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WHITE  
unlimited

*This is the magazine that brings life to the unlimited possibilities for products based on AALBORG WHITE® cement.*

*The magazine is also a meeting place that ties our global organisation together with the world wide market of the AALBORG WHITE® products. We consider you to be our influencer and wish to inspire you to challenge the large, unlimited potential of AALBORG WHITE® cement.*

*Everyone is welcome to participate in this global forum of knowledge about white cement.*

***Welcome to the future!***

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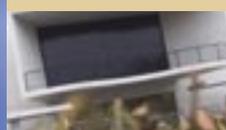
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*Towards the Future –  
Towards New Challenges*

*Editorial*  
WHITE unlimited

*Sculpture made of coloured white concrete, exhibited at the new Jurmala City Museum.*

*The magazine you now have in your hands is the future edition of The White Site, which is now celebrating its 5th anniversary as the global newsletter for AALBORG WHITE®.*

*This period has seen rapid development in all the company's regions around the world and has resulted in Aalborg Portland White AIS now being the world's largest producer of white cement.*

*However, the title of global market leader entails a big responsibility. We have to be a role model on all our markets. We want to lead the way in the exploration of the development of the industry and attitudes to cement-based products.*

*We must constantly adapt our ways of doing business to facilitate networks, synergies and added value in our business and communication with our customers and important partners on our markets.*

*Via our global, multicultural organisation, we want to show how the company of the future will demonstrate understanding and express presence and trustworthiness in all relations. In a world where everything changes faster and faster for each day, employees of the future should possess competencies that specifically focus on readiness to change and flexibility.*

## *New Challenges – New Name*

*In the future, the new magazine "WHITE Unlimited" will therefore focus in particular on communicating the unlimited opportunities for synergies between these three main corporate areas:*

*Markets – Organisation – Products  
and inspiring its readers to make use of them.*

*There will be articles on specific products and buildings, articles on success stories involving specific activities on the markets and articles on how the global organisation is constantly developing to meet the challenges of the future.*



## *Think Global – Act Local*

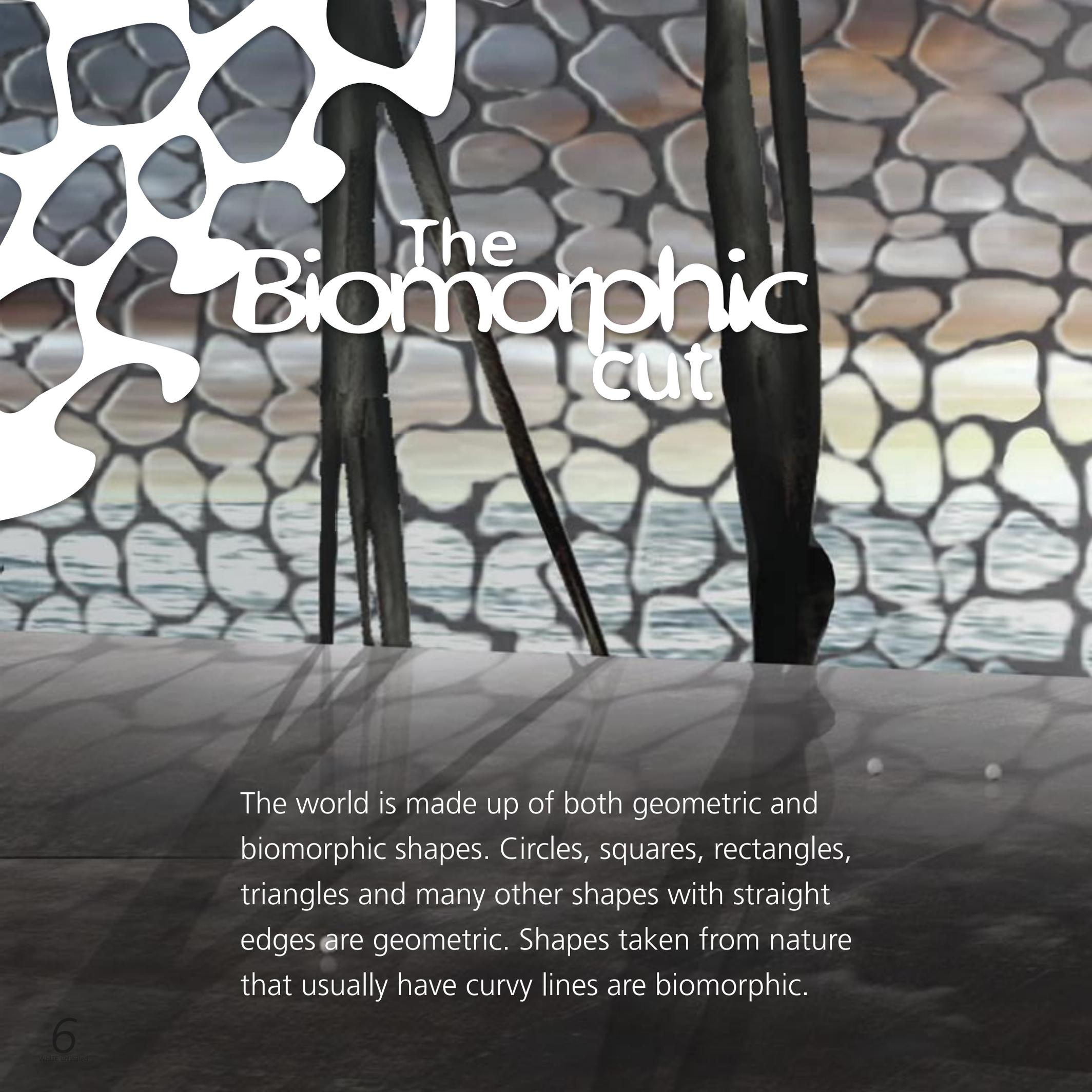
*This magazine is aimed at our entire global organisation and everyone in the industry who wants to participate in the unlimited world of opportunities of white cement.*



*We want to use our global presence to create value locally in all links of the construction industry's value chain. So this is not just a company magazine. It is an industry magazine. Everyone is welcome to participate in this global forum of knowledge about white cement.*

**Welcome to the future**

*Aalborg Portland White AIS*



# The Biomorphic cut

The world is made up of both geometric and biomorphic shapes. Circles, squares, rectangles, triangles and many other shapes with straight edges are geometric. Shapes taken from nature that usually have curvy lines are biomorphic.



