

We are wonderful

a book about:

1. many things
2. Limburg (B)
3. twenty five years
4. outsiders' views
5. glory and relativity of design

1 — SOIL

The defining elements of Limburg's geological history are sand, clay, gravel and, especially, coal. Limburg's fertile soil has also determined its sociological and economic shape and development. This history fuels its progress to this day.

2 — LESS

Good design shows, because it contains logic. Its strength resides in a convincing and harmonious form that both is and doesn't want to be. Good design means as little design as possible. Nothing unimportant is included, so the design's function and quality are immediately understood.

3 — ROOTS

Creativity is deeply rooted in the region's soil. Talent doesn't only germinate in the greenhouse of academia or in the warm embrace of a mentor or company. When given free rein, it clears a path of its own, persevering with conviction and ambition.

4 — UNIQUE

Contemporary design requires mastership. Unique and artisan designs always reveal the hidden hand of a master craftsman. The designer always has a hand in production, whether it is a limited edition or an industrial run. The range from one-man studio to mass production is what makes unique.

5 — INTEGRITY

No design can exist on its own. It is always, and sometimes in a very complex way, influenced by a wide constellation of situations and attitudes. It is always dependent on its surroundings, the resources of the planet. Skill, vision, knowledge of materials, and conscious, honest use, all contribute to sustainability.

NEEDLES BY ILSE JOOKEN

VISUAL INTRO OF THE BOOK:

Photographer Ilse Jooken searched in the wood for the trees of the designed nature reserve. Limburg is characterised by many coniferous forests, planted at the time to provide wood for beams and reinforcement of the ground at the surface. As an applied product, mine timber had to have great weight-bearing power and be flexible, and most importantly, give warning when overloaded. At the time of the pit closures, 90% of Limburg's forests were coniferous, but efforts were made through sustainable forestry, to help nature recover and readjust, by clearing pine forests and planting new oak, birch and beech trees. Ilse Jooken shot this series of pines and firs analog, including the filters and flairs, unpredictable to a certain extent: Art versus nature at its best in this first chapter.

URTH BY PABLO HANNON

VISUAL HEART OF THE BOOK:

The dark of times need fluorescent and youthful input. For millions of years Earth layers have been stacking, drying, melting and forming. What is underneath us, is a story on its own. Pablo Hannon took on this book as designer and artist and, same as with the glass archives treasures, gave its content an extra layer of rainbow, bronze, multi-

6 — MOMENTUM

Momentum always indicates a tipping point; a crucial phase where energy is condensed or a critical mass created. A turning point beckons thanks to – or because of – people taking a certain road. The turning point rides on choices that, often with hindsight, look decisive in time or space.

7 — TECHNOLOGY

There is no end to the possibilities for innovation. Technological developments always offer new options for innovative design. But innovative design always develops in combination with innovative technology and can thus never be an end onto itself. – Dieter Rams

8 — AESTHETICS

Italian designer-artist and theoretician Bruno Munari described a designer as a "planner with a sense of aesthetics". A designer has to control every element of the project, because the end product has to be coherent to form. A designer who plans carefully with an eye for aesthetics spans a bridge between art and people, and he is aware of the human needs of his time.

9 — SOCIETY

Both design and designers have a responsibility toward society. The design process of Social Design leads to social change. It makes a contribution to human well-being and welfare.

10 — FUTURE

Design is pioneering. It breaks new ground and, whether it is bold or conservative, it always embodies the values of our times. Values based on democracy and industrialisation. Values expressed by the direct merging of beauty and efficiency; the hallmarks of a good design in any age.

fluorescent ink. The layer added on top of the bronze historic photographs of previous century (photographer unknown) is created by the same material that has formed this story: charcoal. The rough lines and aquarel, made of that same charcoal, express what's in those photographs, the roughness of life, the passion and fruitful exploitation, the protectionism of Earth's underground and rich material, the letting go and have Earth take back what was hers to start with. *Urth* is what's Underneath Earth.

