

PETER BECKERS

ENGAGE, CREATE, COMMUNICATE

PORTFOLIO

03 - RAW RESEARCH

Presentations for both the launch as well as the follow up event for the new RAW Research programs. This second venue was hosted at the Palais de Tokyo in Paris, showcasing the latest innovations that was to set the benchmark for all GS activities for next seasons.

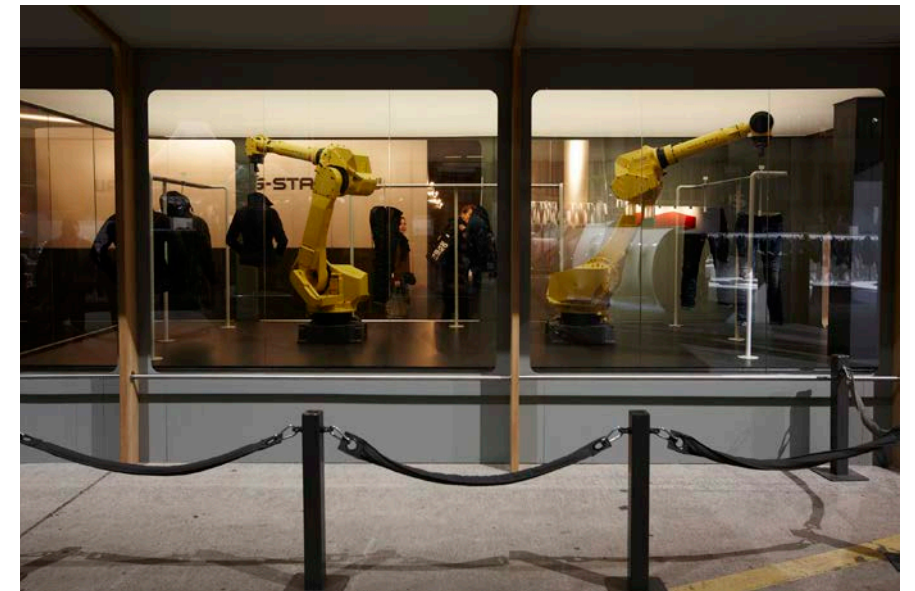


04 - BREAD & BUTTER WINTER

First year where the big canopy of the Tempelhof was shut-off due to winter conditions. G-Star's main booth was outside (out of sight) in a big tent. To make a strong presence on the floor a big entrance, resembling a department stores facade, was designed to connect to the outdoor tent. Inside the windows 3 programmed robots showed G-Star products in a choreographed show to the public.