# The Biomorphic cut

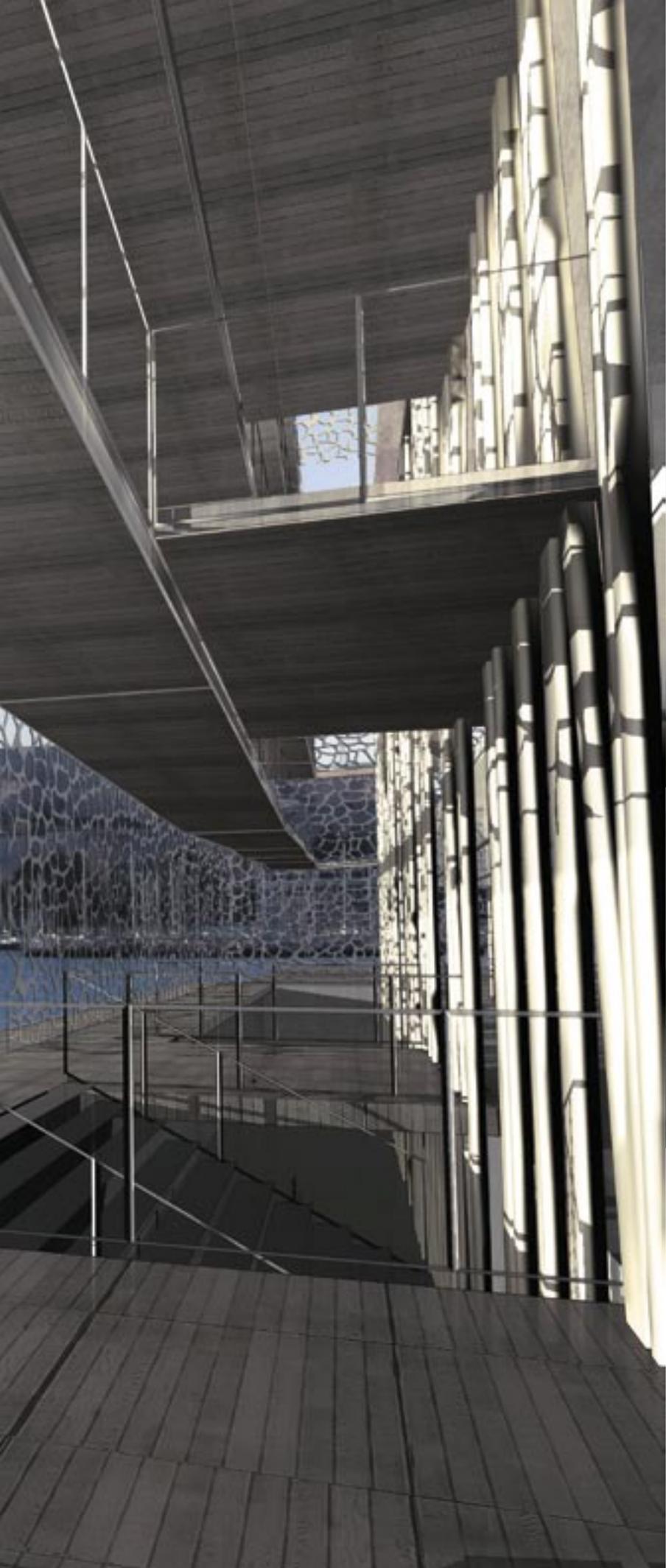
The efforts to bring concrete to new heights of function and form, however, are almost certain to transform the traditional perception of concrete as a cold, drab, low-tech material.

Scientists and architects have been pushing the limits of concrete to give it new features and creative functions. And in pursuit of environmentally-friendly construction materials, engineers are also giving concrete a hard look.

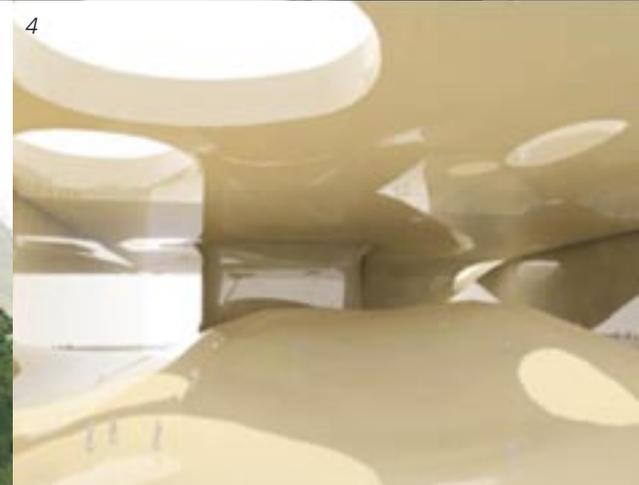
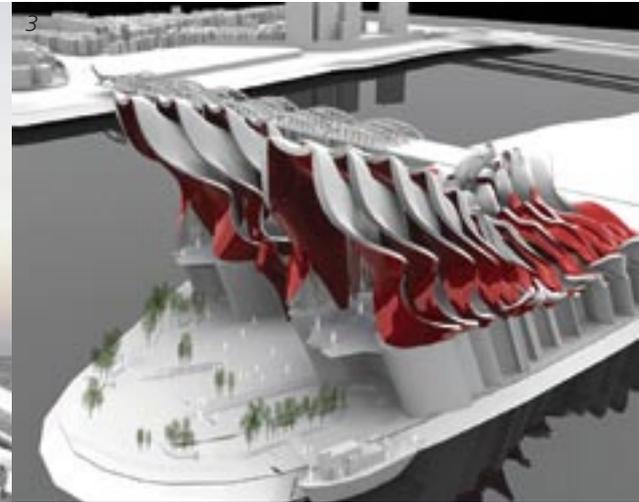
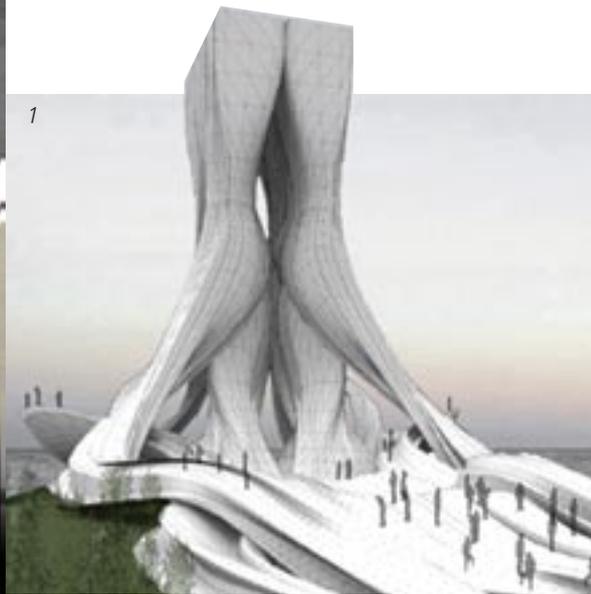


