai. Does the Scandinavian approach to building work anywhere in the world?

KHJ Yes, definitely. Frankly speaking, it's not that the Chinese want to buy Danish houses – it's about taking part in the Danish way of living. We apply our understanding of how buildings can be organized with their users and functions. Our general goal is to open buildings up with beautiful materials.

G In the city of Hjørring you recently completed the Vendsyssel Theatre, a complex consisting of cubic shapes in weathering steel and pastel-colored translucent glass. How did the idea for the building develop?

KHJ The building is a good example for how we work in many of our projects: the very rough weathering



Schmidt Hammer Lassen recently designed the New Correctional Facility in Nuuk, Greenland, the first building of its kind in the country's capital.



The tower of the Cathedral of the Northern Lights in Alta, Norway, stretches 47 meters high and is located approximately 500 km north of the Arctic Circle.



The architecture of the Cathedral of the Northern Lights echoes the Aurora Borealis in its design.

steel is contrasted with this very nice, lush glass element. Working with a contrasting set of materials is also a very Scandinavian approach. It continues inside the building, where we applied concrete and raw wooden elements.

G Scandinavian architecture is also known for being in tune with nature. Two of your recently conceived projects – the Cathedral of the Northern Lights in Alta (Norway) and the New Correctional Facility in Nuuk (Greenland) – are both located in remote Arctic locations. Even though completely different in use, how are they similar in their approach?

KHJ In Scandinavia, we are very keen on light because we don't have so much. We play with light and nature in our buildings as part of our design approach. For all projects, but particularly for competitions, it is important to create some artistic point of view and storytelling to explain where the design came from. In both projects we used the Nordic light as a metaphor. For the cathedral and the prison it was important that the buildings capture light. A major reference for that was Alvar Aalto's pavilion for the 1939 New York World's Fair, where he created a wall of small wooden lamellas. In the case of the cathedral, the artistic statement was already reflected in its name right from the beginning. We created the spiral shape to underline the idea of light going from the earth to the sky.

SCANDINAVIAN COZINESS

The newest addition to Stockholm's hotel scene recreates the convivial atmosphere of a rustic Swedish mountain cabin.

This September, as the summer backpacking season in Sweden came to an end, a new hotel opened, offering travelers a chance to stretch their adventurous spirit a few months longer than usual. From the snowshoes on the wall to the kayaks hung above the welcome desk, the Downtown Camper by Scandic is a rare paradox: an upscale city center hotel loosely modeled around the casual style and atmosphere of a lakeside summer camp.

Scandic aimed its latest offering at a very specific demographic: young business travelers looking to meet and mix on the road. The hoteliers tapped veteran Gothenburg firm Stylt Trampoli to create a space that could actually shape the way guests interacted with the city – and each other.

Stylt Trampoli's team, who recently won the UNESCO Prix Versailles for the sumptuous Spedition Hotel in Switzerland, refuse to call themselves architects or designers – they prefer the term »storytellers.« Their first step is always to invent a compelling narrative – then they choose every detail, from the grandest

lobby to the smallest souvenir, based on whether it helps the plot along.

At the Downtown Camper, the story Stylt Trampoli decided to tell was about the Nordic passion for the great outdoors. »We thought a lot about how we love to hang out... in and around the mountain cabin,« says creative director Erik Johansen. The hotel would be a »base camp« – but it had to be about more than just hiking and fresh air. For Johansen, there was a classic balance of wanderlust and domesticity that the design had to capture. Not only »days of adventure and discoveries,« as he puts it, »[but also] cozy evenings with family and friends around the fireplace.«

It's easy to read the latter part of that story in the Downtown Camper's social areas, which feature more than one crackling fireplace, along with warm lighting and plenty of honey-colored wood. Handmade shuffleboard and backgammon tables add to the old-fashioned Swedish vibe. There's much more here than hunting-lodge kitsch, though; the décor is a blend of industrial and modern, with exposed



Functionality, quality, and aesthetics were key for Erik Johansen, Creative Director at Stylt Trampoli.

TEXT: JOSIA LAMBERTO-EGAN
PHOTOGRAPHY: MAGNUS PETERSSON





The bedrooms at the Downtown Camper are the perfect mix of cosy comfort and urban chic.

ducts and lots of strong geometrics, including a bold conical flue over the roaring fire.

The actual hotel rooms are a similar blend of styles. Rustic striped blankets and wood-paneled mini-fridges are balanced with cool gray leather and modern lighting. Of course, even the small details have to suit the story. The white-tile bathrooms are accented by GROHE's Eurodisc and Eurosmart fixtures, which – in their custom-made brushed finish – »contribute to a slightly rougher, honest feeling that is a perfect match with the overall concept,« Johansen says. Styllt Trampoli often relies on GROHE when it comes to fixtures. »Functionality, quality, and aesthetics must always be a part of it,« says Johansen. »In GROHE's wide product range, it's easy to find products and solutions that do the job.«

ideas or to-do lists for discovering Stockholm. Styllt Trampoli hopes to inspire visitors to see themselves as urban explorers who are equally adventurous in checking out the city as they are in checking each other out after hours. There are no conference rooms in this business hotel, only »social hubs,« which can be used as easily for a guitar jam as for a board meeting – either one contributing to the convivial atmosphere.

Much has been made recently of the Danish term »hygge,« especially as a catch-all for photogenic toasty fires, mulled wine, and artisanal socks. Yet »hygge« also connotes intimacy and good cheer, community, and belonging. In Scandinavia, those values apply to family and close friends. Styllt Trampoli intends that at Downtown Camper, they'll apply just as well between traveling strangers. Of course, the fires and wine are there too – and as Stockholm settles into the embrace of winter, the hotel guests will no doubt make the most of them.

An interesting touch in each bedroom is the corkboard, hung for guests to tack up pictures,

Scandic's latest offering is in the middle of Stockholm, a stone's throw from the Gamla Stan (Old Town).



The Downtown Camper's bathrooms feature GROHE Eurodisc and Eurosmart fixtures in a custom-made brushed finish.

TEXT: LINE LUNDGAARD
PHOTOGRAPHY: MAGNUS PETTERSSON

SUSTAINABLY SATURATED

Exquisite gastronomy in the center of Aarhus comes courtesy of GROHE Blue's perfectly pure water.





GROHE Blue delivers filtered and carbonated water directly from the faucet.

In the past decade, so-called Nordic cuisine has achieved extraordinary fame. Michelin-star restaurants like Noma and Geranium put Denmark and regional ingredients into the minds of Lucullan gourmands and more casual foodies alike. However, not every restaurant is shooting for those stars, even if they have an equally high gastronomic level. Proving the point is Langhoff & Juul in the center of Aarhus, Denmark's second-largest city.

Guests to the restaurant will first notice the comfortable dining atmosphere with its mix-and-match furniture and lots of wood. Langhoff & Juul's core values are just as clear: the team takes a comprehensive approach, with their focus on sustainability shining through

at all times. Especially in the kitchen, where the expert chef duo of Anders Kuk Kristensen and Nicklas Friis Nielsen devote all their waking hours to giving guests the very best flavor experiences. Both seasoned chefs with several years of experience in renowned gourmet restaurants, the pair prefer to work with organic ingredients at Langhoff & Juul. However, it's not a case of »organic at any cost.« Above all, they work to be sustainable and to produce high quality food. »It makes no sense to fly in vegetables from South America simply because they are organic. First and foremost, we pick the best ingredients available locally. The focus for any dish starts with the choice of vegetables – then protein. The quality of the ingredient is top priority



and we use everything to avoid food waste. There is mounds of flavor in vegetable peelings and it also makes sense economically,« says Kristensen.

In the kitchen at Langhoff & Juul you'll find several GROHE Blue faucets that fulfill the restaurant's goal of saving resources. The carbon dioxide in the sparkling water from GROHE Blue, with its higher oxygen levels, also help them to preserve their produce for longer. »GROHE's approach to water is completely in line with our sustainable ideology. With GROHE Blue we don't just save on our water usage, but we also manage to keep our vegetables longer, and we are able to serve ice-cold water from the faucet to our guests at any time,« says Anders Kuk Kristensen. Saving water has always been a focus for the restaurant's owner, Jonas Langhoff, who is also a co-founder of the business Postevand, which sells tap water. But as the first participants in the Nordics to take part in GROHE's Water Menu Initiative, that was set up to help restaurants enhance their usage of water, he also sees a chance to playfully educate his guests.

To highlight the importance of high quality water for their style of cooking, Langhoff & Juul have developed three



The restaurant has added three sumptuous dishes to its menu that play with the idea of adding or removing water.

exciting dishes that either add or extract water. »One of the »water dishes« has already become a bit of a bestseller. It's a starter with carrot where we play with the idea of not adding any water. We dehydrate and utilize every part of one carrot,« says Kristensen. The center of the carrot is dehydrated, the outer shell roasted, and the peelings used for a purée, with raw carrot spirals sprinkled over the dish. The main course is a squid ink ravioli filled with codfish soufflé in a soup made from water, fried mushrooms, and soy. For dessert they conceived a panna cotta with vanilla, pickled unripe strawberries, fresh strawberries, fried potato with mint sugar, whipped cream, and strawberry purée and strawberry granite, both made with water from the GROHE Blue faucet.

Even though Langhoff & Juul is permeated by soft values, such as presence, humanity, and decency, there is no laxness in the kitchen and no compromises either. Soon, the GROHE Water Menu Initiative will also include a drinking water menu to accompany Langhoff & Juul's tasting menu and offer guests the same breadth of choice when choosing hydrating beverages as they would expect from a fine wine selection. No more, no less from Aarhus's prime foodie destination!



GROHE Blue faucets help Langhoff & Juul conserve precious water for their exquisite gastronomic creations.



DRIP BY DRIP

Espresso is out, drip coffee is in. Why the slower brewing method is sweeping speciality coffee shops everywhere and how it's best done at home.

TEXT: JOSIE THADDEUS-JOHNS
PHOTOGRAPHY: CAROLINE FAYETTE



At any speciality coffee shop worth its beans today, you'll find some kind of drip coffee at the top of the menu. The slow trickle of perfectly filtered water through the hearty rubble of those roasted and ground fruits has become evidence that the baristas are dedicated to making flavor shine through. Whether it's made with a Hario V60, a glass Chemex jug, or a stainless steel Kinto cone, drip coffee slows down the coffee-making process. »It's become sort of proof that you're a speciality shop in a way,« says Marianne Ryan, roaster and barista at Berlin's ultra-hip Tres Cabezas roastery and coffee chain. She links the popularity of drip coffee to a growing interest in the ethical impact that our morning caffeine fix is having. As coffee has become more sustainable, with people spending more effort thinking about where and how it's grown, it makes sense that the process of making should require a little more thought, says Ryan: »With drip coffee, what we do to it on the other end gives a bit more credibility to the actual fruit.«

With regards to speed, drip coffee is an entirely different approach from espresso, where water is passed at a high pressure very quickly through the beans. Filter, or drip coffee, on the other hand, is made slowly with only the



A long-necked pot helps you pour a steady, even stream of water, a crucial part of the process. Coffeepots: Rosenthal

pressure of gravity on the beans. »That means that you can then use the filter coffee to showcase that character that's been left by the roasting,« Ryan explains. Filter coffee is roasted much more gently than espresso, meaning the unique flavor of the beans is retained. »When we roast for filter coffee, it's more about showing the transparency, the clarity of the coffee, the fruit, the acidity.«

What's more, the impact of filter coffee doesn't stop when you leave the café. It's an attitude that makes sense just as much in the comfort of your own home. Not least because much less on investment: why would you have a 600 Euro coffee machine when instead you can have a 20 euro filter cone that is going to bring out the character of the coffee? When it comes to equipment, the brewer itself is important – size, shape, and material all affect the way the water is drawn through the coffee. Then there's the filter placed inside – paper will bring out a clear, mild taste, while stainless steel extracts the coffee oil, for a richer flavor. Even the way the water is poured is the product of meticulous thought, with gooseneck pots offering the most water stream control and lowest temperature loss. »You want to be able to pour it like a steady even stream of water.



