

GROHE

MAGAZINE

LUXURY BATHROOMS, KITCHENS,
ARCHITECTURE & WATER STORIES
N°1 2017



This GROHE Sense glows in the dark - try it out!

CONNECTED WATER

How intelligent water management
makes the smart home even smarter

Pure Freude
an Wasser



BEFORE A DRIP
BECOMES A FLOOD.
DETECT TO TAKE CARE WITH GROHE SENSE.



Michael Rauterkus,
Chief Executive Officer of GROHE AG

DEAR READERS,

Water is a life force and the key to our health. This is why we celebrate the importance and joys of water in its many forms in the current edition of GROHE Magazine that you hold in your hands. But it is also the reason why we at GROHE always strive to make water more enjoyable for our customers.

Our latest effort is the introduction of the GROHE ONDUS app and GROHE Sense and Sense Guard. Much has been said about the possibilities of our homes becoming smarter, giving us greater control over our living spaces, but most people neglect the chances that lie in connecting water with the digital. We believe that this groundbreaking technology will make a huge contribution to people's lives. Find out how GROHE ONDUS and GROHE Sense improve your home in our comic Home Team (p.48) as well as Connected Water (p.92), a contemplation on the intelligence held within these hydrating molecules.

But this is not the only great news I would like to share with you. As some of you might know, GROHE is part of LIXIL, the world leader in the sanitary industry. Its brands are globally known, including household names such as American Standard and INAX. This is why we direct much of our editorial attention to the company's home: Japan. In Tokyo Tales (p.10) we portray five citizens of Japan's capital who, in their professional lives, all deal with water in one way or another. Also in this

section, we meet architect Sadao Tsuchiya, who through his academic work and his role at Tokyo's HOUSE VISION exhibition (p.22), examines what urban living means for the future (p.26).

Being under the LIXIL umbrella not only means looking to Japan for new ideas, it also offers us new possibilities when it comes to the introduction of new categories, such as our ceramics line of matching basins and toilets – a Match Made in Heaven (p.30). And when it comes to fitting your bathroom inspired by international spa culture, we have all the inspiration you need in our Scandinavian Spa feature, where we look to the spa rituals of the north (p.34). Meanwhile in Shower Craft (p.42), we document the process of creating the new, luxurious – and hand-made – AquaSymphony shower, and speak to the person responsible for its production, Thomas Fuhr.

Finally, it is my pleasure to inform you about our success in winning the prestigious CSR Award of the German Federal Government 2017. It recognises GROHE's efforts towards protecting the most valuable resource on our planet – water – but also our commitment to practising sustainability in all aspects of our business. Always true to our motto: Water. Intelligence. Enjoyment.

Sincerely,
Michael Rauterkus



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Scandinavian spa culture is the latest inspiration for GROHE SPA products, which aim to deliver the spa experience into any bathroom.

GROHE AG
Feldmühleplatz 15
D-40545 Düsseldorf, Germany
grohe.com

GROHE TEAM
Michael Rauterkus, Gerhard Sturm,
Michael Seum, Jan Shepherd

**CENTRAL COORDINATION AND EDITING,
INTERNATIONAL COORDINATION**
Jan Shepherd

PUBLISHING HOUSE
BBE Group, Berlin
bbe-group.de
Managing Director: Christian Bracht

EDITOR-IN-CHIEF
Hans Bussert

CREATIVE DIRECTION
Christian Kúpker

PICTURE EDITOR
Victoria Gisborne-Land

SUB-EDITOR
Josie Thaddeus-Johns

PROOFREADER
Ros Anderson, Gareth Davies

PRE-PRESS
Reinhard Hasewend

CONTRIBUTORS
Gloria Cardona, Clare Davies, Danielle Demetriou,
Harald Erath, Dr. Jeni Fulton, Ramon Haindl,
Benjamin Hammond, Attila Hartwig,
Josia Lamberto-Egan, Gui Martinez, Yamase Mayumi,
Lauren Oyler, Delphine Saint-Jean

TRANSLATIONS
Laudert
Von-Braun-Straße 8, 48691 Vreden
laudert.de

The GROHE magazine is translated into 10 languages and appears in 60 countries with a total annual print run of more than 1 million.

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For more information about GROHE's new product innovations take a look at the »Water. Intelligence. Enjoyment« magazine.

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The Japanese have perfected the art of surprise in their house design. We look at three unique examples.



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Mustafah Abdulaziz's striking images show how different communities in the US use water, and how it marks the landscape.



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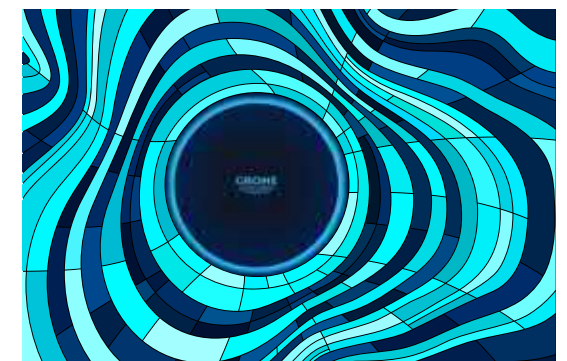
GROHE's freestanding Essence shower pours a little sunshine into any day.

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CONNECTED WATER

GROHE adds water management as an option for the smart home, making our use of the hydrating element much more intelligent.



DESSERT ISLAND

Making raindrop cakes with filtered water from GROHE's Blue Home.



The bustling fish stalls of Tsukiji market, Tokyo

From tea ceremonies to fishmongers, the inhabitants of Japan's capital know the importance of water in their day to day life.

TOKYO TALES

TEXT: DANIELLE DEMETRIOU
PHOTOGRAPHY: GUI MARTINEZ

An aromatic cup of green tea with citrus hints. Freshly-caught clams in seawater. A pot of steaming fish broth. Piping hot communal baths. And a deliciously balanced cocktail with sculpted ice. These are regular sights in the colourful, ever-revolving tableau that comprises daily life in Tokyo. And while they may appear to have little in common, there is one component that unifies them all: water.

The Japanese capital is famed for many things – cloud-brushing skyscrapers, crowds of salarymen, melt-in-the-mouth sushi – but water is perhaps not an obvious association. Yet beneath the city's modern veneer, woven into the fabric of its daily life lies a quintessentially Japanese reverence for all things aquatic. There are clues in the Shinto shrines, hidden in high-rise shadows or on quiet green lanes, where visitors pass through red *torii* gates and wash their hands with bamboo cups to purify body and mind. Other telltale signs lie in the fact that the city, which wraps itself around Tokyo Bay, is not only punctual, safe and orderly, but is also exceptionally clean (no mean feat with a population of over 13 million).

Here, snapshots of daily Tokyo life – from fish markets to cocktail bars – offer a glimpse into the meaning of water for those living and working in the city.

FISHMONGER 6 A.M.

Shigeru Suzuki wakes easily without an alarm, possibly because he has started his day the same way for the past 50 years. At 6 a.m. on the dot – before the sun has risen in the winter – the 68-year-old fishmonger awakes in his Tokyo home and drives to Tsukiji, the world's biggest fish market. Here, he trawls the rows of maritime creatures that crisscross the sprawling the market, talking to friends and work associates before driving around a tonne of fish to his store.

At Yamaya – a retro haven of orange tiling beneath green awning – the fish are laid out for the customers, many of whom are regulars. »Today, we have wakasagi smelt

from Hokkaido, asari clams from Kumamoto and iwashi sardines from Mie.« he explains. »It changes with the seasons – there's maybe saba mackerel from Aomori in the spring, or seabass from Hyogo in the summer.«

The 62-year-old shop is a family affair, run by second-generation owners Suzuki, his wife Toshie (who wears a friendly »Beaming for Joy« T-shirt), and his brother and sister-in-law. »Japanese fish is delicious because we have a lot of rivers,« he adds. »The rivers flow from forests on mountains, taking nutrients from the landscape before going into the sea. It makes the fish taste different. It's very clean.«



Shigeru Suzuki stands in front of his fish shop where he sells his saba mackerel and Hyogo seabass.



BREAKFAST CHEF 10 A.M.

The faucet is in constant use in the kitchens at Breakfast Club, a cosy local restaurant with a retro edge in the canal-lined Nakameguro district. Here, chef Luli Shioi and her team rinse vegetables, fill pots and wash rice in an endless cycle, serving food from morning to night to a steady stream of customers (a friendly mix of young creatives and elderly locals). »The concept is comfort food, both Japanese and Western,« explains Shioi, a youthful fiftysomething who opened the restaurant in December. »There are breakfasts with eggs and sausages as well as Japanese dishes with rice and miso soup.«

The Japanese part of the menu is rooted in one particular daily routine: preparing ten litres of the fish stock *dashi*.

»I soak *kombu* seaweed in a big pot of water overnight, then the next morning I heat it up, remove the *kombu*, add lots of bonito fish flakes, then soak it and strain it,« says Shioi. »I love making *dashi*. Everyone is so fast in this city and everything is bought ready-made so people don't often make it at home anymore. But I enjoy preparing it for everyone in the morning, just like Japanese grandmas used to do for the whole family. «*Dashi* is such an important part of Japanese cooking; traditionally it's used for everything – meats, vegetables, soups – so the quality of the water is really important.« She adds: »I use filtered tap water here and it seems to work well. I tried to cook dashi in Paris once and it tasted weird – probably because the water is so different.«



Dashi fish stock, prepared by Luli Shioi at Breakfast Club.



Kumiko Yamazaki's *sento* serves as a community hub for the mostly elderly clientele.

SENTO OWNER 2:30 P.M.

Kumiko Yamazaki taps her pink calculator while sitting in a cosy entry kiosk complete with a red hanging mobile, mini shampoo bottles and a vase of artificial orange roses. »67 years,« she finally proclaims. »It was 1950 when my grandparents bought this *sento* bathhouse and I've been running it with my husband for over 40 years.«

Japan's reverence for water is not confined to consuming it – bathing also plays an important role in modern-day Tokyo. The testimony to this is the queues of pensioners who gather in the lobby before opening time at the public *sento* bathhouse Matsunoyu in the Waseda district. »Most visitors have baths in their own homes,« says 63 year-old Yamazaki, »but they come here because

there is more space to relax. There's also a very strong community aspect.«

In typical *sento* style, there are gender-segregated bathing areas, complete with rows of washing taps, baths with 42-degree water, double height ceilings and a multi-coloured tiled artwork depicting flying birds. »We used to heat water by burning woodchips, but it created a lot of smoke, so we switched to gas 21 years ago,« she adds, in between taking payments from a stream of mainly elderly customers (around 300 people visit a day). She adds: »The number of *sento* has dropped over the years, but there are still a lot in this area. Many people still enjoy this feeling of community.«



Using soft natural mineral water from an *onsen* in Kagoshima makes the perfect blend of tea.

TEA MASTER 5 P.M.

As mid-afternoon approaches, it may be rush hour in Tokyo's tea-drinking world, but the atmosphere inside one particular tearoom is as calm as the soothingly minimal decor. Sakurai Japanese Tea Experience is a small, contemporary space on the fifth floor of the Spiral building in Aoyama, where all things tea are celebrated in an impeccably composed space – a clean-lined haven of natural woods, glass and copper created by design studio Simplicity. Centre stage is Shinya Sakurai, a 37-year-old mixologist-turned-tea-guru, who performs a contemporary take on the tea ceremony at his eight-seat wooden counter, complete with a small copper handwashing sink on one side and a wall of windows framing urban views on the other. Sakurai, who travels the length of Japan to source his ingredients, serves a mix of straight, blended

and roasted teas (the latter created himself in a small on-site roasting area). After serving a warming winter blend of green tea with hints of kinkan citrus fruits in a hypnotic ritual of heating and pouring water, he explains: »The concept here is based on the five elements – and water is the most important element when it comes to making tea. We use water from a natural hot spring in southern Kagoshima and get through 30 litres a day. It's a very soft natural mineral water. Round, balanced, soft on the tongue. I've experimented with many waters. With hard water, the fragrance, aroma and umami would not come out.«

Sakurai, who starts every day with a boiled glass of filtered tap water, adds: »Water signals purification. The merging of tea and nature is also important.«



MIXOLOGIST 9 P.M.