*The architect Rudy Ricciotti's design for a Museum of European and Mediterranean Culture would be covered in a delicate, free-form lattice. The intricate concrete web has a somewhat biomorphic character, but also evokes the complex geometric patterns of Islamic decorative motifs.*





New levels of design and break-out-of-the-box architectural thinking. The possibilities of computer-aided design and manufacturing will, in future, show us some of the most astonishing architecture ever seen. In the most pliant forms of nature, in very irregular geometry.



*The above examples illustrate the unlimited possibilities of future architecture.*

*Pict. 1+2 Project: Tsunami Memorial Competition,  
Architects: Gage / Clemenceau Architects – DISC-O ARCHITECTURE*

*Pict. 3+4 Project: Seoul Performing Arts Center,  
Architects: Gage / Clemenceau Architects – Jean Pierre Dürig*

Every part of a creature evolves to serve some function, so by following nature we seek to approach an ideal of total functionality. That is the philosophy. The entire 'high-tech' school now finds itself logically positioned to draw new lessons and inspiration from biological form.

***We have seen nothing yet...***

# C O N N E C T E D



In the eastern part of the Danish city of Aalborg, a brand new quarter is currently rising up from the bare field. Such a quarter naturally needs an elegant access road, in white concrete.

# E L E G A N C E



The solution was a linear road over a soft valley in the landscape. The bridge over the valley is brilliant example of well thought out architecture from any visible angle – even where very few look for it.

The bridge is constructed of two separate parallel bridges connected with a grid structure of steel. The play of light through the steel grid down onto the white concrete surfaces below is an experience in itself, but only visible from beneath – at the moment.

In the future, a planned bus lane will pass under the bridge. At that time, the bus passengers will be able to enjoy the special play of light on the white concrete.



PLAY OF LIGHT



### **A brilliant example of well thought out architecture**

The project material originally specified concrete with a mixture of White Portland Cement and Low-alkali Sulphate-resistant Cement. The idea was for the concrete to be light but not white. The material also specified that normal granite materials were to be used as aggregate.

After test casts pourings with concretes with different mix proportions of white and grey cement, the client decided to use pure white cement for the concrete, which now consists of 460 kg AALBORG WHITE® per m<sup>3</sup> concrete.

A total of approximately 784 m<sup>3</sup> white concrete and approximately 225 m<sup>3</sup> grey concrete were supplied for the bridge. The white concrete was used for visible surfaces, including columns and the bridge deck. The grey concrete was used for everything concealed, for example foundations.







# SKATEPARK



COOL

Loud breathing, a pounding pulse,  
a dry mouth, knees turning to jelly  
or pain in the thighs – what a great feeling!



However, this kind of feeling is only  
known to people who go in for sports  
and who test their physical limits.

However, lack of space to move in cities and a  
shortage of up to date sports facilities are the  
most common reasons why young people do without  
sports. Anyhow, the young people of today also have  
a right to modern leisure facilities. And this is exactly  
what you get from the Concrete® System – a modern,  
flexible and extraordinary modular skate park system  
based on white concrete.

# skatepark

SKATEPARK

## Free your mind

Designing a skate park with the modular elements of the Concrete® System makes it possible to free your mind and realise a dream playground. It is a perfect example of the unlimited possibilities concrete provides. The Concrete® System is available in any combination, any colour and any shape. This allows you to create a skate park that suits the requirements of the surroundings and the desires of the users.

BMX bikes, skateboards and inline skates are the sports equipment used in a skate park. And having the right concept is one condition for a successful skate park. The flexibility of the system makes it possible to consider all age groups and all levels of difficulty.

Very often the skate park is best planned together with the young people as skateboarders, inline skaters and BMX riders prefer different elements. Such active contribution ensures that the young people are committed to the project in the planning phase and the skate park is sure to be well accepted.





### **Lasting excitement**

For skating elements used outside, concrete offers excellent material characteristics. The concrete elements are cast with the running surfaces facing down to obtain an even and smooth surface. Even the 360 cm wide elements are produced in one mould with no joints. This ensures smooth installation on site and permanent use without any transitions.

Concrete also offers increased protection against vandalism. If an element is seriously damaged, repairs are possible with a special repairing mortar. Furthermore, concrete skating elements silence any running noise due to their solid construction. This goes down well in the neighbourhood.

Concrete as a material is guaranteed to last for several decades. Unlike other materials these running surfaces have outstanding longevity, and day-to-day maintenance costs are practically non-existent.