THE WAYS SARAH HERMANS

VISUAL OUTRO OF THE BOOK:

Photographer Sarah Hermans sought out the waterfronts of the Zuid-Willemsvaart (1815-1826) and Albertkanaal (1930-1939), two important waterways which cut through the Limburg countryside, making it accessible: designed, deepened, broadened, branched and fitted with sluices. Water carriers for the coal and steel and other industries, were economic arteries which have now become second nature. What other technique than cyanotype could have been used in this last chapter, the ending, the outro, the good flow out and forward. Sarah Hermans shot this series analog to capture the slow pace of the water, its users and surroundings. These days a must have in a region: time and space to step out of the urban and daily rush.





NEEDLES

ILSE JOOKEN

A photograph of a dense forest of evergreen trees, likely pines and firs. The trees are tall and full of green needles, filling most of the frame. In the bottom left corner, the top of a white trailer is visible. The text "PINES AND FIRS" is centered in the middle of the image.

PINES AND FIRS

SOIL

WHAT HAS BEEN FEEDING US
BEING WOMB TO OUR TURMOIL
AND LAND TO OUR SEASONS

01

The defining elements of Limburg's geological history are sand, clay, gravel and, especially, coal. Limburg's fertile soil has also determined its sociological and economic shape and development. This history fuels its progress to this day.

INNOVATION
IS FOUNDED
WITHIN
ALL THAT
SURROUNDS US,
KNOWLEDGE
OF ITS ROOTS
AND MORE SO,
THE EMBRACE
OF PAST

VAST RICHNESS

IGOR PHILTJENS

Early in the 1980s, Dieter Rams wrote *Ten Principles for Good Design*, also known as the ten commandments. Rams was concerned about the impact design was having on our environment and the way we live, which made him wonder: what does good design mean to me? The answer is his ten rules of thumb, which you can sum up in a single, paradoxical-sounding theme: a good design is one that involves as little design as possible.

This core idea is appropriate for our region and its countryside. Anyone travelling through Limburg will come across a broad range of nature: heath land, coniferous forests, orchards, grain fields, sand flats, valleys, ponds... sometimes wild, overgrown and impenetrable, sometimes panoramic and open. All this nature seems authentic, but is nothing less than the result of human intervention in the environment: a wonderful example of invisible design.

Another invisible element is the bizarre collection of people, places and organisations which, in a relatively short period of time, has succeeded in giving this region a clear design aspect. Some of the biggest names in 21st-century design and fashion came from our region: international stars and masterpieces. Now it's time to put them in the spotlights! This book pays tribute to everything beautiful which has happened in Limburg in the last 25 years in design and fashion: Martin Margiela, Marina Yee, Raf Simons, Piet Stockmans, Michaël Verheyden, to name but a few. Say it out loud: *We are wonderful.*

We put the list together, in our own unconventional manner, offering not a classic overview, but rather a 360-degree view of design which surprises, confronts and inspires. In ten unique chapters, we offer insight into what makes our region, and our design, special. They form the backbone of this book, otherwise best described as a journey of discovery; explore it, get lost in it, put it down and pick it up again later.

This is not a destination, but merely a beginning. Many creative spirits, entrepreneurs, experts and organisations were brought into dialogue and invited to contribute. In an impressive 400 pages, we show how far-reaching and enriching the network of Limburg design is. Retrospect is the best foundation for innovation.





Studio Job, Gold Biscuit Piece of Cake
Image by Studio Job

HOW
THIS WANDER
WORKS

INTRO — PINES

1 — SOIL 

2 — LESS 

3 — ROOTS 

4 — UNIQUE 

5 — INTEGRITY 

HEART — URTH

6 — MOMENTUM 

7 — TECHNOLOGY 

8 — AESTHETIC 

9 — SOCIETY 

10 — FUTURE 

OUTRO — THE WAYS

Dior A/W 2016 at Cour Carrée of the Louvre by Raf Simons
Image by Jesse Brouns



GEEN MIJNENVELD MAAR EEN CLUSTERBOM

CHRISTOPHE DE SCHAUVRE

Er is iets met Limburg. Iets met Limburgs design.

