The Tipperne bird sanctuary is an important stop for migratory birds, home to the oldest ongoing bird count in Europe. The tower, part of new visiting facilities, is conceived as a volatile yet elemental structure in symbiosis with the vast, flat surroundings, and the visitors’ needs. By collaborating with a local manufacturer of pylons, we reappropriate an existing manufacturing method, to create a permeable structure, enabling the horizon and moist air to move uninterruptedly through the tower.

To achieve a minimal footprint, the tower is constructed in an airy steel construction of gradually expanding segments. The triangular segments form a clearly defined geometrical figure in contrast to the surrounding nature, and minimise the number of corners, providing maximum outlook and volume in the topmost segment. The steel is galvanized to minimise maintenance, and achieve a materiality that blends with the sky, softly breaking the light.

The tower’s segmentation is a consequence of the galvanization kettle’s dimensions. All horizontal elements are constructed in flat iron plates. They are placed in top and bottom of each segment enabling placement of slabs and landings, and the volume’s jettying. Vertical, cylindrical iron bars span between the flat iron plates, defining the tower’s boundaries and taking compression forces. Diagonal iron bars transfer tensile forces and act as handrails. The stairs transfer forces between the inner and outer construction. Thus, all building elements play a part in the overall structure, constituting a joint whole where space and construction, detail and building, are one and the same.

Tipperne Tower
Tipperne Bird Sanctuary

Category: Built project
Location: Tipperne, Ringkøbing Fjord, Denmark
Client: The Danish Nature Agency
Year of construction: 2017

The sliding doors can be adjusted to provide a secluded space for ornithologists.

The tower stands in a vast wetland, offering wide views over its flat surrounding.

The gradually expanding segment provide maximum outlook at the top.

The galvanized steel minimize maintenance, and blends with the sky.

The bars define the figure, yet allow views through the structure.

A triangular plan reduces the number of corners, providing maximum outlook.

The segments were fabricated by a local manufacturer of pylons.

Cylindrical iron bars span between flat iron plates, allowing the jettying of the tower.
Ambiguous Typology
Office and Warehouse

On former agricultural land, bound to be converted to a commercial area outside Copenhagen, a company is building an office and warehouse building. The deep, green site and programme suggest pragmatic building types, common along the highways in outskirts of cities. By combining the functions in one, long complex, stretching from an adjacent road to the secluded green, the facade typology obtains an ambiguous character, making the most of its location.

The wedge-shaped site faces detached one-family houses, and is surrounded to one side by a dense row of trees, while the other faces a neighbouring plot. The stretched building is positioned along the neighbouring plot, offering a large social greenspace to the employees and neighbouring residents, framed by the building and the trees.

The building mimics the houses in height and width towards the road, before rising to house the warehouse. The one-story entrance extends around the warehouse, housing offices, and continues towards the site’s deep end and before turning 180 degrees, creating a courtyard around which the headquarters are disposed. A narrow road behind the building leads to the loading area and the employee entrance, offering views through common spaces towards the park.

The building is conceived as a system of prefabricated concrete elements with jutting frames. The frames can enclose a window, door, a mute surface, or support an equalizer. By combining these alterations in a limited number of elements, shifts in the building’s line pace occur, resulting in a building on the verge between pragmatism and play.
The pavilion is a processed mock-up of a building fragment that never existed, namely one of the plywood beams that, when put together, were to make up the ceilings of Jørn Utzon’s unrealized auditoriums for the Sydney Opera house. Utzon was planning a mock-up of a beam, just before leaving the project incomplete.

The beam is placed resting on its side on the Western Boardwalk in front of the opera, where building parts were stored during the construction period, and processed in form, dimension and construction. Utzon’s unrealized design is made accessible as a pavilion, that when placed in another context create a spatial experience, detached from the original intentions.

The pavilion is a sequence of crescent rooms. Its placement creates distinct spaces towards the podium, and a secluded space towards the waterscape. By removing selected sheets, the visitors are invited inside to experience the pavilion alternatively closing and framing views towards the surroundings.

Utzon intended to construct the beams in up to 15 m wide plywood sheets, enabling long spans. Its new function and placement on its side, enables a construction in two layers of load bearing standard size plywood. Bolts holding stiffening blocks between the two layers create a dotted pattern. Together with the dark blue interior, they create a deep subdued atmosphere in the bright Sydney light.

In the end, the pavilion’s funding had to be transferred to security measures for the Sydney Opera House. The mock-up of an unrealized building fragment was once again unrealized.