For more information please visit [www.concrete-sportanlagen.de](http://www.concrete-sportanlagen.de)

# *A Boy's Dream...*

PORSCHE, HORSEPOWER, AERODYNAMIC,

Gottfried Bechtold (born in Bregenz in 1947) is one of the most outstanding artists in Austria. Now, in keeping with its series of large-scale presentations of work by international artists, the Kunsthaus Bregenz is dedicating a solo show to his work.

**A life long passion**

For more than 30 years, Gottfried Bechtold has focused above all on extending the concept of art, especially in sculpture.

DESIGN, ART... AND WHITE CONCRETE.....





Exactly 35 years ago, on October 10, 1971, Gottfried Bechtold presented his first concrete Porsche at the Galerie Krinzinger in Bregenz as a cast of his own car. This was followed in 2001 by "Crash-Porsche", and with this current work, Gottfried Bechtold has finalised his examination of the car as legendary object and the idea of movement. After two years of intense and highly precise effort, he arrives at a kind of monumental closure with which he brings the Porsche project to a definitive halt. This also includes the sculpture of the original Porsche Carrera S 997 prototype that served as the model for casting the first concrete Porsche in compacted size after having been subjected to a baling press.

Before casting, each of the eleven models of a current prototype of the Porsche 911 series was covered with a snug protective cloth, which adds to the paradox of transforming a high-speed object into a concrete sculpture.

His "Concrete Porsche" (1971 and 2001), a cast taken of his own car, appears to have been defined by all the traditional determinants such as mass, weight, gravity and form, yet it differs in both the unusual choice of material and subject matter.

Gottfried Bechtold strives always to avoid isolating his artistic practice as a pure model of thought, but instead to expose it to as wide an audience as possible. In this way, he continuously maintains the link to reality, to people, to everyday processes, to universally understandable physical laws and to the decisive factors of his work, to time and space.



*Gottfried Bechtold's "Crash-Porsche" made in 2001.*

*Photos: Markus Tretter  
© Gottfried Bechtold, Kunsthau Bregenz*



# A NEW CHAPTER

Suspended concrete slabs give Halmstad a new profile. Halmstad has long turned its back on the Nissan River. But now the city is turning towards the river. The new city library is the best example of this, with nine concrete feet extending down into the Nissan.

The debate about a new city library in Halmstad has raged since the 70s. It seemed to be endless, but in 1999 work began that finally resulted in a new library. It was eagerly awaited and is much appreciated by both Halmstad residents and the library staff.

"It is great that it has now been built. Everything works excellently and we hardly need to say no to anything that is part of a modern library. Above all, it feels as if the library is the meeting place for people that we wanted," says Library Manager Anette Hagberg.

A continuous stream of visitors confirms this. Anette Hagberg was involved with the planning from the start.

*The illuminated library has become a feature on the city skyline. White cement, which reinforces the light impression, was used in all visible concrete surfaces apart from the pillars that descend into the Nissan.*





*The choice of colours in the library is fastidious. Only the lime-green armchairs and the red colour in the staff and information rooms stand out.*

“A working group with members from all the parties and the cultural administration was formed in 1999. We visited other cities, including the libraries in Malmö, Helsingborg, Lund and Kungsbacka. The vision produced was that it should be a knowledge centre, an experience centre and a meeting place and that it should be visible in the city. And this is a building that really stands out,” says Anette Hagberg.

#### **Its own Trademark**

The building’s protruding design has become something of the new library’s distinguishing mark and is used as its logo.

“Many public buildings have the need to be sort of icons. This shows that it has been widely accepted in the city,” says Kim Holst Jensen. He and Mette Wienberg of the Danish firm of architects Schmidt, Hammer & Lassen gave the building its appearance.

The architects wanted to make use of its proximity to the water, retain many of the surrounding trees and have an open solution that created clarity and light.

Some of the non-straight lines are because they quite simply adjusted the building to the trees on the site. The idea to extend the building out into the Nissan was there from the start.

“People always want to go out onto a pier or a bridge. We wanted to have the same effect here.

And it is a bit like a bridge between the old and new parts of the city,” says Kim Holst Jensen.

#### **Facts:**

Construction started:	Spring 2003
Opened:	April 2006
Architect:	Schmidt, Hammer & Lassen, DK
Area:	8000 square metres
Cost of construction:	Approximately SEK 162 million
Interior fittings, incl. IT:	Approximately SEK 20 million
Main construction material:	White Concrete based on AALBORG WHITE® cement





## Former brewery area

The library plans coincided with ideas to change the city's appearance east of the Nissan. The area called Gamle Tull was previously dominated by industry. In 2000, the site was earmarked for the new library.

"Everyone, the general public, the administration and the politicians, wanted the proposal by the Danish firm Schmidt, Hammer & Lassen to be built," says Rikard Ahlgren.

In-situ concrete frame on piles. The building has been described as two suspended concrete slabs linked by 109 concrete pillars. The entire 3500 square metre facade is made of glass and no one need be in any doubt about what goes on inside.

"The frame is made completely of concrete, including the tie beams. It is also stabilised by two lift shafts and a stairwell. And the building stands on 450 steel piles, driven down into solid rock," says Rikard Ahlgren.

The beams were poured in stages of 200-400 square metres. They were dimensioned to cope with the future activities but could not cope with the load from the construction work. The documents showed how the beams could be loaded with distributed loads and spot loads and how they should be secured to ensure that the concrete could harden and dry.

"Therefore, it was important to do everything in the right order. The construction process was like a continuous puzzle, working out how to proceed."

In the basement there is an assembly hall for 200 people. The supporting pillars needed to be avoided there.

"We took away three of the pillars. Instead, the floor is suspended there on steel pillars and beams at roof level. It was a little awkward to do and involved lifting two 700 tonne beams.

## Arriving from the water side

The nine concrete feet are now permanently anchored in the bed of the Nissan. This location also means that the city library in Halmstad is probably the only Swedish library you can approach from the water."