'Belgische mode', 'Scandinavisch design' of 'Dutch Design', het zijn classificaties die bepaalde stilistische kenmerken oproepen. Ze worden in ieder geval een bepaalde identiteit toegedicht. Literatuur over nationale identiteit in mode en design mag er dan nauwelijks bestaan, het zou gek zijn om – zeker in het licht van de globalisering – ook nog eens de omgekeerde reflex te maken én te gaan regionaliseren tot een provincie: Limburg. Toch is er iets met Limburg. Iets met Limburgs design.

Toen ik zo'n vijftien jaar geleden neerstreek in Limburg, kon ik er de vinger nog niet op leggen; op de bepalende impact van het mijnverleden op de regio, noch op de invloed van de daaraan gekoppelde smeltkroes van nationaliteiten en culturen. Nee, het waren eerder de eigengereide identiteit én mentaliteit die me aantrokken. Uit alles sprak een zekere gastvrijheid, een open houding die zowel geruststellend als onbaatzuchtig was. Hier wordt nooit met de vinger gewezen, maar eerder de hand gereikt. De toewijding van Cultuurplatform Design, onder de nooit aflatende impuls van Heleen Van Loon om gecoördineerde acties rond design in de regio op te starten, is kenmerkend. Die toewijding werkt als een platform, een katalysator, een springplank. Een duw in de rug en een por in de ribben. Er is iets met Limburg dat zich ook in de wereld van het design aftekent.

Los van algemene persoonlijkheidskenmerken die ik 'Limburgers' zou willen toedichten, blijf ik het tot op de dag van vandaag bijzonder vinden dat het designterritorium Limburg, in tegenstelling tot dat in andere regio's, nauwelijks rivaliteit kent. Je zou denken dat – tot meerdere eer en glorie van zichzelf en in weerwil van de andere(n) – 'klein talent mokt, groot talent jukt', of dat er een zeker, al dan niet heimelijk, misprijzen zou sluimeren. Niet zo in Limburg, niet zo in het Limburgse design. De Limburgse designwereld is geen mijnenveld, maar een positieve cluster van bijzonder talentvolle en creatieve persoonlijkheden.

Als we 'Limburgs design' al een identiteit mogen toeschrijven en als er al stilistische kenmerken kunnen worden bepaald, dan is het dat Limburgs design én haar designers er klaar voor zijn om de wereld te veroveren. Ze doen het al, al weten ze het zelf nog niet. Misschien zitten ze zichzelf in de weg. Ik zou het geen gebrek aan ambitie of zelfontplooiing willen noemen, eerder een teveel aan zelfkennis: de onbaatzuchtige, berustende nuchterheid zit er zo ingebakken in de mentaliteit. Lieve mensen. Kundige mensen. Talentclusters. Op 2400 vierkante kilometer zit hier zoveel talent samen zonder enige vorm van roofoverval, gunt men elkaar nederig zijn talent, zonder hoogmoed ... Dat is hun sterkte en misschien wel hun zwakte, maar nu is de wereld aan hen. Het moet vanaf nu! Limburg en Limburgs design mogen zichzelf het vuur aan de lont steken. Dat maakt hen zo speciaal.

De diversiteit, creativiteit en energie die hier in een kwarteeuw zijn opgehoopt, mogen geen mijnenveld zijn, ze moeten een nietsontziende clusterbom worden. Er is iets met Limburg en iets met Limburgs design en omdat ze het zelf nooit zo zullen zeggen, zeg ik het nu. Limburg is klaar voor de wereld.

