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PETERSEN

A MAGAZINE ABOUT BRICKWORK AND RESPONSIBLE ARCHITECTURE



Brick City

Many of the buildings in New York City that people admire the most are made of brick. After a devastating fire in 1835, it was made compulsory to use brick and natural stone in construction projects. Over the next 150 years, some 40 billion bricks were laid in Manhattan. In the 1970s, glass and steel supplanted brick as building materials, only for it to enjoy a significant renaissance since 2000. The first building in New York made with bricks from Petersen Tegl was completed in 2008, and the company has now supplied bricks for more than 60 projects in the city. A number of them are presented on the following pages, and a map on pages 14–15 shows the locations of a bigger selection, along with photos of the buildings.

Text: Ida Præstegaard, MSc Architecture



530 West 21st Street

Located between 10th Avenue and 11th Avenue in Chelsea, the Gladstone Gallery is a harmonious and well-proportioned monolith that radiates calm in an otherwise busy street, which is intersected by the famous High Line a little further to the west.

Founded by Barbara Gladstone in 1980, the gallery has three spaces in New York as well as branches in Los Angeles, Brussels, Rome and Seoul. Selldorf Architects designed the galleries on 21st and 24th Street.

The 21st Street gallery was built specifically to house large installations and sculptures, with the main exhibition space measuring 15.2 x 15.2 m and a ceiling height of 6.7 m. It is serviced by a large freight elevator and a stairwell tower connecting the floors on the west side of the building. The two openings at street level are the main entrance to the gallery and the loading bay for art works. The only other openings are two horizontal rows of windows on the 1st and 2nd floors.

Designed with respect for the historic industrial architecture of the surrounding area, the building has an unadorned look. The location and sober design language demanded that special attention be paid to the façade material, which had to exude boldness and solidity. The choice fell on handmade Kolumba in a dark shade, which has associations to the brick found in older industrial buildings elsewhere in the neighbourhood.

Gladstone Gallery

530 West 21st Street, Manhattan, NYC

Architect: Selldorf Architects

Completed: 2008

Brick: K54

Photos: Tom Eckerle, Nicholas Venezia, courtesy of Selldorf Architects

No. 05 on the map on p. 14



The brickwork on the plain façade consists of dark K54, in a half-brick block, laid with filled joints to underscore the monumentality of the building.
Photo: Tom Eckerle

Petersen Tegl has delivered bricks for more than 100 buildings in the US. The first project was a private home using D38 in San Diego, California, 2004. The second was the Gladstone Gallery in New York City. Photo: Nicholas Venezia, courtesy of Selldorf Architects

*“We chose Kolumba because of its excellent craftsmanship and unique handmade quality.”
Selldorf Architects*

The elegant residential tower block is made of brick like the neighbouring buildings but stands out because of its dark colours.



210 West 77th Street

Two Ten West 77 is an 18-storey residential tower on 77th Street, between Amsterdam Avenue and Broadway, in the heart of the Upper West Side. It contains 25 luxury condominiums. Although unmistakably modern, the tower is built in brick like the 100-year-old buildings nearby. The large volume, the upper floors of which are set back, has central sections almost the entire height of the building, with large glass surfaces facing out onto recessed balconies on every floor. Glass and anodised aluminium sections on the façade are framed by brick pillars rising from street level all the way up to a horizontal lintel just below the roof. The brick-work consists of Kolumba with a sweeping play of colours in brownish shades that harmoniously match the dark colour of the metal.



The blue-tempered K54 has a wide colour spectrum of brownish shades laid in a wild bond. Three vertical recesses, approximately 15 cm wide, run down the entire façade, forming an understated decoration.

210 West 77th Street, Manhattan, NYC
Architect: Thomas Juul-Hansen
Completed: 2017
Brick: K54
Photos: Dean Kaufman
[No. 02 on the map on p. 14](#)



The project included the restoration and remodelling of a 1916 industrial building.



While the façades have been preserved, the interior is entirely new.



The new building features brick D54; the rich play of colours captures all the nuances of the two neighbouring buildings, which have façades in brick, limestone and plaster.



383 Lafayette Street

When New York University decided to create a new environment for some of its student services, Ennead was an obvious choice due to its portfolio of over 70 university projects, mainly in the US but also in Asia. The plan was to set up offices in a landmarked industrial building from 1916 and build a new one on an adjacent plot. Ennead and NYU worked closely with the New York City Landmark Preservation Commission on the restoration of the old building on the corner of Lafayette Street and 4th Street and the design of the new offices.

The early twentieth-century industrial building in yellow brick has a tightly composed classical façade, with elements of geometric limestone ornamentation. Although the new building on 4th Street was to have a look of its own, the two buildings were to function as one behind the façades.

The façades on the older building have been restored in an exemplary and gentle fashion, and Ennead has successfully reinterpreted them in the new building. For the façade, the architects chose the greyish D54 with its broad play of colours, including golden hues also found in its older neighbour. The recessed windows are framed by slim concrete casings dyed in a sandy tone. They create a vertical pattern, resulting in a contemporary composition that echoes the pilasters and distinct colonettes of the adjoining building next door.

New York University, Student Link and Global Services Center
383 Lafayette Street, Manhattan, NYC

Architect: Ennead Architects
Completed: 2016
Brick: D54 DNF
Photos: Aislinn Weidele/Ennead Architects
No. 14 on the map on p. 14



The new university building is modern, striking and unobtrusive, and blends beautifully into the street.



100 Franklin Street in TriBeCa consists of two buildings, one with six storeys and one with eight, separated by a courtyard. Facing 6th Avenue, the two buildings are connected by four brick brackets shaped to follow the curve of the avenue.



The classic, red-brick façades in wild bond and partially patterned brickwork made the buildings seem familiar as soon as they were completed.

In several projects, most recently at 100 Franklin Street, DDG has combined Kolumba and D-bricks in Flensburg format. Both bricks have the same height and can be freely mixed. Two stacked courses of headers in Kolumba run along the façades in a band or are concentrated as windowsills flanked above and below by brick-on-edge courses, also in Kolumba.



100 Franklin Street

DDG is one of the most passionate advocates of Petersen Tegl in New York. The architects have experimented with and mixed the company’s bricks in new ways on several projects. The first was 345 West 14th Street, and the most recent was the 160-metre-tall 180 East 88th Street.

100 Franklin Street in TriBeCa was a challenging project due to the difficult nature of the site, which had previously been used as a car park and consists of two very acutely angled, triangular parcels of land. The new buildings complete the block between Franklin Street and White Street, and each has an approximately 32 metre-long façade facing onto 6th Avenue.

The two buildings are six and eight storeys high, respectively, and contain ten apartments. The upper penthouse apartments are pulled back from the façades to make room for terraces that stretch the entire length of the building.

As in previous projects, DDG spent months experimenting with a variety of brick colours, formats and patterns to achieve just the right look. The result is stunning and powerful, combining two D-bricks in Flensburg format and three types of Kolumba – all in various shades of red.

Two stacked courses of headers in Kolumba run along the façades in a band or are concentrated as windowsills flanked above and below by brick-on-edge courses, also in Kolumba.

In the corners of the building – which are not at right angles – a saw-tooth bond forms a decorative, vertical pattern. A third detail that exploits the flexibility of brick is that some sections use perforated brickwork to draw extra light into the extremely narrow space provided by the angular nature of the site.

100 Franklin Street, Manhattan, NYC

Architect: DDG Partners

Architects of record: HTO Architect and Palette Architecture PLLC

Completed: 2018

Brick: Mix D33 FF/80%, D43 FF/20%, K4/65%, K33/25%, K43/10%.