As the sun sets and lights flicker on across Tokyo's urban skyline, a new tempo gathers pace as the city's nightlife awakens.

Rogério Igarashi Vaz knows all about this. The forty-two-year-old Brazilian-Japanese mixologist makes seductively imaginative cocktails in his establishments Bar Trench and Bar Tram in the Ebisu district. Stepping inside Bar Trench is an experience in itself – the small, narrow, double-height space has black walls and quirky artifacts ranging from pineapple-shaped objets d'art to 1950s teacups. Every item on the ever-changing cocktail menu tells a story – such as The Day the Earth Stood Still, inspired by the original sci-fi film (a mix of pisco, dry Vermouth, beet cordial, lime, yoghurt and balsamico). There are also more than 20 types of absinthe, served with old-school panache via a vintage-style glass dispenser from Switzerland.

Igarashi, whose waistcoat, moustache and gentlemanly manner perfectly complement the space, is unequivocal about the importance of one element: ice. »Water is really important,« he says. »We buy blocks of ice from a factory in Ibaraki – about 12 kilos a day. We leave it to rest in the freezer for one day to adjust its temperature, before we sculpt it with a knife. »This part can be difficult. If the ice is too soft, it will melt in your hands and be too slippery; if it's too hard, it will not cut in a straight line and will break.«

Water in absinthe is also of key importance, as Igarashi says: »You can discover many more flavours drinking absinthe with water compared to neat. We try to use water that is less heavy and mineral, which doesn't have a strong taste of soil.« He adds, »Attitudes to water are perhaps different in Japan compared to Brazil. People here are thankful for anything that has its source in nature, such as water.«



Rogério Vas Igarashi's ice must be at the perfect temperature to be sculpted into cubes with a knife.

DOMESTIC FUTURES

HOUSE VISION envisions how our homes of the future will combine tradition with technology in the Japanese capital.

TEXT: JOSIA LAMBERTO-EGAN



Only in Tokyo. Where else, on a blistering hot summer day, could you find thousands in long queues, drenched in sweat, cameras at the ready, clutching tickets for a demonstration of »the homes of tomorrow«?

The exhibition HOUSE VISION was the brainchild of Muji art director Kenya Hara, who, along with co-curator Sadao Tsuchiya, paired prominent Japanese architects with major manufacturers. The teams were given simple instructions: build a home that shows us how we'll live in the foreseeable future. The theme, »CO-DIVIDUAL«, urged participants to address some of the country's most pressing national issues, such as the growing divides between urban and rural, old and young, traditional and avant-garde.

The collaborators responded with an inspired array of concepts, from a radical futurist dwelling furnished only with virtual reality headsets, to a soothing garden of beautiful maple trees and quiet pools. The range of projects reflected the diversity of Tokyo, where otaku arcades and traditional Shinto temples draw similar numbers of devotees.

Embodying this balance of cutting-edge ideas and ready functionality was Shigeru Ban's »Open House with Condensed Core«, which was developed in collaboration with LIXIL. Ban, who won the Pritzker Prize in 2014, used his signature paper walls to create a lightweight house shell that can be lifted as a single piece. Inside this exterior, LIXIL's ingeniously inverted plumbing system runs pipes upward through the roof from a unified kitchen and bath cluster called the »Life Core«. »This approach, which integrates all of LIXIL's plumbing, air-conditioning and electrical equipment, is essential to realising the maximum potential of this concept,« said Ban. Without below-floor piping, the »wet areas« of the home can be located almost anywhere,

HOUSE VISION showcased the excellence of Japanese design, with support from industry partners such as LIXIL.



Mechanically louvred windows create the openness that gives Shigeru Ban's house its name.

offering unprecedented design flexibility during planning or renovations. The creators anticipate that the system will enable people to repurpose buildings for different uses, such as turning offices into apartments, or adapting structures for rural or urban settings.

A number of other designers also focused on multi-purpose housing as a way to connect city and country. Atelier Bow-Wow and Muji built a broadband-wired rice paddy hut that doubled as an office – encouraging urban telecommuters to take seasonal jobs harvesting rice. Meanwhile, Go Hasegawa teamed up with Airbnb to create a guesthouse for the rural area of Yoshino. Built in the region's signature cedar, the hotel is intended to draw young travellers to places that suffer from »youth flight«, while also serving as a central meeting place for townsfolk whose neighbours are increasingly sparse.

Often, Hara and Tsuchiya's seemingly unlikely match-making between architects and manufacturers led to breakthroughs on both sides. In »Open House«, Ban, usu-

ally known for using low-tech materials, cleverly integrated LIXIL's technological innovations. Giant, mechanically louvred windows folded away (one lifts to create a rain porch, the other swings to the side), opening one entire side of the home to the elements. The project showed technology embracing tradition, as the opacity of the glass could also be adjusted to mimic the soft translucency of traditional rice-paper panels. The architect took full advantage of the benefits of LIXIL's advanced engineering: »We worked together on a system that, even for small spaces, can create a remarkable sense of openness with the outside environment.«

Throughout Tokyo, public buildings – museums, airports, and arenas – are designed with »big solutions« in mind. To the founders of HOUSE VISION however, the city's relentless experimentation in design makes it the perfect laboratory for rethinking the relationship between a society and its homes. »The house,« they write, »is an intersection between industries ... the ideal platform on which to project ideas about the future.«



Photos: Nacása & Partners Inc. © HOUSE VISION

LIXIL's Life Core integrates all the fundamental features for the house into one streamlined design.



INTERVIEW: YAMASE MAYUMI
PHOTOGRAPHY: GUI MARTINEZ

THE INSIDE VIEW

Future architect Sadao Tsuchiya reveals the Tokyo of tomorrow.

A house is so much more than just a place to lay our heads: it is where we can truly be our own, individual selves – that's how you can tell when you're home. No one knows this more than Sadao Tsuchiya, founder of Urban Lifestyle Lab and head of the architectural exhibition HOUSE VISION. In all of his projects, Tsuchiya is dedicated to investigating how we live now, and how this will develop in 10, 20 or 50 years. For example, HOUSE VISION, originally the brainchild of Muji Art Director Kenya Hara, which took place for the second time in 2016, showcased 12 architectural projects for near-future scenarios. Taking lifestyle and social issues into account as a crucial part of the design, these projects highlight the living structures of tomorrow. We spoke to Tsuchiya about the future of Tokyo's housing and why he wants to work forever.

GROHE

How did you end up working in future architecture?

Sadao Tsuchiya

My father was a civil engineer, which is how I developed my interest in the subject. I studied architecture in Tokyo, then I went to Italy for five years to study further. When I came back from Italy, I thought that Japanese houses were really mediocre compared to European ones. Now, I think European cities are very beautiful but Asian cities are more fun. I would like to find out how to have both beauty and fun!

G How do you go about learning about how lifestyles affect housing?



ST A house is a complex product, built with various technologies and services. There are habits and behaviours in every culture that people don't take any notice of. For example how they eat, how they watch TV or how they cook. I'm interested in how this is informed by a culture's historical, religious and economic background. I try to understand how our lifestyle creates houses and cities. My work on housing can't function alone, but must unite with other professional fields.

G What specific economic challenges are affecting Japan's housing?

ST Japan is facing severe population decrease. At the same time we have growing numbers of elderly people. More than 30 percent of people live alone, and more than a quarter are over 65 years old. But I don't want to make people afraid of the future. I would just like to show what we can expect and how we can live tomorrow.

G How would you characterise Tokyo as a city?

ST Tokyo is a very chaotic place, but it's overflowing with information. As well as the bustling activity it's known for, you can also find vegetable gardens, offices, shopping areas ... it's a borderless place, with endless communication and exchange. There are not many cities in the world where you can get to such a high number of exhibitions and events, as well as to five or six meetings in a day.

G Many people look to Tokyo for bright ideas on living in the future. Why do you think this is?

ST Here in Tokyo, time runs so fast: we can chat to someone over the internet then book a flight to see them in Malaysia on the spot, then fly there the next day! So, Tokyo represents the extreme of this 'futuristic' lifestyle. I'm interested in how Japanese corporations can expand their ideas abroad. Often, they don't think in advance about how to introduce Japanese products and services into vastly different cultures. I think you have to learn about the culture itself before you can build your business in a new market. In many ways, Japanese society is shrinking, so I hope Japan can do more, especially in the developing areas in Asia.

G How do you think living spaces in Tokyo will change in the future?

ST Our housing situation has already changed. From the 00s, society began to focus more on individuals, as smartphones took on a bigger role in our lives. We are now connected 24/7, in any place, with anyone. For example, you might be dining with your family and also be connected to a virtual version of yourself. This is an evolution. Because of this change in personal space, communal environments have become more and more precious. Especially after the earthquake in 2011, people in Japan have begun to crave more community and intimacy. This has changed the design of the house. For example, open kitchens have become more popular, and multi-functional rooms, where a whole family can share the space, are more common. Our sleeping places may also change. Look at the people like me who spend only two days a week at home!

G What makes you happy?

ST I make my own furniture. It still relates to my work, but I also enjoy it as a hobby. I actually built my own kitchen! But my work is my destiny: I love what I do. I would like to continue working, without retirement. Maybe everyone should try that!

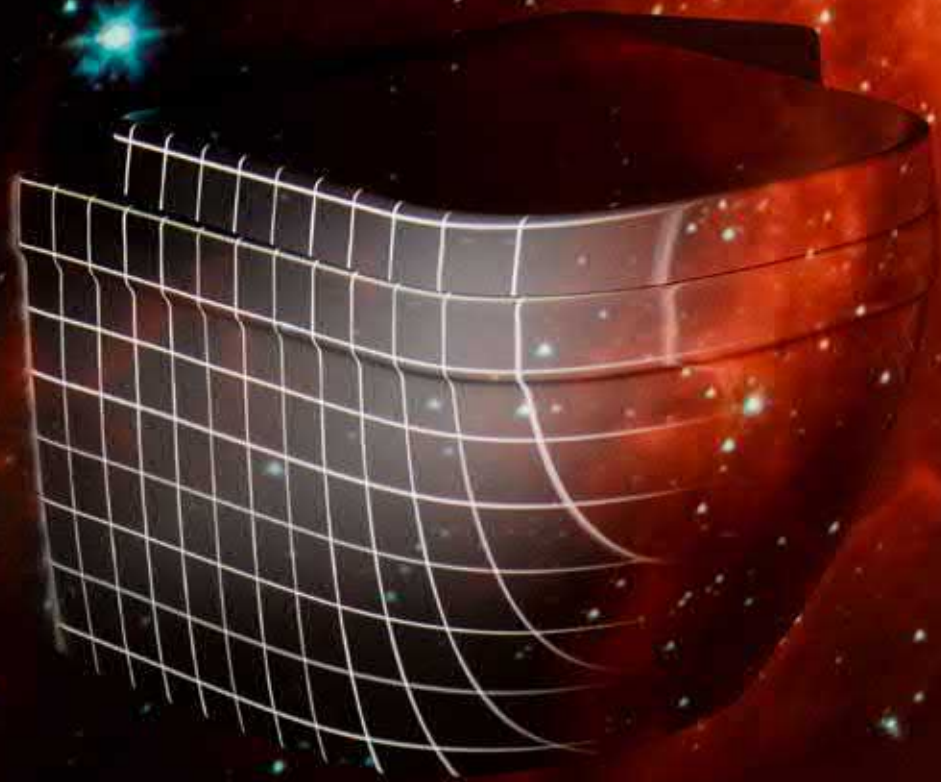
G So how do you relax on a day off?

ST I don't have a 'day off'! I think in modern life it is nonsense to set Saturday and Sunday aside for just relaxing for a day or two. I don't think in days, but hours: for example, I like to go fishing – if I'm in the countryside, I'll go fishing in the morning. I try to enjoy my time in tandem with my working life.



A MATCH MADE IN HEAVEN

Find the perfect match with GROHE's new expertly designed ceramics lines.