Delicious filter coffee is about perfectly calibrating all the elements of the process, from the chemical-free paper cone to perfectly filtered water.





Slow-filtered drip coffee is now ubiquitous at speciality coffee shops internationally.

So having that goose neck means that you can pour it semi-upright,« Ryan says. The slow and thoughtful method of coffee production becomes even easier with GROHE Red, which delivers boiling hot water into your gooseneck pot straight from the faucet. The faucet only heats up as much water as you need, making it just as committed to sustainability as the locally-sourced single-origin beans in your coffee.

Most importantly, GROHE Red provides beautifully filtered water, one of the most important parts of the drip coffee-making process »To be perfectly honest, the thing that you need the most is good water, to bring the taste out of the coffee,« Ryan says. And it makes sense, when the cup is made up of around 99 percent water. Once you get that right, a perfectly slow-filtered drip coffee is only a slurp away.



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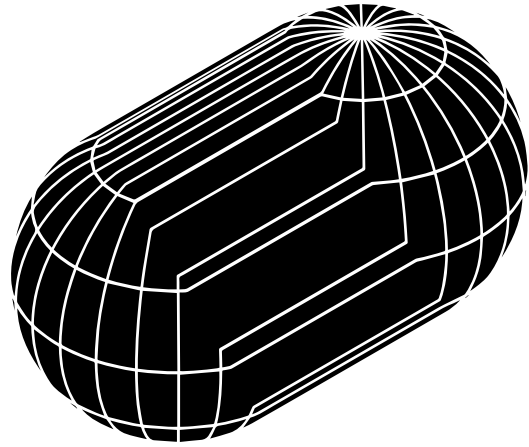
GROHE WATERSYSTEMS

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SHARED VALUES



Fortune Magazine: GROHE the only German company to »Change the World.«

TEXT: DELPHINE SAINT-JEAN



Michael Porter is a Harvard Business School professor who co-founded the Shared Value Initiative, which helped Fortune compile their list.

Nothing changes overnight – it takes hard work and a sustained vision to keep the wheels of progress turning. GROHE has prioritized ecological factors, and these efforts have now been recognized by US business magazine Fortune in its »Change the World« list. This ranking presents the crème de la crème of companies whose business strategies have demonstrably improved lives.

For this list, Fortune partnered with the Shared Value Initiative, a global community of business leaders who find business opportunities in addressing societal change, co-founded by Harvard Business School professor Michael Porter. This panel carefully considered companies worldwide in the light of their quantifiable social benefits, economic viability and degree of innovation, and selected the most impactful 50 for commendation. It's a particular honor for GROHE because it is the only sanitary fittings company listed, as well as being the only German company named. GROHE CEO Michael Rauterkus expressed his satisfaction at this recognition, saying, »We are overjoyed at this accolade and very proud. To be the only German company to appear in the international »Change the World« ranking is a great honor for us.« This

recognition from Fortune and the Shared Value Initiative came particularly in response to GROHE's work in sustainability and water conservation. For example, the list noted that GROHE recycles 99 percent of water used in manufacturing its kitchen and bathroom faucets. The company was also praised for its innovation of the Sense and Sense Guard smart home system, which allows early detection and prevention of water damage. Another notable highlight for Fortune and Shared Value team was the GROHE Blue faucet, which offers filtered, chilled water in three different options: still, medium, or sparkling. This innovation reduces the carbon emissions of that perfectly ice-cold glass of fresh H₂O by up to 60 percent when compared with bottled mineral water. These eco-friendly activities were also recognized by the CSR award from the German Federal government earlier this year.

Rauterkus emphasized his company's continued efforts in this area – indicating that this is only the beginning of GROHE's efforts to »Change the World«: »We will continue to contribute to sustainability with our innovative products and technologies, so that future generations will also have the opportunity to experience »Pure Freude an Wasser« without worries.«

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GROWTH SPURT

With an expansion in its manufacturing plant at Lahr, GROHE is dedicated to keeping up with consumer demand while maintaining its high quality German manufacturing.

TEXT: HENNY BOHM

»Almost all steps of the manufacturing process are done on-site – we only need to buy a few components like screws and springs,« says Hans-Martin Souchon, the Managing Director at GROHE's plant in Lahr, Germany. Its electroplating facilities were recently expanded by 70 percent, further securing its standing as GROHE's competence center for showers and shower systems.

To celebrate, in fall 2017, a commemorative act of handprints on a wall saw GROHE CEO Michael Rauterkus and Thomas Fuhr, the company's Executive Director of Operations, add their prints to the wall where the plant's employees had already left their mark. »The hands are a symbol for our combined efforts to make the plant's expansion possible. Everyone involved in this project has their hand mold on there. I'm really proud of what we achieved together to support GROHE's growth,« explains Souchon.

While all steps of the production process contribute to the high quality of GROHE's much sought-after shower systems, it is the electroplating facility – which enables plastic components such as showerheads to be plated in chrome – where the plant was experiencing some unnecessary shortcomings: it just couldn't keep up with the high demand.

Committing an overall investment of 30 million euros over five years, the company decided to expand the electroplating facility, increasing



its capacity by 70 percent. »GROHE is growing and with the expansion of our sites, such as here in Lahr, we are continuing to drive this course of growth forward – both nationally and internationally,« says Michael Rauterkus. In the process more than 40 new jobs have been created at the site with the number of employees at the plant rising to over 700, which makes Lahr the largest GROHE plant in Germany. Rauterkus adds: »By investing in Lahr, we are also emphasizing GROHE's commitment to quality: Made in Germany.«

This highest possible standard of quality is embodied in the AquaSymphony, the world's most luxurious shower, which is also handmade in Lahr. With the other lines, such as the successful handshower Tempesta and the completely new product category Sense Guard, GROHE's digital water security system that can detect even the smallest amounts of leaked water, this now amounts to a daily output of over 20,000 units.

GROHE CEO Michael Rauterkus adds his handprint to a dedicated wall during the ceremony in Lahr.



SPA MINIMALISM

PHOTOGRAPHY: ATTILA HARTWIG
STYLING: NINA LEMM
ASSISTANT: DAVID DOLLMANN
LOCATION: BRIDGE STUDIOS BERLIN

Simple doesn't always have to mean sparse. GROHE Magazine presents the new, pared-back look for beautiful bathrooms.

TEXT: HENNY BOHM

Boudoir-style opulence is a thing of the past: today's bathrooms feature a soft minimalism that reflects the clutter-free lifestyle many of us now aim to achieve. Often, these bathrooms' main features are bare concrete walls and sometimes floors to match. What might sound spartan can become transformational with the right accessories, creating a cleansing haven that projects a sense of serenity and calm. In essence, a minimalist bathroom requires fewer but better objects that have an inherent sense of purpose to complement the necessary fixtures, while only a few items are purely decorative. The luxury is in the details: top-of-line faucets, washlets and shower systems luxe up these zen-like spaces.

Anyone involved in a renovation project that foresees stripping down an existing bathroom, or who is tasked with the mission of building a minimalist version from scratch, should keep a few things in mind: most current minimalist bath decor includes basic white or neutral porcelain fixtures. When not just bare concrete, the walls and flooring are also white or neutral shades of tile, with the same tiling continuing into the shower. The shower itself, ideally, is a walk-in shower with clear glass sliding door – preventing any obstruction of the room's open, uncluttered look and atmosphere, creating the sense that the

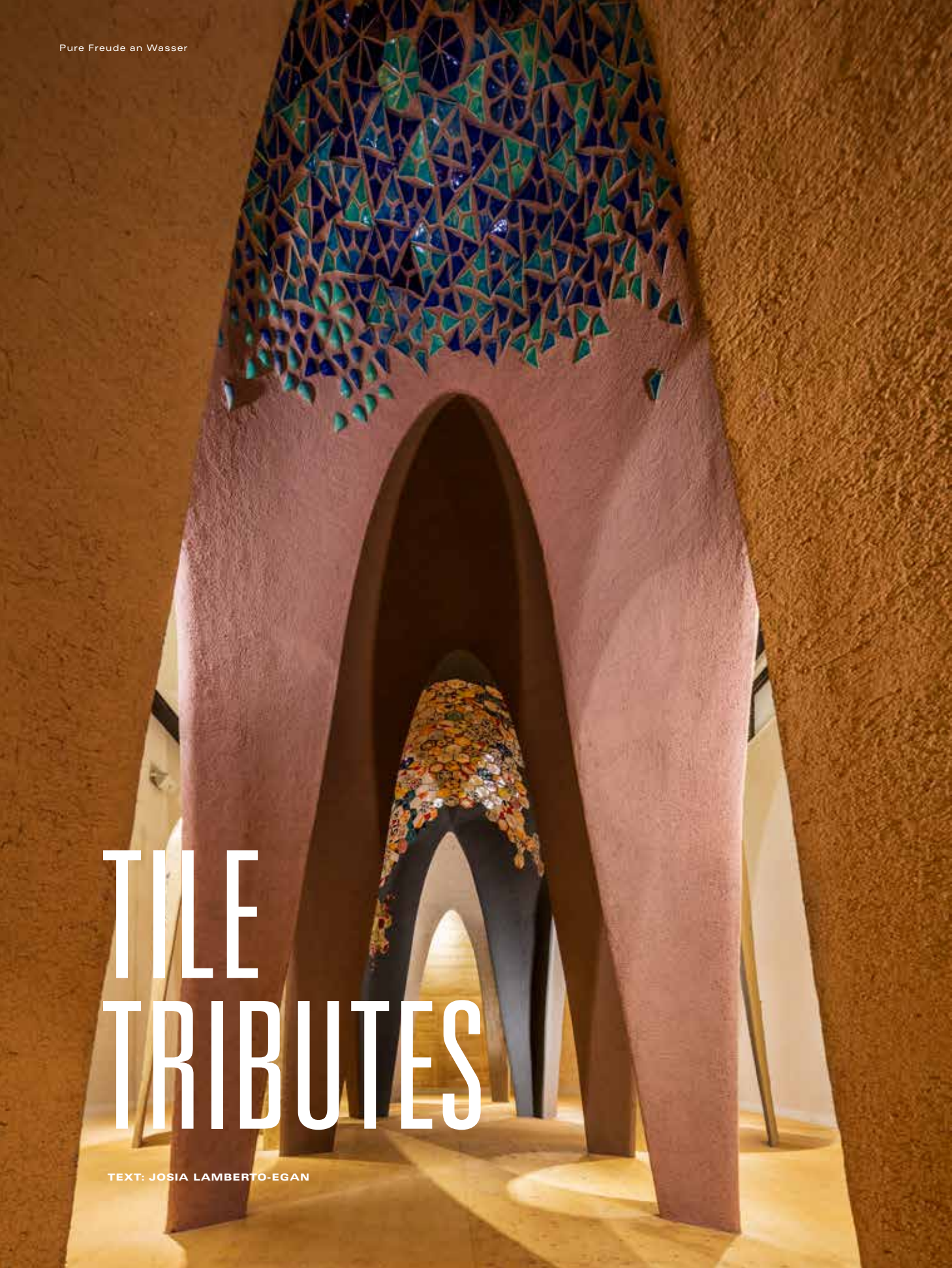
shower is simply an extension or corner of the room. Just make sure to add a touch of wood – or any other organic item: woodgrain gives minimalist spaces a spot of warmth that might otherwise be missing. Green, leafy plants like the *Monstera deliciosa*, or even less demanding succulents add life to an interior concept that sometimes might feel a little too bare. Unfortunately not all bathrooms can feature views onto rolling green fields!