Lintels by Petersen Tegl

Photos: Dean Kaufman

No. 20 on the map on p. 14

25 years ago, the East Village was characterized by run-down late 19th and early 20th century buildings and cheap apartments. From the late 1990s and onwards the buildings have been restored and upgraded. 438 East 12th Street, not far from Avenue B, where Charlie Parker lived in the 1950s, is among the attractive new residential properties.



438 East 12th Street

With its finely dimensioned red-brick façade and black window frames, the residential block on 12th Street blends in beautifully with the other buildings in the East Village. The neighbourhood is characterised by ‘walk-up’ buildings, that is ones built without elevators at the turn of the last century. At first glance, No. 438 does not seem like a new building either.

Five storeys high at the front, the property rises in steps so that the rear section is six and then seven storeys high. The fifth floor facing the street has been extended with a sort of pavilion with barred windows pulled back from the façade and made of metal to contrast with the brick elements.

Two red-clay bricks combine to form the façades, the robust, rough surfaces of which endow the building with character. The colour play of brown and greyish hues is also found in the historic brick buildings in the area. The brick has yellowish tones that match the characteristic limestone details in the building next door.

438 East 12th Street, Manhattan, NYC

Architect: S9 Architecture
Completed: 2017
Brick: D43, D37, D54 DNF
Photos: Florian Holzherr
No. 15 on the map on p. 14

The architects mixed three bricks on the façade: D37 is a light rose brick with clear golden and light red shades. D43 is a clinker-fired brick with classic red tones. About 8% of the mix consists of blue-tempered D54. The result is brickwork with a very wide-ranging colour palette and an almost pre-patinated look that blends in beautifully with the historic buildings in the neighbourhood.





For the building in Brooklyn, the architects chose an expressive brick with a colour palette ranging from a multitude of greys to green and almost black. The large steel panels at street level have decorative perforations that allow light and air to flow into the car park.

The beautifully proportioned apartment block is surrounded by both air and trees. The building is slightly taller than its immediate neighbours, but the setbacks endow it with a friendly and welcoming air.



505 Pacific Street

505 Pacific Street is a residential block straddling Atlantic Avenue and Pacific Street, with its longest façade overlooking 3rd Avenue. The upper floors of the beautifully proportioned building feature cubic-shaped setbacks, creating space for terraces for several of the 39 apartments. The ground floor is lined with shops and a small number of garage units.

Beyer Blinder Belle Architects opted for brick on the entire façade, which has such broad window piers that the overall effect is of a solid, brick building. The narrow window frames in black-painted aluminium complement the blue-tempered D92, the colours of which shimmer between hues of grey and green to almost black.

505 Pacific Street, Brooklyn, NYC

Architect: Beyer Blinder Belle Architects

Completed: 2018

Brick: D92 DNF

Photos: Florian Holzherr

No. 31 on the map on p. 14

“We chose the Petersen brick in order to bring the ‘old world’ aesthetic to complement a modern and sophisticated building design. We wanted a building that after it was constructed would appear as it had been in existence for many years.”
Carlos Cardoso, architect, partner at Beyer Blinder Belle



139 East 23rd Street

“We eat, sleep, and breathe New York – which is why we are so adamant about doing right by our city,” the HTO Architect company writes on its website. 139 East 23rd Street, just a block away from Gramercy Park, lives up to every expectation of what a modern Manhattan apartment block should look like.

HTO Architect designed the building around a sober, straightforward façade with five large, almost square, slightly recessed glass sections subdivided by black metal bars. The building is surrounded by historic neighbours, many in brick, which made it the obvious choice of material for no. 139, too. The architects settled on the handmade Kolumba, K56, which is mainly black with subtle dark brown shades.

K56 derives its unique look from surface vitrification during the hard firing process, which results in both shiny areas and traces of sand aggregate on the finished product. The powerful, rustic brick perfectly complements the discreet and elegant architecture.

139 East 23rd Street, Manhattan, NYC

Architect: HTO Architect

Completed: 2018

Brick: K56

Photo: Dean Kaufman

No. 19 on the map on p. 14

K56 derives its unique look from the surface vitrifying during the hard firing, which results in both shiny areas and traces of sand aggregate on the finished product. The powerful, rustic brick perfectly complements the discreet and elegant architecture.



106 Prospect Place

Home to Prospect Park, the Brooklyn Museum and the Brooklyn Academy of Music, Park Slope is considered one of New York City’s most attractive neighbourhoods. Most of the housing in the area consists of the distinctive late 19th-century Brownstone type.

106 Prospect Place is a prime example of how to introduce a new town-house into a row of historic neighbours in this delightful area full of straight terraced streets and mature trees. Architect James Cleary has included a stoop leading up to the main door and a raised basement with access to the back garden, both classic elements of the original Brownstones. The window dimensions match those of its neighbours, and a larger bay window provides a sense of scale on the narrow façade, which is just six metres wide.

For the façade of the five-storey townhouse, Cleary chose the blue-tempered D91, which alternates from completely light grey to dark grey tones with hints of green. The rustic look of the soft-brushed brick speaks of a kinship with the approximately 150-year-old neighbours, while the contrasting colour of the brick helps define the building as a contemporary element in its terrace of reddish-brown façades.

106 Prospect Place, Brooklyn, NYC

Architect: James Cleary Architecture

Completed: 2017

Brick: D91 DNF

Photos: Dean Kaufman

No. 33 on the map on p. 14



D91 is a soft-brushed brick with a rustic idiom that creates a sense of kinship with the surrounding buildings, which are approximately 150 years old. The grey brick marks the house out as new in the row of reddish-brown façades. As in the neighbouring building, the brickwork in no. 106 is laid in block bond with a half-brick offset.



The façade idiom on the very stately building is regular throughout.



211 Schermerhorn Street

Despite reaching a height of 42.7 metres, this new residential building is not particularly high by Brooklyn standards. The downtown buildings to the north are generally much taller. With its projecting cornice and arched windows on the ground and upper floors, 211 Schermerhorn Street is clearly inspired by the residential architecture of the 1920s and 1930s. Large windows with metal transoms provide ample daylight in the apartments and pay homage to the neighbourhood’s industrial heritage.

The sandstone-clad façade on the ground floor is also very much in keeping with classic New York architecture. Several bricks were considered before the architects chose the handmade grey-white Kolumba.

211 Schermerhorn Street, Brooklyn, NYC

Architect: Morris Adjmi Architects

Completed: 2021

Brick: K92

Photos: Dean Kaufman

No. 28 on the map on p. 14



The architects chose a blue-tempered Kolumba made of German clay that has a multitude of mineral tones. The brick is laid in a wild bond with a joint that matches one of the medium-grey shades of the brick.



59 South 4th Street

The ‘Wythe Lane Townhouses’ on 4th Street are situated close to the East River and Williamsburg Bridge. The four-storey development houses six attractive terraced homes with back gardens connected by a private path – Wythe Lane – which acts as the main point of entry. All of the homes have a full-size basement and their own roof terrace.

One of the principal ideas behind the project was to integrate greenery. Black, stainless steel trellises run up the gable end of the building and sweep along over the roof terraces. Over time, they will increasingly resemble a lush, green frame around the development.

The leading architect behind the project, Roger Bittenbender of Arcus, has a true passion for Flensburg bricks and used the bright yellow D71 at 150 Wooster Street in SoHo a few years back.

In Wythe Lane Townhouses, Bittenbender made sure that the façade and window dimensions fully conformed with the format of the brick. This meant not a single brick needed to be cut, which further elevates the harmony of the brickwork.