PHOTOGRAPHY: ATTILA HARTWIG
TEXT: GLORIA CARDONA



As the market leaders in impeccably made faucets and fixtures, GROHE takes things a step further with their new range of ceramic bathroom essentials. Split into three separate lines – Bau, Euro and Cube – each collection of ceramics is designed to fit seamlessly with the corresponding range of faucets, showers and sanitary systems. As a member of the Japanese LIXIL group, GROHE is now able to combine both companies' expertise in design and technology. And the results are clearer than ever: the GROHE design team has made sure that all ceramics and fixtures match ideally – in form and function. This means there is plenty of space between the faucet and basin, with the spray hitting the ceramic at just the right angle – no splashing during handwashing! The best of it yet: by transforming itself into a one-stop-shop for all of your ceramic and fixture needs, gone is the trial-and-error that can come with building the perfect bathroom. Now, there's only one choice to make, and that choice is GROHE.

Offering versatility for modern life, GROHE's Bau ceramics are the perfect choice for every professional project. With its gentle, round forms, Bau fits harmoniously into all bathroom interiors. And while its design is elegantly understated, its technology is not: every Bau ceramic toilet is rimless and comes equipped with a soft closing and quickly released seat.

The Euro ceramic range is a perfect match for any of the faucets in GROHE's Euro line. Featuring innovative technologies such as ProGuard and HyperClean, all basins and toilets in this collection are compact in size, designed for maximum use of space, making them the perfect solution for small bathrooms.

A sophisticated feel, modelled on the crisp, clean lines of the quadrangle are what sets Cube ceramics apart. Generously proportioned, they create an effortlessly chic bathroom scheme with a contemporary design. It's in the details too: the Cube line features hygiene coating with AquaCeramic and HyperClean, and its toilet range offers rimless technology and Triple Vortex flush.

Euro Basins

These basins are the perfect match for the corresponding range of faucets, as together they ensure there's no splashing when hand washing.



Euro WCs

Featuring rimless technology as well as ProGuard and HyperClean hygiene coating, the Euro WCs complement all Euro line fixtures.



NATURALLY NORDIC

Repair, rejuvenate, relax, repeat – the best of Scandinavian luxury is now available in the comfort of your own home, thanks to GROHE SPA.

TEXT: CLARE DAVIES

It's no secret that Scandinavia is home to some of the world's most attractive people. Perhaps the scenery helps, since the Nordic region is a vast area of true natural beauty. From the fjords of Norway to the volcanic fields of Iceland and icy Swedish Lapland down to the windy coast of Denmark, the inviting landscape of Scandinavia offers remarkable benefits for boosting overall health and wellbeing.

The mountainous multitude of spas is home to age-old techniques that create spaces for unrivalled relaxation. Traditional Nordic methods have been shown to help maintain a glowing complexion as well as assist with general physical wellness – it looks like this therapy could well be the Scandis' secret to keeping fit and fresh-faced. But this first-class experience isn't exclusive to one part of Europe any longer. We can now all experience the opulence of a Scandinavian spa with the latest additions to the GROHE SPA range.

The classic concept of the Nordic spa uses three stages. The first involves stimulation of the circulation and an increase in cardiac output by warming the body up. The Finnish are best known for this, with their wood-heated »smoke-saunas« that get your blood pumping to the surface and leave a comforting natural aroma of wood smoke on your skin. For those who really want to sweat, stove-heated rocks are on hand, which increase humidity through evaporative steam – or *löyly*, as they say in Finland. *Vihtas* are also used to intensify the experience – birch branches used to soothe tired muscles through gentle beating.

Next, open pores from the heat are closed with a dip in one of the region's freezing rivers, waterfalls or snow, reducing inflammation and giving a boost to the immune system. The final part of the ritual is focused on relaxation, which is to be enjoyed for a minimum of 20 minutes. The customary method of relaxation in Scandinavian spas is

The Scandinavians are famous for their attitude to bathing, with beautiful wooden spas looking out into nature.



Recreate the feeling of the beautiful Nordic spas with GROHE's bathroom products.

the world-renowned Swedish massage, which is based on theories of anatomy and physiology. Employing five basic strokes, the sliding, kneading, tapping, friction and vibration warms muscle tissue and releases tension, making it easy for the masseur to work out knots. The procedure not only relaxes the entire body but is also

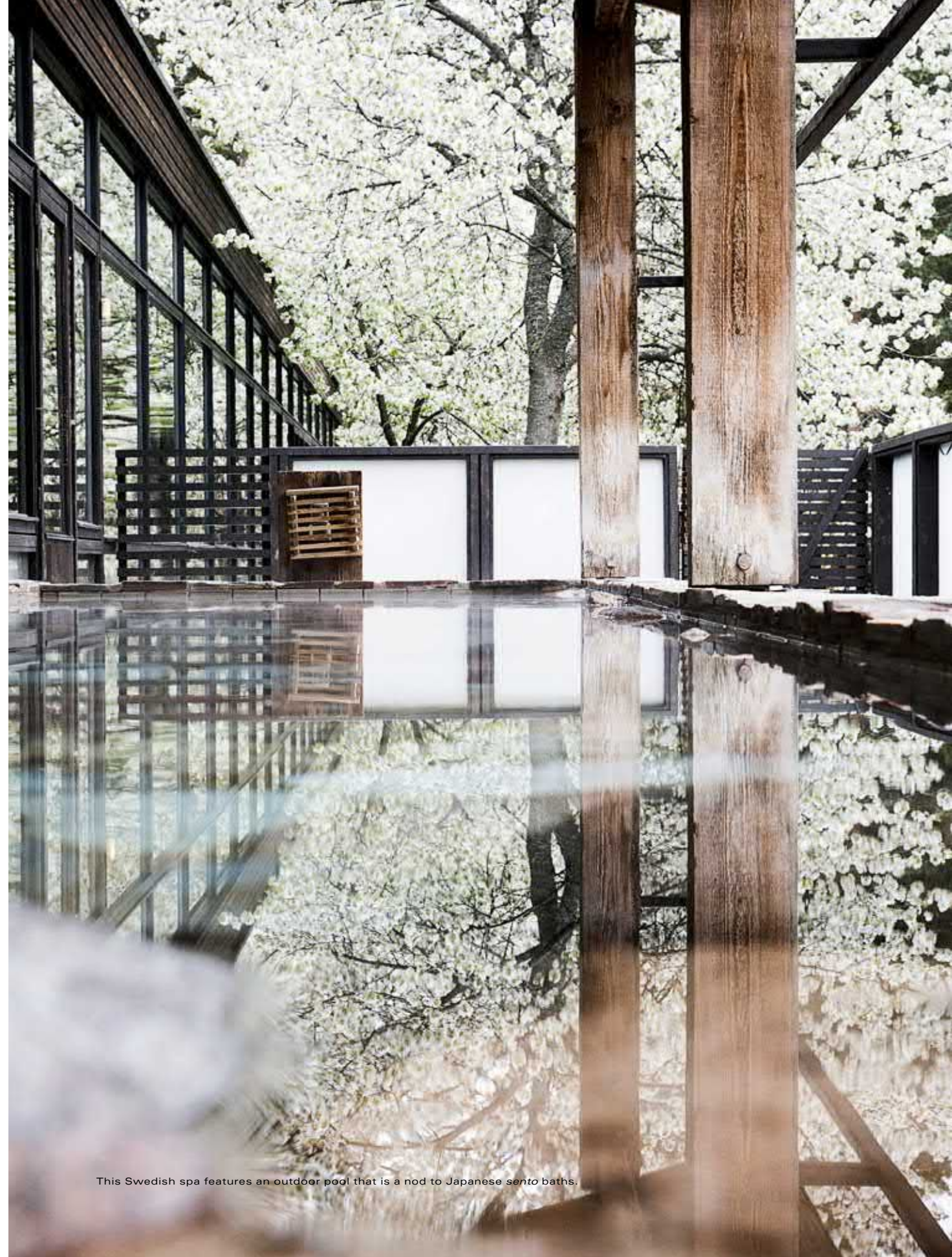
»Traditional Nordic methods have been shown to help maintain physical wellness.«

credited with releasing muscle toxins and increasing oxygen levels in the blood. For the full effect this three-step process should be repeated at least twice.

Defining zones for rejuvenation and relaxation is also important for GROHE SPA, which is fully customisable to ensure the most personalised experience. A sanctuary from the outside world, your private GROHE SPA can easily be modified to recreate the experience of an outdoor Scandinavian experience in the comfort of an indoor bathroom. GROHE's high-quality products should tide you over until your next getaway, when visiting the spas of rocky Northern Europe should be top of your list.



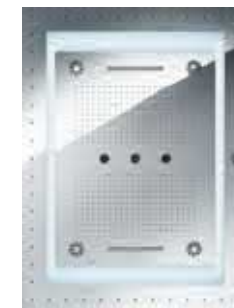
Scandinavian spa design takes its cues from nature.



This Swedish spa features an outdoor pool that is a nod to Japanese sento baths.

AquaSymphony

Handcrafted in Germany to the very highest standard, the new AquaSymphony is a nod to the spas of the north. Boasting six different sprays including PureRain, AquaCurtain and two XL Waterfalls, the ceiling shower's water pressure and heat stimulation options awake the senses – just like the beginning of the process of the Scandinavian spa circuit. But that's not all: a myriad of different colours – not unlike the Northern Lights – allow you to create a personalised light show to delight and soothe you while you shower. Together with products from the Rainshower F-Series, the new AquaSymphony delivers the most luxurious spa experience to date.



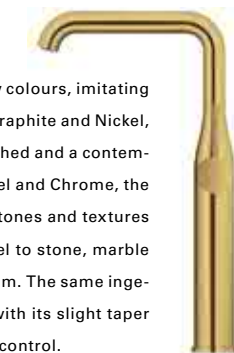
SmartControl Concealed

Scandinavian spas are known for their simple yet effective approach, and this is perfectly mirrored by GROHE's new SmartControl Concealed. With its neat, slim design and concealed installation, it not only offers more space under the shower, it also allows for faster and more convenient cleaning. Controlling up to three showers with just one trim, a simple push of a button starts or stops the desired shower while a turn of the button lets you precisely control the water volume, for a truly tailored shower experience. And thanks to a wide selection of suitable trim sets – there are round and square designs as well as different materials to choose from – you can ensure your favourite GROHE bathroom style extends seamlessly into the shower area.



Essence

GROHE's Essence line has expanded to include eight rich new colours, imitating the environmental elements of outdoor Scandinavian spas: Graphite and Nickel, as well as atmospheric Sunset and Sunrise all come in a polished and a contemporary brushed version. Together with the existing Supersteel and Chrome, the whole range combines style with classic design. The earthy tones and textures offered in this range of bathroom faucets give an organic feel to stone, marble and concrete spas, and sleek shapes invoke refined minimalism. The same ingenuity is also reflected in the Essence's tactile control lever, with its slight taper that gives the user a sensual experience as well as precision control.



Sensia Arena

Combining ultimate hygiene and personal comfort, GROHE's Sensia Arena shower toilet aims to boost your sense of wellbeing. Gentle and soothing on your skin, it provides constant warm water and fully adjustable spray functions that can be controlled by either the Sensia Arena app, the remote control or the seat control panel. It's packed with useful features, like a sensor to automatically open and close the seat, a night light and an air dryer, further adding to this personal experience. But like in any good spa, a true sense of wellbeing can only be achieved with maximum hygiene. That's why the Sensia's AquaCeramic technology, the germ-resistant HyperClean coating and self-cleaning spray arms all work together to keep it bright and spotless.





INTRODUCING: THE BREATHTAKING **AQUASYMPHONY** **BY GROHE.**

AquaSymphony is not a shower – it's a wellness zone, a place where water takes on a life of its own. AquaSymphony plays with water, creating ever-changing liquid harmonies. Just imagine the pleasure that awaits you.