Limburgs design bundelt voor eens haar creatieve exploten, stelt voor altijd haar pedigree te boek en biedt vonkstof. Limburgs design stamboomt tot het talent ontknoot en ontpopt. Limburg innoveert, inspireert en verovert. Op hoogst eigen wijze. Limburg is iets; Limburgs design is. Net het onzegbare is haar identiteit.

Christophe De Schauvre works as a freelance designjournalist and is co-founder of the creative office Comosie.

EVERYTHING COMES TOGETHER IN THIS BOOK

PABLO HANNON

Welcome to *Wanderland*, a book about many things, but above all, a book about the book's journey itself. Taking us away from the charts-driven clichés you'll find in Milan or London's editions, Limburg's editions are a lustful land for wanderers. Reading, you will be confused, hopefully distracted from normalities and above all: inspired to bring yourself and your surroundings to a next level.

Welcome to the creative collaboration we have been stirring up for a few months, which is thanks to twenty-five years and more prior to this moment of print. This product is one of an open-minded rock solid team, a reversed Bermuda Triangle for fortune, expressing that chemistry needed for whatever will come next beyond this book. When this publication takes you to yesterdays, 90% of the time, it is tricking you, reader, with the ultimate display of the future of design. Yes, the making of this book is itself the exemplary. Joy, open minded, open sourced, heritage driven, passionate yet relaxed, multi-disciplinary and a giving harmony of many. This book is a mirror for tomorrow, where creative collaborations and risky carte blanche nuts creativity will be our daily ride. We hope and we yearn. No musts but playgrounds, seeming uselessness in doodles for the win and growth through deliberate mistake driven experiments. The new school I say. Joy, joy and lots of ice creams. It's time for design's open heart surgery, to let the love come in, to let strength be fed by positivity, as this is the horizon. This book and its past may have a coal-black heart, it merely needs dusting off. With this 10 chaptered joint venture, the path has been set, the tone for the ease of finding each other, cross borders, split fences, making many halves turn into wholes. Limburg can be the next 1920s Paris. Thy poet found painter. If only we want to, and nothing can stop us, so let's.

And what a collaboration this is. Ten epic shots where I teamed up with Kristof Vrancken and Jonas Vrancken, challenging not only the key products for their strength, but their creators for letting happen what design is meant to do and asks for. To let go and enjoy the unforeseen act of third and fourth degree of creativity. Uncommon backgrounds for design, yet not for us Limburgers. What a province a name makes. Something in the air? asks Veerle Windels. Must be, for that *je ne sais quoi* has been in or on our DNA. Design comes from laziness is my theory, and creativity has roots in boredom. And that's positivity as it is creation.

Times are awaiting, for you and you to stand up and claim your patch, dear students and kids of tomorrow. 'Be bold or italic, never regular' is what my dear and beautiful-minded friend Wasted Rita tells us. We are on this rock to make it work, to be kind to each other, to create joyful moments and peaceful communities. What's stopping you?

Pablo Hannon is a multidisciplinary designer at studio Hectica and creative collaborator at heart. He guides students at PXL-MAD in Hasselt, and has curated various creative festivals here and there.

“

Good design
means as little
design as
possible.

It's a statement which brings together Dieter Rams' life and work. This German industrial designer is regarded as a figurehead of post-war Functionalism, and continues to inspire designers to this day. Designing is also about the effort put into making products in such a way that they are useful to people. That's why it's more rational than irrational, more optimistic and future-oriented than conciliatory, cynical and indifferent. "A good design is inconspicuous" was one of Dieter Rams' ten design principles. "Products which achieve a goal are like tools. Their design should therefore be both neutral and subdued, to leave room for the user's self-expression." Here are a few examples of apparently banal designs which set a new world standard.







design: The Sonja cup

A coffee cup which, at that time, was thinner than any other model, and moreover easily stackable, thanks to a small indentation on the bottom: the Dutch Sonja cup holds 160 cc, which is less than standard cups anywhere else in the world.

designer: Piet Stockmans

- Artist and ceramicist.
- Industrial designer at Royal Mosa B.V. porcelain factory in Maastricht from 1966 to 1989.
- Teaming up with Studio Pieter Stockmans, established in the former metal warehouse of the Winterslag coal mine, he has been focusing on small, unique collections since 1987.