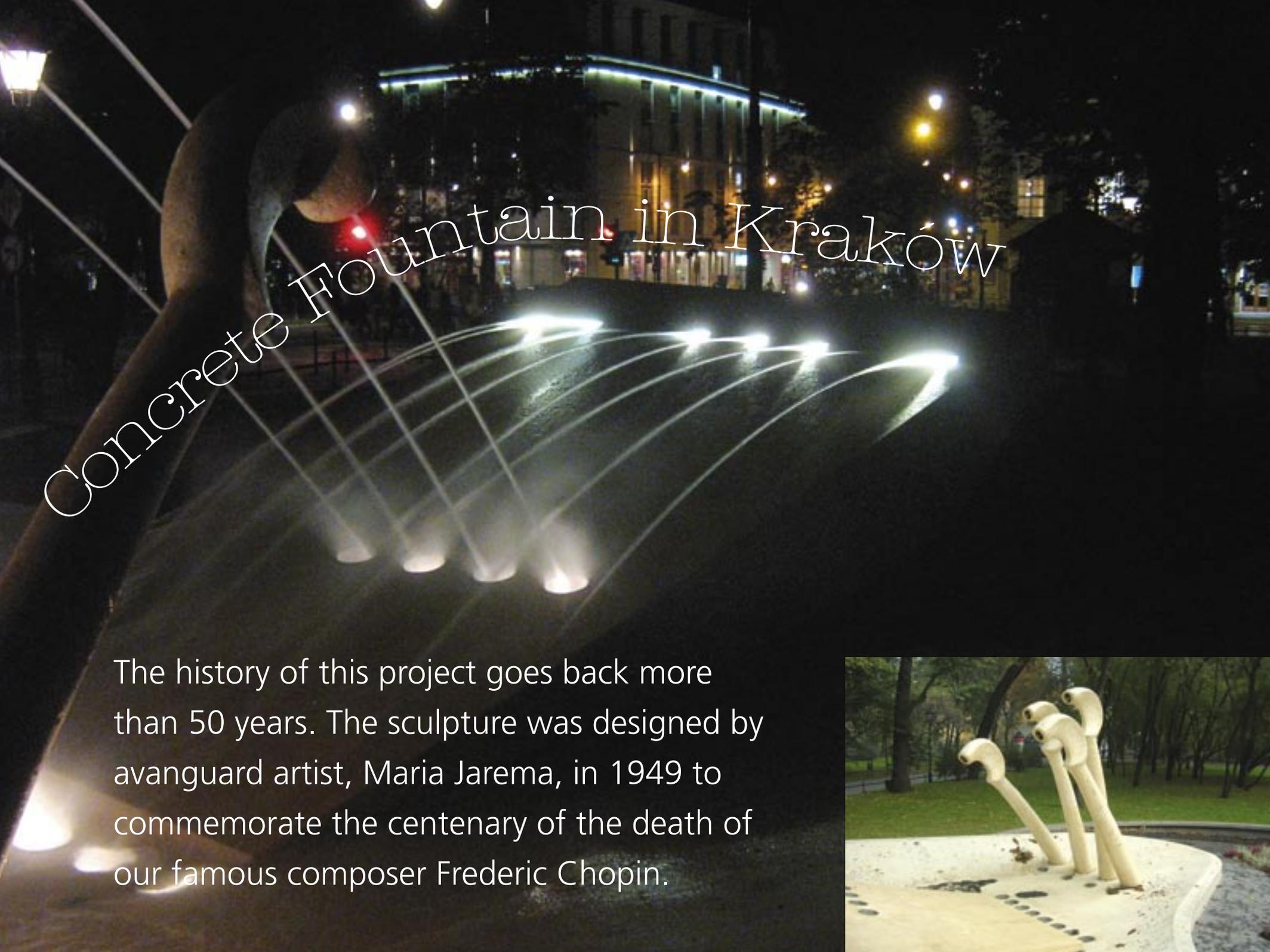
But how hot was it in a building with a glass façade in the record summer of 2006? "We have selected a number of points where the heat is felt. It must never be over 28 degrees and in the summer we mostly had 26-27 degrees." The extension over the water is perhaps the most special part of the building. And it will be used. "It has bookshelves on wheels. If there is an event, they can be wheeled away and the area can be used as a stage. For example, we held the opening ceremony there on 22 April," says Rikard Ahlgren.

*The sky, the trees and the water – these were the three components the firm of architects Schmidt, Hammer & Lassen emphasised. To take account of the building's proximity to the water, they had it extend out over the Nissan on nine concrete legs.*





BIBLIOTEKSCAFÉÉRT



# Concrete Fountain in Kraków

The history of this project goes back more than 50 years. The sculpture was designed by avanguard artist, Maria Jarema, in 1949 to commemorate the centenary of the death of our famous composer Frederic Chopin.



She had submitted a gypsum model of the sculpture, which was a fountain inspired by the shape of a grand piano, to a competition for Chopin's monument and she won one of the prizes. This project was admired by a lot of experts but unfortunately that time in Poland was the time for "political" monuments.

This gypsum model waited in the National Museum's warehouse until this year to be realised. An idea emerged on the 40th anniversary of Maria Jarema's death to make the fountain and replace a damaged old one. It was in the beautiful Planty Park, near the Philharmonic Hall

and Kraków's Old Town, which was a really splendid place.

The preparation for making the sculpture took another 8 years. The model or rather Jarema's vision was "transferred" for a precise project by another famous sculptress from the "Kraków Group", Wanda Czełkowska.

The sculpture, called "water sculpture", was officially launched on 2nd October 2006 and it was made from concrete based on AALBORG WHITE® reinforced with glass fibres (GRC). It is a thin-walled construction based on a foamed polystyrene core.



**Facts:**

Designers: Maria Jarema  
Wanda Czełkowska  
Architect: Marta Koziolec  
Investor: City of Kraków  
Contractor: GRC System Sp. z o.o.  
– concrete construction.  
Fala Magnus Patalong  
– water system.  
Cost of construction: PLN.. 1 million

In this case white mortar was coloured with a yellow pigment. The use of AALBORG WHITE® cement and alkali-resistant glass fibres in concrete produces satisfactory technical and aesthetic results. It is also a very interesting solution for the water circulation system in the fountain – water sprinkles from a “piano lid” creating 8 strings and also from hammers which are opposite to it.