Last but not least, the bathroom's fixtures should be selected with greatest care. GROHE offers a range of products that transform basic lavatories to high-end washrooms with a maximum of comfort. Pictured here is a faucet from GROHE's Lineare line that completes any reduced interior design without having to give up on cutting-edge technology such as GROHE's SilkMove ceramic cartridge and EcoJoy. Even more technology can be found in the Sensia Arena shower toilet, which brings a whole new level of clean while reducing toilet paper waste to zero. The wall-hung shower toilet with concealed flushing cistern is mirrored in its advanced simplicity by GROHE's new SmartControl for concealed installation. It lets you activate the spray pattern directly with the push button and turn it to find your individual shower volume, yet its discreet looks bring peace and calm to the minimalist bathroom.



Add life to minimalist bathroom concepts with green, leafy plants like *Monstera deliciosa* or fig trees.





TILE TRIBUTES

TEXT: JOSIA LAMBERTO-EGAN

Three Japanese artisans reinterpret Gaudí's striking and creative architecture for a new exhibition at INAX MUSEUMS in Tokoname.

What does a repurposed ceramics factory in Japan have to do with one of Europe's best-known modernist architects of the 1920s? A recent exhibition at Tokoname's INAX ceramics museum (formerly a factory for ceramic pipes and tiles) crossed oceans and decades to draw a connection between contemporary Japanese craftsmanship and the work of the great Spanish architect Antoni Gaudí. The museum is dedicated to the Japanese tradition of *monotsukuri* («making things») and is supported by GROHE's parent company LIXIL as part of their «Living Culture» program, which aims to preserve history and promote innovation. In that spirit, LIXIL flew three artisans – Takuto Hiki, Naoki Kusumi, and Amane Shiraishi – to Barcelona to visit the Sagrada Família, Casa Milà, and other renowned works by the Catalan architect. Inspired by Gaudí's unique blend of traditional craft, natural shapes and religious reverence, the trio returned

to Tokoname and worked ›live‹ on an installation that is a tribute to both the ideas of the past and the style of the present.

Gaudí was fond of catenary arches (think of a chain hanging from both ends, then imagine that shape upside down): his loft at Casa Batlló famously features 60 of them, lined up like a tunnel of whalebones. For the INAX exhibit, architect Takuto Hiki designed a passageway of catenary vaults, inspired by the unfinished Church of Colònia Güell. Even at quarter of the scale, the domes have a tall, stately geometry. »I wanted to retain the dignified, sacred atmosphere that is characteristic of churches,« says Hiki. Master plasterer Naoki Kusumi then covered the frames – some in smooth delicate clay, proving his excellent technique, others in rough, organic mud with the texture of African termite mounds – to set the stage for decorative



Antoni Gaudí, born 1852, is a Catalan architect whose distinctive works, such as the Sagrada Família and Park Güell, are mostly found in Barcelona.



The trio of artisans worked ›live‹ on the installation inspired by Gaudí's work.



The installation is formed from a passageway of Gaudí's signature catenary arches.

ceramics by Amane Shiraishi. His tiles are the jewels of the exhibit. They are precise yet irregular – evoking fish scales, birds' heads, and flowers in a gorgeous blend of saturated blue and teal. While Shiraishi's ceramics would fit in nicely at Park Güell, the Japanese creator deliberately avoided Gaudí's trademark *trencadís* style of mosaics assembled from broken shards. »We were going to imitate the works of Gaudí in the beginning,« he says. »As the work progressed, however, we started to think and aim for what might be created if Gaudí was there with us.« Shiraishi shaped his tiles with round backs, enabling him to overlap them like petals. The designs, he says, are »what I would have suggested to Gaudí.«

Amane Shiraishi's tiles are precise yet irregular, and are formed with round backs so they can overlap.



Even Kusumi, a self-confessed Gaudí geek, wanted his work at INAX to go beyond mere tribute. »The theme was Gaudí,« he says, »but I think I was subconsciously exploring ways to express something Japanese.« That sense of open interpretation and dialogue would have suited the Catalan, who never cared for sticking to pre-drawn designs. »He constructed spaces ... without blueprints,« says Hiki,

»working alongside craftsmen on location.« For the three master artisans, just as for Gaudí, final shapes, surfaces, and decorations were often best improvised on site – going by the feel, as it were. Though Hiki, Kusumi, and Shiraishi planned the exhibit together, none of them knew exactly how their partners would interpret and modify their creations until the work itself was underway.

In Japanese, *monotsukuri* implies an emphasis on the actual, physical manufacture of an object but also refers to the spirit of creation. (Gaudí would have approved: he loved making, and practiced ceramics, plastering, stained glass, and ironwork, never limiting himself to architecture but opening himself up to the act of creation itself.) It's also a recent word in disguise: coined in the 1990s to revive the country's productive spirits, it was purposely spelled with traditional Japanese *hiragana* syllables to make it sound more old-fashioned. In other words, it's a modern conception that makes use of traditional methods. An attitude that fits the »Making Gaudí« exhibit perfectly.

Photos: p. 40–43 Toshihide Kajihara



The museum is dedicated to the Japanese tradition of *monotsukuri* and is supported by LIXIL as part of their »Living Culture« program.

INSPIRED INTERIORS

How can GROHE products integrate into a complete design-led lifestyle? For SPA Colours, trend consultant Gudy Herder is on the case.

INTERVIEW: HENNY BOHM
PHOTOGRAPHY: CRISTA LEONARD

Last year, GROHE launched SPA Colours – a new range of colors and finishes for its Essence range of faucets. Conceived with the design community in mind, the extensive product line serves as a toolbox for architects and interior designers with a precise look and feel for each individual space. Michael Seum, Vice President of Design at GROHE, has been closely involved with the project from the beginning. When he discovered exactly how enthusiastically SPA Colours were received by professionals working with bathrooms, he decided to go one step further to assist their design process. He enlisted the Barcelona-based trend consultant Gudy Herder to develop trend panels for four of the line's most successful finishes. Their goal: to highlight the connection between SPA Colours and the underlying consumer trends that informed their design. The four panels are highly visual reference boards that embed each finish in distinct lifestyles via the interior choices that reflect them. GROHE Magazine met Michael Seum and Gudy Herder at her studio in Barcelona's Gràcia neighborhood to discuss the importance of understanding consumer trends, what it takes to inspire the design community, and the continuing appeal of GROHE's SPA Colours range.

What drove GROHE to work with a trend expert?

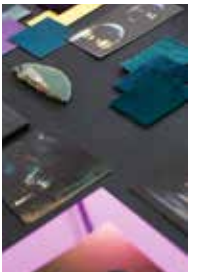
Michael Seum

Trends are an important aspect of our process at GROHE. So we need to reach out and make sure we're working with the experts in the field. It's about creating a consistent dialogue in the world of trends and to really connect back to some of our current activities in the market. In the end we want to inspire the architects and designers who use our products and to offer them beautiful pieces that work within the spaces they design.

Gudy Herder

Lifestyle trends are so much more than just colors, shapes, and materials. Those are just the signifiers of deeper consumer cravings. Trends reflect what we need, what we're looking for in our lives, and how this influences our purchasing decisions. For a company like GROHE it's therefore absolutely necessary to research trends in order to understand customers.

The four trend panels you created – Celestial Awakening, Fine Raw, Green Bond, Sanctum



Part inspiration, part exploration, trend panels help designers translate a mood or idea into colors and textures.

Santorum – include color samples, swatches of fabric, and mood images. How does this work?

GH After some research, I get a few key words together that really describe the trend and then I try to translate these key words into materials, colors, and finishes. In the end the whole idea is to get people inspired by thinking about some of these possibilities on the board, how they can translate what they have in their mind into a physical space. You don't want to be too prescriptive but you want it to be defined enough to at least allow them to start thinking about it in that sense.

MS With our products we usually deliver an object to an environment that has been carefully conceived by other creatives according to their customers' needs. So what we're doing here is highlighting how some of our new colors and finishes are connected to relevant lifestyle trends. I think the stories that Gudy created are very useful in inspiring architects to see our products in a whole new light. Ultimately, no one is looking only for product experiences anymore. They want a room and they want that room to tell a story.

What do you ultimately want to get out of the collaboration?

MS The most important objective for me is to strike a dialogue and a constant interaction with the design community through these boards. I see them as an inspirational tool and as a gateway to make sure that our audience understands us as being responsive. But having these boards is also extremely useful in helping our GROHE team to tell the story – and that's really critical for us too.

GH What I really liked about Michael's approach was the idea of not only inspiring the end consumer – which of course should always be a consideration – but also creating something for architects and interior designers or decorators. To show them how to integrate SPA Colours into the environments they create.

Looking at the collection – what makes Essence SPA Colours so appealing to architects and designers?

MS Our SPA Colours collection is really about taking a line of products into new territories for interior design. I think they are beautiful objects, but in the end we want professionals and consumers alike to



With SPA Colours, GROHE takes the Essence line of faucets into new territories for interior design.



»It's a really good moment for SPA Colours because each one responds to a different set of consumer desires,« says trend consultant Gudy Herder.

see how these objects work within the spaces they envision.

GH The four colors that were selected for this project are very much on trend. It's a good moment for SPA Colours because each one responds to a different set of consumer desires. I was really inspired by the collection – it's perfect because they each fit to a certain trend we are seeing right now.

What can we expect from this collaboration in the future?

MS For me it's all about a more long-term vision for how we work within the space. I want our audience to see how GROHE is really investing in the future. So our next collaboration will probably see a reversal of this process, where we'll map the trends and then the project which surfaces will follow those lifestyle trends.

GH Once you start working with trends I think

it's really important that you don't think in terms of only a single project. A company that dives deep into trends has to stay on track, and I believe that GROHE has a lot of potential because they are really forward-thinking with their designs. So what we're trying to do is create future customer stories. Where is the journey going and how can we translate that into a beautiful product?