A thin cup with an indentation at the bottom, to make it stackable. That was the Astrid cup, designed by Stockmans in 1966 for a commission by Mosa, and the basis for the later Sonja cup, which took the world of cups (yes, that exists) by storm.

“Mosa had been making beautiful, straight cups for a long time. Racking my brains to think of a way to add something new to that, as a designer, I came to the conclusion that Dutch people have small houses, with limited space. Which is why I came up with a thin, straight, stackable cup, in 1967.”

And that was just not done. Thin cups were regarded as being chic, while stackable cups belonged in hotels and the hospitality industry. Two years later, pottery factory Sphinx stopped production of crockery, leaving Mosa to take over a part of the market, and focus on hotels and the hospitality industry. And then came Sonja, the new and slightly thicker version of Astrid.

NATAL CHAIRS X GYPSY THINGS

WIM SEGERS X BRAM BOO

PHOTOGRAPHER KRISTOF VRANCKEN
ART DIRECTOR PABLO HANNON
ASSISTANT PHOTOGRAPHY JONAS VRANCKEN

previous spread:

Wim Segers is recognised as one of the most productive and accomplished product designers in Belgium. His *Natal* chairs (around 3,000 have been produced every year since 1999) are just one of the many examples of Segers' commercial genius and high-quality design. They formed the basis of global success for him and a style direction for producer Tribù. The series production is in contrast to the ambiguo, autodidact Bram Boo's limited edition chair, which elevates the craft of furniture-making to the art of design. Ambiguous, like the 'chair' from the *Gypsy Things* collection.

A TO Z

H

Byron Hawes

Byron Hawes is extremely well travelled. The Toronto-based travel writer and designer went to high school in Tokyo, worked in foreign affairs at the UN and decided the best way to learn Mandarin was to move to Beijing to experience it at first hand. He is co-founder of I-V, a boutique architecture and design firm that has done projects including a recording studio for OVOsound, Campari's Canadian HQ, and Spin Toronto. He was previously a Consulting Editor at *Architectural Digest China*, Greater China Editor for *BlackBook Magazine*, and a Contributing Editor for both *HighSnobiety* and *Flofferz*, as well as contributing to publications including *Monocle*, *Wallpaper**, *Hypebeast*, *Coolhunting*, and *Azure*, amongst others.

— CHAPTER 8

hegge ID

hegge ID is the industrial design / engineering studio of Frans Hegge in Hamont-Achel. Client needs and the added value of their product for the end user form the basis of their activities.

www.hegge-id.com

— CHAPTER 5

Stijn Helsen

After opening a new store in Hasselt, fashion designer Stijn Helsen worked on the costumes of the main characters in the box-office successes *Spiderman* and *Pirates of the Caribbean*. With his core business, bespoke suits, he clothes members of the Royal family, pop stars and actors such as Lenny Kravitz and Keanu Reeves. The public at large also loves his recognizable fitting. He would not be Stijn Helsen if he limited his interest to designing clothing.

www.stijnhelsen.com

Linde Hermans

In 1997 Linde Hermans obtained her Master's Degree in Product Design in Genk. She lectured at the Design Academy Eindhoven, designed street furniture, restyled the Tongeren prison and started her own label Rode Schoentjes. In 2008 she was presented the *Henry van de Velde Award for Young Talent*. In her work Linde makes use of recognisable symbols and stories – often with a twist – in an attempt to provide the user with a legible end result.