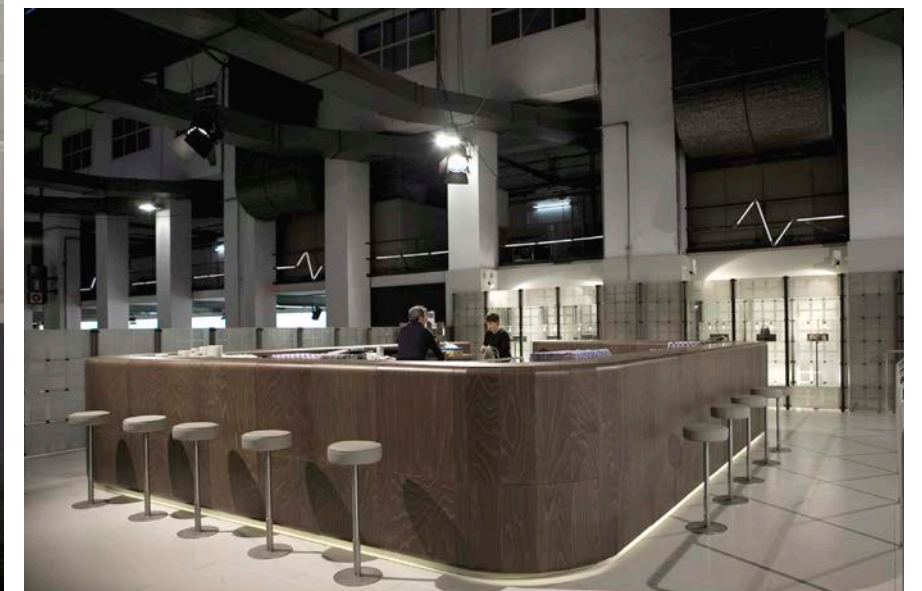