59 South 4th Street, Brooklyn, NYC

Architect: Arcus Design Group

Completed: 2015

Brick: D54 FF

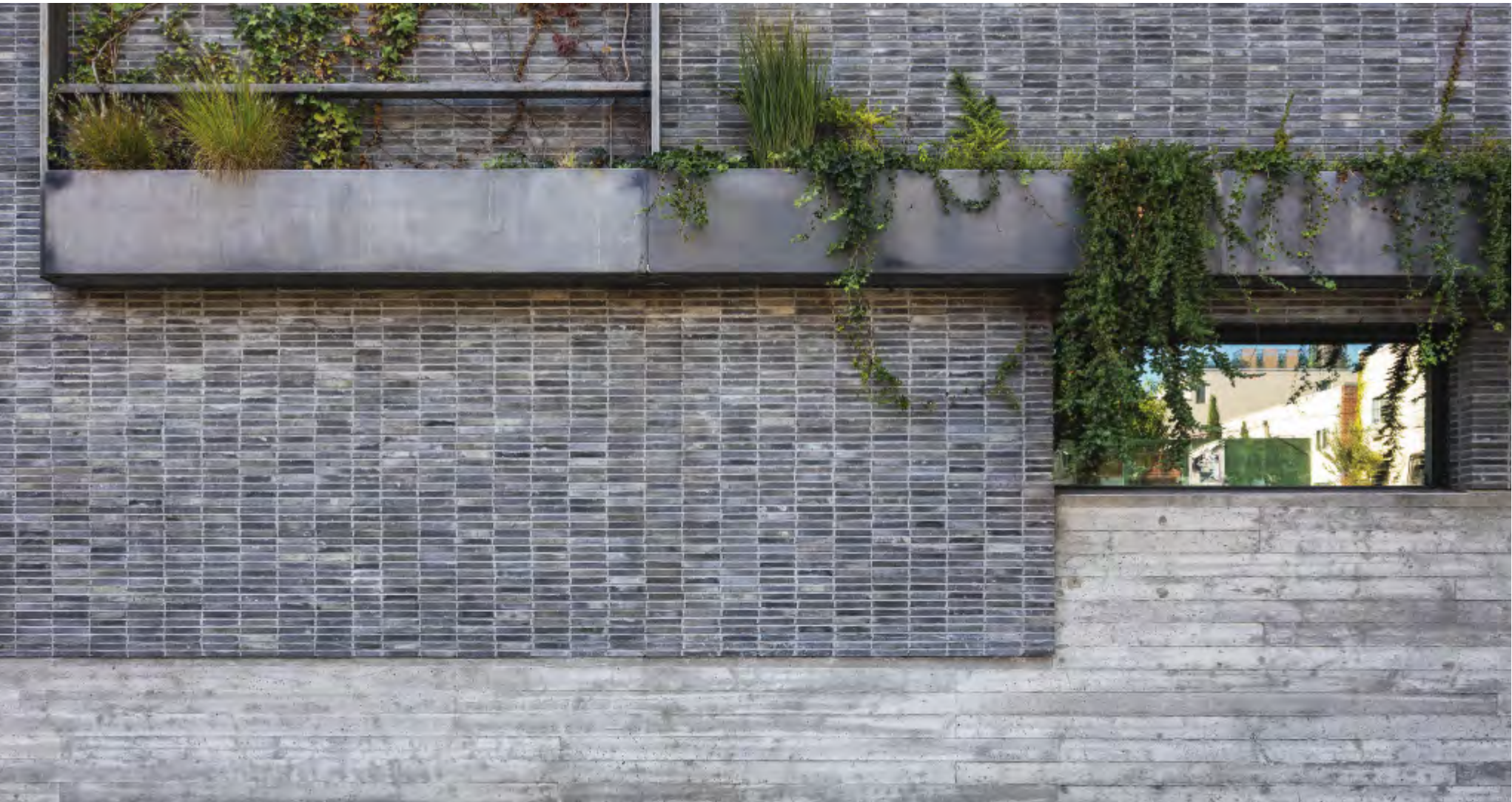
Photos: Dean Kaufman

No. 24 on the map on p. 14



According to Bittenbender, D54 FF is a dynamic brick and almost has a life of its own as well as a built-in patina. The countless beautiful shades range from dark grey to light grey and green tones and are complemented by the foliage all around the building.

The building was clearly designed by an architect with a great interest in and knowledge of masonry. The narrow façade brick is laid in a stack bond, which is emphasised by the almost white joint that captures the bricks’ lightest tones.





Over time, the greenery on the gable and across the roof will envelop the building more and more.



“The slender, Roman format of the Flensburg brick is found in many of the historic buildings in the area, making it an obvious choice for use in modern architecture.”
Roger Bittenbender,
 director, Arcus Design Group



The tall residential block and the sharply defined entrance building are visually separated by a black-painted steel section. For the entrance, the architects chose the almost white K11 brickwork in a quarter-brick block bond. The bond stands out due to the colour of the joint, which is slightly darker than the brick. At ground level, the building has a course of headers.



415 Red Hook Lane

The 64-metre-high residential tower is in Brooklyn at the intersection of Red Hook Place, Boerum Place and Livingston Street. Glass façades wrap around three sides of the tower, and a brick-clad wall faces onto Red Hook Lane. City zoning laws required that the building be set back from the 14th floor upwards. Similarly, the residents’ entrance and lobby on Red Hook Lane was limited to a height of three storeys.

Ennead Architects opted to give the entrance building its own distinct aesthetic. The roughly 9-metre-tall and 7.5-metre-wide structure has no windows, making it look like a shining monolith. Ennead chose the light, blue-tempered K11 for the façade, the handmade structure of which contrasts with the dark glass tower. The actual entranceway is composed of black metal and glass and is pulled back from the façade. The brickwork is laid exclusively with stretchers using a block bond, which forms a beautiful pattern and a discrete relief.

415 Red Hook Lane, Brooklyn, NYC

Architect: Ennead Architects

Completed: 2018

Brick: K11

Photos: Dean Kaufman

No. 27 on the map on p. 14

The tall residential tower is made of dark glass and bricks. The entrance building is almost white.





The tactile and uneven structure of the mighty façade catches the light in different ways throughout the day, changing its whole look.

“Although nothing in the area is exactly like it, the brick evokes the historic masonry buildings found throughout Chelsea and Ladies’ Mile, as well as the nearby Flatiron District.”
Morris Adjmi Architects



55 West 17th Street

Morris Adjmi Architects wanted a contemporary look for the 19-storey residential block on 17th Street, but also to reflect the familiar and cherished qualities of historic New York brick buildings.

The new block is situated between Chelsea, with its vibrant art scene, and the historic Ladies’ Mile, which was an exclusive shopping street in the late 19th century and has regained its reputation for high-end retail in recent years.

The imposing, vertical three-part structure has setbacks from the 13th floor upwards, as required by city zoning laws, which provide private outdoor space for the apartments at the top. The façade is otherwise plain, with bronze-framed windows and an upper frieze and entranceway featuring geometric ornaments in bronze-coloured metal.

The plain surface has been brought to life by using a light Kolumba, the handmade quality of which endows every brick with a unique character. The tactile and uneven structure of the mighty façade catches the light in different ways throughout the day. The result is understated yet effective.

55 West 17th Street, Manhattan, NYC

Architect: Morris Adjmi Architects

Completed: 2015

Brick: K11

Photos: Dean Kaufman

No. 08 on the map on p. 14

The architects and client chose the lightest-coloured brick in the Kolumba range, K11, which has been laid with a light-coloured joint in a wild bond. The joint is filled, emphasising the rusticity of the brick. The result is understated yet highly effective.