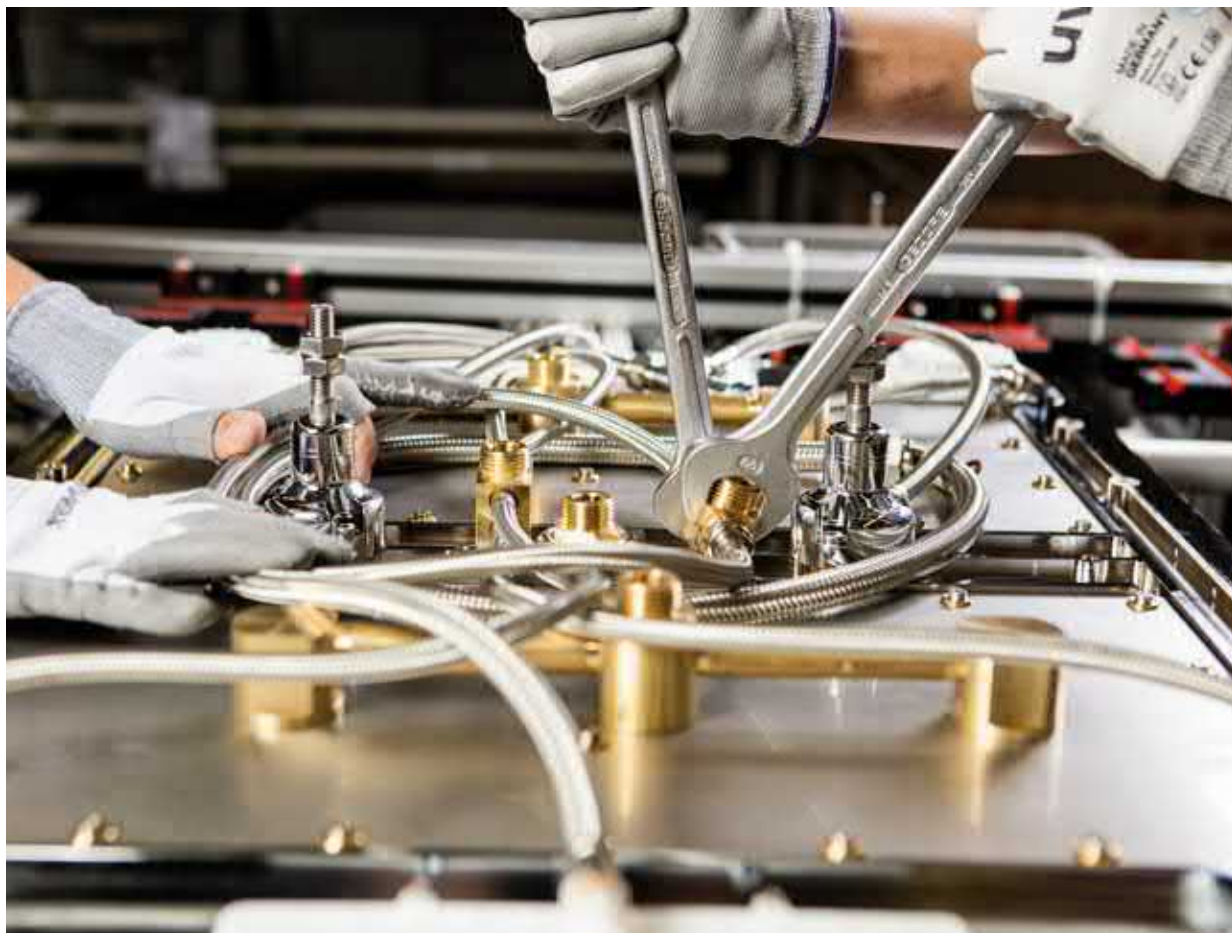
WWW.GROHE.COM

SHOWERCRAFT

Handmade in Lahr, Germany, the new AquaSymphony combines expert craftsmanship with the latest technologies. Here, GROHE's Thomas Fuhr explains a luxury shower system unlike any other.

As the Executive Director of Operations at GROHE, Thomas Fuhr is responsible for overseeing all of the company's expertly made bathroom and kitchen products. One of the brand's newest accomplishments is the AquaSymphony, an indulgent shower system that provides the complete spa experience in the comfort of your own home. Featuring six different spray types, including PureRain, AquaCurtain and two XL Waterfalls

that can be combined simultaneously, as well as multi-hued LED lighting and Bluetooth sound capabilities, the AquaSymphony elevates your daily shower to new heights. Curious to learn more about this revolutionary product, GROHE Magazine met with Fuhr to find out how the shower system is handmade in Lahr, Germany, why it is different from other shower systems and how this luxury product still remains environmentally friendly.



The AquaSymphony is handcrafted in small quantities, ensuring the very highest standards.

Thomas Fuhr, GROHE's Executive Director of Operations at the company's headquarters in Düsseldorf.



INTERVIEW: GLORIA CARDONA
PORTRAIT: RAMON HAINDL

GROHE

What makes GROHE AquaSymphony stand out from other luxury shower systems?

Thomas Fuhr

First of all, AquaSymphony is handcrafted in small quantities. This allows us to offer our customers ultimate customisation. If a customer wants their shower system to match the colour of their Ferrari, we can make it happen. Additionally, we've worked to ensure that the AquaSymphony includes the complete spectrum of experiences within the shower along with other premium features in order to emulate the out-of-home spa experience.

G Water conservation is one of GROHE's top priorities. How does the AquaSymphony deliver such a luxurious experience while still upholding the brand's commitment towards the environment?

TF It was important that our design team created a quality product that also offers environmentally-conscious water usage. With the AquaSymphony, each spray type can be controlled individually so that the user is in complete control of the water that is consumed.

G Upon joining GROHE, you spent time at each of its German plants in Lahr, Hemer and Porta Westfalica in order to gain a better understanding of how the company operates. What was the biggest lesson that you took away from this experience?

TF In order to fully understand the manufacturing process, it was important for me to go directly where value is added. This allowed me to see not only the areas in which we succeed, but also the places that we could improve. Many people don't know this, but we have a 90 percent rate of vertical integration. This means that GROHE controls almost every step of the manufacturing process. It's a very special asset to the company and it helps to ensure premium quality every step of the way. The experience was so much more than simply learning how a faucet or a shower is made, though, and my time spent inside each plant showed me how great a company GROHE really is. I've worked at other firms, but I've never seen employees with so much pride. The team is



The AquaSymphony's face plate has its chrome coating applied.



With the AquaSymphony, every spray type can be operated independently, and this leads to exceptional efficiency in water flow.

filled with highly motivated and hardworking people, which is really amazing to witness first-hand.

G How does the manufacturing team maintain quality at such a high volume?

TF We produce roughly 20 million faucets a year, which equates to about 80,000 per day. Quality is our top priority, and it is one of GROHE's core principles. When it came to the manufacturing of the GROHE AquaSymphony, we used the same team set-up we use for all of our products, even though each AquaSymphony is hand-crafted. In order to ensure exceptional quality we always use an interdisciplinary team that brings together the R&D, manufacturing and design teams. Our team objective for the AquaSymphony was to create the 'best shower in the world'. This emphasis on teamwork throughout

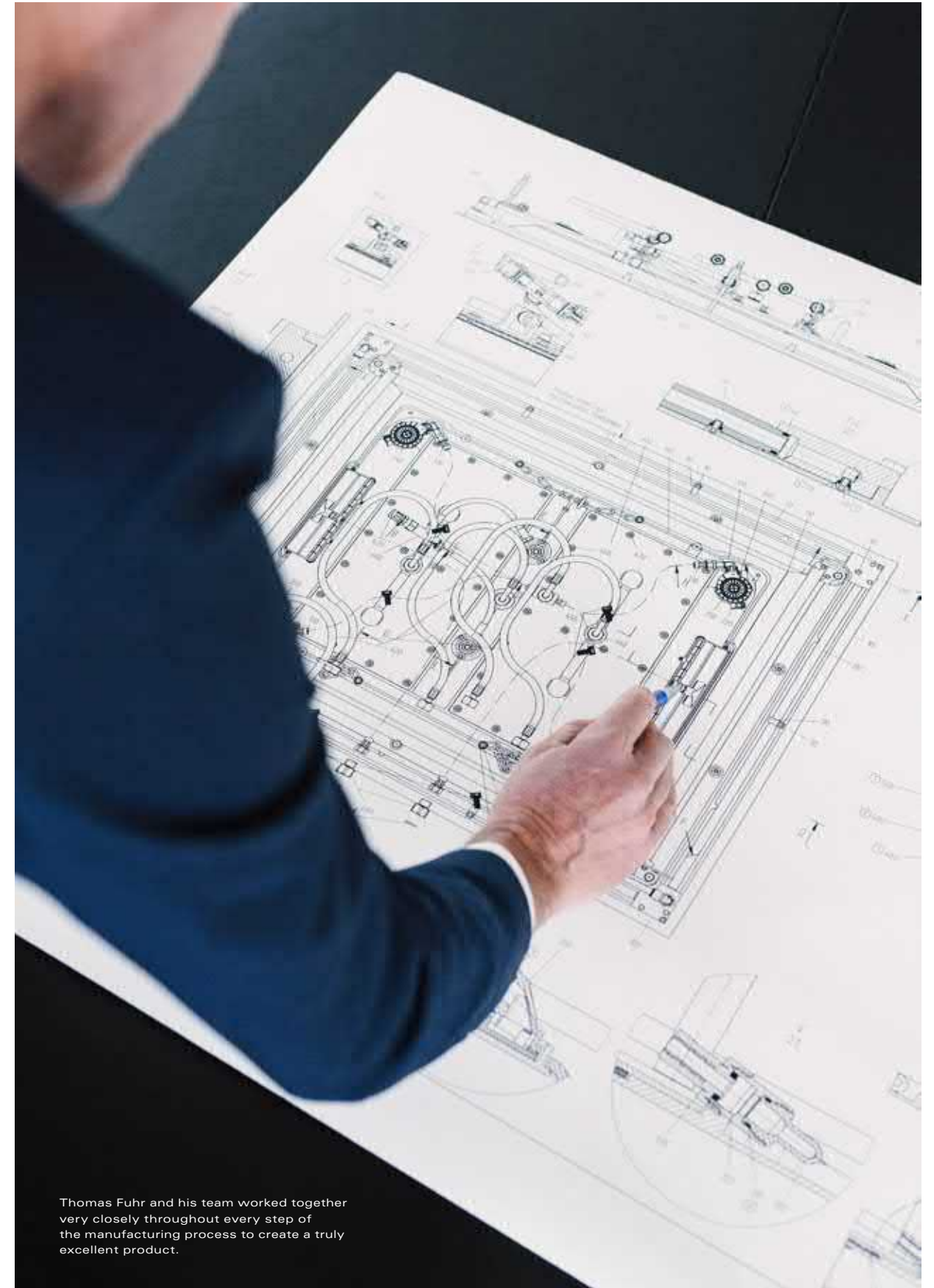
every step of the manufacturing process is crucial towards creating a premium product.

G What steps do you take to conserve water in your personal life?

TF Aside from using GROHE products in my home, I think the most important thing is realising how essential water is to our wellbeing. GROHE offers the tools necessary for an environmentally responsible life, but it's also about individual behaviour.

G You're also an avid sailor. Do you have any trips planned for the year?

TF Though I'm very busy these days, I love to be close to the water as much as possible. I've spent some time sailing around the Mediterranean Sea, and I hope to continue exploring the area this summer.



Thomas Fuhr and his team worked together very closely throughout every step of the manufacturing process to create a truly excellent product.



THE GROHE

HOME TEAM

HEY! I'M GROHE SENSE,

AND THIS HERE IS THE GROHE ONDUS APP.

WE'RE BEST MATES!

"WHY ARE WE SUCH GOOD FRIENDS?" YOU ASK...



DID YOU KNOW...
AN ESTIMATED 14% OF RESIDENTIAL WATER CONSUMPTION IS LEAKED WATER!