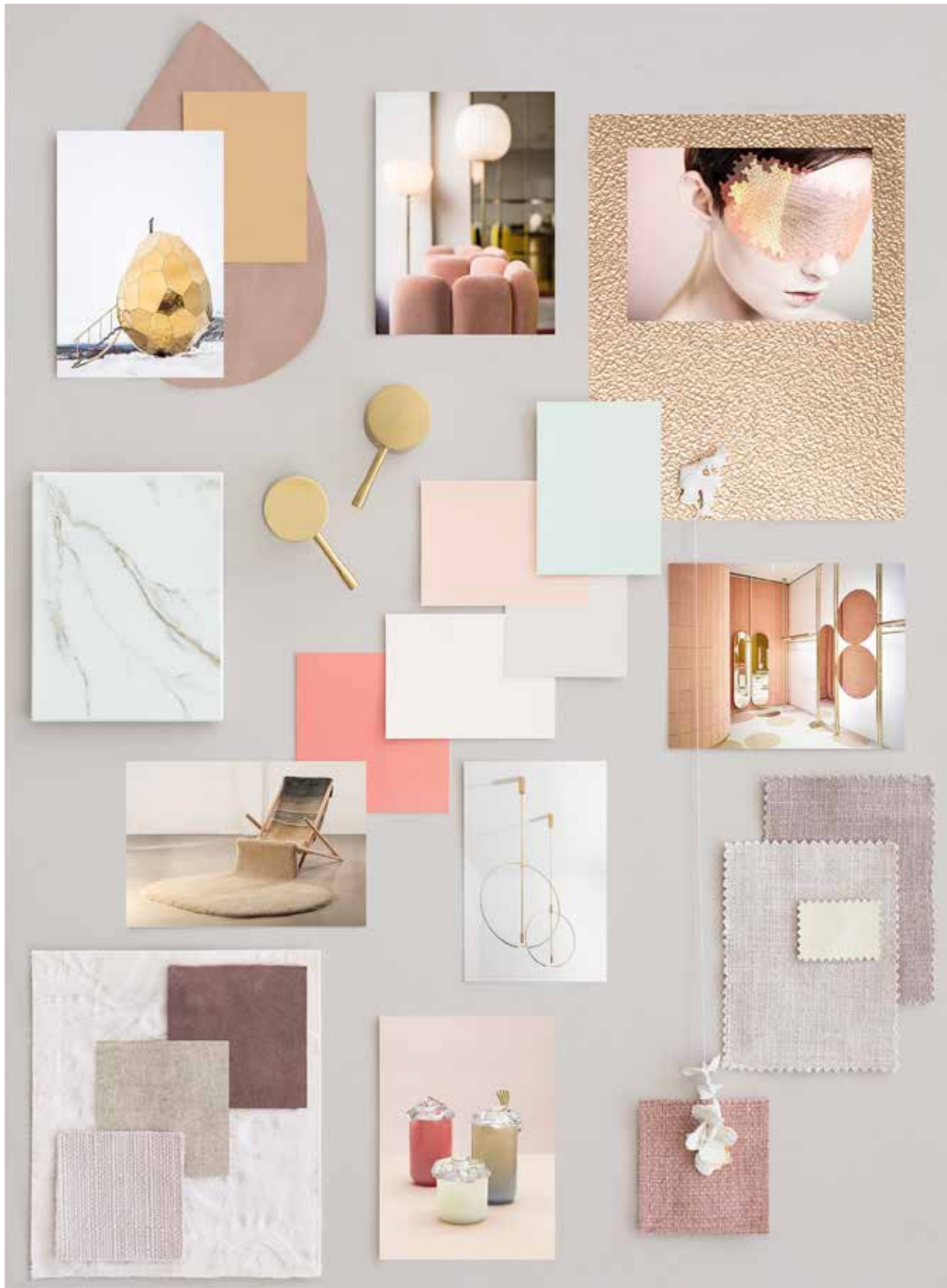
MS As designers, going into the future is our role. It's really about shaping the future of how we will live, and I think within GROHE we have a tremendous connection to the architectural community, which also thinks along the same lines. I regularly meet architects and designers, and what I crave to understand is how GROHE can support their vision for the projects they are currently conceiving. So rather than just creating objects and things in space, design for me is thinking about how we will live in future.

Michael Seum, Vice President of Design at GROHE, met Gudy Herder in her Barcelona studio to discuss the endless possibilities of SPA Colours.



CELESTIAL AWAKENING
» THE NEW OPULENCE —
THIS TREND
OOZES ELEVATED
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SHADES AND GEMSTONE
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SANCTUM SANTORUM
» HERE WE SEE THE NEED TO
IMAGINE THE BATHROOM
AS A HEALING TEMPLE.
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COLOR PALETTE,
SANCTUM SANTORUM
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FUTURISTIC FEEL.«



FINE RAW

» EARTHY BUT NOT RUSTIC, THERE ARE A LOT OF REFINED ELEMENTS HERE THAT SPEAK TO CLIENTS WHO ARE INTO AN ORGANIC LOOK WITH LOTS OF NATURAL TEXTURES.«



STRIVING FOR PERFECTION

The youngest driver to compete in Formula 3, David Beckmann has the same passion for performance as GROHE.

INTERVIEW: HENNY BOHM
PHOTOGRAPHY: PAULA WINKLER

It took him just 20 minutes to pass his driving test – the usual time is 45 minutes – but then it's David Beckmann's job to drive fast. In fact, it seems as if Beckmann has made being fast, and oftentimes first, his life mission: the seventeen-year-old is currently spending his second season in Formula 3, making him the youngest driver to ever compete in one of motorsport's most highly regarded junior circuits.

Beckmann discovered motorsports when he was just five – visiting an indoor kart track for a friend's birthday party. The vroom caught on: »I was just hooked. Only a year later my parents had to get me my own kart,« he says. And if it hadn't been for an age limit, he'd surely have competed in his first race before the tender age of 8. That was in 2008, and David Beckmann has been racing through motorsport's ranks since. In 2014 he joined FIA Formula 3 and won its rookie title in the same year. His awe-inducing ascent has only been thwarted recently as he has been adequately challenged by the high level of racing in Formula 3.

The level of professionalism in F3 – which serves as a stepping stone for the higher ranking Formula 2 and 1 series – is astonishing. The racing season consists of ten races from April to October, so drivers spend very little time behind the wheel. Instead, Beckmann does fitness training five times per week, attends pre-race as well as post-race analysis meetings and trains with a simulator when at his racing

stable's headquarters – all while still at school. Here, at Team Motorpark, a group of mechanics and engineers plus a manager support four drivers. »We work very closely with our engineers to get the maximum performance out of the car,« Beckmann says. But the engineers also function as coaches: collecting high amounts of data during training and the races, they consult their protégés on how to tackle the course best. Together, they are continuously honing their skills in the search for technical perfection.

Used to success without too much resistance, David Beckmann is currently facing some stiff competition. The roster of drivers in FIA Formula 3 has been especially strong in the last few seasons since this cohort of young drivers seems to be a particular fast one. But never one to give in easily, Beckmann works hard to gear up. And he has a clear vision: one day, he says, he wants to compete in Formula 1. On this journey he can count on the support of GROHE. A partnership that feels natural to GROHE and Beckmann, not least because of their background in Germany's Sauerland region, but also because of the values they share: performance, dynamism and competitiveness; qualities essential for both race car drivers and the engineers of the market leader in sanitary fittings. »We firmly believe in David's talent and his hunger for performance, which is why we decided to support him on his road towards great success in motorsport,« says Michael Rauterkus, CEO of GROHE.



F3 cars are finely calibrated machines, designed by their engineers to deliver a maximum of performance.





GROHE and Beckmann not only share their background in the German region of Sauerland, but also their passion for excellence.

HOUZZ IMPROVEMENT

In the center of Berlin, international interiors startup Houzz is renovating the way we think about home design.

INTERVIEW: DELPHINE SAINT-JEAN
PORTRAIT: CHRISTOPH MACK

Today it's easier than ever to be inspired by houses all over the world for home improvement ideas, with myriad blogs, Pinterest accounts, and online stores devoted to offering an international picture of what stylish contemporary interiors look like. But what do you do when you want to actually integrate those ideas into your home? This is where the home renovation and design platform Houzz comes in.

»The best explanation is to call it the one-stop shop for home design,« says Karen Bofinger, International Lead Editor at Houzz, from their Alexanderplatz office, right at the center of Europe's startup scene. Whether you're a customer trying to renovate an area of your house or a professional working in interiors, the platform, now serving 40 million active users, offers a whole range of tools for networking, inspiration, and everything you need to improve your home from start to finish. On each detailed and image-heavy profile, users can select the room types they are interested in, so that the young couple trying to build a nursery for their new baby can easily find those who've made fresh and beautiful baby rooms in the past.

As a platform, the website is all about discussion and transparency. So it's easy to ask for help on a project, and equally, to find where and

how a project was realized. »It's a very friendly and helpful community,« says Bofinger. »Professionals all over the world have understood that it's good to establish a contact, to establish trust with your clients.« For anyone trying to rework an interior space, whether they're looking for a new sofa, or totally gutting and rebuilding their bathroom from scratch, Houzz offers access to inspiration, professional discussions, and collaborative tools that allow details to be worked out through a comment section on the images themselves. After all, a picture tells a thousand words – and Houzz currently hosts 15 million of them to aid explanation. »I can say, ›I would like a modern white kitchen‹ – but do you know what that kitchen would look like? It's too hard to tell in words what you can show with a picture and then exchange with your partner,« Bofinger says. »In the past you probably had a magazine and you'd rip some pages out which you'd then have to carry to a professional, or your partner.« Today, Houzz makes it incredibly simple to find images to be inspired by – whether they're of a ranch in Palo Alto, California (where the company was first founded in 2008, Houzz was launched in February 2009), or a historic flat in the middle of Berlin.

Now with offices across the world, from Tokyo to Moscow to London, Houzz is keenly aware of

An in situ shot of a Rainshower SmartControl shower system as it appears on the profile of GROHE US.



»We're an online company but we know how important personal connections are,« says Houzz International Lead Editor Karen Bofinger.



At Houzz's office in the middle of Berlin, even the kitchen has been cheerfully and meticulously designed.

regional differences in taste, habits, and styles regarding interiors. Take the simple sofa, for example: while Italians go wild for pictures of white sofas, in Germany it's gray couches that tickle renovators' fancies. Meanwhile, although washlets are most popular in Japan, where they are commonplace, they are now becoming increasingly prevalent in Germany – with 28 percent of Houzz users saying their converted toilet should have a high-tech functionality. There are also differences in how people approach home decoration: »I think Germany's a very good market for professionals,« Bofinger says. »In our surveys, we've learned that Germans have the highest budget to spend on their renovation projects. Meanwhile, a high percentage make use of their savings – they're not buying anything on credit.«

These regional differences point to some of the challenges that face us when being inspired by home design

online. For example, while I might have a penchant for the *tatami* mats and sliding doors of a traditional Japanese *washitsu*, it likely won't make sense within the architecture of my Parisian townhouse; and while I might love the exposed beams of an English country cottage, my San Francisco loft is just not going to stretch to that. This is where Houzz's geographical specificity comes into play, since the website makes it easy to filter images to those in your immediate area. So, Houzz represents not only the interior decoration magazine that you can tear inspiring images out of, but also links those images to the people who created them, so that it's easy to find images from professionals nearby who have carried out projects just like yours. »We're an online company but we know how important personal connections are. There are projects you will never be able to realize without being on site,« says Bofinger. While we might be living in a networked time, we aren't all living in the cloud quite yet.

Photo: Kate Jordan/Houzz.de

Juliane Röthig Indecorate

I discovered Houzz shortly after it came to Germany, at the end of 2015. My first use of Houzz was to find other professionals who were willing to work with me at Indecorate. I soon came to realize that it has much more potential and started showcasing our projects on Houzz. I love that it allows me and my colleagues to show which projects we have worked on together. Soon I hope I will be able to use another feature, as we are starting our own homewares label called studio TR.

indecorate.de



Juliane Röthig's Indecorate is a network of freelance interior designers.

Annemone Schütz AnneLiWest

When I was asked by Houzz if I'd like to create a profile, I instantly said no. I didn't want to use yet another platform: too much work, I thought. But in the end, I uploaded some pictures as a start – it wasn't that much work. After two years, I have to confess that Houzz brings me 80 percent of my customers. It's fun to work with people who found me through Houzz – they are friendly, open-minded, and international.

annelivest.de



Daniela Franceschini runs Quiet Studios with her business partner Lua Gasset.

Daniela Franceschini Quiet Studios

I got a client straight away when I first signed up with Houzz – I made a profile because I found it interesting. The attention from the company was always amazing, especially helping us take care of our profile. They helped us decide which photos are best, for example, telling us to put a photo of us rather than our logo because it looks warmer. It was all about locating us in the virtual world.

quietstudios.com



Annemone Schütz loves the customers she meets through Houzz.