The entrance to the residential tower is on East 3rd Street from a welcoming little path lined with boxes with plants.
Photo: Nicholas Venezia, courtesy of Selldorf Architects

Selldorf Architects had known Petersen for years and was aware of the brickworks’ ability to make bricks by hand, including custom ones. The architects had a series of rounded bricks made to give the corners of the building a softly rounded appearance.
Photo: Florian Holzherr

The brickwork has a half-brick block bond with recessed stub joints.
Photo: Florian Holzherr



347 Bowery on the corner of 4th Street in the East Village attracts a great deal of positive attention due to its combination of elegance and traditional, solid craftsmanship.
 Photo: Nicholas Venezia, courtesy of Selldorf Architects



“Our design for 347 Bowery’s façade called for curved corners. A feature very hard to obtain in brick but Petersen Tegl worked with us to achieve a unique and successful look.”
 Selldorf Architects

347 Bowery

347 Bowery on the corner of 4th Street in the East Village attracts a great deal of positive attention due to its combination of elegance and traditional, solid craftsmanship.

The ensemble consists of a base and a beautifully proportioned, 13-storey residential tower set back from the street and clad in light-grey zinc. The tower is comprised of only five apartments that measure between 230 and 370 m², all of them on more than one floor. Residents have their own west- and south-facing balconies and access to a big communal terrace and garden designed in collaboration with Oehme Van Sweden Landscape Architects on top of the base building. The base houses retail units and is built on a human, approachable scale over two floors. Selldorf Architects decided to clad the base in handmade brick, the structure and tactility of which add to the humanity of the building.

Several shades of Kolumba were considered before the architects and client opted for the light, blue-tempered K50. Selldorf wanted the brick base façade to have soft, rounded edges to make navigating the corners a comfortable experience when entering the shop or walking down the narrow alleyway to the service room. Petersen develops bricks in any shape and size. All of the custom bricks in K50 clay needed to achieve the desired result were handmade at the brickworks.

347 Bowery, Manhattan, NYC
 Architect: Selldorf Architects
 Completed: 2016
 Brick, façades: K50, cladding: K55
 Photos: Nicholas Venezia, courtesy of Selldorf Architects; Florian Holzherr
 No. 17 on the map on p. 14



Petersen on the Map

Since 2008, Petersen Tegl has supplied bricks for some 60 building projects in New York. Photos of a selection of them are presented here, and they are marked on the map below. We hope that architects and clients considering Petersen bricks for their projects will use the map as a guide to studying them on a scale of 1:1. The buildings presented on the previous pages are also marked on the map.



01
2505 Broadway, Manhattan
Architect: ODA Architecture
Completed: 2022
Brick: K50
Photo: Florian Holzherr



02
210 West 77th Street, Manhattan
Architect: Thomas Juul-Hansen
Completed: 2017
Brick: K54
Photo: Dean Kaufman
[See article on page 3](#)



03
180 East 88th Street, Manhattan
Arkitekt : DDG Partners
Completed: 2021
Brick: K91, K56, D91 FF, D55 FF
Photo: Richard Barnes, DDG
[See Petersen Magazine no. 44](#)



10
355 East 19th Street, Manhattan
Architect: Issac & Stern Architects
Completed: 2016
Brick: K11
Photo: Dean Kaufman



11
83 Eagle Street, Brooklyn
Architect: StudioSC
Completed: 2021
Brick: K91, K92
Photo: Florian Holzherr



12
77 Charlton Street, Manhattan
Architect: S9 Architecture
Completed: 2019
Brick: D91 DNF
Photo: Dean Kaufman



19
1030 Lorimer Street, Brooklyn
Arkitekt: Schneider Associates
Completed: 2017
Brick: K91
Photo: Michael Sheridan



20
100 Franklin Street, Manhattan
Architect: DDG Partners, HTO
Architect and Palette Architecture PLLC
Completed: 2018
Brick: K4, K33, K43, D33 FF, D43 FF
Photo: Dean Kaufman
[See article on page 5](#)



21
120 Allen Street, Manhattan
Architect: Grzywinski+Pons
Completed: 2016
Brick: D81 DNF
Photo: Nicholas Worley
[See Petersen Magazine no. 40](#)



28
211 Schermerhorn Street, Brooklyn
Architect: Morris Adjmi Architects
Completed: 2021
Brick: K92
Photo: Dean Kaufman
[See article on page 9](#)



29
145 President Street, Brooklyn
Architect: Avery Hall
Completed: 2019
Brick: D71 HF
Photo: Dean Kaufman



30
390 State Street, Brooklyn
Architect: Ben Hansen Architect
Completed: 2017
Brick: K92
Photo: Florian Holzherr



04
28-30 Jackson Avenue, Queens
 Architect: Hill West Architects
 Completed: 2022
 Brick: K55
 Photo: Florian Holzherr



05
530 West 21st Street, Manhattan
 Architect: Selldorf Architects
 Completed: 2008
 Brick: K54
 Photo: Tom Eckerle
[See article on page 2](#)



06
345 West 14th Street, Manhattan
 Architect: DDG Partners
 Completed: 2017
 Brick: K91, D91 FF
 Photo: Tom Eckerle
[See Petersen Magazine no. 29](#)



07
11-19 Jane Street, Manhattan
 Architect: David Chipperfield Architects
 Completed: 2018
 Brick: K48
 Photo: Florian Holzherr
[See Petersen Magazine no. 47](#)



08
55 West 17th Street, Manhattan
 Architect: Morris Adjmi Architects
 Completed: 2015
 Brick: K11
 Photo: Dean Kaufman
[See article on page 12](#)



09
139 East 23rd Street, Manhattan
 Architect: HTO Architect
 Completed: 2018
 Brick: K56
 Photo: Dean Kaufman
[See article on page 8](#)



13
150 Wooster Street, Manhattan
 Architect: Arcus Design Group
 Associate Architect: HTO Architect
 Completed: 2017
 Brick: K71, D71 HF, D71 FF
 Photo: Florian Holzherr
[See Petersen Magazine no. 47](#)



14
383 Lafayette Street, Manhattan
 Architect: Ennead Architects
 Completed: 2016
 Brick: D54 DNF
 Photo: Aislinn Weidele/Ennead
[See article on page 4](#)



15
438 East 12th Street, Manhattan
 Architect: S9 Architecture
 Completed: 2017
 Brick: D43, D37, D54 DNF
 Photo: Florian Holzherr
[See article on page 6](#)



16
141 Green Street, Brooklyn
 Architect: INOA Architecture
 Completed: 2018
 Brick: K91
 Photo: Florian Holzherr



17
347 Bowery, Manhattan
 Architect: Selldorf Architects
 Completed: 2016
 Brick, façades: K50
 Brick, cladding: K55
 Photo: Nicholas Venezia
[See article on page 13](#)



18
84 Meserole Avenue, Brooklyn
 Architect: Infocus
 Completed: 2022
 Brick: K11
 Photo: Michael Sheridan



22
113 North 9th Street, Brooklyn
 Architect: Infocus
 Completed: 2022
 Brick: K91
 Photo: Florian Holzherr



23
220 North 6th Street, Brooklyn
 Architect: Infocus
 Completed: 2019
 Brick: K91
 Photo: Michael Sheridan



24
59 South 4th Street, Brooklyn
 Architect: Arcus Design Group
 Completed: 2015
 Brick: D54 FF
 Photo: Dean Kaufman
[See article on page 10](#)