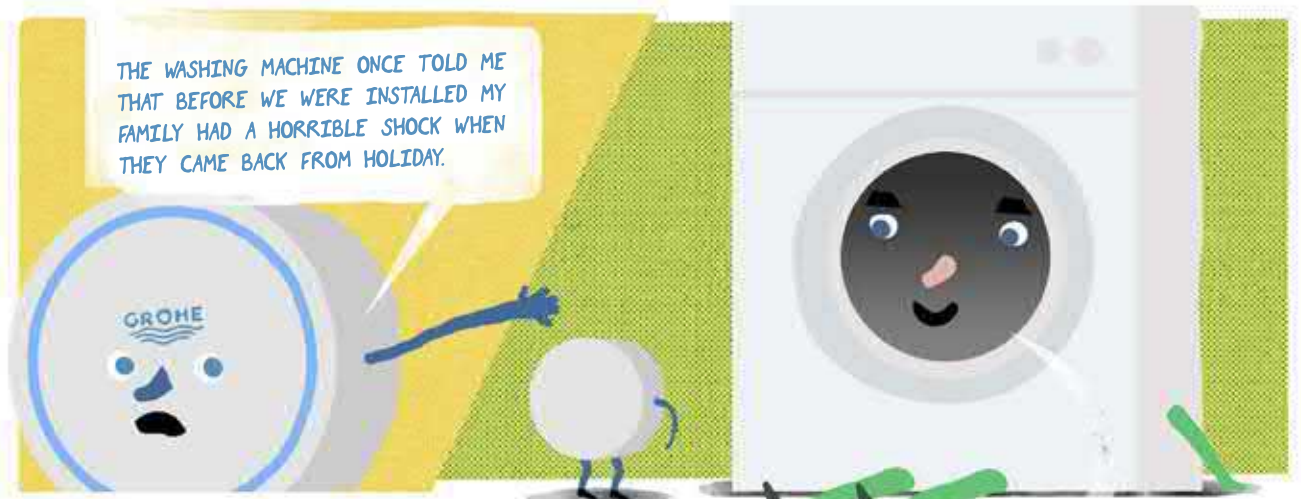


I MONITOR THE HOME FOR LEAKAGES. WHEN I DETECT ONE, I INSTANTLY ALERT MY FRIEND SO HE CAN ACT.



I DISPLAY THIS INFO TO MY OWNERS.

BUT OUR HOME OWNERS HAVEN'T ALWAYS TAKEN SUCH PREVENTIVE MEASURES...



THE WASHING MACHINE ONCE TOLD ME THAT BEFORE WE WERE INSTALLED MY FAMILY HAD A HORRIBLE SHOCK WHEN THEY CAME BACK FROM HOLIDAY.

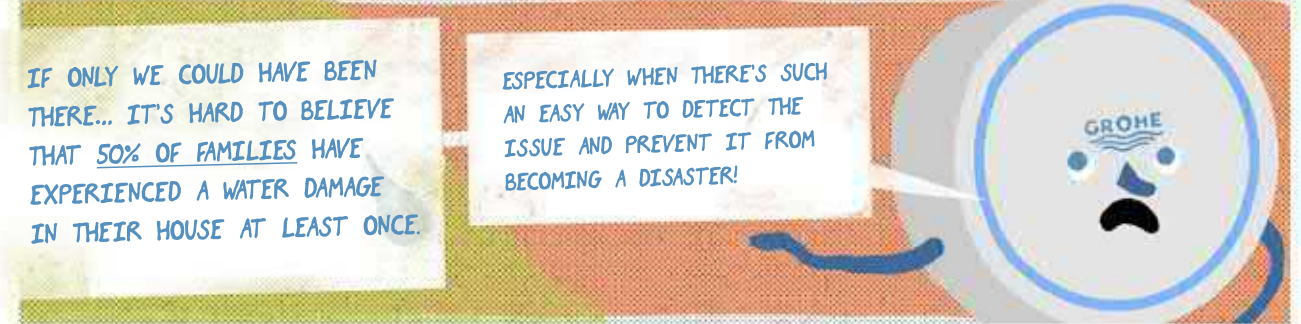


THEY ARRIVED AT THE HOUSE AFTER A FEW HOURS DRIVE. THEY WERE SO RELAXED AFTER THEIR HOLIDAY BREAK.



BUT THAT FEELING SOON DISAPPEARED WHEN THEY OPENED THE DOOR.

THE HOUSE WAS COMPLETELY FLOODED. ALL BECAUSE OF THEIR LEAKY PIPE!

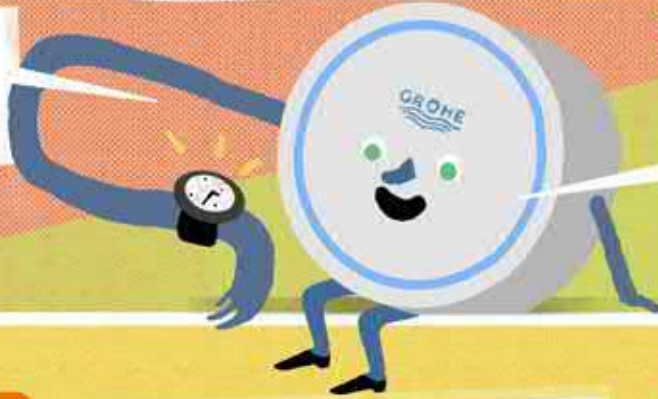


IF ONLY WE COULD HAVE BEEN THERE... IT'S HARD TO BELIEVE THAT 50% OF FAMILIES HAVE EXPERIENCED A WATER DAMAGE IN THEIR HOUSE AT LEAST ONCE.

ESPECIALLY WHEN THERE'S SUCH AN EASY WAY TO DETECT THE ISSUE AND PREVENT IT FROM BECOMING A DISASTER!



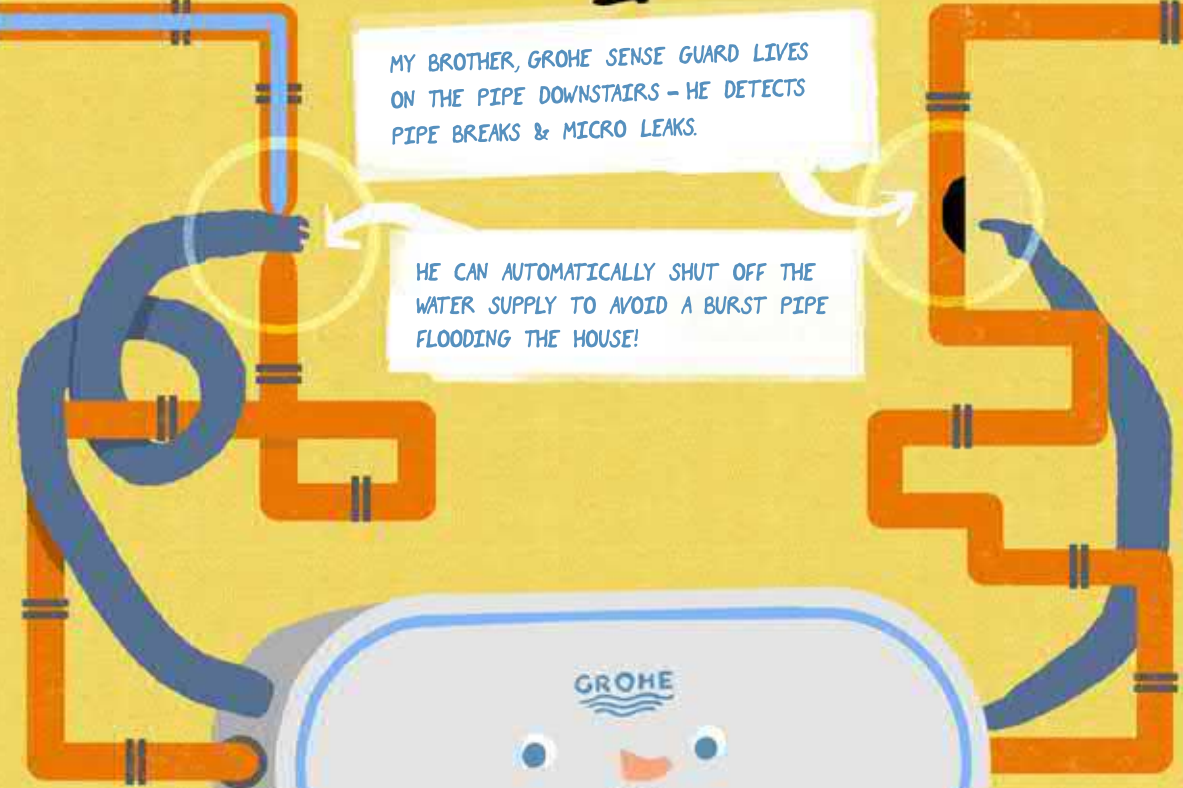
AND THAT'S EXACTLY WHAT OUR HOME OWNERS REALISED!



WE WERE ALL INSTALLED IN ABOUT 1.5 HOURS. EVER SINCE OUR OWNERS HAVE FULL CONTROL WITH THE GROHE ONDUS APP.

MY BROTHER, GROHE SENSE GUARD LIVES ON THE PIPE DOWNSTAIRS - HE DETECTS PIPE BREAKS & MICRO LEAKS.

HE CAN AUTOMATICALLY SHUT OFF THE WATER SUPPLY TO AVOID A BURST PIPE FLOODING THE HOUSE!



AND THANKS TO ME THE HOME OWNERS ALSO HAVE A CLEAR VIEW OF THEIR WATER CONSUMPTION. I TRACK THIS AND SEND IT TO MY FRIEND THE GROHE ONDUS APP!

IN SHORT WE WORK AS A TEAM. WITH US MONITORING YOUR WATER SUPPLY, YOU'LL HAVE NO MORE WATERY WORRIES!



KNOW WHAT IS GOING ON IN YOUR HOUSE ANYTIME!

STAY IN CONTROL WITH THE GROHE ONDUS SMARTPHONE APP.



WE, THE GROHE SENSE TEAM MONITOR HUMIDITY AND TEMPERATURE AS WELL AS RESULTING FROST RISKS.

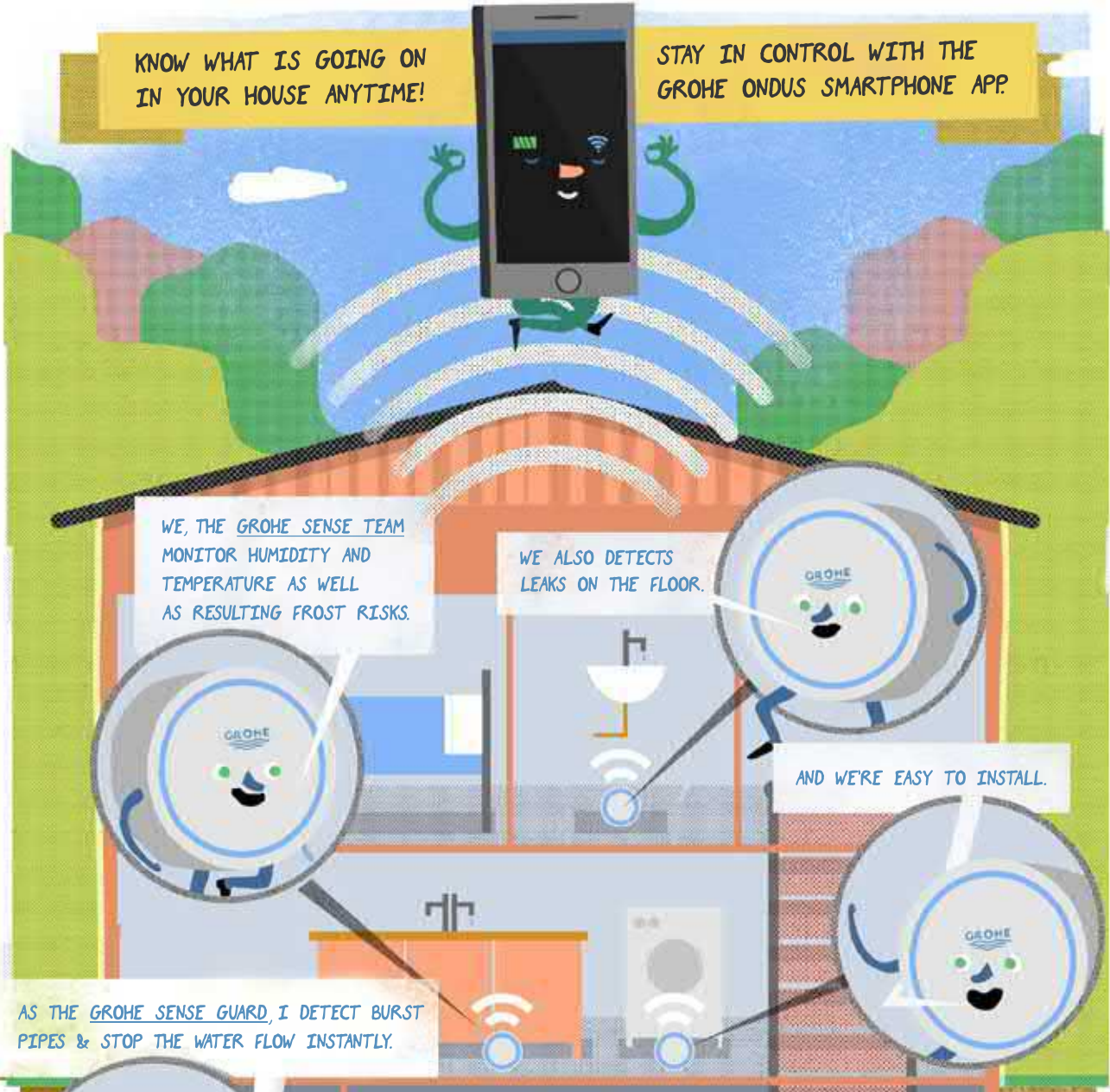
WE ALSO DETECTS LEAKS ON THE FLOOR.