Water from the hammers goes to special holes in the piano lid. Illumination of the sculpture completes its unique design. The streams of water are lit by fluorescent tubes with 7 different basic colours.

During the day, it will be white and yellow.

This beautiful was financed by the City of Kraków. It is a perfect example of using AALBORG WHITE® cement as a building material which can be used for the most sophisticated concrete projects.

It is also the first such project made by GRC System of Kraków, but, after this success more projects with AALBORG WHITE® cement can be expected in the future.





*The*



*Visitors*



In the Danish city of Taars, the artist Marit Bente Norheim has prepared the art project “The Visitors” with great empathy. It consists of a series of 8 column-like figures.

The figures have a uniform design in terms of size, colour, etc., as if they belonged to a separate race. Nevertheless, the figures will be experienced very differently and individually as a result of their movement, gestures, facial expressions and body language when they are encountered individually.





"The Visitors" relates retrospectively to the history of the city with its many traders, its position as a former station city with many visitors, craftsmen and the Nordic gods. Not least, "The Visitors" will be very relevant in the future as the artist makes clear that "Visitors" are always welcome and received positively. The figures are "a separate race" but also very different from each other: the mother, craftsman, dancer, recipients, carriers and, not least, a spiritual figure installed by the city's elegant church. Perhaps by coincidence, but Marit Benthe Norheim is also a "Visitor" as she is a Norwegian resident in Denmark. The approximately 120 children from the city's two nursery schools were involved in the project. They went to Marit Bente Norheim's atelier and placed their handprints on the bodies of a few of the figures. The children came with a little "treasure", small enough to place in their palms. This was cast into the figures with each handprint.







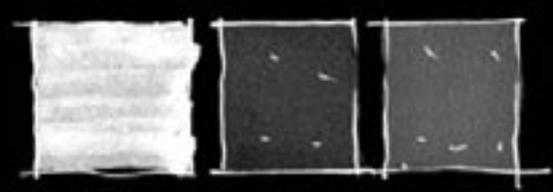
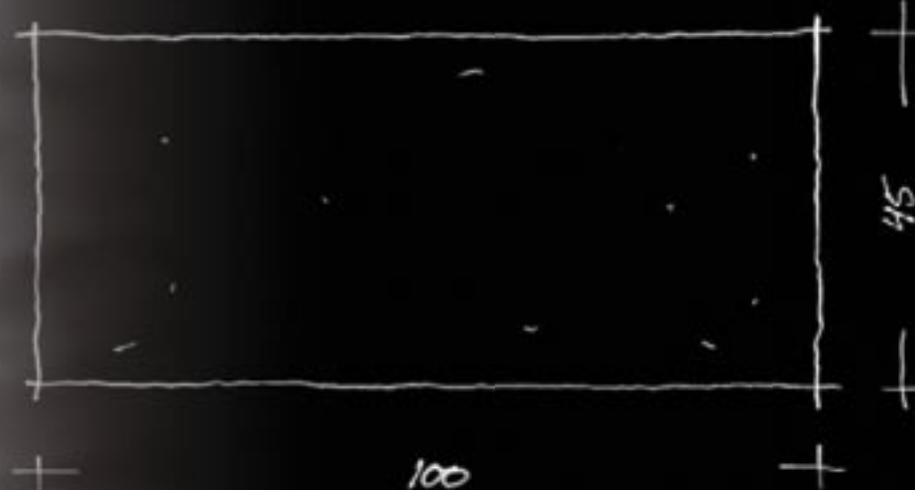
# THE ARCHITECT'S TABLE

If you want a completely personal table.

A table with a very distinctive feel and a unique identity and form.

A table that no one else has, a one-off.

You do? Well you have to make it yourself!

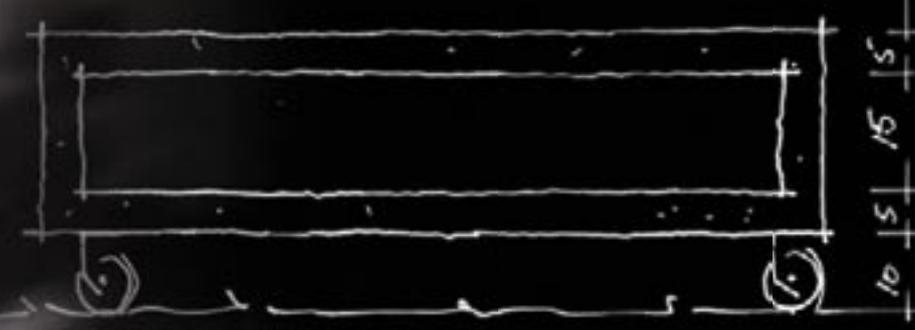


WHITE BLACK GREY

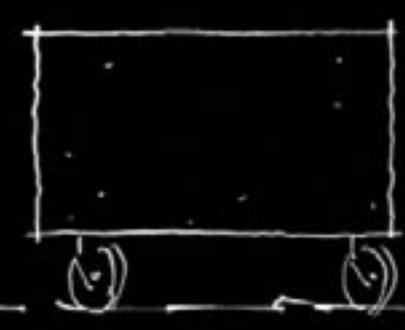
CONCRETE

VOLUME: 55 L

WEIGHT: 130 KG



45  
15  
5  
10



THE ARCHITECT'S TABLE





Design your own table to meet your needs, wishes and taste. Build the mould from a suitable material and buy some white cement, sand and stones from your local DIY centre. Then you are ready to create your own, individual design.