LEFT BRAIN, RIGHT BRAIN

GROHE's Design Team reports from the 2017 design festivals. Here they discover that today's geeky tech and sustainability advancements are combined with a light artistic touch to make perfectly harmonious design.

02



Interior design trends today represent a marriage between systematic right-brain innovations and left-brain creativity, as sustainable design and new technological influences add contemporary advancements to time-honored aesthetic elements. Colors that lost their staying power through the 90s and early 00s are making a comeback thanks to fresh interpretations, while natural materials are redefining grace and elegance, as delicate cuts of raw components create compelling and eye-catching juxtapositions. Our homes are becoming increasingly more interactive, and these high-tech, design-driven items can now cleverly blend into the everyday interior landscape. Sustainable design is developing beyond the utilitarian, and, by taking full advantage of new materials and methods of recycling, is able to meet or exceed standards of the factory-fresh. More is possible than ever before as designers use both technical know-how and wild creative experimentation to expand classic shapes and features with a whole new advanced toolkit.

Stone

A material that has symbolized beauty and grandeur for centuries, stone recreates nature's inimitable aura with a refined elegance. These three tables by **EOOS for Walter Knoll** utilize the striking uniqueness of marble. Two circular renditions are available with the **Jaan Living Side Table (03)** and the **Joko Stone Occasional Table (02)**. Meanwhile, the striking **Oki Table (01 + 04)** features a rectangular stone slab resting on an entanglement of legs, which creates clean geometric shapes.



04





01



02

Invisible Experiences

When technology and design intersect, stunning and unexpected perceptual surprises are born, as with the sculptural tree bursting with dissolvable, mist-filled blossoms made by **Studio Swine** for clothing retailer **COS (01 + 02)**. Immerse yourself in the **Samsung Galaxy S8's** interactive installation **(04)**, which turns the handheld device into a life-sized experience. **Bang & Olufsen's Beosound Shape (03)** introduces wall-mounted speakers that blend into space as both an avenue for sound and a striking accessory. Design duo **Formafantasma**, on the other hand, explore ways of shaping light through design, in particular its emotional effect on the user **(05)**.



01



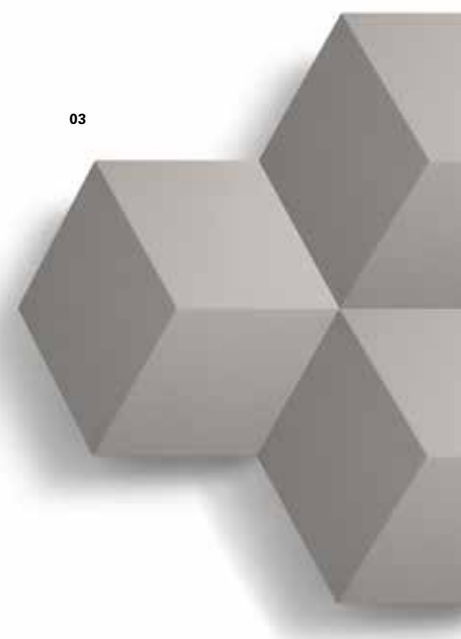
02

Millennial Pink

This rebellious color possesses some extraordinary swaying power, turning tackiness on its head and scrambling outdated color connotations. Take **Nika Zupanc's Long Cabinet (01)**, where lush copper and rose-gold tones add softness to an industrial locker-inspired design. This metallic quality can also be found in **GROHE's Allure faucet in Warm Sunset (03)**, while »Instagram pink« paint and velour wall hangings at **Normann Copenhagen (05)** prove this hue can function as more than just a room accent. The elegant **Stay Daybed by Sé (02)** and clever sectional **La Isla for Sancal (04)** both come in this whimsical, warm, and inviting shade.



03



03



05



04



05



04



01



02

Shadows

At Milan Design Week, several installations showed that the shadow created by an object interrupting the light can be more dynamic than the object itself. The **Lexus YET exhibition (02)** illustrated that when opposites combine, dazzling things result. Light can play with dark and one need not eclipse the other. Exploring light's force and impact in space, architect **Giovanni Maria Filindeu for Foscarini (01)** energized the room with a piercing multicolored ray running through a door frame from ceiling to floor.



03

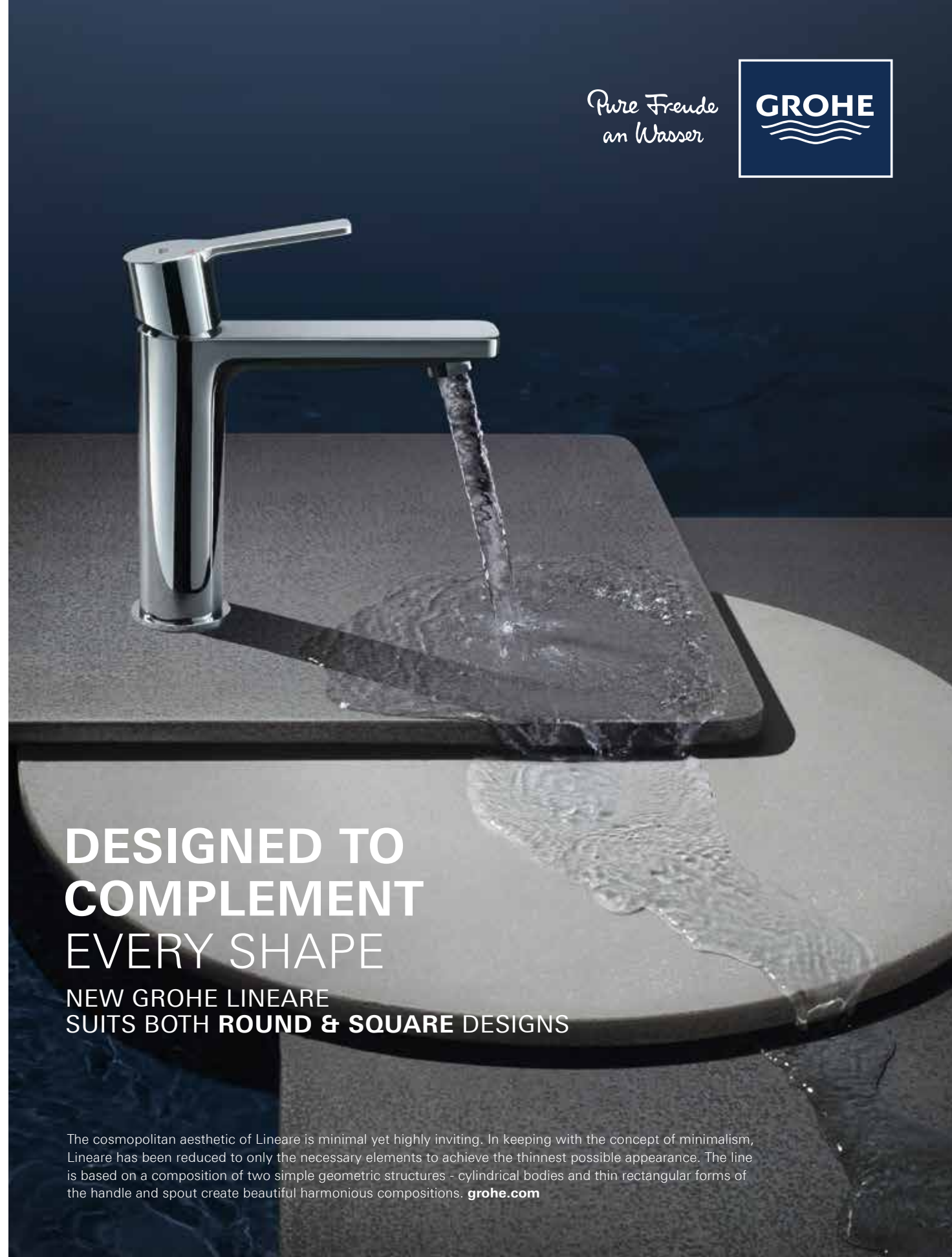
Conscious Design

With a heightened awareness of our environmental impact, designers are finding new ways to transform used materials into brilliant new creations, like the colorful and abstract patterned vases from the **Ikea No Waste Collection (03)**, which are made using entirely recycled glass. Going straight for the source, Italian company **Ecopixel (04)** have invented a new recycled and recyclable material for furniture production. Pixelated in appearance with a variety of color options, this material creates exciting new possibilities for the future of sustainable design.



04

Pure Freude
an Wasser



DESIGNED TO COMPLEMENT EVERY SHAPE

NEW GROHE LINEARE SUITS BOTH ROUND & SQUARE DESIGNS

The cosmopolitan aesthetic of Lineare is minimal yet highly inviting. In keeping with the concept of minimalism, Lineare has been reduced to only the necessary elements to achieve the thinnest possible appearance. The line is based on a composition of two simple geometric structures - cylindrical bodies and thin rectangular forms of the handle and spout create beautiful harmonious compositions. grohe.com

MAN ON A MISSION

Explorer, environmentalist, and entrepreneur, David de Rothschild is a busy man. We talk to him about his three-pronged approach and his newest environmental project.

TEXT: DELPHINE SAINT-JEAN



The Plastiki's fully sustainable design, with solar panels and bicycle generators as renewable energy sources, was created by leading naval architect Andrew Dovell.

David de Rothschild is not what you expect when you think of an environmentalist. From his natty, chilled-out dress sense to his exuberant attitude to the exploring the world, the 39-year-old British explorer is a million airmiles away from the strict ›preachy‹ atmosphere that often accompanies nature's biggest champions. »I don't think I have ever thought of it as something that I entered into,« this member of the Rothschild banking family explains. »I've just always had a deep passion and a curiosity for the natural world.« His mission is to make the world a better place, where nature is taken more seriously as a force in our lives.

A case in point? His 8,000 mile voyage across the Pacific aboard the Plastiki, a catamaran constructed using approximately 12,500 discarded plastic bottles held together with glue made of cashew nuts and sugar. The boat was a true feat of sustainable technological engineering, designed with cradle-to-cradle philosophy by Andrew Dovell, using solar panels, and bicycle

generators as renewable energy sources. The environmentally conscious explorer masterminded this maritime journey from San Francisco to Sydney in 2010 in order to draw attention to the Great Pacific Garbage Patch – a gyre of rubbish thrown away by humans that has converged into a vortex in the middle of the Pacific. »The intention was to elevate and celebrate the ocean, while also bringing attention to our toxic love affair with disposable plastic,« de Rothschild says. Needless to say, this manmade trash conglomeration has had a horrendous effect on wildlife, particularly sea turtles and the black-footed albatross. By using only reclaimed materials to make this crossing, de Rothschild showed that traveling to the world's furthest corners can be a part of an eco-friendly lifestyle, and that innovation in sustainability can be part of human endeavor on every level. »I wanted to show that if we can think outside of the box (or boat), then we can solve this silly problem! Anything is possible.«

Photos: p. 70 Luca Babini, p. 71 Brad Torchia for MIR PORTER



As well as one of GO's »Men of the year,« de Rothschild is a UN Climate Hero and the youngest person to reach both the North and South Poles.



Environmentalist David de Rothschild masterminded a voyage across the Pacific on a catamaran made out of 12,500 discarded plastic bottles held together with glue made of cashew nuts and sugar.