www.lindehermans.be
www.rodeshoentjes.be

— CHAPTERS 5, 8





Het Labo

Het Labo collective was born at the end of the eighties in Hasselt's Gelatine Factory as a platform that would defend the crossover between the applied and the visual arts, and promote it with thematic exhibitions, and to this day it still does. It is a collective of applied and visual artists who disinterestedly organise thematic exhibitions in order to establish a dialogue between designers and other disciplines, and vice versa. At the same time, they are occasionally commissioned or requested to develop exhibition concepts by cultural entities. While it comes from a more applied-arts background, Het Labo has never avoided confrontation with the visual arts; on the contrary. Perhaps the thread that runs through Het Labo's history is its myriad of multi-disciplinary thematic exhibitions.

www.hetlabo.be



Sarah Hermans

Sarah Hermans (1990) is a Belgian photographer based in Hasselt. She obtained her Master's in Visual Arts from Sint-Lukas, Brussels, in 2015. Everything nature spreads her love around, as does analogue photography. Her work has been published by the Belgian magazine *Label* and by the British online magazine *Dazed*. Sarah created *The Ways*, the analogue picture series that closes this book, the story of two canals in Limburg. The procedure she used is cyanotype.

sarahhermans.tumblr.com

— OUTRO: THE WAYS

Pieter Hugo

Pieter Hugo is a photographer who primarily works in portraiture and whose work engages with both documentary and art traditions with a focus on African communities. Hugo lives in Cape Town.

www.pieterhugo.com

— CHAPTER 5

Huis Pauwels Spaenjers

Audi Pauwels studied at the Royal Academy of Arts, Antwerp, where he graduated in 1988. Five years later he founded the Object & Jewellery department at the PXL-MAD School of Arts, where he is still a senior tutor. Audi also runs the goldsmiths shop Huis Pauwels Spaenjers and Gallery Multiple in Hasselt together with his spouse, Kitty Spaenjers.

www.pauwelsspaenjers.eu

— CHAPTER 4

Il Granito

Il Granito was founded in 1994 by Barbara and Vito Rizzi. Their artisan skills were locally recognized as only the highest level of quality. This was the credo of their company. In 2006 their son, Angelo Rizzi, followed the path of his parents and joined the firm, taking it far outside the Belgian borders. Il Granito continues to produce locally – they work for Michaël Verheyden – whilst completing projects all over Europe, America and Russia.

www.ilgranito.be

— CHAPTER 4

Indera

Indera is a Belgian design company with a particularly creative collection of seating furniture in which focus has been laid on innovative functions, materials and design and where modularity and functionality form the main leitmotif. The company was founded by Carl Meers in 2006 and is situated in Dilsen-Stokkem. Indera has been working with various, often Flemish, designers. The company believes and invests in its partnerships with designers and they strive to create furniture that will be part of the collection for at least ten years.

www.indera.be

— CHAPTER 4



David Huycke

David Huycke is one of the most important contemporary silver artists in Flanders and leading names in Europe. In his recent work and research, Huycke explored the traditional hallmarks of granulation, with the aim of uncovering the presentday possibilities and significance of this age-old technique. In 2010, he completed this PhD research at the Katholieke Universiteit Leuven and Hasselt University. He is Course Director of Object & Jewellery at PXL-MAD School of Arts.