*Design:* Hans Bruun Nissen  
*Production:* Hans Bruun Nissen  
*Weight:* 130 kg  
*Colour variants:* Anything



*Mould work.*



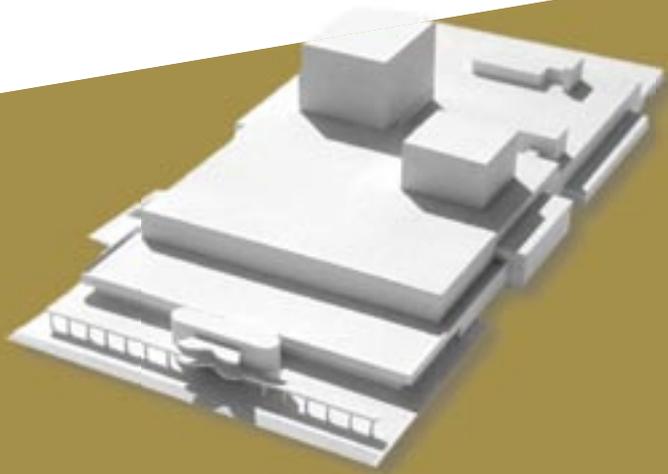
*Demoulding.*



*Fitting wheels (standard from IKEA).*

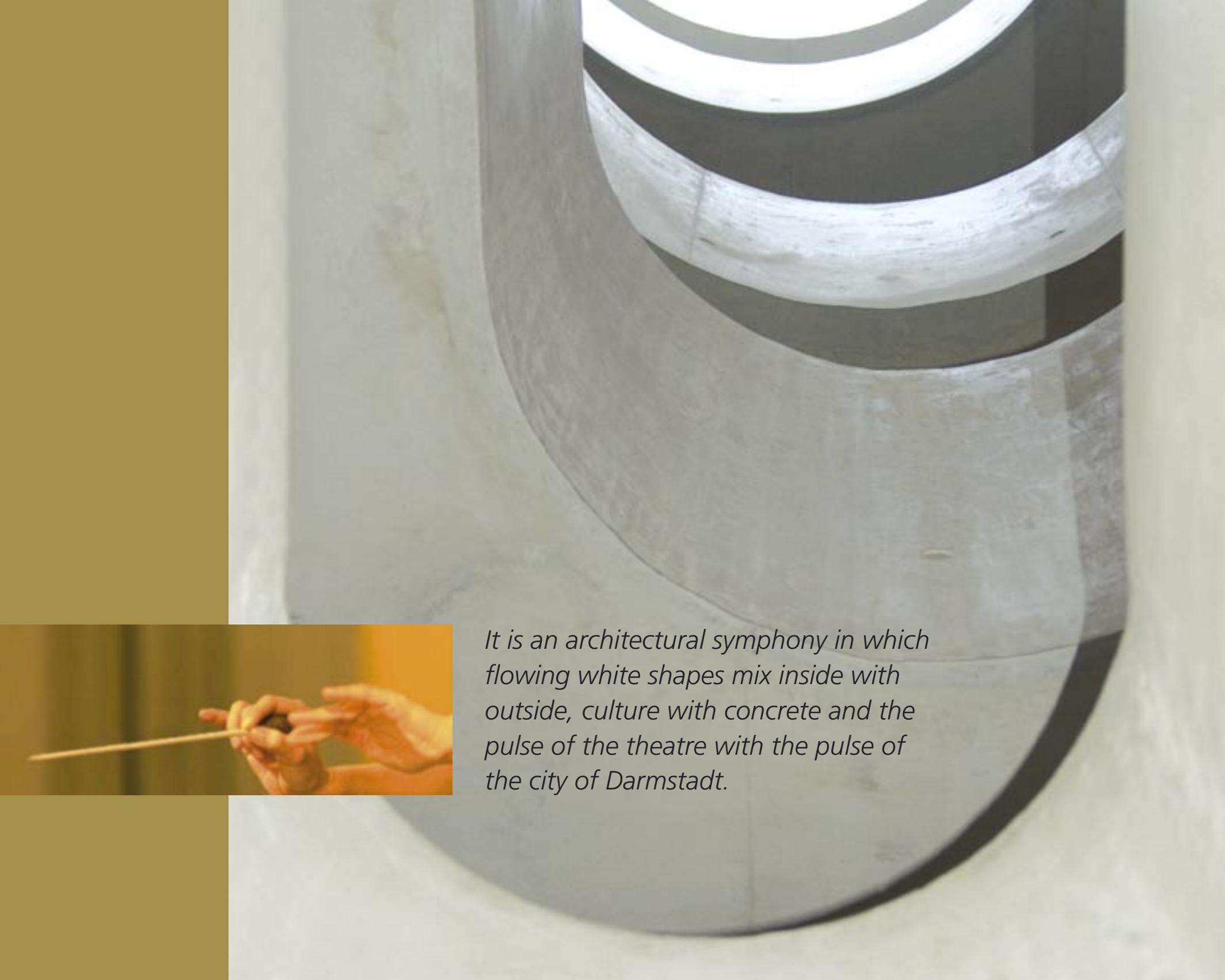
# C oncrete and C ulture

As a part of a major renovation, a beautiful new white entrance portal has been added to the City Theatre of Darmstadt, Germany. The portal is an architectural celebration of the city's cultural life and the theatre in particular – all expressed in white concrete.









*It is an architectural symphony in which flowing white shapes mix inside with outside, culture with concrete and the pulse of the theatre with the pulse of the city of Darmstadt.*

It is impossible to put cultural life and creativity into rigid boxes, strict rules and planes. In the same way a new entrance portal for the city theatre must be expressed in a material that can form curved and organic shapes that emphasise the never-ending pulsations of the living artistic culture in and around a modern theatre.

Concrete, and white concrete in particular, is a natural choice for the architect to meet the challenge of dealing with these tough requirements. The structure meets all expectations and is experienced as a large monolithic and amorphous white sculpture in contrast to the stricter façades of the older part of the theatre.



*It is impossible to put cultural life and creativity into rigid boxes, strict rules and planes.*





# Xploring pressions

# Concrete has no limitations – you are constrained only by the formwork and your imagination!

This statement has been made often enough, but at AALBORG WHITE® Research and Development Center we put it to the test, and regularly challenge the boundaries of the possible shapes and expressions of mortar and concrete.