It's an approach that de Rothschild also takes in response to others' intrepid adventures. Therefore, in 2006, the environmental hero set up the Sculpt The Future foundation, which helps to fund others in high-profile missions with similar themes to his Plastiki voyage. »I wanted to see how I could help others to unlock their human potential,« de Rothschild explains. For example, in 2017 it funded a »Climate Symphony« that enabled artists to turn the effects of climate change into an audio experience. It has also funded expeditions, such as a solo row across the Indian Ocean by UN Climate Hero Roz Savage, which sought to raise awareness for ocean pollution.

Voracious, ambitious environmentalism seems to characterize all of de Rothschild's work, whether it's lobbying the UN to get a seat for Nature in its council, or skiing across both the North and South Poles (and becoming the youngest British person to reach both in the process). He's now even branched out to starting up his own brand, The Lost Explorer, that caters to like-minded adventurers

who want to protect rather than damage the world they're striking out into. Rather than relying on the toxic production methods used to produce traditional performance fabrics, de Rothschild is working together with the innovative Swiss textile company Schoeller, using natural fabrics and dyes (such as black tea or hibiscus) to offer items for every climate – Desert, Ocean, Mountain and Jungle. »We have a »from Nature to Nature« policy. We are using the Lost Explorer platform as a way to inspire and elevate nature through incredible design and lots of curiosity,« de Rothschild says.

It's not just about sustainable threads, though, The Lost Explorer also makes eye-wateringly authentic Mexican mezcal that helps, rather than hinders, issues around biodiversity and sustainability that the spirit's rapid international growth in popularity has instigated. De Rothschild is also a trained naturopath, and has developed his own range of medicated balms that are also on offer from his Venice Beach studio. All sourced from different parts of



Photos: p. 72-75 Luca Babini

»The intention was to elevate and celebrate the ocean,« de Rothschild says about his sailing trip on the Plastiki.



David de Rothschild's PlastikI at the start of her 8000 mile voyage from San Francisco to Sydney in 2010.

Africa, they are made with marula oil, niaouli oil, and shea butter. »And lots of love and passion!« he adds. Basically, the brand allows those with fewer adventurer credentials to experience the world's most exotic treasures on a regular basis. And all with the badge of sustainability.

Just as The Lost Explorer's range of organic cotton- and hemp-based fabrics works for every climate, de Rothschild himself is equally at home in all sorts of environments: He's been praised for his intrepid adventuring (named »Emerging Explorer« by National Geographic magazine) as well as his work with the environment. He is a UN Climate Hero, and has been honored with the German Sustainability Award. He's also one of the few under the »environmentalist« banner to have won the illustrious title of one of GQ's »Men of The Year.« The only question is where he'll be heading to next. There's rumors it'll be »somewhere under the ocean.« Phileas Fogg, eat your heart out.



A MANIFESTO FOR THE NEXT

10 YEARS



To coincide with the 10th anniversary of the World Architecture Festival (WAF), being celebrated in Berlin this November with the support of GROHE, Paul Finch and Jeremy Melvin discuss how the profession will develop in the next decade.

Architecture is nothing if it does not contain the seeds of a better future. Whatever its relationship to the past or present, its prime duty is to look forward, to construct new relationships between what exists and what can come into being. This manifesto draws on our experience of curating the World Architecture Festival (2017 will be the 10th edition, held at Arena Berlin with the support of GROHE as founder partner) to highlight 10 areas that should inform architectural practice over the next decade.

Architecture has several characteristics that give it an important role in addressing these issues. First, architecture is inherently collaborative. Division of labor has been integral to architecture since buildings outgrew what one person can do alone. Second, architecture has developed techniques for advocating what it can do: it can set out possibilities for the future. Third, architecture has developed distinctive characteristics as a profession in recent centuries. That gives it a particular status in society, deriving its position from understanding technology and knowing how to best apply it. This means being able to make fine judgments about which technologies and techniques are appropriate. Growing inequality and emerging science make this responsibility ever more important. Fourth, architecture creates and enhances spatial frameworks. It does this in conjunction with politicians, financiers, engineers, planners, builders, and citizens. It is architecture, more than engineering or planning, that has the power to set out how the physical environment can engage with social justice. Architecture today has a clear purpose. The World Architecture Festival is a distinctive forum for understanding the challenges architects face across the world. GROHE will further these efforts by sponsoring a prize and subsequent research associated with the WAFX Manifesto Water Category. The prize will be launched at WAF 17 this November with the research findings being presented the following year.

1. WATER

Water interacts with human life at so many levels that its future will inevitably be entwined with that of architecture. Though the challenges of water supply, drainage, movement, and defence are far beyond the scope of architecture, the Netherlands' Special Envoy for International Water Affairs, Henk Ovink, has given some clues as to where architects might focus their efforts. Speaking at the launch of the Norman Foster Foundation, he proposed what amounts to a sociology of water. His own work combines high-level diplomacy with on-the-ground problem-solving, bringing the lessons of his hydrologically challenged nation to other places where flood or drought risk compromise human life. Often, dictating from above leads to idiocy, such as building walls around Japanese fishing villages after the 2011 tsunami, protecting the settlements from flood but preventing access to fishing grounds. Expanding wetlands is a far more efficient mitigation strategy. A millennium ago, waterways in what is now the Netherlands proved a magnet for disparate social groups. Slowly they realized their long-term survival depended on finding ways to share use of, access to and responsibility for water and its management. Over time this set a precedent for the consensual and inclusive politics that characterize the country. This is where architecture can make a difference. Water gives pleasure in many ways which architects can enhance, from access to seas, lakes, and rivers, through fountains and pools, to the sensory delights of bathrooms. Architects are well placed to create aqueous visions to exploit, regulate and distribute these benefits. The first need is to separate ›good water‹ from ›bad water‹ – often no more than water in the wrong place – for example flood defences as well as adequate water capture and storage. From that a social consensus could develop about how to distribute water and its pleasures fairly.

2. AGEING & HEALTH

Between 2010 and 2050, the UN predicts that the global population will explode. The really critical band is those between 65 – until

recently the standard age for collecting a pension in the UK – and those in their 90s. Two separate challenges immediately appear: many of those people will need to work for at least part of that period (there will be relatively fewer young people), and society will have to become far better at handling chronic conditions and non-communicable diseases that will hamper their ability to work and otherwise blight their lives. Possibly the single biggest contribution that architects can make directly is to design environments and buildings that encourage their inhabitants to exercise. Staircases need to be visible and alluring so that people naturally use them for two or three stories (some measures indicate that using the stairs to go up a single story adds six minutes to life expectancy). External spaces similarly need to be enticing, with shelter from sun, wind, and rain, easy gradients and a cornucopia of delights along and around them, and the majority of necessary services within a short walk. Homes will need to cater to residents with different physical conditions and possibly different generations. Who will need doctors' surgeries when your computer, smartphone or lavatory will constantly monitor your heart rate, blood pressure, and insulin levels – and inform you of what to do about them?

3. CLIMATE, ENERGY & CARBON

RIBA President Alex Gordon coined the phrase ›long life, loose fit, low energy‹ which still outlines the agenda for responsible design now, even as the science has advanced exponentially. In its first iteration, energy efficiency was all, which moved into eco-awareness and sustainability before finally, by general consensus, focusing around carbon use and emission. Since then, it has become possible for buildings to generate their own energy. At its simplest form this means covering external surfaces with solar panels and adding wind turbines in place of chimneys. But more sophisticated design and greater investment can enhance these passive means, using shape to accelerate wind and capture moisture from humid air. Building on aspirations by professional



Steamers in the dynamic port of Sadarghat, Dhaka, Bangladesh.

institutes to achieve as close to zero carbon as possible, architect Simon Sturgis has developed a methodology for considering the dual issues of embodied carbon captured in the construction process and carbon used during buildings' operational lives. The embodied carbon in a brick wall, for instance, may be justified if it lasts a century. But if it is needed for much less time, the lower embodied carbon of a timber wall may be preferable. The strength of Sturgis's method is that it relates embodied and operational carbon use to each other, enabling designers to define the optimal solution within the overall goal (including life expectancy) for each project.

4. ETHICS & VALUES

Following a code of ethics is the price professionals pay for status in society. Professions have always existed for social good and did so for fixed fees or salaries. But this rosy settlement came unstuck as regular incomes did not necessarily guarantee performance, and architects in many parts of the Western world, at least, hid behind their professional status to take fees for imposing buildings and ideas that were not always in the best interest of society. At a time when information and knowledge have grown far beyond what any individual can possess, architecture faces several vital ethical challenges. First, it needs to build on its educational principles as the base for developing new ideas and new ways of projecting them in the service of society. Second, the increasing complexity of knowledge requires more effective collaboration between experts in different areas. The goal should be to develop an ethical system that addresses globalization and its consequences, basing its standards on the positives that architecture can achieve, advocating how change might be shaped, and aligning imaginative power with responsible delivery.

5. IDENTITY

How far society can accommodate, foster, and find synergies between myriad diverse individual identities will underwrite humanity's ability to survive. Architecture has enormous potential

to work with new technologies, beliefs, aspirations, and opportunities in constructing new identities that satisfy individual desires and help them coalesce at local, national, transnational, and global scales. Two projects, both seen at WAF, show how architecture can foster and express identity. One is Zaha Hadid's Middle East Center at Oxford University, where digital technology enables a form that draws on geometry as much as the Ottoman domes in the 16th century did. In transforming a specific cultural identity, it also strengthens its impact on contemporary society. Peter Rich's Mapungubwe Interpretation Center in South Africa viscerally recreates a lost culture through its design, construction, materials and use. Craft and on-site construction enable local people to contribute to the center and to rediscover forgotten skills – and, perhaps, to find ways to move beyond the visceral tensions over cultural identity in this country. At two extremes of technology, these projects show how the physical nature of architecture and its potential for real use can offer the possibility for richly layered identities.

6. POWER & JUSTICE

Architecture has long been associated with power – both the expression and the exercise of it. More subtle is its capability to express justice. Law courts are the most literal point of contact between architecture and justice. David Chipperfield's City of Justice in Barcelona, a category winner at WAF in 2010, is a recent example in this tradition. A very different concept is expressed in Janina Masojada and Andrew Makin's Constitutional Court in Johannesburg. Created to uphold South Africa's new constitution, it starts with the concept of »justice under a tree« and extends that through its use of space, light, levels, colors, textures, and art to suggest to the country's population that justice has some relevance in their lives. It symbolizes, facilitates, and offers an imaginative vision of South Africa's emergence from apartheid. If architecture can help to convey the concept of justice, why should it stop with law courts? In his Reith Lectures, Richard Rogers (WAF Superjury chair in 2014) explains how ideas of justice permeate the public realm. It should be the goal of all masterplans and public projects.

7. SMART CITIES

Cities have always been smart, in the sense that they foster opportunity and encourage innovation. For good or ill, our presence in the city can now be traced, through means such as CCTV and public transport use. But digital technologies can also make cities more enjoyable and efficient. Buildings can predict their own cycles of power and water usage, with benefits for managing infrastructure. Logistics can be optimized, with movement of people and goods coordinated in a seamless flow, making the best use of space in all transport and storage systems: road, rail, pedestrian, and conceivably with aerially operating drones. As we move through an urban environment our smartphones can identify every opportunity it offers for its relevance to us as individuals – at least as based on our previous habits – in a simulacrum of emotion and possibility, mixing, as T.S. Eliot put it, memory with desire.