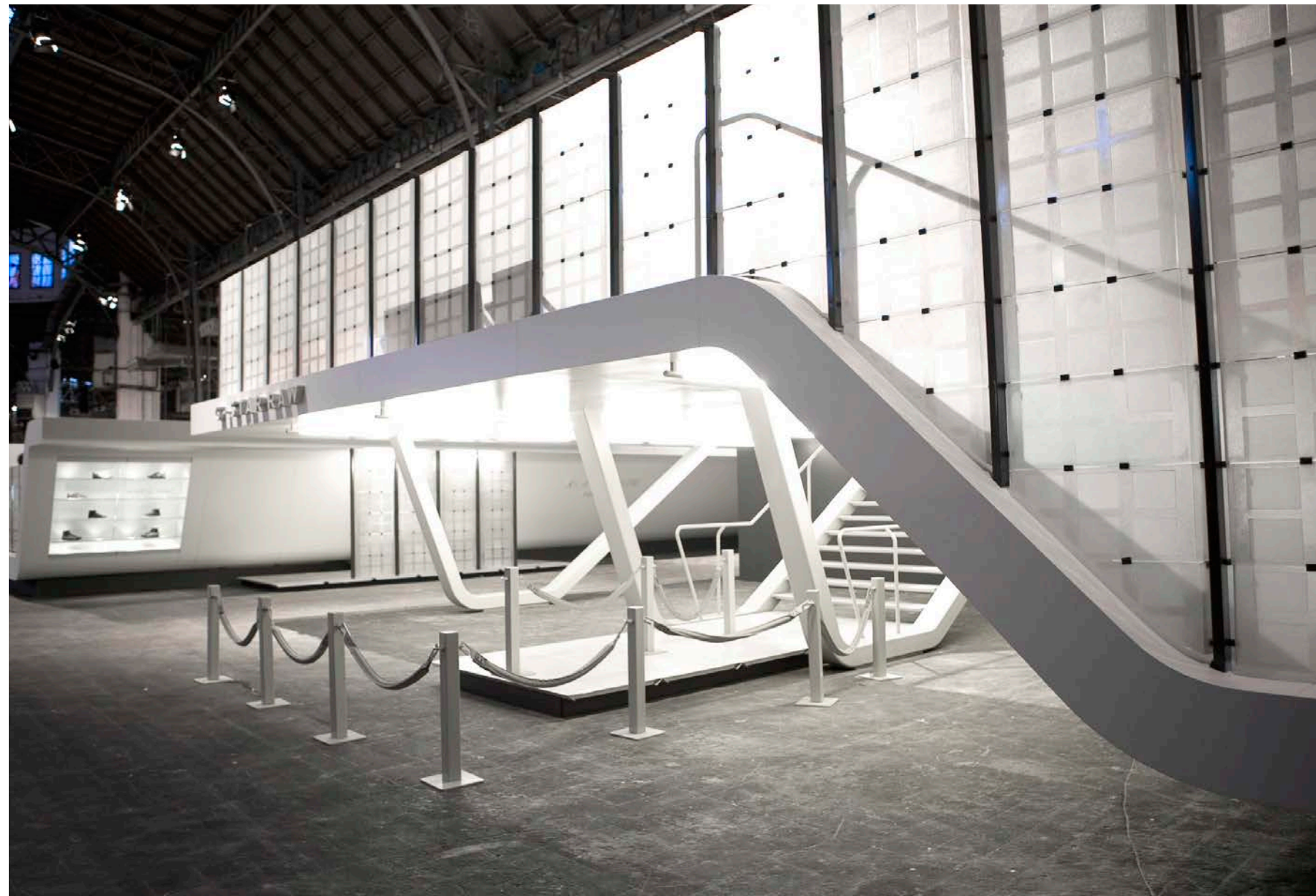
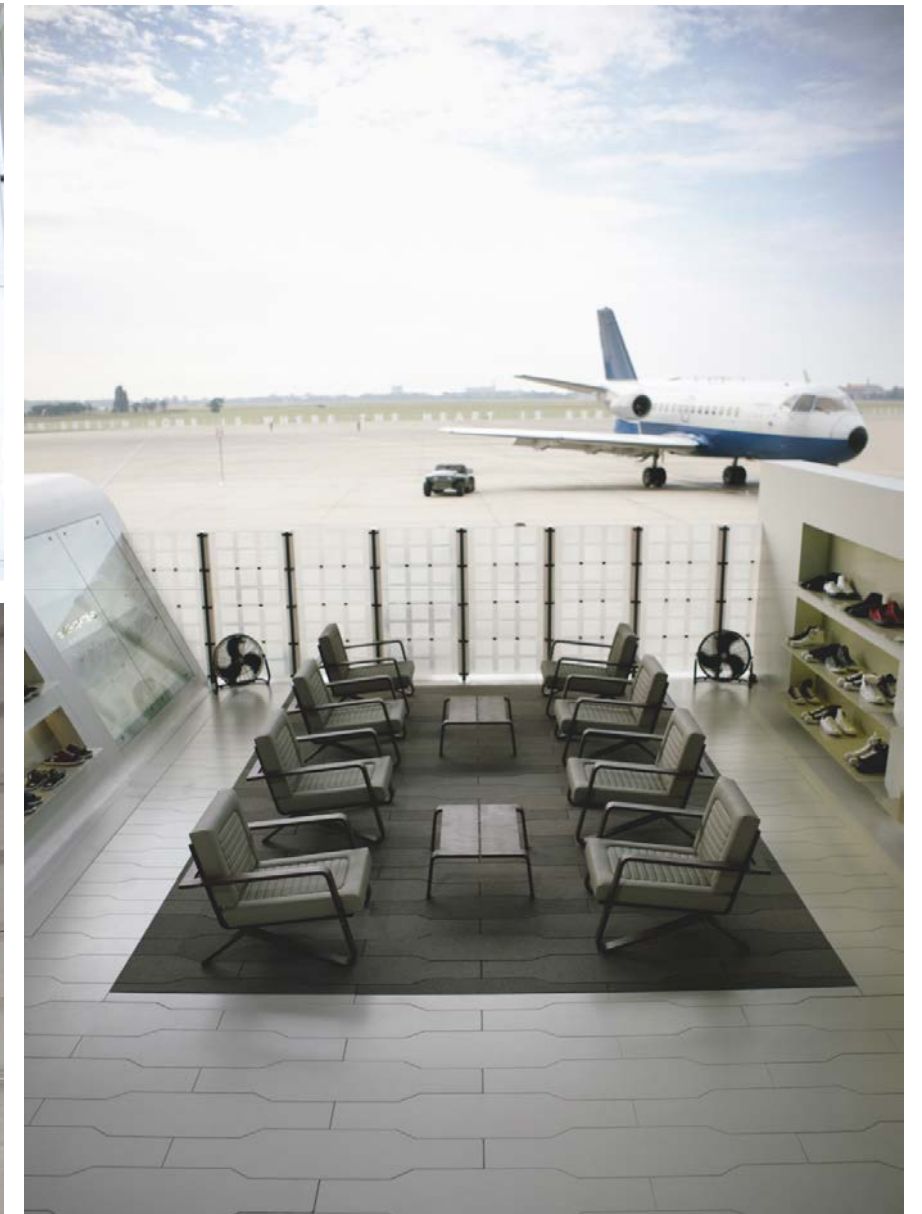