www.davidhuycke.com

— CHAPTERS 5, 8

BOSAL

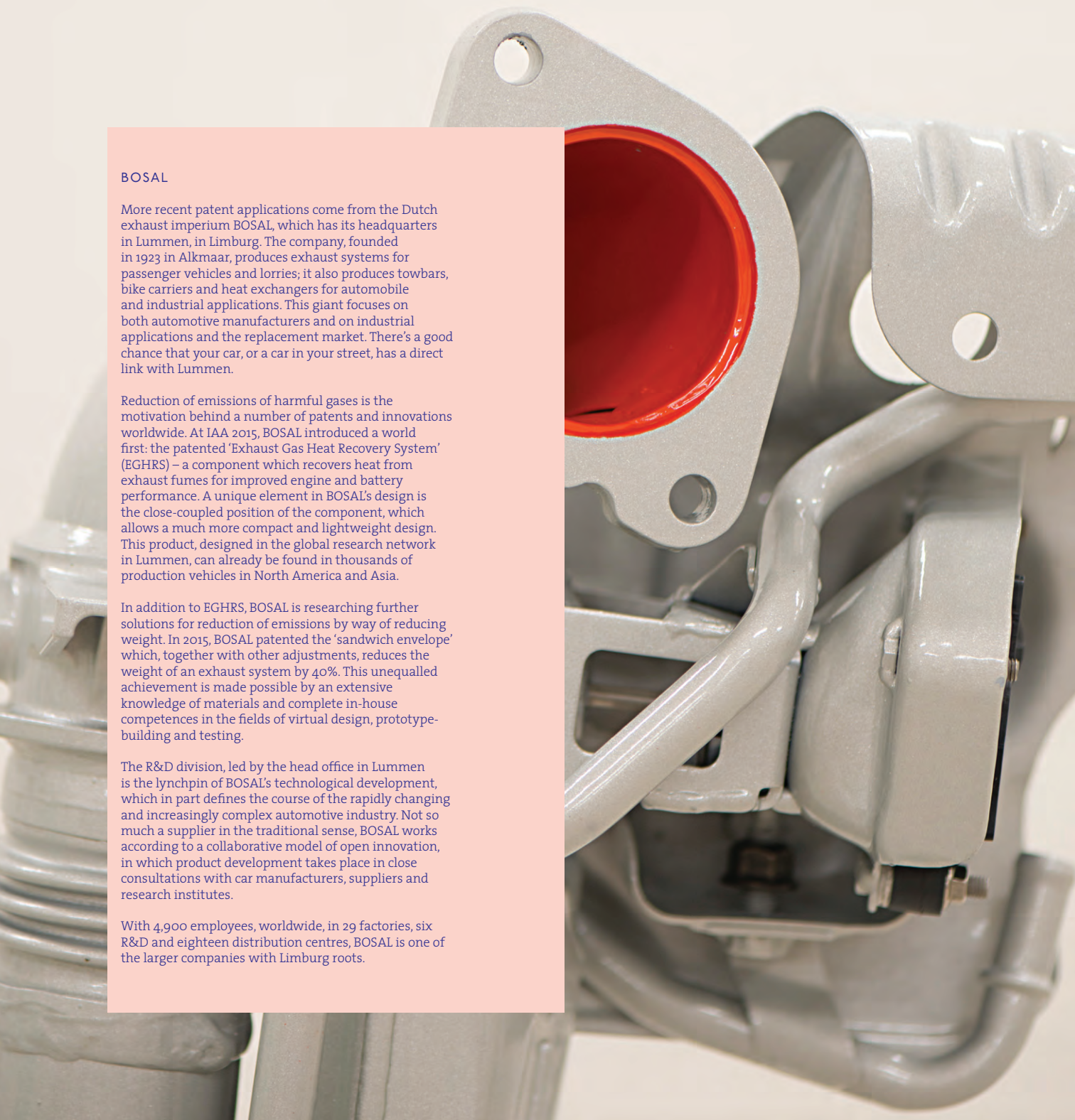
More recent patent applications come from the Dutch exhaust imperium BOSAL, which has its headquarters in Lummen, in Limburg. The company, founded in 1923 in Alkmaar, produces exhaust systems for passenger vehicles and lorries; it also produces towbars, bike carriers and heat exchangers for automobile and industrial applications. This giant focuses on both automotive manufacturers and on industrial applications and the replacement market. There's a good chance that your car, or a car in your street, has a direct link with Lummen.

Reduction of emissions of harmful gases is the motivation behind a number of patents and innovations worldwide. At IAA 2015, BOSAL introduced a world first: the patented 'Exhaust Gas Heat Recovery System' (EGHRS) – a component which recovers heat from exhaust fumes for improved engine and battery performance. A unique element in BOSAL's design is the close-coupled position of the component, which allows a much more compact and lightweight design. This product, designed in the global research network in Lummen, can already be found in thousands of production vehicles in North America and Asia.