8. BUILDING TECHNOLOGY

The division of labor between designers and makers, which began in the Renaissance is disintegrating in the face of digital programming, printing, fabrication, and assembly. Robot arms will replace both cranes and workers on building sites: the only operatives left will be »computer watchers« rather than laborers or artisans. Even more importantly, our physical environment and how we perceive it will change fundamentally. Mario Carpo, the Bartlett's Reyner Banham Professor of Architectural History, points out that traditional linear mathematics determined how spaces could be represented and how materials can be used. All scales, from nano and micro to macro, will stem from the same source. The flow between design, construction, fabrication, and materials will be seamless and inseparable. If every piece of information is in one register and follows one mode of production, there may well be implications for the creative process itself. Shifts from one mode to another (for example from drawing to model-making) have long been an integral part of creativity, helping to move beyond apparent dead ends or to throw fresh perspectives on ideas.

9. REUSE

Much has been promulgated about the need to move from a linear to a circular economy. In effect we need to consider our own consumption of all resources as a stage in a process where everything is reused. On some occasions there is a long gap between different uses; on others re-use may be simultaneous. This is especially true of buildings and infrastructure. If their time in use (possibly different use) can be doubled or tripled, so much the better. Take Joseph Bazalgette's Embankment in London: part sewer, part Underground railway, part road, and in places a provider of public open space. A more contemporary example is BIG's waste-burning power station in Copenhagen. In addition to its primary purpose it provides an elevated, sloping public park in a flat landscape, which in winter turns into a ski run. Energy too is part of this cyclical process. It may not be worth making a short-life building highly energy efficient if that involves using a great deal of energy in its construction, including manufacture and transport of materials.

10. VIRTUAL WORLDS

Recent advances in virtual reality are contributing to new types of representation, rather as the innovation of linear perspective did in the Renaissance. But the implications of VR are more far-reaching. Their verisimilitude surpasses perspectival or *trompe l'oeil* imagery, giving seductive certainty to buildings so far unbuilt or even unbuildable. The data used to construct the VR experience performs the role that ideas once played, of the connecting tissue between imagining, representing, and making. ScanLAB, for instance, animated a BBC history series on Ancient Rome with compelling sequences of what it was really like, or at least what the available data implies it was really like, including sewage and water supply. They could bring the same level of veracity to a city that has no physical existence. Meanwhile, architects have a powerful new tool for design and communication. Headsets are becoming lighter and more comfortable, so decreasing distraction that suspends illusion while increasing focus.



Mapungubwe Interpretation Center, South Africa, by Peter Rich Architects.



Matthias Kohler of ETH Zurich at the Norman Foster Foundation suggests future possibilities in computation, material science, and fabrication.



ScanLAB Projects animated Ancient Rome in Rome's Invisible City, a BBC television series.

OCEANS THIRTEEN

Tidalectics – a group exhibition at TBA21 in Vienna – presents thirteen artists that examine the cultural, political, and physical dimensions of the oceans.

TEXT: DR. JENI FULTON

The exhibition »Tidalectics« in Vienna's TBA21 exhibition space in the Augarten park takes the oceans – vast, still largely unknown, and now endangered – as its starting point. Drawn from six years of artistic research and activity undertaken by collector and patron Francesca von Habsburg's TBA21 Academy, the exhibition focuses on the cultural, political, and physical dimensions of the oceans. Nine works originate directly from the academy's exploration program – from 2013, the research ship MV Dardanelles has hosted a motley crew of oceanographers, artists, curators, and writers, who have been making art as they travel and engage with locals in Jamaica, Costa Rica, Belize, Fiji, Iceland, and other places.

Taking its title from a play on words by the celebrated Barbadian poet-historian Kamau Brathwaite, that refers to the circular, rather than linear, movement of water, the show is curated by Stefanie Hessler and is ambitious in scope. Visually stunning, Tue Greenfort's piece »Tamoya Ohboya« (2017) marries an aquarium of jellyfish with video footage taken during an exhibition to Papua New Guinea and the Marquesas. Jellyfish are one of the oldest living creatures, first appearing 500 million years ago, yet are still poorly understood. And now, with waters warming, they are extending their territories and their range. Their bodily strangeness to us as humans (they lack bones, a heart and brains) challenges our understanding of communication and sensing.

JANA WINDEREN

The sound installation »bára« (2017) is composed from hydrophone recordings the artist collected during various expeditions with the TBA21 Academy. All the sounds of the big blue are reflected – from clicking crustaceans to swooshing waves.



Central to our understanding of the seas are tales of exploration, migration, and travel, from the voyages of Captain Cook to contemporary news images of migration. Janaina Tschäpe uses books, or more accurately, concertina-like fanfolds as her medium. The artist illustrated marine biologist David Gruber's descriptions of deep sea life-forms, from bacteria to monstrous fish. Merging fact and fiction, her drawings allude to the botanical and faunal drawings of 18th and 19th century explorers.

Drawing from his own experiences is Alexander Lee, also a participant in the TBA21 expedition that took him to his native French Polynesia. The resulting video, »Me-ti'a – An Island Standing« (2017), uses documentary images from a boat expedition by Lee and his collaborators to Mehetia – the volcanic hotspot east of Tahiti from which all of the Society Islands have emerged. This footage is merged with the legend of Vaita, a Raiatean priest, who prophesied the landing of British naval officer Samuel

Wallis in Tahiti seven years before his actual arrival in 1760: an event that changed the fate of the region forever.

Jana Winderen traveled from the North Pole to the Pacific to make underwater field recordings. Her sound installation »bára« (2017) references whales, crustaceans, and fish, and reflects on the dangers of noise pollution. Darren Almond, in contrast, focuses on the Antarctic as a void, a white space characterized by the absence of humanity. His video »A« (2002), from the TBA21 collection, shows an area devoid of humans, yet its menacing soundtrack reminds us that rising temperatures will inevitably destroy this pristine space, while melting ice and accompanying sea level changes will wreak global havoc.

These artworks all take the swirling motion of Brathwaite's title and build rivers of understanding from its eddying motion, where the waves of the future are still washing over us.



TUE GREENFORT

In »Tamoya Ohboya« (2017), Tue Greenfort presents an aquarium with living jellyfish, exploring the consciousness of these mysterious aquatic organisms that have roamed the seas for at least 500 million years.

Photo: p.81 »Silencing of the Reefs«, Jana Winderen, 2013, photo: Jose Alejandro Alvarez. All this page: Installation view, Tue Greenfort, »Tamoya Ohboya«, Tidalectics, Thyssen-Bornemisza Art Contemporary, Vienna, 2017, photo: Jorit Aust

Alexander Lee, »Me-ti'a – An Island Standing«, Tidalectics, Thyssen-Bornemisza Art Contemporary, Vienna, 2017, photo: Jorit Aust. Janaina Tschäpe, »Fictionary of Corals and Jellies«, photo: Courtesy the artist, 2017, Darren Almond »A«, 2002, video still. Courtesy the artist and Jay Jopling, White Cube, London



DARREN ALMOND

As temperatures increase, sea levels will continue to rise all around the world, spanning apparently disconnected geographies. Almond's video »A« (2002) from the TBA21 collection presents an Antarctic world of infinite whites devoid of human presence.



ALEXANDER LEE

Lee's work for »Tidalectics« deals with a prophecy by the Raiatean priest Vaita. His video »Me-ti'a – An Island Standing« (2017) carefully reconsiders the imagery of the desert island using documentary images of Lee's trip to Mehetia.



JANAINA TSCHÄPE

These fantastical drawings that oscillate between fact and fiction draw on scientific illustrations of marine specimens. Titles like »Blood, Sea« and »Fictionary of Corals and Jellies« (both 2017) point to the merging of an inventory and dictionary of underwater life with fictional elements.

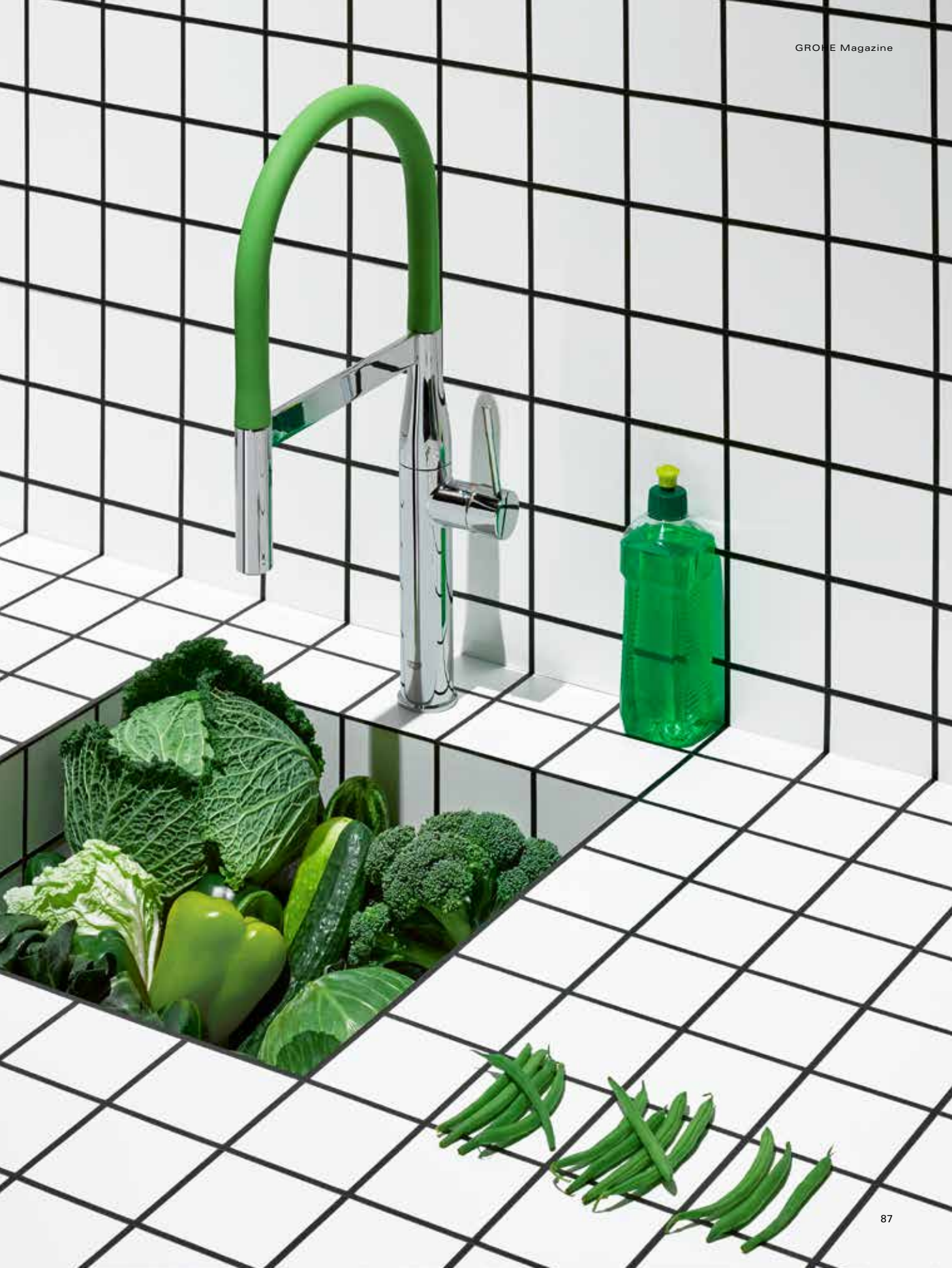
color

flavor

The new Essence line of kitchen faucets adds some flavor to the labor.

PHOTOGRAPHY: ATTILA HARTWIG
STYLING: CHRISTIAN KLEEMANN
RETOUCHING: MARÉN BÖRNER





Vase:
La Soufflerie/
Voostore







Vase: Rosenthal

How does architecture affect our brains?
We asked neuroarchitecture pioneer Dr. Eve Edelman
about her multidisciplinary work in creating
human-focused environments.