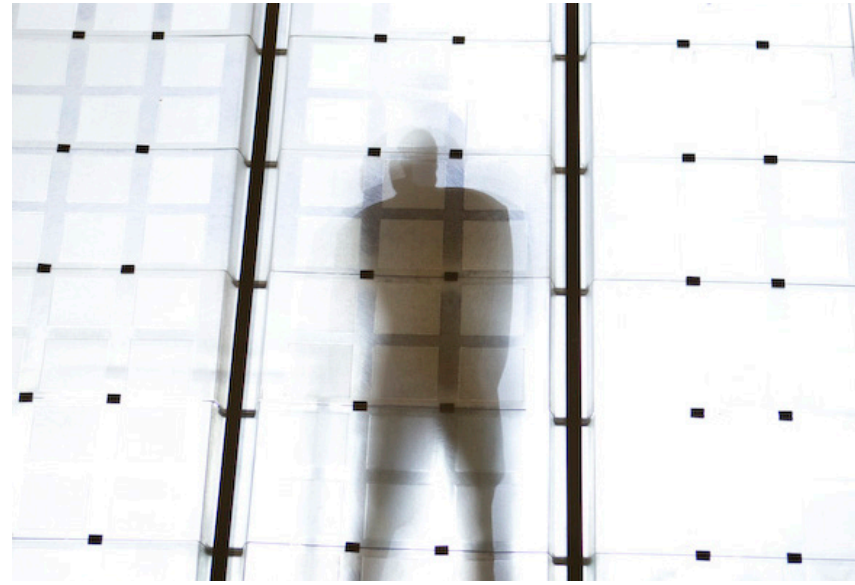
Responsibilities:

Designs for both the entire entrance and windows included the choreography off the robots.



05 - BREAD & BUTTER BERLIN

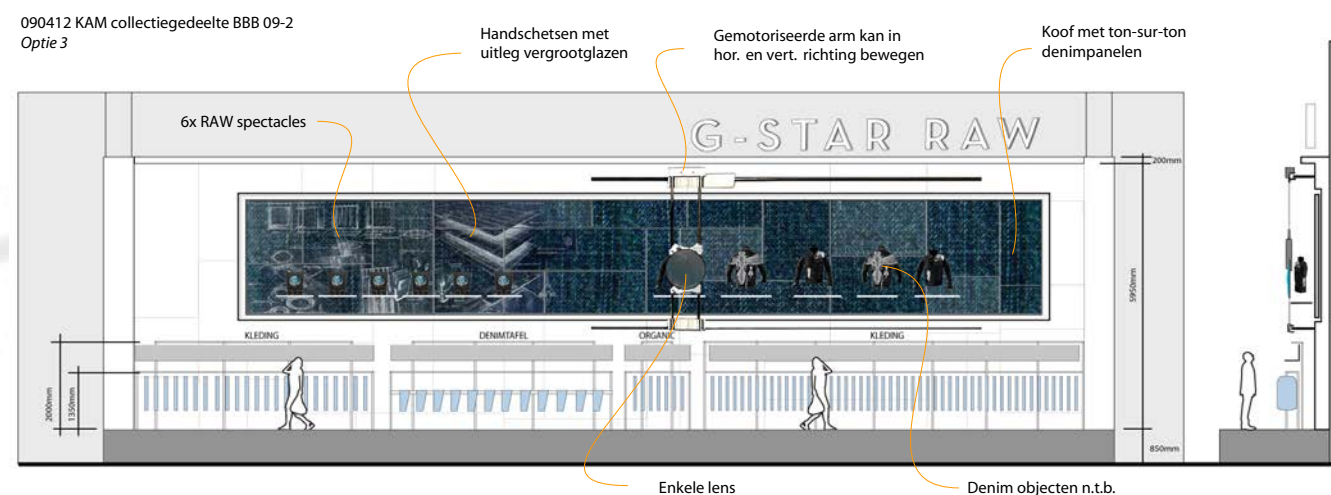
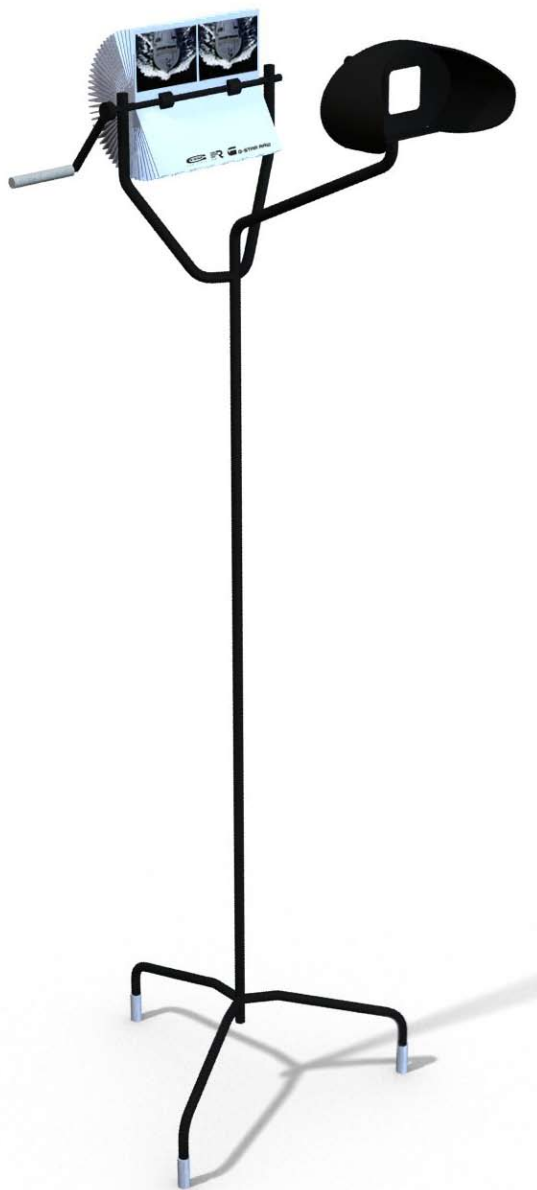
Fair design for the 2009 Bread & Butter. Until then G-Star was all about rough and pure, yet stylish and functional materials like black steel. For G-Star the fair environment always used to be a good testing ground to experiment with new materials, colour-schemes and construction themes that corresponded to the same values, but that could serve as new inspiration for the retail and showroom environments.