25
264 North 6th Street, Brooklyn
 Architect: Infocus
 Completed: 2022
 Brick: K11
 Photo: Michael Sheridan



26
1 John Street, Brooklyn
 Architect: Alloy Architecture and Monadnock
 Completed: 2016
 Brick: K91, D91 FF
 Photo: Tom Eckerle
[See Petersen Magazine no. 37](#)



27
415 Red Hook Lane, Brooklyn
 Architect: Ennead Architects
 Completed: 2018
 Brick: K11
 Photo: Dean Kaufman
[See article on page 11](#)



31
505 Pacific Street, Brooklyn
 Architect: Beyer Blinder Belle Architects
 Completed: 2018
 Brick: D92 DNF
 Photo: Dean Kaufman
[See article on page 7](#)



32
610 Warren Street, Brooklyn
 Architect: Issac & Stern Architects
 Completed: 2016
 Brick: K92
 Photo: Dean Kaufman



33
106 Prospect Place, Brooklyn
 Architect: James Cleary Architecture
 Completed: 2016
 Brick: D91 DNF
 Photo: Dean Kaufman
[See article on page 9](#)



34
280 Marks Avenue, Brooklyn
 Architect: DXA Studio
 Completed: 2016
 Brick: K11
 Photo: Dean Kaufman



35
Brooklyn Botanic Garden, Ticket Pavilion
 Architect: Architecture Research Office (ARO)
 Completed: 2015
 Brick: K4
 Photo: Elizabeth Felicella
[See Petersen Magazine no. 42](#)



36
25 East 19th Street, Brooklyn
 Architect: Issac & Stern Architects
 Completed: 2017
 Brick: K54, K91
 Photo: Dean Kaufman



La Contemporaine rises as a monolith between neighbouring buildings from the second half of the 20th century. It is part of a programme of urban transformation that is adding new activities and infrastructure to the area.
Photo: Paul Kozlowski



To encourage concentration, the inside of the building offers only limited views of the outside world. Top: The double-height arrival hall. Below: The library reading room. Photos: Paul Kozlowski



“Nowadays, using architectural materials that bear the mark of the human hand is crucial. To make the bricks, clay is put in a wooden mould. When the mould is removed, the edges leave a sharp little fold. Like the crust on a baguette.”
Bruno Gaudin, architect

The dark-grey base with relief brickwork anchors the building to its site. Long aluminium sunshades emphasise the horizontal length of the base. Above them, slender brick pillars rise like a tower of staggered book spines.
Photo: Takuji Shimmura

Beacon of contemplation

AN ABUNDANCE OF BRICKS IN MINERAL GREY TONES EMBRACES THIS NEW LIBRARY AND MUSEUM WEST OF PARIS, ADDING TEXTURE AND A HUMAN TOUCH TO THE AREA AS PART OF AN ONGOING PROCESS OF URBAN RENEWAL.

La Contemporaine – Bibliothèque de documentation internationale contemporaine, Nanterre, France

Client: Rectorat de Versailles
Architect: Bruno Gaudin Architectes
Contractor: EPAURIF
Completed: 2021
Brick: D96 FF, K96, K11 og K91
Text: Martin Søberg, PhD, architectural historian
Photos: Paul Kozlowski, Takuji Shimmura

La Contemporaine is in Nanterre, between the La Defense business district and the River Seine. It houses a library and a history museum focusing on the 20th and 21st centuries, complete with a collection of nearly three million documents and an image base of nearly 1.5 million works of art, photographs, posters, satirical cartoons and other objects. The building is neighbour to the prestigious Université Paris Nanterre, established in the 1960s, and to a new station for local and regional trains. La Contemporaine is part of a major transformation bringing new public and commercial activities and infrastructure to the district.

Like a monolith with deep narrow incisions chiselled into it, the building stands on a triangular plot of land. Pedestrians stroll around the corner and across the university concourse as train passengers whizz past on the elevated railway line to the south. The horizontal flow of people seems to be in dialogue with the building’s horizontal lines, which are formed by the shape, colours and materials, with the elongated Kolumba brick in particular invoking movement. La Contemporaine is a new research and educational lighthouse in the area, quite literally sporting a tower that soars above the main entrance and the corner of the building. The tower’s three upper storeys have loggias behind slender vertical brick pillars spread out in different irregular rhythms on each floor.

As well as the brickwork, concrete elements and long aluminium sunscreens stand out on the façades. Forming a solid pedestal for the rest of the building, the ground floor is built with a mixture of Kolumba and brick in Flensburg format and utilises a relief effect reminiscent of classical rustication, where every second course protrudes slightly.

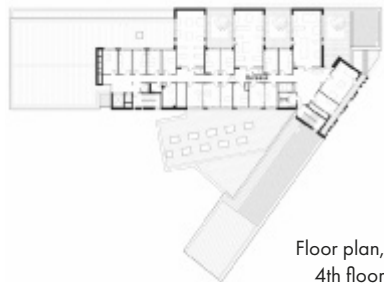
“The relief catches the light, and the shadows make the base even darker. The deliberate lack of stub joints emphasises the building’s horizontal lines,” explains architect Bruno Gaudin.

Some sections of the brickwork on other floors have also been laid in the same way, for example, to highlight an overhang or opening. The dense mass of the base is emphasised by dark grey bricks, while the floors above feature a lighter grey tone. In both cases, a multitude of different shades makes the brickwork come alive and highlights the material’s textural qualities.

“Grey is a mineral colour also found in the concrete and aluminium elements. We have bricks in two tones: one dark and one light. The dark brick in the base is used to anchor the building firmly in its surroundings and make its presence immediately felt at eye level. Further up, it meets the sky and is a lighter colour,” Gaudin continues.



Section



Floor plan,
4th floor



Floor plan,
2nd floor



Floor plan,
ground floor

La Contemporaine is a literary and history lighthouse, a beacon of knowledge and immersion. It is even crowned by a proper tower, the slender vertical lines of which contrast with the horizontal Kolumba and its wealth of mineral grey tones. Photo: Paul Kozlowski

Site plan. To the north of La Contemporaine is the Université Paris Nanterre, to the east a new train station. Local and regional railway tracks run south of the building.



Once the trees have grown taller, sunlight will shimmer through the leaves in the courtyard behind the building. Even now, light is already filtered by the perforated brick screens that divide the garden space. Photo: Takuji Shimmura

Upon arrival, visitors enter via a double-height hall, which forms the focal point for movement within the building and a space for informal meetings and relaxation. Wide staircases lead up to the first-floor gallery, providing access to the museum's exhibition halls and some of the auditoria. The library reading room is on the ground floor. The nature of the construction is clearly evident here in the form of monumental arches that seem to be carved out of large concrete slabs, rounding out the space and inspiring deep concentration. At the northernmost end, we find the storage facilities housing the extensive collections, while the upper floors are used for offices. A small garden with perforated-brick screens is found at the rear of the building.

"When we designed La Contemporaine, we began with the bricks and a vision of transforming this urban space. The colour, texture and the way the light hits the bricks were all very important to us. Nowadays, using architectural materials that bear the mark of the human hand is crucial. To make the bricks, clay is put in a wooden mould. When the mould is removed, the edges leave a sharp little fold. Like the crust on a baguette," Gaudin concludes.





