

# MARK

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— ANOTHER ARCHITECTURE —

KAZU ARAI KYOTO / TOKYO — DOW JONES ARCHITECTS LONDON — J MAYER H BERLIN — JUN AOKI TOKYO — ABELARDO MORELL BOSTON — ASHTON  
BATT MCDUGALL MELBOURNE — JUN IGARASHI SHIKAOI — RIKEN YAMAMOTO KIRYU CITY — SUPPOSE SAIJYO — GÜNTHER DOMENIG OSSIACHER SEE  
ER FROM LONDON — THOM MAYNE LOS ANGELES — LAVA SYDNEY / STUTTGART / ABU DHABI



**‘Privacy is the most  
important issue’**

— Jun Igarashi —



# Baumschlager & Eberle

## play with light in a lakeside clubhouse

Text **Sandra Hofmeister**  
Photos **Eduard Hueber**

About ten years ago, Maria Rohner took over her father's gravel plant, a factory situated on the estuary of the New Rhine, which empties into Lake Constance. Today the Austrian entrepreneur and regatta participant has a view from her office of the private marina that was once an industrial site. Simple concrete piers in this preservation area – belonging to Fussach, a small village near the Swiss border – provide mooring for 180 yachts. To complete the marina complex, which has been evolving for the past nine years, Rohner asked Baumschlager & Eberle, the architects responsible for the entire design, to create a clubhouse, which is visible from Rohner's wood-panelled office in the spectacular concrete 'tunnel' that was erected in 2000.

The small rectangular volume evokes the features of its surroundings: light, water, wind and weather. The translucent skin changes along with the atmosphere and the time of day. Made of traditionally manufactured glass panels, the cladding wears a random pattern of ice crystals. Visible beneath the glazing are concrete veins that, like the branches of a tree, meander across the surface to form an apparent canopy that marks the edges of the flat roof. When darkness falls on Lake Constance, the interior of the building gleams, reflecting its construction like an X-ray.

The two floors inside are connected by a fairfaced concrete stairway. Occupying the upper level is an 8-m-high space for small conferences and events. After years of persuasion that resulted in the desired building permit, Rohner finally has the addition she and the architects had envisioned. 'In Dietmar Eberle's mind, this building has always existed,' she says, looking from her desk towards the new building at the end of the pier.