05 - BREAD & BUTTER BERLIN

Responsibilities:

Studies on new materials for furniture and floor- and wall cladding.
Apart from all general floorplans and general concept, also specials
like the bar and a special concept for presentations for storytelling as
seen on this page are designed by me.



06 - RAW SUSTAINABLE

G-Star's been working on more sustainable solutions for denims for a long time, but never really communicated uptil then about it, since they saw it as a duty, not a PR tool.

For the launch of the RAW Nettle denims (made out of 80% nettle), a subtle, low key approach was taken to present this new innovation to the world. Without much thrills a playful installation was created where people could experience the denims in machines explaining the difference between actual nettle and processed nettle made comfortable for daily use as gear for protection against the elements.



07 - RAW RESEARCH

Held during the Paris fashion week this event functioned as a image builder, introducing Aitor Throup as new art director to the brand as well as presenting it's new capsule collection.



08 - MEMORY MACHINE

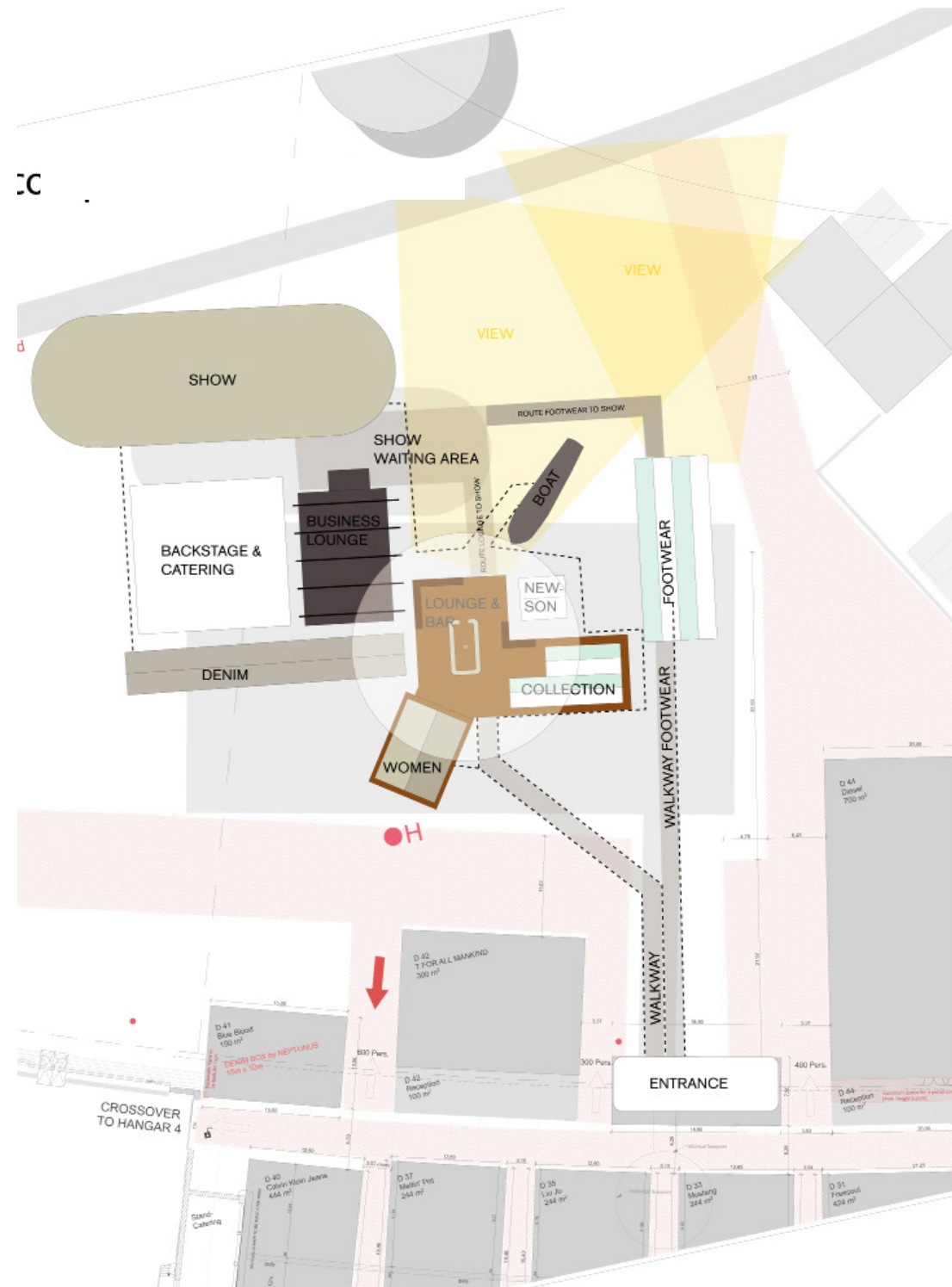
17 years ago G-Star started with producing RAW Denims as the very first. Something that other brands started copying. To reclaim this ownership we developed a machine for our stores that helps staff explaining the story and characteristics of RAW denim and optimising the look and feel of the pants.

At purchase, a customer can stand in front of the machine and a fine water haze, moistens certain areas of the pants, both front and back. With the instruction and help of the retailer they together shape the pants. Hereby the model of the pants will adopt the contour and shape of the buyers legs, making it more comfortable and also improve the look. After drying the pants will memorise this new shaped custom model.



09 - BREAD & BUTTER COMPOUND

G-Star Compound of over 3000m². To be able to tell more in-depth about the various collections, each one was presented individually in 6 different objects placed around a central lounge square. Tours organised by us were given by salesmen to present the new collections to customers.