Although the cultural centre in Saint-Jean-de-Boiseau is a single-storey building, the different ceiling heights make it look like a whole village. The tallest volume, which contains the main hall and stage, stands out as soon as visitors arrive at the middle of the building.
 Photo: Paul Kozlowski



The bricks on the façades are laid in three different ways: closed Flemish bond, relief brickwork and ‘mashrabiya’, a latticework for ventilation based on an Arab model. The brickwork on the façade goes all the way down to ground level.
 Photo: Paul Kozlowski



The open, exposed brickwork in the main hall helps to create good acoustics. The hall can be used for many different purposes. A mobile staircase provides seating in the hall for concerts and plays.
 Photo: Stephane Chalmeau

Community and culture

THE CULTURAL CENTRE IN SAINT-JEAN-DE-BOISEAU RESEMBLES A VILLAGE MADE UP OF A CLUSTER OF BUILDINGS IN VARYING HEIGHTS. LIGHT BRICK WALLS BIND THE VOLUMES TOGETHER TO FORM A COHERENT WHOLE AND ADD WARMTH AND TEXTURE TO THEIR SIMPLE GEOMETRY.

Since the 1960s, France has had a strong tradition of building cultural centres to host concerts, theatre and dance performances, serve as rehearsal and teaching spaces and act as a community centre where local people can celebrate significant life events such as weddings and birthdays. The Pierres Blanches Cultural Centre is in Saint-Jean-de-Boiseau in the Pays de la Loire region, close to Nantes and the River Loire. The centre was built to provide “a space where the community can enjoy culture or get together for a party.”

The Centre is a single structure, but the varied heights and sloping roofs of the different parts make it look from the outside like a tight cluster of buildings – a small, compact village.

“The neighbourhood is made up of small and low-rise buildings, so we decided to build on the same scale. The centre is single-storey throughout, but some of the rooms – the foyer, for example – have higher ceilings. The highest volume at the rear of the building houses the main hall and stage. So even from the outside, you get a sense of the building’s functions,” explains architect and co-founder of Atelier RAUM Thomas Durand.

Most of the zinc-clad roofs slope in a single direction and do not have eaves, so the volumes have a sharp, almost crystalline look. The walls are broken up by large windows, and three recesses appear to have been carved out of the body of the building to form covered entrances.

The façades are clad in pale yellow brick used in three different ways. The majority are laid in a Flemish bond. In front of the windows that open, a ‘mashrabiya’ or grating for ventilation has been created by removing the headers in the Flemish bond – a technique synonymous with Arab architecture.

“The mashrabiya has a dual function – improving ventilation and preventing anyone from entering through the windows. We love that something like this can be made of brick,” Durand continues.

Finally, a few sections feature a cross between a closed and perforated wall, with the headers slightly recessed to create a nice relief on the surface of the wall. The colour of the bricks fits the setting.

“We opted for the light brick to fit in with the cream-coloured, plastered buildings in the neighbourhood. This particular local area is called Pierres Blanches, which means ‘white stones’ in French. So you could say there is a connection there, too,” the architect says.

Visitors enter the building via a high-ceilinged foyer with concrete walls and floors. In line with the rest of the building, the doors, window frames and other woodwork are all made of golden oak. The foyer provides access to meeting rooms and rehearsal studios for dance, theatre and music, as well as a dressing room for the performers. The foyer also leads directly into the main hall and stage, which is used for a variety of purposes. A retractable seating system folds out into the middle of the auditorium for concerts and plays.

The main hall features a fourth type of brickwork – the same relief as on sections of the façade but without stub joints. This forms narrow slits into a sound-absorbent layer behind the bricks.

“Brick, wooden floors and visible oak beams imbue the space with a special, solemn feel,” explains Durand.

The bricks also serve as a link between the interior and exterior of the building, a link emphasised by a long row of sliding glass doors in an unbroken south-facing line that provides direct access from the hall, via a covered terrace, to the green outdoors as the cultural centre meets its surroundings, its neighbourhood.

Espace Culturel des Pierres Blanches, Saint-Jean-de-Boiseau, France
 Client: Commune de Saint-Jean-de-Boiseau
 Architect: Atelier RAUM
 General engineering: Serba
 Engineering: Isocrate
 Completed: 2019
 Brick: D71 DNF
 Text: Martin Søbørg, PhD, architectural historian
 Photos: Paul Kozlowski, Stephane Chalmeau, Audrey Cerdan



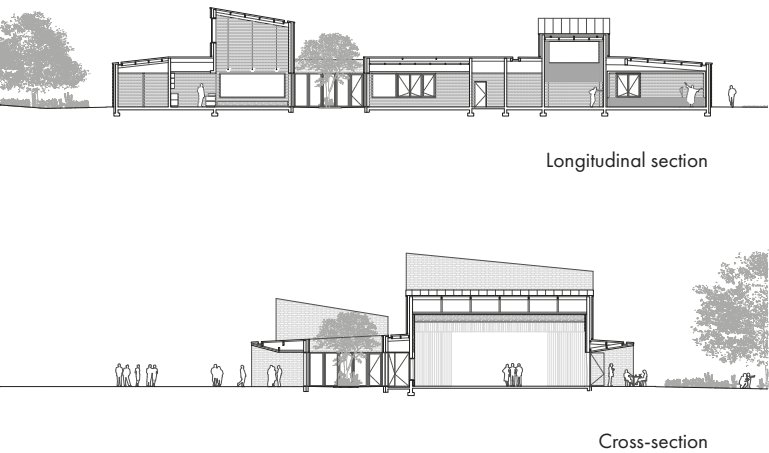
The main entrance seems to have been cut into the body of the building. Even the sloping ceiling is in brick, adding to the sense of mass of the building as a whole. An atrium draws light into the centre and serves as a place to take breaks.
 Photo: Paul Kozlowski



To the south, the cultural centre opens onto a green landscape and a small grove of trees. A covered terrace forms a long niche next to the main hall, acting as a transition between inside and outside.
 Photo: Audrey Cerdan

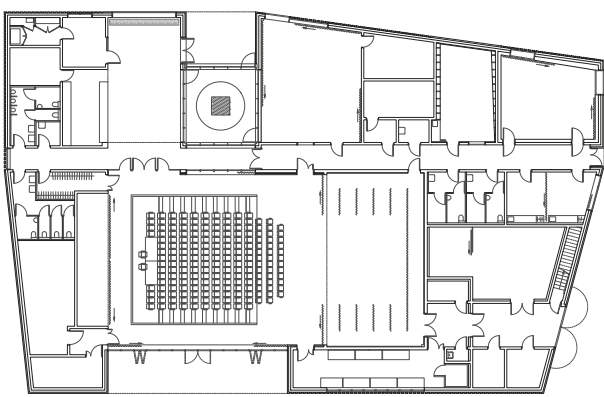


Light yellow bricks and golden oak doors and window frames endow the building with a warm and inviting air. The differences in the heights of the volumes, roof pitches and types of brickwork create variety and generate delicate plays of light and shadow.
 Photo: Paul Kozlowski



Longitudinal section

Cross-section



Ground-floor plan



Site plan



A grassy slope dotted with pine trees and bushes rises up towards the road that passes the brick-clad volumes, subtly embracing the whole of the new development. The vibrant, warm golden and greyish-brown-shaded bricks help the buildings blend in naturally with their surroundings.

Harmoniously coloured houses suit their surroundings

DEMOLISHING A TIRED SINGLE-STOREY HOUSE IN ONE OF OSLO’S WESTERN SUBURBS MADE ROOM FOR EIGHT ATTRACTIVE NEW APARTMENTS IN THREE BLOCKS THAT FIT IN WELL WITH THE UNDULATING TERRAIN AND SURROUNDING RESIDENTIAL NEIGHBOURHOOD.