In addition to EGHRS, BOSAL is researching further solutions for reduction of emissions by way of reducing weight. In 2015, BOSAL patented the 'sandwich envelope' which, together with other adjustments, reduces the weight of an exhaust system by 40%. This unequalled achievement is made possible by an extensive knowledge of materials and complete in-house competences in the fields of virtual design, prototype-building and testing.

The R&D division, led by the head office in Lummen is the lynchpin of BOSAL's technological development, which in part defines the course of the rapidly changing and increasingly complex automotive industry. Not so much a supplier in the traditional sense, BOSAL works according to a collaborative model of open innovation, in which product development takes place in close consultations with car manufacturers, suppliers and research institutes.

With 4,900 employees, worldwide, in 29 factories, six R&D and eighteen distribution centres, BOSAL is one of the larger companies with Limburg roots.



BOSAL

Recentere patentaanvragen komen van het Nederlandse uitlatenimperium BOSAL, dat zijn hoofdkantoor en R&D-center heeft in het Limburgse Lummen. Het bedrijf, dat in 1923 in Alkmaar werd opgericht, produceert uitlaatsystemen voor passagiersvoertuigen en vrachtwagens, maar ook trekhaken, fietsendragers en warmtewisselaars voor automobiele en industriële toepassingen. De gigant richt zich zowel op automotiefabrikanten als op industriële applicaties en de vervangingsmarkt. De kans is groot dat jouw eigen voertuig of een uit jouw straat een directe link met Lummen heeft.

Uitstootvermindering van schadelijke gassen is de drijfveer achter verschillende patenten en innovaties op wereldvlak. Zo stelde BOSAL op de IAA 2015 een wereldprimeur voor: het gepatenteerde *Exhaust Gas Heat Recovery System* (EGHRS) – een component die de hitte van uitlaatgassen recupereert voor hogere motor- en batterijperformantie. Uniek aan het design van BOSAL is de *close-coupled* positie van de component, wat een veel compacter en lichter ontwerp toelaat. Dit product, dat ontwikkeld werd in het globale onderzoeksnetwerk geleid door Lummen, is inmiddels terug te vinden in duizenden productiewagens in Noord-Amerika en Azië.

Naast het EGHRS onderzoekt BOSAL ook bijkomende oplossingen voor uitstootvermindering door gewichtsvermindering. Zo patenteerde BOSAL in 2015 de 'sandwichenveloppe', die samen met andere aanpassingen het gewicht van een uitlaatsysteem met 40% reduceert. Deze ongeëvenaarde prestatie is mogelijk dankzij een uitgebreide materialenkennis en volledige *inhouse* competenties in virtueel design, prototypebouw en testing.

De R&D-afdeling, geleid door het hoofdkantoor in Lummen, is de spil van de technologische ontwikkeling van BOSAL, die de koers van de snel veranderende en steeds complexer wordende *automotive* sector mee bepaalt. Eerder dan een toeleverancier in de klassieke zin kiest BOSAL voor een samenwerkingsmodel van open innovatie, waarbij de productontwikkeling in nauw overleg gebeurt met autofabrikanten, toeleveranciers en onderzoeksinstituten.

Met 4900 medewerkers wereldwijd, verspreid over 29 fabrieken, zes R&D-centra en achttien distributiecentra, is BOSAL een van de grotere Limburgse ondernemingen.



State-of the-art technology with gears

When it comes to cycling, Limburg has a good reputation, and not only because of the cycle route network (Fietsroute netwerk). Open innovation centre Flanders' Bike Valley was set up 2013, established by five businesses involved in the sport of cycling: Ridley, Bio-Racer, Lazer, Flanders' Drive and Voxdale. In addition, there is now a BikeVille Incubator, which acts as a research and testing centre. Three stories by front runners in the peloton.