09 - BREAD & BUTTER COMPOUND

Responsibilities:

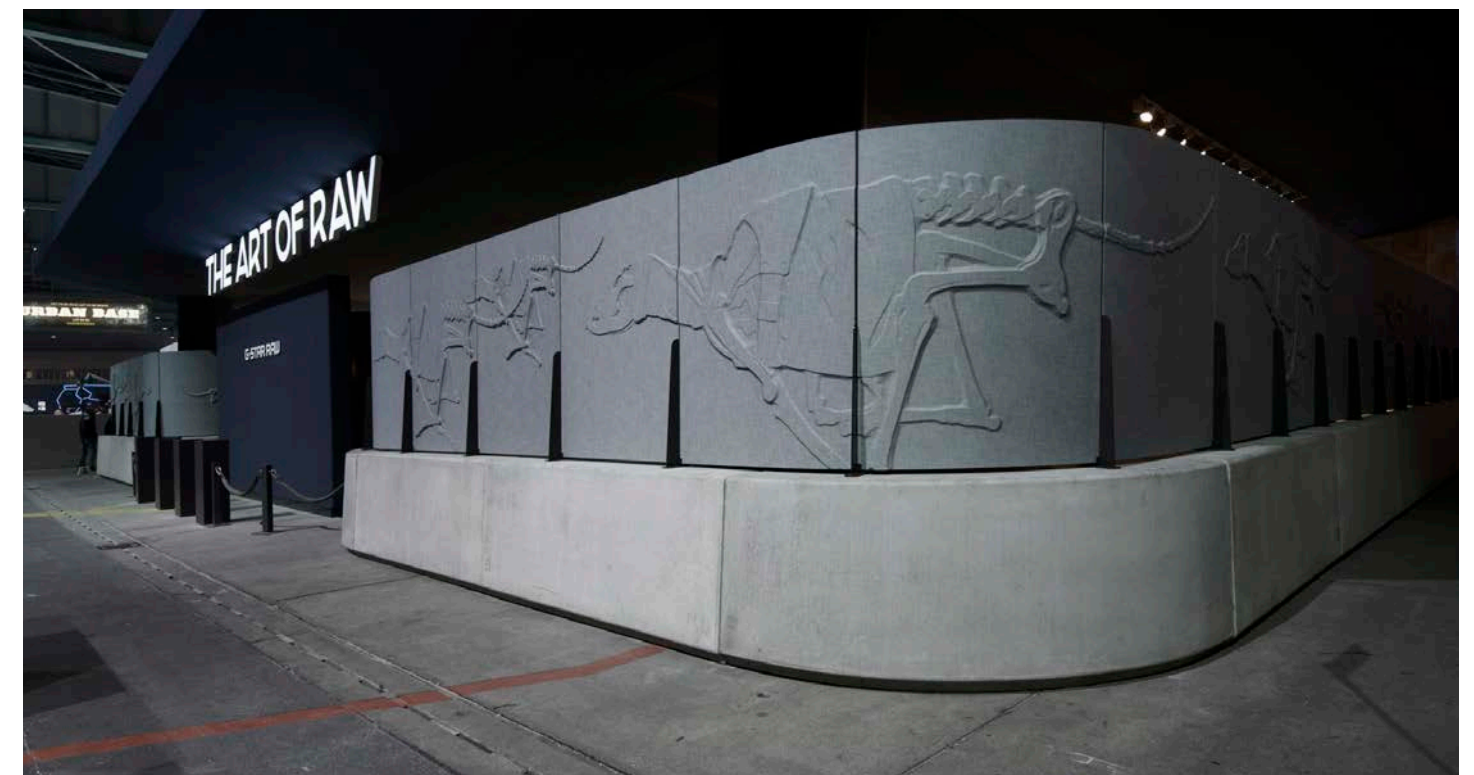