Located in a long-established residential area in Slemdal, this elevated, undulating and generally highly charming site dotted with old pine trees offers glimpses of the famous Holmenkollen in the distance. The 2,200-m² plot was the perfect site for eight new homes.

Building regulations dictate a maximum built-up density of 24% in the area, so it is highly impressive that Element Architects have managed to fit in eight homes ranging from 90 m² to 150 m². The modern “villa apartments” enjoy all the benefits of this type of housing. The apartments are in three blocks, which have two or three levels depending on the slope. Each apartment has a whole storey to itself, which has allowed for well-lit spaces with daylight from all sides. Each home has a separate entrance and boasts spacious, private outdoor areas in the form of terraces and balconies. The three top-floor apartments also have large, private roof gardens.

The three blocks are on the south-eastern edge of the site and open out onto a west-facing communal garden. Parking is in an underground car park. The buildings are straightforward rectangular volumes visually scaled down by projecting

and recessed sections and the roofs are flat to accommodate gardens. Access to the development is from the south-east, so the façades facing in this direction are relatively closed, whereas those facing the garden have large, slightly recessed glass sections.

The buildings are brick-clad and derive much of their character from the bricks supplied by Petersen Tegl and the meticulous way they have been used. Element Architects carefully considered what colour of brick to choose. They wanted something that was neither too grey and cool nor too reddish. After studying a number of samples, their choice fell on D199, a water-brushed brick that shimmers in deep, grey-brown shades with hints of reddish brown. Due to the hilly terrain, it was also crucial that the brick could withstand being below ground.

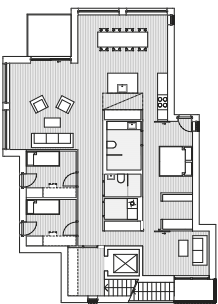
The façades are laid in a wild bond with approximately 10% headers to create an effect. The coverings over all of the openings are prefabricated by Petersen Tegl in the same bond as the façades. Joints and dilatation joints are charcoal grey, and the colours match the brick.

In selected areas, the façades are adorned with sections of perforated brick, shielding the few window openings to the east. As darkness falls and the lights come on inside, these perforated fields look like glittering lanterns from the outside. The private staircases from the top-floor apartments to their roof gardens are on the outside of the buildings, but wrapped in perforated bricks to underscore the unpretentious, monolithic character of the buildings. This also makes the stairs look like screened-off, private spaces with filtered daylight reminiscent of pools of light glinting in foliage.

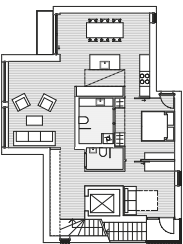
Overall, the buildings blend exceptionally well with the sloping terrain and the old and newly planted pine trees. The bricks’ warm, subdued, yet vibrant idiom captures the play of light and shadow from the trees, and despite the relatively small site, the relationship between the terrain and the buildings is neither too compact nor too dense.

The three blocks are also suitably proportioned in relation to their neighbours, and the patina of the bricks helps make the development fit in unobtrusively in its surroundings while looking contemporary in a pleasantly timeless way as well.

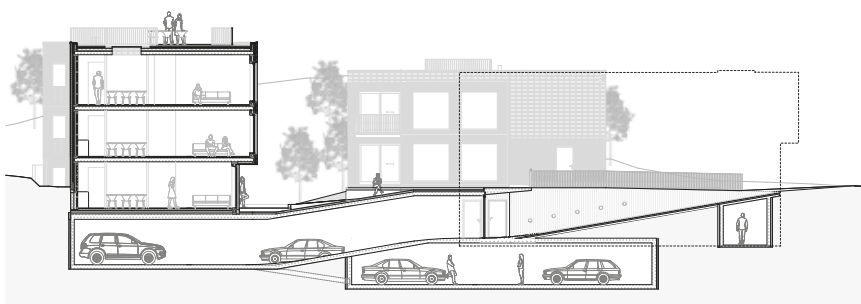
Eight homes on Dagaliveien 6, Oslo, Norway
 Client: Black Bricks
 Architect: Element Architects
 Contractor: Ruud Entreprenør 1
 Engineer: Frode Soløy
 Completed: 2019
 Brick: D199 DNF
 Text: Tina Jørstian, MSc Architecture
 Photos: Ivar Kvaal



House A, third-floor plan



House B, second-floor plan



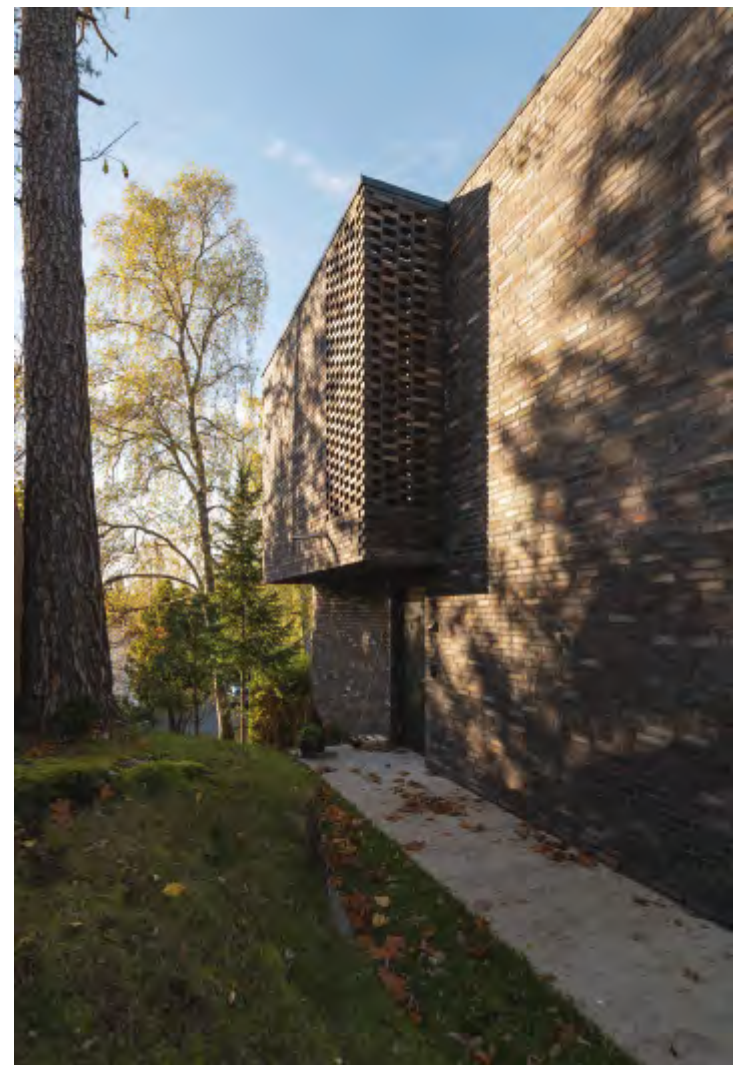
House A, section

House B



The three buildings have large windows, balconies and private terraces that open onto the west-facing communal garden. Due to the hilly nature of the terrain, the buildings are on different levels.

Site plan



The three penthouse apartments have private staircases up to their own roof gardens. The staircases are on the outside of the building but encased in brick to form a cantilevered volume that endows the façade with character and contributes to the monolithic idiom.

In several places on the north-east façades, sections of perforated brickwork provide an understated decorative element and have functional purposes. For example, they provide beautiful, filtered daylight to the private stairwells leading to the roof gardens.

The narrow, sloping plot determines the elongated, rectangular shape of the building. All three levels have direct access to the outdoors, e.g. from the second floor to the large roof terrace.