Using advanced formwork and casting techniques, a multitude of mortar and concrete mixes, and a wide palette of post casting treatments, anything is possible when you master this craft.

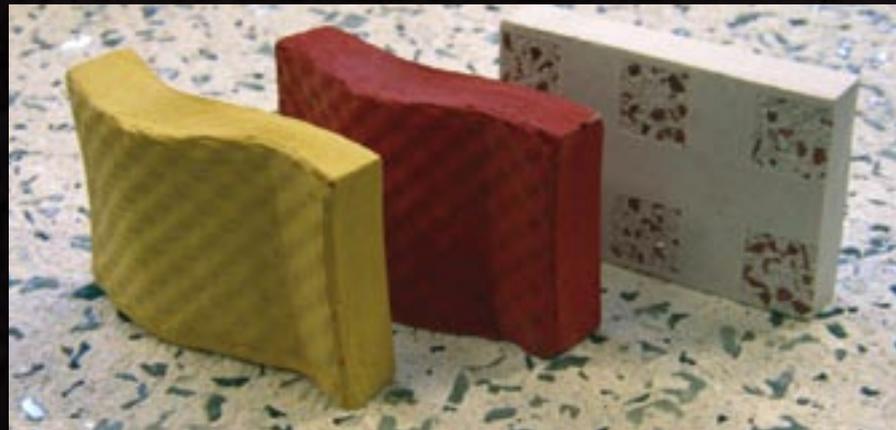
Advanced casting requires a skilled craftsman who understands the possibilities and limitations of the methods, and works with the materials, not against them.

Colour  
and texture  
can be  
varied  
infinitely...

At RDC, our experienced technicians possess these skills, and are ready to facilitate their knowledge.

So, what can you achieve if you decide to let your imagination go wild, and simply try anything you can imagine?

Well, exactly that – **anything you can imagine...**



*Not all materials are equally suited as formwork – but many are acceptable starting points for producing a concrete prototype from which a latex mould can be made. Use each material's strength.*



*Particularly intricate details require special mixes with the necessary strength, as well as the desired colour and texture. Shape and material must always be matched.*



*To achieve the desired surface expression, care must be taken during casting to ensure that the formwork, not the casting, defines the texture of the finished surface.*



*When you possess the ability to match advanced formwork, mix and casting techniques, your imagination becomes reality...*



– *so far, so good*



Why are we here? What are our ambitions with our white cement? Where do we make a difference in the market? How do we ensure that everyone understands our strategic objective and our strategies? How do we share knowledge between one region and another? What would the world be like if one day we were not here?

The global AALBORG WHITE® organisation is in full flow every day, from the production facility in Anqing, far up the Yangtze River in China, to the distributor in the narrow streets of Syria, from a conversation between two engineers in the German mortar lab to the insistent purchaser of raw materials who does not give up until he has top quality. Our ambition is continuously to facilitate and inspire the entire value chain from architects, engineers and producers to end users.

At our internal AALBORG WHITE® Academy we educate and train our entire global organisation so that we all work in the same direction according to the same values and towards the same objectives. Already, more than 160 people have participated in the Basic Diploma seminar. We learn from each other across cultures and specialist skills. We apply our global knowledge in our partnership with the construction industry's value chain. This is how we make a difference for our partners.

We have decided to go beyond established norms and to push the boundaries of aesthetics. Therefore, we explore the world, understand the challenges and make it possible for our partners to continuously develop their businesses and markets in a creative and innovative way.

***That is what we want.***

***That is what we do.***



**Torben Mørch, Key Account Consultant, Denmark:**

“Experience-based communication makes it easier to get messages through. I am often in situations in which the recipient takes a defensive position from the start. If you involve the recipient in a way in which he experiences the message himself, you create a totally different type of credibility. What you experience in your own body cannot be discussed... persuasion is not required here.”

**Erik Petersen, Managing Director, Malaysia:**

“The SEE FEEL EXPERIENCE communication concept is the best way to promote the use and application of white cement. Applying the principles, we have a common basis for the promotion and sale of our product. We are clear on how to add value to the product instead of seeing cement and concrete as just a commodity. I believe this will benefit not only our company but more importantly it will increase the value transferred to our customers.”

**Peter Lund, Senior Process Engineer, Denmark:**

“Dragon Gate Basic Diploma really made me aware of the joint task and the joint responsibility involved in producing and supplying AALBORG WHITE® as a premium product. Previously, in production, we might have had a tendency to approach the task from an engineer’s perspective, but we have now really added understanding of the market’s requirements and our joint internal task”.

**Ahmed Ali, Business Development Advisor, Egypt:**

“The learning from Dragon Gate gave me even more respect and love for concrete structures. It opened my eyes to so far unknown applications. It gave me a clear view of our global strategy, tools and objectives. Now more than ever, I feel certain that any process starts with devoted employees – “everything starts from the inside”. The See, Feel, Experience communication universe is a creative and innovative communication tool, which is a great starting point for a dialogue. A million words cannot explain the true expression and potential of white cement applications – but when you bring the product closer to the customer or the specifier, the message is much more intense and reliable.”





What is white cement? What can I do with it?  
... you will find the answer to this and to  
many other questions in the guide from  
AALBORG WHITE®.

The book is addressed to people looking for an easy way to access basic knowledge about white cement and its applications. Furthermore, the guide gives you easy access to specific technological issues and guidelines on the use of cement. In the book you will find the most important aspects of using white cement, which are its aesthetic impression and its durability, and guidelines on how to achieve the desired result and maintain the finished result.

The White Guide is available in English and in German and can be obtained by contacting [white@AalborgWhite.dk](mailto:white@AalborgWhite.dk).

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### **Skate Park**

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### **Dragon Gate – so far, so good**

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### **A New Chapter**

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### **Concrete Fountain in Kraków**

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### **The Visitors**

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### **The Architect's Table**

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### **Towards the Future**

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### **Concrete and Culture**

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### **Exploring Expressions**

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### **The White Guide**

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### **A Boy's Dream**

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