AND WE'RE EASY TO INSTALL.

AS THE GROHE SENSE GUARD, I DETECT BURST PIPES & STOP THE WATER FLOW INSTANTLY.

I ALSO MEASURE THE WATER PRESSURE, TEMPERATURE & FLOW.

BUT THAT'S NOT ALL: I CAN DETECT FROST RISK AND MICRO LEAKS TOO. PLUS I TRACK MY OWNER'S WATER CONSUMPTION.



THE GROHE HOME TEAM PROVIDES WATER SECURITY FOR YOUR ENTIRE HOME 24/7. **DETECT, ALERT & STOP!**

GERMANY'S ENVIRONMENTAL EXAMPLE

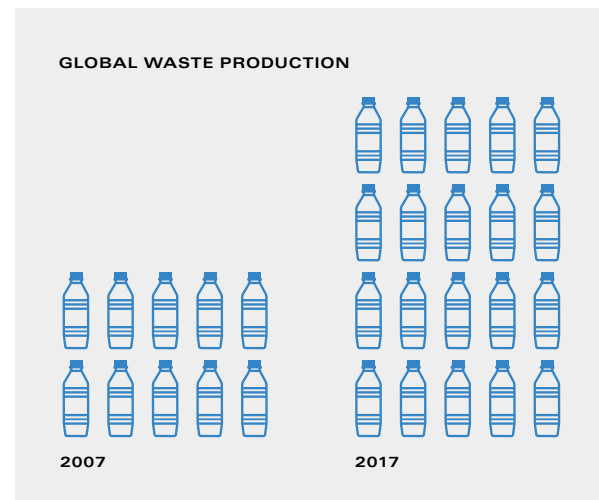


The CSR Award of the German Federal Government 2017 recognises GROHE's commitment to protecting our planet.

TEXT: CLARE DAVIES

Focusing on sustainability as much as technology, design and quality, GROHE takes its responsibility as one of Germany's most ecological companies very seriously. According to the World Economic Forum, by 2050 we will need 55 percent more drinkable water than we have today. GROHE is working with a continual, valuable effort to ensure that our most precious resource is conserved.

The world's leading manufacturer of sanitary fittings has now been recognised for its hard work. For the first time, GROHE has won the prestigious CSR Award of the German Federal Government, clearly positioning GROHE as one of the most sustainable companies in Germany, as well as specifically celebrating the social, ecological and economic responsibility it has undertaken. And that's not all. Their massive contributions to the environment also saw the company score a top ranking at the German Sustainability Award for the third consecutive time, making GROHE one of the most sustainable big companies



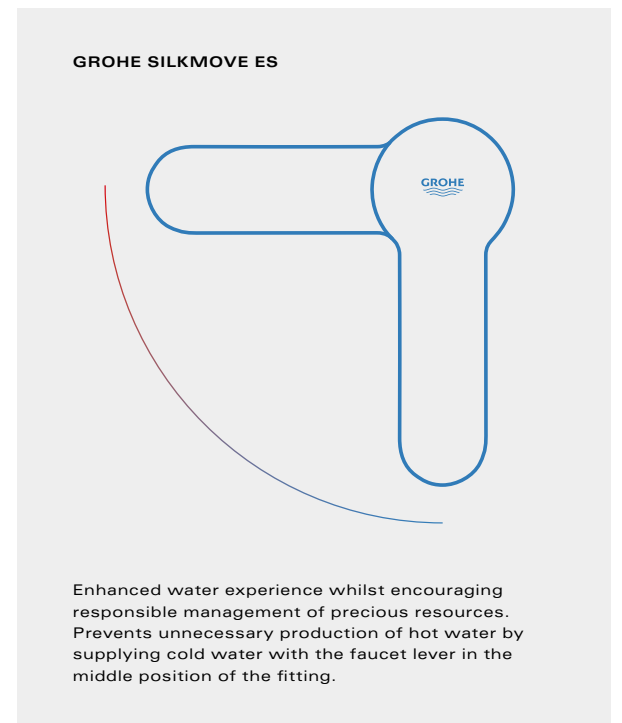
in Germany. GROHE's dedication in this area has been steadily developing since 2014's top placement in the »resource efficiency« category.

In the past 18 months alone, GROHE has published a comprehensive sustainability report and was the first in the sanitary industry to issue a declaration of conformity with the German Sustainability Code. Water conservation has played a major role in the company's production processes, bringing about new systems that reduce products' carbon footprint and CO2 emissions – such as building two cogeneration plants – and improving waste recycling ratios to more than 80 percent. On a consumer level, technologies such as EcoJoy help to reduce water consumption, SilkMove ES prevents unnecessary production of hot water while GROHE Blue Home saves more than 60 percent of CO2 in comparison with bottled water. This is especially relevant as global waste production has

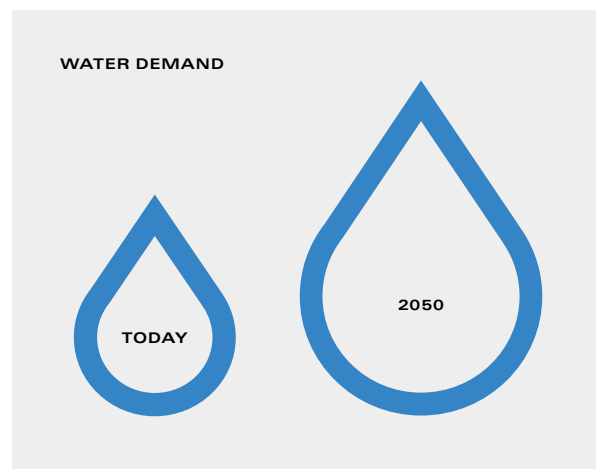
doubled over the past ten years with a significant part of that waste coming from plastic water bottles.

Meticulous in their efforts to support a cleaner, safer and more ecological environment, every GROHE production site now has its own energy officer, who ensures that all energy-saving initiatives are applied systematically in accordance with ISO 50001. The result is that GROHE production facilities are continuously minimising their impact on the environment. Again, GROHE sets itself the target to be the best-in-class and offer inspiration well beyond the sanitary industry.

Both of these prizes acknowledge GROHE's passion and progressiveness, which are bound to lead to new innovations in the field. While the Western world reduces water use through careful consideration of appropriate products, there is also hope for more resources to create cleaner living situations in the rest of the world. LIXIL Corporation, which includes GROHE among its line-up of global water technology brands, has been commercially developing its



Enhanced water experience whilst encouraging responsible management of precious resources. Prevents unnecessary production of hot water by supplying cold water with the faucet lever in the middle position of the fitting.



80% WASTE RECOVERY



The waste recovery rate of all GROHE production sites has been steadily increasing for several years and is now more than 80%, including high-impact materials such as GROHE brass.

affordable SATO (Safe Toilet) series. Designed to cover open-pit latrines, and featuring a counterweighted trap-door for the flow of waste, the system guarantees that precious water is not squandered while also ensuring hygiene is maintained. Meanwhile, LIXIL has also been working on a Micro Flush Toilet System, which will improve water efficiency, while its Green Toilet System looks to recycle human waste as fertiliser for farmland.

The GROHE sustainability report can be downloaded here: http://bit.ly/GROHE_Sustainability



01



02



03

LONDON CALLING

The GROHE Design Team visits London's annual Design Festival to discover the trends that will shape how we live in years to come.



06

One of the largest of its kind, London's annual Design Festival is a pioneering event that has been promoting and nurturing the city's creative sector for over a decade. The 2016 London Design Festival was no different. For a week at the end of September, over 400 events showcased creative ideas from more than 300 organisations. Also using the platform to promote London's major trade shows, the Design Festival is becoming an essential part of the city's economy, furthering the UK's position as an international force in the design world. Events took place all over London, including at the spectacular V&A and Somerset House museums, as well as throughout specially designated districts, such as Bankside and Chelsea. Here, GROHE's Vice President for Design, Michael Seum, and his team of designers scout out the top five trends of the 2016 fair.

Material pairing

Design requires aesthetics, precision and the perfect choice of material. **Katharina Eisenkoeck's** Tension mirror in Onyx (04) creates a sculptural design out of natural resources. The Fungi Table by **Alcarol** (06) repurposes logs (complete with a flash of green moss) from the undergrowth of the Italian Dolomite mountains to create the perfect rustic piece of furniture. Meanwhile **Christopher Guy's** Ensemble (03), and **1 millimetre's** Drape Chair (01) merge contemporary and classic design by using stark, contrasting materials. The Rush Woven Lid Basket by **Native & Co** (05) and **Vitamin's** Cloak Pendant Lamp (02) also pair traditional craftsmanship with high-shine constituents.



05



04



01

Warm minimalism

Hand-thrown ceramics allude to nature through tone and texture, as seen in **Elliott Ceramics'** (01) earth-coloured clay tableware, enhanced by stains and oxides, and the clean-cut silhouettes of **Sue Ure's** vases (04), which create tactility through innovative glazes. Solid oak forms the basis for **Oggetto's** Chesil Dining Table (05) and the Emil dresser by **Pinch Design** (03), both homely, streamlined pieces in a pared-down aesthetic, just like **Case's** Narin Chair (02), which is also foldable.



02

03



04



05



01



02

Technicolour dreamcoat

Conflicting patterns and textures and jarring palettes emphasise functionality in design, exemplified clearly in **Elinor Portnoy's** pretty glass citrus squeezer (01). **Luca Nichetto's** Alphabeta Pendant lamps (02) showcase distinctive colour variations, and, like the Moduuli 3D wallpaper by **King Kong Design** (03), are a great way to brighten up any living space. **Studio Makgill** concentrate on how colour can transform, reimagining H Furniture's bestselling WW Chair (04) in oranges, pinks, blues and greens.



03



04

Merging nature

Leafy spaces encourage relaxation, increasing creativity and productivity. A plant-rich environment is also the easiest way to make a house a home. With **Pikaplant**'s collection of self-watering houseplants, there is no excuse not to surround yourself with flourishing greenery. Their resilient Jars (01) basically look after themselves – perfect for novice growers. **Tim van de Weerd**'s Monstera (02) is an extension of the plant, its legs mimicking the greenery's creeping roots.

01



The art of ceramics

Ceramics are becoming more and more popular among young artists, creating fresh approaches to traditional craftsmanship; some innovative ceramicists aren't even using clay anymore. **Troels Flensted**'s Frozen Moment (04) table is created using mineral powder and water-based acrylic mixed with pigments for a marbled finish. **Melina Xenaki** (03) also puts a new spin on time-honoured methods, enhancing the natural movement of the glaze by screen-printing and hand-painting directly onto her vases.

03



04

Pure Freude
an Wasser



FREEDOM OF CHOICE

GROHE ESSENCE

With its extensive range of sizes, colours and finishes, the new Essence series will make you feel completely spoilt for choice. The full range – from faucets to showers and accessories – offers you four different colours to choose from, either with an elegantly brushed or highly polished finish. Also available in SuperSteel and chrome. That's what we call freedom of choice. Enjoy. grohe.com

BUILDING A COMMUNITY

Architect Jeanne Gang on how to reimagine our cities' waterways for the future.



The WMS Boathouse is one of four boathouses proposed as part of a city-funded regeneration of the Chicago River, and the first of two designed by Studio Gang.