Integrating indoor and outdoor space

THE COMBINATION OF EXEMPLARY UTILISATION OF THE FLOOR PLAN AS THE GUIDING ARCHITECTURAL PRINCIPLE AND A RIGID MATERIAL PALETTE HAS RESULTED IN A DETACHED HOME WHERE THE INDOOR AND OUTDOOR SPACES FEEL BALANCED AND INTEGRATED.

Fulfilling the client’s wish for attractive and well-functioning relationships between the internal functions of the new dwelling and its outdoor areas was far from easy. The tight, narrow and steeply sloping plot in the residential suburb of Berg in Oslo set the framework for the configuration of this new family home.

Designed by Oslo-based architects R21, the house consists of a single narrow volume rising in three levels, totalling 390 m² including the garage. The main entrance, shared by people, cars and bikes, is in the slender gable facing the street.

Simple, rectangular façades and a flat roof make for a precise and clear shape. However, a surprising palette of materials endows the building with a distinctive character, with façade surfaces in red-brown D46 abutting concrete cast in situ with a denser, red-gold shade. Continued up to the first floor in several places, the concrete serves as paving as well as cladding on parts of the exterior walls. The bricks’ vibrant, rustic look signals something classic and recognisable and is also a direct nod to an older, neighbouring garden suburb in red brick. The concrete elements create a contemporary contrast, adding a more subtle colour reference to the garden suburb’s roof tiles.

Seen from the road, the building looks relatively closed. However, as soon as you cross the ground-level threshold, the complex unfolds in a charming combination of interior and exterior spaces, creating animated spatial flows both horizontally and vertically.

The ground floor, which is partially submerged, extends over the whole floor plan and is the largest single space. A number of functions are housed here, including a garage and bike rack, entrance hall, home gym and several storage and living spaces. The central axis forms a narrow outdoor area consisting of the covered entrance and a compact, open atrium that draws daylight down and, along with the reddish-golden concrete surfaces, generates an almost southern European atmosphere.

A sculptural staircase, also in concrete, leads to the first floor, where we find a kitchen, dining and living area. Both interior gable walls are clad in the same brick as the exterior walls – a touch that adds warmth and a rustic air to the interior and links it to the outdoor space. The first floor is narrower than the ground floor and covers only about half of the area of the floor plan. Two terraces in the remaining space are screened from prying eyes by reddish-golden concrete walls that follow the outer limit of the floor plan. The biggest

The most distinctive feature of the new home is the juxtaposition of two materials – classic red-brown bricks and in-situ cast concrete in a more saturated, reddish-golden tone. Both materials are references to a neighbouring brick-built garden suburb.





Towards the road, the house rises up in a narrow, relatively closed volume, with the roof terrace on the second floor adding to the cubic look. The clash between brick and concrete adds a powerful contrast.



The first-floor kitchen and living area leads directly to a sheltered terrace with a small rectangular swimming pool. Continuing to use the two façade materials on the walls and deck on the terrace connects the outdoor space with the inside of the home.

terrace extends off the living and dining area and serves as an open-air space – an integral part of the home, just without a roof. On two sides, the terrace is flanked by façades, on the other two by free-standing walls, one of which serves as the setting for an outdoor kitchen. A rectangular pool extends out to the free-standing gable wall, echoing the main lines of the floor plan.

The bedrooms are on the second floor. Here too, an outdoor space in the form of a large roof terrace takes up part of the space covered by the floor plan. Seen from the street, it underlines the home's intriguing tall and slender profile.

The integration of indoor and outdoor spaces is consistent and well-implemented. Thanks to the overall approach of letting the contours of the floor plan and its outer boundaries determine the disposition of the outdoor areas on the two upper levels, a natural spatial coherence is created, which is further accentuated by the careful placement of the doors and windows and the outdoor spaces' openings towards the sky and the surrounding land. The rigid material and colour palette also binds the inside and outside, with the vibrant, warm brick, red-gold concrete and oak fittings drawing natural and alfresco elements into the house and helping to domesticate the outdoor area.

Villa Berg, Oslo, Norway

Client: Private
 Architect: R21
 Contractor: Master Carpenter Øivind Frivoll
 Engineer: B-Consult
 Completed: 2020
 Brick: D46 DNF
 Text: Tina Jørstian, MSc Architecture
 Photos: Ruben Ratkusic



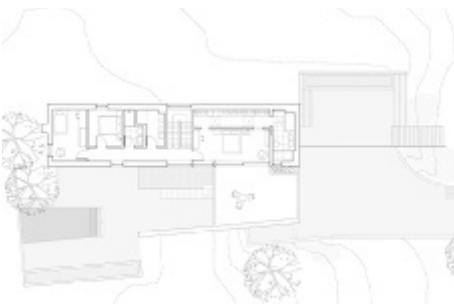
The gable wall in the dining room is clad in the same shimmering red brick as the exterior walls. It connects indoors and outdoors and adds warmth and tactility to the interior.



Ground-floor plan



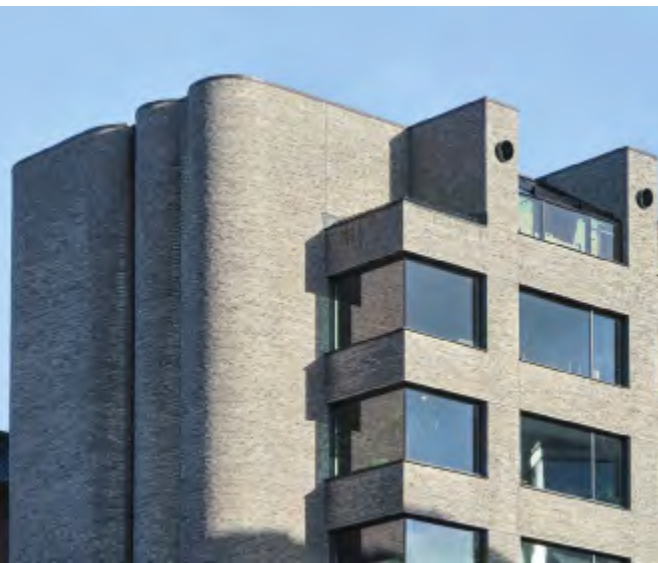
First-floor plan



Second-floor plan



Longitudinal section



The pillars that soar upwards through the glass are the new building's signature.
Photos: Ulf Celander

Merkurius is made of blue-tempered D91 brick, which has a multitude of grey tones, in the narrow Flensburg format.



The Brick Lab was the brainchild of bricklayer and Petersen Tegl employee Klaus Nissen, who is always on hand to assist customers.
Photos: Martin Schubert



In this example, the customer is testing a combination of Kolumba and Flensburg format bricks, both of the same height.



Brick Study 1:1 and online

At the brickworks in Broager, we have recently installed an adjustable wall-mounted steel structure to test and evaluate brick formats, bonds and combinations of colours. We now also have an online version of the wall on our website, where you can freely combine bricks, bonds and the colour and thickness of joints for your projects.

New showroom in Belgium

Petersen Tegl now has a new 120-m² showroom in Belgium, about 10 km southwest of Ghent. The address is Jean Baptiste De Ghellincklaan 33 /0001 – 9051 Sint Denijs Westrem - Belgium. Please make appointments with Björn Lucassen by phone on 0031 652 36 21 68 or by e-mail at: blu@petersen-tegl.dk.

The Belgian showroom outside Ghent is Petersen Tegl's second Benelux showroom. The first one opened in the Netherlands in 2006.
Photo: Luuk Kramer



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