HEADSPACE

TEXT: DR. JENI FULTON
PORTRAITS: AYA BRACKETT

Dr. Eve Edelman is research director of the Perkins+Will Human Experience Lab and the Gadget Lab, using advanced technologies to reveal how design influences human experience, thought, health, and well-being. Using the discipline of neuroscience as much as design, and with a research background in the human nervous system as well as architecture and anthropology, Edelman creates human-focused environments in all settings, including universities, museums, workplaces, and hospitals. Her pioneering approach, using cutting edge technological advancements, strives to reconfigure how we think about buildings and environment. GROHE Magazine sat down with the award-winning designer to talk about the golden ratio, how temperature and water affects our mental health, and the role of virtual reality in design.

GROHE

What sparked your interest in this collaborative, multidisciplinary approach to design?

Eve Edelman

In part, it's my legacy and in part it's my own fascination! I'm the daughter of an architect, and my father was always explaining the 'why' of a building and the human response to it. My undergraduate degree at Berkeley was in anthropology, and at that point, a leading neuroscientist helped me understand, at a more measurable, scientific level, the interaction between an environment and how we respond to it. So, neuroarchitecture explores how one can match the physics of form to the physiology of function. There is a holistic umbrella that I use as a





philosophical construct that asks about the overall impact of the environment on the mind, the body, and behavior. And that's where my background enables me to ask those bigger questions.

G Even the ancient Greeks had ideal architectural proportions – how do we know something like this has a measurable impact on the brain?

EE The first thing I did on my very first day of architecture school (which I did after I completed my PhD in Clinical Neuroscience) was to walk into the library and say: I need to see some texts on the writings of Greek architecture with their principles of proportion and ratio. I want to know if there's a biological substrate across cultures, across peoples, and across time, to perceive and appreciate certain physical relationships.

G What did you find when you started your research?

EE Vision scientists suggest that there are certain specular effects that the eye is very well-tuned to perceive: wind blowing across a field of grass or the flicker of Aspen leaves in trees, or how sunlight speckles on water. There's something about this pattern that seems to match very nicely to where the eye is tuned. And you can take that all the way through to ratio. For example, there has been an MRI study that took a photograph of a classical Greek statue, and morphed it so that either it's in proportion or the proportions are shifted so perhaps the torso is shorter, the legs are longer, or vice versa. And then a third condition where the human body falls along the golden ratios. And this study demonstrated that

there was preference for the body form along the golden ratio.

G How do neuroarchitectural processes work?

EE I'm trying to take both the conscious responses (we can access those with interviews, observing behavior, focus groups, and design hypotheses) and the subconscious, the unmeasurable, that fall into what we call phenomenology, and there's a part of that which is measurable with today's technology.

G What features of the work environment lend themselves to greater creativity in your experience?

EE Workplace designers want to know how to design for the modern workforce with modern technologies? Neuroarchitecture helps us with well-being – the emotional side and the cognitive side. How can we design spaces for someone who thinks differently, and their needs as they move from task to task within a workday or a work season? If I'm writing, for example, I actually need an entirely different environment than if I'm doing mathematical or computational work. We've done some research measuring brainwave changes while people are performing certain psychometric creative tasks in different acoustic settings. And what we found was that we can actually see how individual sound modifications change brainwaves and reveal distraction!

G How do you go from just measuring neural responses to aesthetics and active design?

EE In addition to the HxLab we have nine research labs that we connect with each other – architects, urban

planners, transportation specialists, water, and resiliency experts among others. A research question might be, »What's the world of autonomous vehicles going to do to our cities and our locations?«

G What role does water play in this idea of creating an environment?

EE We're working with Berkley, who explore how humidity impacts our thermal comfort and well-being. Research suggests that temperature change may have a greater impact on some mental health conditions than the length of day and amount of light. And then of course there's the beautiful calming effect of water that almost everyone recognizes, and what the eye is tuned to relax – it's all measurable. On a larger scale, Perkins+Will is part of the Rockefeller 100 Resilient Cities Campaign and is developing new standards to build awareness of impact of water and how buildings and cities have to respond. It's a very pertinent time to talk about it, given the recent hurricanes.

G Perkins+Will has designed all sorts of buildings, from hospitals in Ghana to a museum in China. What are the different challenges of designing for different geographies?

EE Culture, climate, and the local experience of design serve the desire for a global impact. So we work, not to reproduce the same for all, but to be responsive to these factors. Designer Ralph Johnson created the Natural History Museum in Shanghai with a cellular structure on the exterior of the building. This was modeled on the design of the Chinese wooden privacy screens and morphed into a biological pattern.

G How has virtual reality changed your work?

EE I'm involved in using the first interactive VR immersive »virtual caves« where you can explore design, interacting with up to ten people. We measured brainwaves while people were in there, developed eye-tracking systems, and came up with a means to model the building in real time while the designer and client were standing inside. This affords huge leaps in design-thinking, in terms of how we put ourselves inside a building, and I expect this domain to transform how we design. We can model where the sun pours in, where the ceilings are, where the openings are, the view, how the light moves. It will change how we use our hands, body, everything to create creative buildings!



Rush Hospital exemplifies many principles of research-based design. For example, the layout of the clinical units used full-scale plans that clinicians could walk through to test different views.



The Rush Hospital's lobby atria bring in light, nature and create landmarks for wayfinding, supporting positive and relaxing distractions.



WORK IT OUT!

Architecture can affect our mood, influence our social lives, even inspire new ways of thinking. But can it reshape our bodies at the same time? Three new European projects are putting that idea to the test.

TEXT: JOSIA LAMBERTO-EGAN

The notion of a mixed-use gymnasium is nothing new – in fact, it’s as old as the word itself. Although the ancient Greeks worked out in their gyms (usually nude, so they could better admire the human physique), they also thought of the gym as a place for socializing, bathing, and even that most ancient Greek of activities: philosophizing. The original Greek gymnasium was a space dedicated to developing human potential in all its forms.

That concept is in full resurgence these days, and architecture firms are looking at gym design as a potent tool for blurring the lines between exercising, learning, bonding, and working. A Danish community center, a German cycling studio, and a Ukrainian fight club – these ›activating spaces‹ are built for flexibility, versatility, and stimulation. »We design to encourage the unexpected,« explains architect Jacob van Rijs, whose MVRDV firm

together with lead consultant ADEPT are behind Ku.Be in Copenhagen. »These are spaces where we’ve hinted at a use, but which will become entirely user-defined.« Instead of fixating on one particular purpose, designers are thinking more about triggering movement, inspiring spirit, and sparking friendships.

Water plays a critical role in these multi-use spaces. It’s the common thread between activities: the blessedly refreshing swig mid-workout, the rejuvenating shower dripping over tired muscles, the pot of green tea to be shared in the lounge afterwards. »Water is a symbol for life,« says Lien Tran, the designer behind Berlin’s Becycle gym. »In the studio, you can really feel the flow of energy and the revitalizing power of water.« GROHE delivers that power with its sanitary fittings right where people need it – leaving them free to carry on developing their own potential.



Photos: p.98 Adam Merck, p.99 Ossip

In the Copenhagen neighborhood of Fredriksberg, Ku.Be offers a wide range of cultural and physical activities.



Danish studio ADEPT and their partners MVDRV designed the space to connect disparate groups within the community.

KU.BE

At this Copenhagen community hub, it's playtime for the whole community.

It's a plum assignment for an architect: make a building that will bring people together and improve the quality of life – no other restrictions. In Copenhagen, that open-ended order was placed with Danish studio ADEPT and their partners MVDRV, with the goal of creating a community center that could be adapted to almost any need. The result was Ku.Be House, which immediately became an artistic, athletic, and social hub for the booming Fredriksberg district.

Much of that success is due to the building's innovative architecture, which discards traditional layout in favor of angled bouldering walls, climbing nets, even a vertical maze with fireman's poles and slides to get down quickly. If that sounds like a kid's fantasy playhouse,

that's not far off the mark – playful exercise for all ages was one of the main design goals. »A simple journey through the building turns into an exploration and discovery of movement,« says ADEPT co-founder Martin Krogh. »Here it's you that defines the route – climbing, sliding, crawling, or jumping.«

It's all part of the vision of a healthy balance of activities that Ku.Be encompasses, from bellydancing to gardening and concerts. And of course, there's locally sourced food at the café, and plenty of fresh water from the GROHE Europlus fixtures throughout. Yet possibly the biggest benefit of the center is that it connects people who would otherwise never meet – uniting a disparate neighborhood through inventive design.



The mixers and levers from GROHE's Europlus make the Ku.Be's bathrooms stand out.

Photos: p. 100 Ossip, p. 101 Adam Merik





Becycle's spin classes are just the thing for Berlin's techno-loving crowds.



GROHE's Atrio faucets provide unparalleled hydration to help BeCyclists keep going for longer.

BECYCLE

This multi-purpose space built around the bike will get your blood pumping faster than a techno party.

If you're in Berlin for some clubbing but feeling too health-conscious for the decadence of Berghain, there's a new option: Becycle. Technically, it's a gym – only one in which spin class is combined with a soundproof nightclub, a light show, and concert-volume techno. It's an odd blend, but Becycle was conceived as a space that could link an array of activities for »urban nomads.« Besides unusual fitness classes (e.g. Yogaboxing), there's a

co-working lounge, a shop, and a vegan kitchen. The interior design is also an unorthodox mix. A gleaming brass wall of lockers and retail is pure club glitz, but the barre studio and café are light and airy, all white brick and organic greenery. Since the bathroom at any club is where the real conversations take place, Becycle's are well-styled, with GROHE's Atrio faucets and Rainshower showerheads contributing modern class.



GROHE's Rainshower systems are the perfect match for the Atrio line of faucets.



The Ebsh Box Bar video game-inspired interior concept sets the tone for sweat inducing work outs.

EBSH BOX BAR

Punch above your weight and get into the ring in the Ukrainian capital.

A boxing fitness gym with a stylish, hyper-macho aesthetic, Ebsh Box Bar is Kiev's toughest workout space, and the winner of a 2015 Ukrainian design award. »If this is your first night at Ebsh, you have to FIGHT,« reads one wall, and indeed, the design, by Soesthetic, aims for an industrial update of the Fight Club dungeon (complete with chains). With black walls, concrete slab floors, and construction-site

striping, it's a video game-inspired interior. But the liberal use of lime yellow, splashed on everything from the workout machines to the company uniforms, provides a welcome, playful touch to balance out the stark asceticism. In the locker rooms, yellow basins labeled H₂O handle hydration duties for aspiring combatants while GROHE's Skate Cosmopolitan flush plates add to the sleek overall look.



Skate Cosmopolitan flush plates – the ideal companion for GROHE's Rapid SL cisterns – are sleek in design.



HYPNOTIC SWIRL

Anish Kapoor's pool of continuously spiraling water gets a whirl of attention in Brooklyn Bridge Park.

During summer 2017, visitors could walk right under the Brooklyn Bridge to the eponymous park to glimpse a rare sight: a circular installation – 26 feet in diameter – with a continuously shifting and expanding spiral of water, drips splashing over the edges, and the dull throb of the spin almost drowning out the sounds of the birds flitting through the park. »Descension« by Anish Kapoor allowed

spectators »to experience the wonder of an ordinary material like water made to behave in an extraordinary way,« according to the New York Public Art Fund, which initiated the project. Kapoor has a longstanding interest in the sculptural potential of water – with »Descension« serving as an exploration into this substance's inherently challenging and, some might say, slippery qualities.



Photo: James Ewing

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