INTERVIEW: DR. JENI FULTON

Jeanne Gang, founder of Studio Gang, is one of the most important architects working today. The recipient of a 2011 MacArthur prize (often known as a »genius grant«), she designs environments by focusing on the relationships communities have to their environments, and how architecture can best serve these. Taking ecological systems as a starting point, she aims to integrate previously overlooked aspects of the city with innovative architecture. In particular, her buildings have worked with disused canals and waterways to create a new connection to nature for the occupants, such as the award-winning WMS and Eleanor Boathouses. Water has even provided titular inspiration for her work, like the Aqua Tower in Chicago, which is the third tallest building in the world designed by a woman.

GROHE Magazine caught up with the globetrotting architect to quiz her about water, climate change, sustainability and how architects shape the future.

GROHE

What guides Studio Gang's choice of projects?

Jeanne Gang

There are threads that run through our work, ideas and typologies that we continue to explore. For example, the morphology of tall buildings is one that goes back as far as the first design for Aqua Tower, our 82-storey skyscraper completed in 2009, but has continued and expanded to include our current tower work in Chicago, St Louis, New York and Amsterdam. This research is a parallel practice to our design work, and can help guide our choice of projects.

G You have placed urban water flows, which are usually quite polluted, at the heart of your building practice. Please explain why.

JG **Cities have an opportunity to rethink their waterways and transform them from private, post-industrial edges to shared, publicly accessible greenways**



The boathouse provides a home for the Chicago Rowing Foundation.





Its outdoor and indoor facilities can be used by youths from the city, as well as veterans or women's groups.

that connect people to water resources. We've seen this shift happening in Chicago. Our boathouses allow youths from the city to join rowing clubs and get on the water, but there are also other groups like veterans or women's groups. Architects play an important role in transforming our urban water bodies from infrastructure to places for people, plants and animals.

G How has this manifested itself in your practice?

JG In 2011, I completed a book and research project called »Reverse Effect: Renewing Chicago's Waterways«. The project serves as a call to action to increase public access to the river in order to catalyse support for its remediation and long-term stewardship. The following year we had the opportunity to help this future take shape when we designed the WMS Boathouse at Clark Park, and we continued this legacy with the completion of our second boathouse, the Eleanor Boathouse at Park 571, in December. These projects shine a light on how rivers can become assets for residents and inner-city youth by combining education with recreation on the water, and demonstrate how buildings can generate momentum for sustained investment in our water systems. Before, the river was industrial and you couldn't even find a way to the water. But we learned that

the best way to be stewards for the environment and for the river is to allow people to use it, even if it's not perfect water quality. Then they will start to care about it.

G How can water strategy like this help mitigate the challenges of climate change, and what role can buildings play here?

JG To mitigate for climate change challenges that face us, designers must consider the impact on the earth with each decision they make. At Studio Gang this means working with clients, cities or communities to understand their sustainability goals and develop a framework to achieve or exceed these goals through a holistic approach that balances flexibility and adaptability with durability. We will strive to make the landscape and the building work together to collect, store and reuse rainwater and greywater.

G How would you characterise your design approach?

JG I have always been an observer of relationships between people and their environment. By being attentive to nature and ecology, it becomes clear that it's all about relationships, not objects on their own. For me, architecture is about connecting people. I think of architecture as a way to set up various opportunities for people to relate to each other and

to their cities and environment. This could be through spaces or materials, both old and new, or low or high technologies – I pull from everything to find what works best. There is an art to this approach and to constantly honing and adapting one's methodology.

G You take a holistic approach to architecture, combining site-specific commissioned projects with your own research. What does this look like in practice?

JG We always have ongoing research, and we think of it as something independent of commissions. When we were in the early stages on the Rescue Company 2 fire station in New York, for example, it made us start thinking about the role of the police station and why is it so different from a fire station. Was there room for that to inform the tensions between people and police these days? Was there something that design could bring to that conversation? We went much further from reaching out to police stations to hosting conversations at our studio, and that has become a trajectory for research in our Studio now.

G From an architectural perspective, which civic strategies are required to ensure sustainable urbanism, given the rapid urbanisation of the world's population, and what is the role of the architect in resolving them?

JG The biggest challenges we have found in civic work is navigating the public sector – making sure there is enough money set aside for public projects. With our Civic Commons project, a multi-city project reimagining civic buildings across the US, because there isn't a lot of funding available for new buildings, we're looking at how we can make use of existing buildings or rethink them for today's needs. The studio has been looking at public realm buildings like parks, police stations, recreation centres and transit stations, to network them and connect them better to reimagine them for today's uses.

G Do you think there is a broader movement among architects to abandon the aesthetic approach to architecture in favour of more socially-driven, responsive and sustainable projects?

JG I think it's more of a split than a movement, a split between firms with a more academic focus on developing a formal language, using digital tools to develop new forms and methods of visualisation, and others who are increasingly focused on social issues. That divide is something that I think we need to mend as a profession. It's great that there is a lot of variety right now – it's exciting that people are designing their own practices!



The boathouse comprises two buildings positioned alongside one another in Chicago's new Clark Park.



Also inside the boathouse: a rowing tank where teams can practice indoors.

SUNKEN TREASURE

Artist Jason deCaires Taylor is creating sunken sculptures that turn human life into a home for marine creatures.

TEXT: DELPHINE SAINT-JEAN

Fourteen metres under the sea, a man's face is erupting with coral. Pink, purple and orange create a colourful map, dotted with green spikes of seaweed that would look like hair, if only they were in the places hair normally grows on humans. Untamed and wildly fluorescent, this rainbow sculpture continues to grow beneath the surface of the sea as part of the Museo Atlántico, an installation of maritime proportions that opened in 2016, off the coast of Lanzarote, Spain. Created by British eco-sculptor Jason deCaires Taylor, the entirely underwater museum took two years to complete and is the first of its kind in the world.

Taylor has made a career of sinking his precious artworks into the murky depths of the world's oceans. For example, for a previous project in Cancún, he set over 500 statues on the floor of the ocean in Mexico's Museo Subacuático de Arte. »As soon as they go in the sea, you say goodbye to them – I lose them,« Taylor has previously explained.

But why would the artist choose to send these carefully produced artworks into the watery depths? The sea has always been a location of mystery to humans, uncharted territory, this seemingly endless stretch of blue that spreads as far as the eye can see. Experts estimate that we have explored less than 0.05 percent of the ocean's floor, and its most extreme depths, such as the Earth's deepest point, the Marianas Trench, is a complete enigma to us. Just like human exploration of outer space, the sea is a chance to escape gravity, and therefore reality, in some ways. These underwater museums seem to

allow the chance for the audience to discover something new, both through Taylor's work and its context. By placing his statues underwater instead of in a gallery, Taylor chooses to make his visitors truly connect with water – making the connection between his audience and the work much more intimate.

Some of Taylor's subjects may seem prosaic for statues that may outlive both the artist and human existence itself, such as the topless, overweight man on a sofa watching TV, hamburger and chips on his lap. Other sculptures show people taking selfies, some have rucksacks or backwards caps adorning their waterlogged limbs. These artworks, many of which are modelled on people who live near the sites of the museums, seem to create a contemporary archive of how we live now, like a time capsule saved underwater for future generations. On the other hand, some works take a more political stance, such as »The Raft of Lampedusa«, which depicts a lifeboat peopled by thirteen refugees, looking out deep along the seabed for their destination. In this case, the artist seems to be creating a record of more than just the most privileged in our society, but also those who face huge obstacles in today's world. By sculpting these journeying migrants, Taylor also nods to the huge number of lives lost in dangerous ocean crossings, reminding us that they are people too, beyond the newspaper headlines.

Having spent much of his youth on the Malaysian coast, Taylor became interested in graffiti art as a teenager.



After a BA in Sculpture from the London Institute of Arts, he turned his attention to a more edifying kind of public art, working for environmental artist Betty Beaumont and eventually selling his diving business to use £40,000 of his own money to sink his first sculptures.

And once they're in the water, nature takes over. The coral goes where it pleases: »It's a bit like our own lives – part of it is what flows in your direction, what nutrients come your way, and part of it is random experience,« Taylor told *The Guardian*, although he does design the sculpture's surface so that it is receptive to marine life. He also uses pH neutral materials that are resistant to corrosion. This part of the artwork takes place after the sculptures have been sunk – like a performance art piece, as the fish begin to colonise frozen human society. Taylor is perfectly content to let nature take over these human endeavours, in the same way that animal life owned so much of the earth, before humans began taking up more and more of its inhabitable space.

Taylor intends his work to draw more attention to the risk to underwater ecosystems. »I hope that the Museo Atlántico of Lanzarote represents an entry point to a

different world and promotes a better understanding of our precious marine environment and of how much we depend on it,« he says. The museum in Lanzarote is a tourist attraction, as is the space off the coast of Cancún, which local divers (some of whom the works are modelled on) take visitors on tours around. As they swim through these artworks, viewers are encouraged to consider the whole ecosystem and how they affect it.

Under the sea, the blank quietness can feel post-apocalyptic: a kind of Wild West, where the territory belongs to no one. Taylor uses this facet of his underwater setting to play on the idea of boundaries, particularly in his work »Crossing the Rubicon«. A group of 35 figures walks towards a wall that reaches only a few metres above the sea floor – an utterly useless boundary that can be bypassed simply by swimming over it in any direction. As the forces of globalisation and climate change mean that we need to work together as humans more than ever, this work questions our ideas of nations and divisions. The environment makes no distinctions of country: when it comes to looking after nature's beauty, we are all citizens of the same world and we share the same duty.



Jason deCaires Taylor's sculptures are pH neutral and encourage the growth of marine life.



A selfie-taking couple join their fellow occupants in the Museo Atlántico, Lanzarote.

Photos: p. 68, 70, 73 © Jason deCaires Taylor. All rights reserved, DACS 2017, Portrait: p. 71 © ullstein bild – Reuters





In »Deregulated«, suited businessmen frolic in a children's playground.

In 2011, photographer Mustafah Abdulaziz decided to travel the globe, looking for water wherever he went. Here, we show selected images from communities across the US.

LIFELINE



A bird's-eye view of summer swimmers cooling off in the Astoria Park Pool, Queens, NYC.



A green and blue birthmark in the middle of the pale desert: The Classic Club Golf Course, in Palm Desert, California.



Every house gets a waterfront view in the community of Discovery Bay in the Sacramento Delta.



These cities in Coachella valley were designed as green oases in the desert. The responsible water agency reports that water consumption is at 221 gallons a day per person, above the state average of 77 gallons.

WEATHER REPORT

The freestanding Essence shower brings
summer vibes into your bathroom, no
matter the weather.

PHOTOGRAPHY: ATTILA HARTWIG
SET DESIGN: HARALD ERATH





GROHE's freestanding Essence shower brings new thinking to the bathroom. Walls and panels are no longer required, opening up new opportunities and blurring the line between bathroom and outside.



The shower is equipped with the Euphoria stick handshower and Silverflex shower hose – perfectly matching the minimalistic Essence design.



Developed for indoor use, the freestanding shower comes in three finishes: chrome, supersteel and brushed nickel. Pictured here is the Rainshower 310 head shower with DreamSpray technology.

CONNECTED WATER

Thanks to GROHE, water is getting more connected than ever.

TEXT: LAUREN OYLER

Of the four classical elements proposed by the philosopher Empedocles in the fifth century BCE, water is perhaps the most misunderstood. Earth has an inherent presence; in ancient Greece it was associated with physical matter, tactility, the stuff you can hold in your hands. Fire is exciting yet dangerous, connected to energy as well as volatility. Air is invisible, yes, but also all around us – and within us – all the time. But though the planet is 71 percent covered by it, and our bodies up to 75 percent composed of it, water is often taken for granted. After all, it was the only element left out by the iconic funk band Earth, Wind & Fire.

As a result, water isn't what we think of when taking stock of our lives. Fast forward 2,500 years, though, as the internet of things becomes more of a reality – by 2020, Gartner Research predicts that there will be approximately 25 billion connected devices – and making everyday aspects of life ›smart‹ has become more of a consideration. For example, we'll soon be able to monitor our smoke and carbon monoxide detector from anywhere in the world, or dim our lights while sitting at the dinner table. Our everyday uses of water are no different in this process of advancement.

At first, water and technology don't seem to make much sense together – literally, at least, the combination of the two has defeated many a smartphone. Figuratively, too, the two seem incompatible – in the digital realm, who needs to hydrate? And while water is nice, it's also slippery, hard to control – how could an app improve it?

For GROHE, though, water isn't just an afterthought; it is a fundamental part of humanity's growth. While an essential element could never be ›improved‹, it can be enriched and adapted to work with our lifestyles as we wade deeper into the 21st century. Water doesn't need to be smarter, but it can become more intelligent – more in

tune with how we live now. The ease of modern life has made it so we no longer have to think of water as water, a fundamental and essential component of our existence, instead we think of how we use it: our morning shower, a refreshing drink after a workout, a nice summer spent at the lake. But now, imagine being on holiday and getting an alert that a pipe underneath your bathroom has burst, but you don't have to worry because the water supply was shut off before you even had to call a plumber. Or consider your water filter – how often should you change it? (Probably more than you do!)

Through intelligent water solutions, GROHE is developing ways to address these issues while strengthening our connection to water at the same time. First, there's GROHE ONDUS, an app that brings water to the front of the mind. It keeps track of water filter levels and measures personal usage, fostering greater awareness of how water impacts your life. GROHE ONDUS can also monitor potential problems caused by water. When connected to GROHE Sense – the smart water sensor that you place anywhere in the home – and GROHE Sense Guard – the intelligent water controller you install on the main water supply – GROHE ONDUS will alert you to any flooding, track changes in temperature and humidity in your home, and detect any leakages or pipe breaks and shut off the water in response. But not only that: the GROHE ONDUS app also allows each user to take their personal water profile with them. Be it at home, work or in a hotel, in sync with other GROHE products such as the Sensia Arena shower-toilet or Blue Home, GROHE ONDUS means that your enjoyment of water will always be an individual, exclusive experience.

These interactions aren't just ›smart‹ or useful, they require a relationship between user and technology. They're intelligent, giving you the opportunity to be more in tune with your environment. To stay connected with water. Always. Anywhere.

EXPECT THE UNEXPECTED

Extreme minimalism, a love of nature and attention to detail: the Japanese have perfected the art of surprise in their house design.

TEXT: JOSIA LAMBERTO-EGAN

Japan is well known for its architectural innovation. Home to seven Pritzker Prize winners, it earns international acclaim for landmark conceptual creations such as the Teshima Art Museum and the Sendai Mediatheque. However, the area where Japanese architects are most inventive of all is in residential design.

Partly, it's a quirk of the housing market in Japan. In a culture obsessed with newness, Japanese homes actually lose their value over time – incredibly, most houses are bulldozed within 35 years. This allows owners to indulge in fanciful or radical design proposals – after all, they don't have to worry about resale. Meanwhile, architects know that a single house »going viral« can make their careers. The result: the most creative, dramatic and stylish variety of new homes in the world.

Within this range of extreme designs, certain traits define the Japanese aesthetic: minimalism, with its clean lines and blank spaces; micro design, with a focus on details and economy; and an appreciation for nature, whether it's bare wood or green spaces. Finally, Japanese architects strive for *ihyou* – the unexpected surprise – something that, ideally, awakens the resident to new experiences.

Those principles certainly apply in Japanese kitchens, where products like GROHE's Minta range, with its sleek, minimalist lines, fit in perfectly. Thanks to their smooth functionality and sterling reputation for durability, GROHE fixtures are enduringly popular with Japanese architects and homeowners. After all, the kitchen is considered the heart of the home – the traditional word for kitchen, *kamado*, is still used as a synonym for family – and details like fittings are considered integral to the overall living experience.

A brutally simple kitchen is given a sleek touch with GROHE's luxury faucets.





Fujimoto's Sunami House has completely bare walls, apart from the circular dimples that originally came from pouring the concrete.

HOUSE IN SUNAMI

Architect Kazunori Fujimoto's work pays tribute to a long tradition of modernist concrete design in Japan. He graduated from school straight into a job with the legendary concretist Tadao Ando, so it comes as no surprise that he specialises in the raw material synonymous with his mentor. This house in Mihara, Hiroshima, is all about the interplay between weight and airiness, the conflict between the imposing mass of the concrete slabs and the delicacy of the arched roof and clerestory glass. The *ihyou* of Fujimoto's design lies in this opposition, and also in its total commitment to the bare material that dominates the interior. Every surface is left blank, save for the trademark circular dimples in the concrete walls (historically left by the spacers used in the pouring process, they're no longer technically necessary, but Fujimoto includes them as a nod to his predecessors). Even the kitchen is reduced to a single block, with the faucet as the lone jewel on the altar, and the only visible indicator of the room's function. Despite the house's imposing appearance, the open interior feels clean and lofty, with panoramic windows

providing dramatic views of the Seto Inland Sea. An inner courtyard provides an oasis of green space within the protective walls. The overall effect is one of quiet sanctuary; in fact, given the barrel-vaulted ceiling, it's almost church-like. An atmosphere that seems appropriate for a design almost religiously devoted to its concept.





The inner courtyard creates a quiet oasis of green.



The Tsujido hut's exposed steel rafters offer a calming sense of geometry.

HUT IN TSUJIDO

»Our primary goal is not novelty,« begins the mission statement of Tokyo firm NAOI architecture. Living up to that principle, their recent »Hut in Tsujido« is a study in understated minimalism and subtle originality. Working with a lot next to a city-protected green space, NAOI strove to maximise the residents' connection to nature. The open-floor plan is partitioned by planted beds, as if the wilderness outside has crept in through the concrete. The kitchen, which is trimmed in flowing wood, is also lowered so that the dining table and the garden are at the same height; the family, instead of looking down on the foliage, can feel immersed in it. Exposed steel trusses and large, framed windows soak the interior with light while offering a calming sense of geometry and order. »Hut« may be overly modest for a 245-square-metre home, but the simple triangular roof and open interior make it an elegant reference to the province's traditional dwellings.





GROHE fixtures are the perfect fit with the Hut's subtle originality.

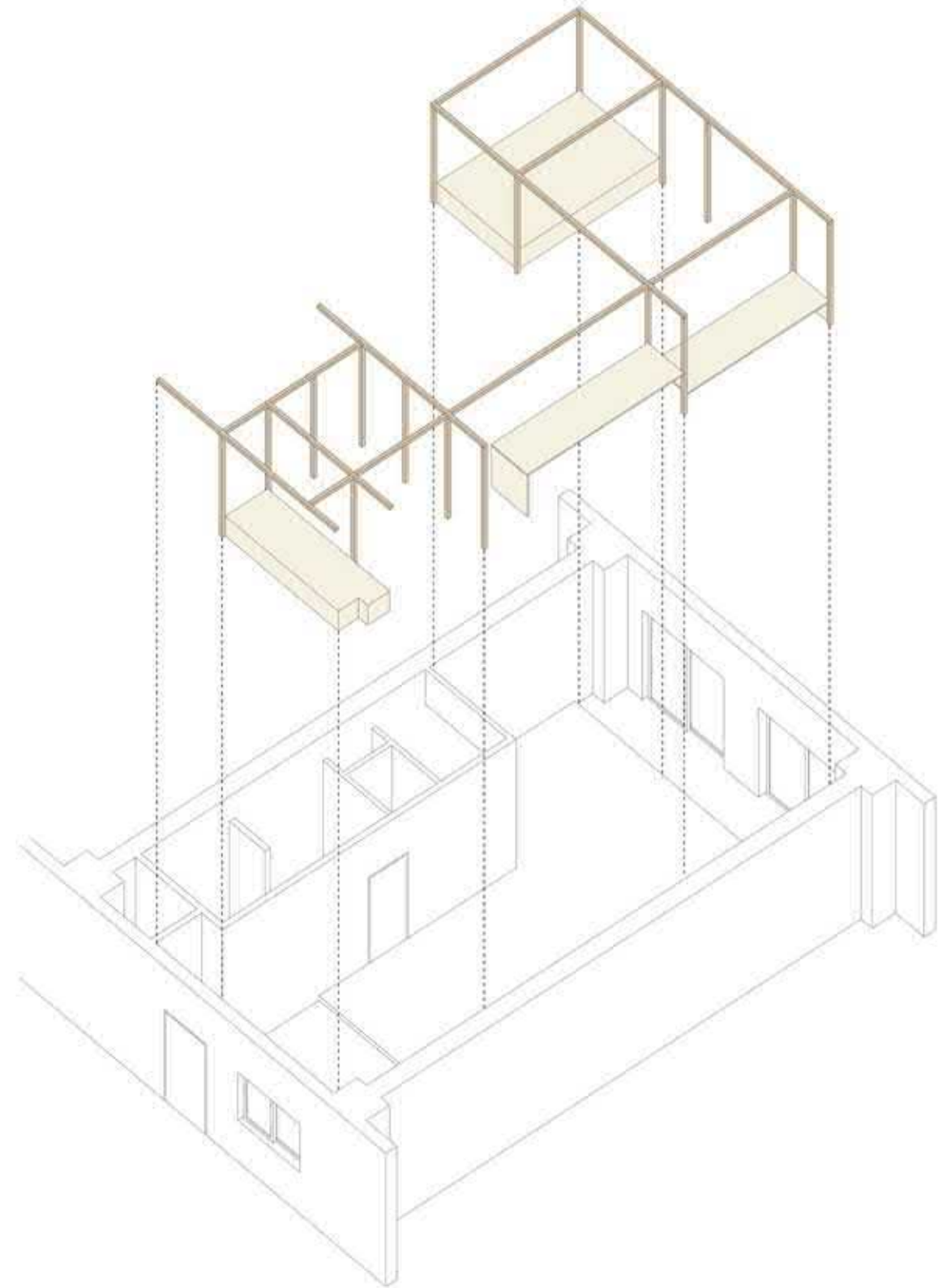




In the Frame House, rooms are suggested by wooden beams.

THE FRAME HOUSE

A nice example of both micro design and the clever inclusion of nature characteristic of Japanese design, the Frame House is an intriguing remodel of a 54-square-metre apartment in Kawasaki. Lacking the space to relocate rooms, local architects Peak Studio decided instead to eliminate walls and redefine the living areas through the use of bare framing. Rooms are implied but not insisted upon – a separate-but-open concept that provides the *ihyou*. The kitchen is classic Japanese simplicity: a two-burner, a stylish sink, open shelves and nothing else. It all reinforces the sense of laid-back, minimalist functionality; in fact, with the raw beams evoking a grove of trees, the apartment feels a bit like an extremely stylish campsite. The use of earthen floors (with growing plants) at both ends of the house further blurs the boundary between indoor and outdoor. The architects recommend hanging a hammock from the frames for maximum relaxation and enjoyment of the airy vibe.



This blueprint of the Frame House shows how the wooden beams were inserted into the existing structure.

DESSERT ISLAND

To make the world's most delicious drizzle takes the freshest water, courtesy of GROHE.

TEXT: DELPHINE SAINT-JEAN

Once you've seen a Raindrop Cake, you can never un-see it. This photogenic dessert is perfectly transparent, temptingly wobbly and almost flavourless. Although this viral culinary phenomenon is a contemporary invention of chef Darren Wong, the dish is similar to traditional Japanese delicacies with a similar consistency.

It may look like jelly, but a Raindrop Cake actually dissolves in your mouth, in a fascinatingly moreish way. Usually served with roasted soybean flour and a sugary syrup called *kuromitsu*, the dessert is made of only two ingredients: the seaweed derivative agar and pure mineral water. To create your own version of this ultra-fresh burst of hydration at home, make sure you're only getting the very best ingredients by using GROHE's Blue Home



perfectly cool filtered water, direct from your faucet. Neatly integrated into your kitchen faucet, the Blue Home purifies water with the minimum hassle. And what's more, the sleek addition to your sink even offers the option of carbonation, all at the touch of an LED button. Once your kitchen is upgraded with GROHE's beautiful hydration system, you'll wonder why you ever went to the trouble of bottled water before.



GROHE Blue Home

With Grohe Blue Home there's no need to carry heavy water bottles anymore. And thanks to the purity of the filtered water, the aromas of water-based dishes can develop to the full.



Photos: Tia Chiaromonte, Tim Ireland

Pure Freude
an Wasser



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