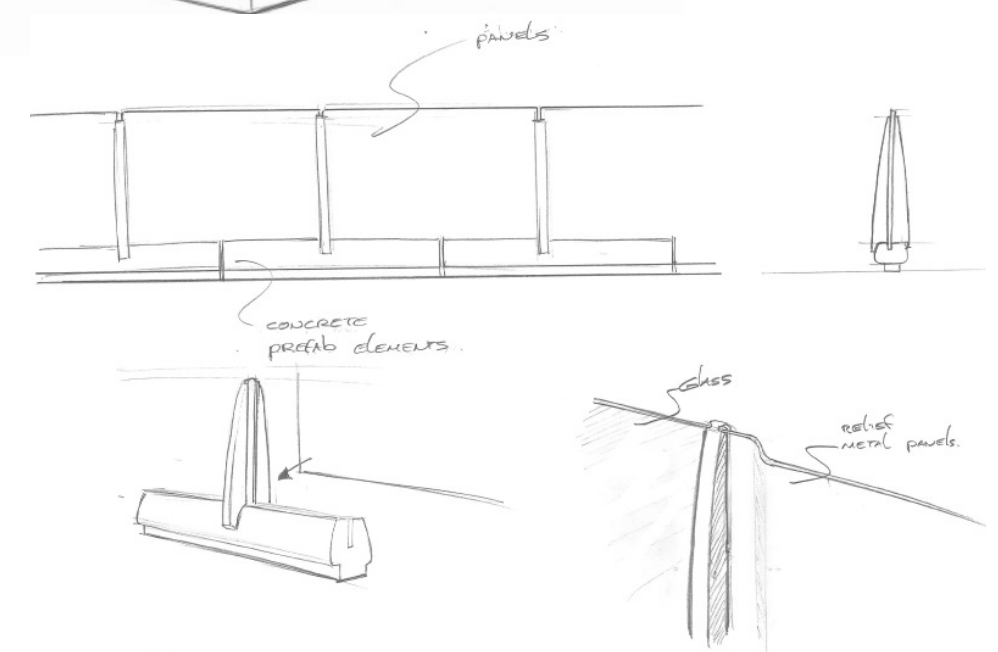
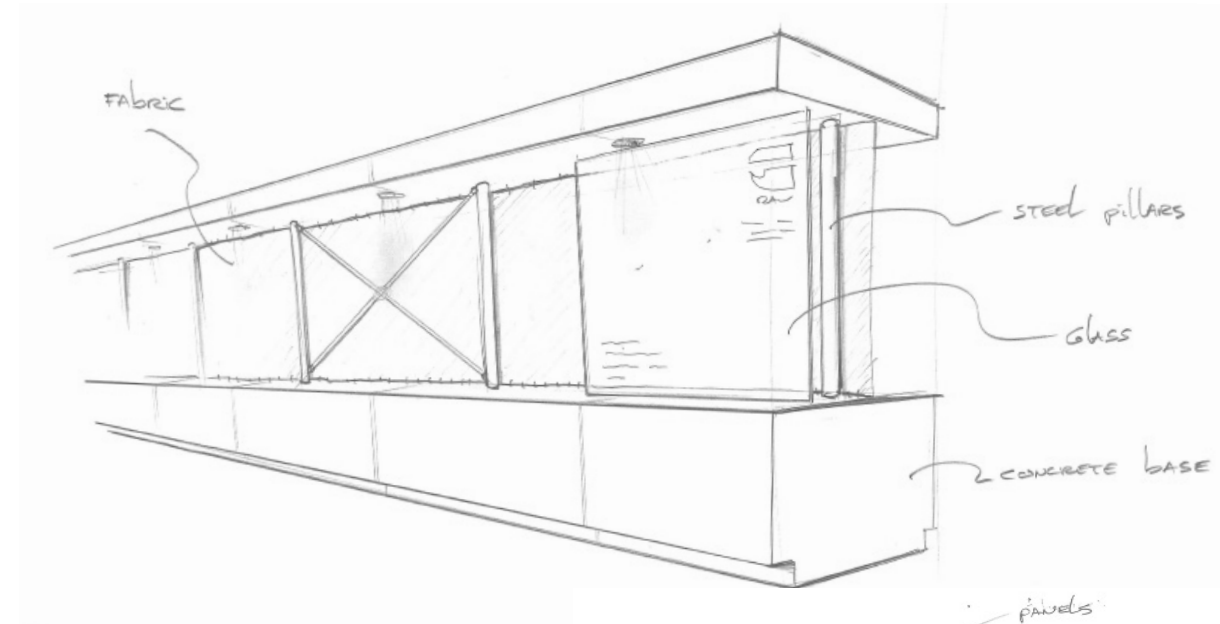
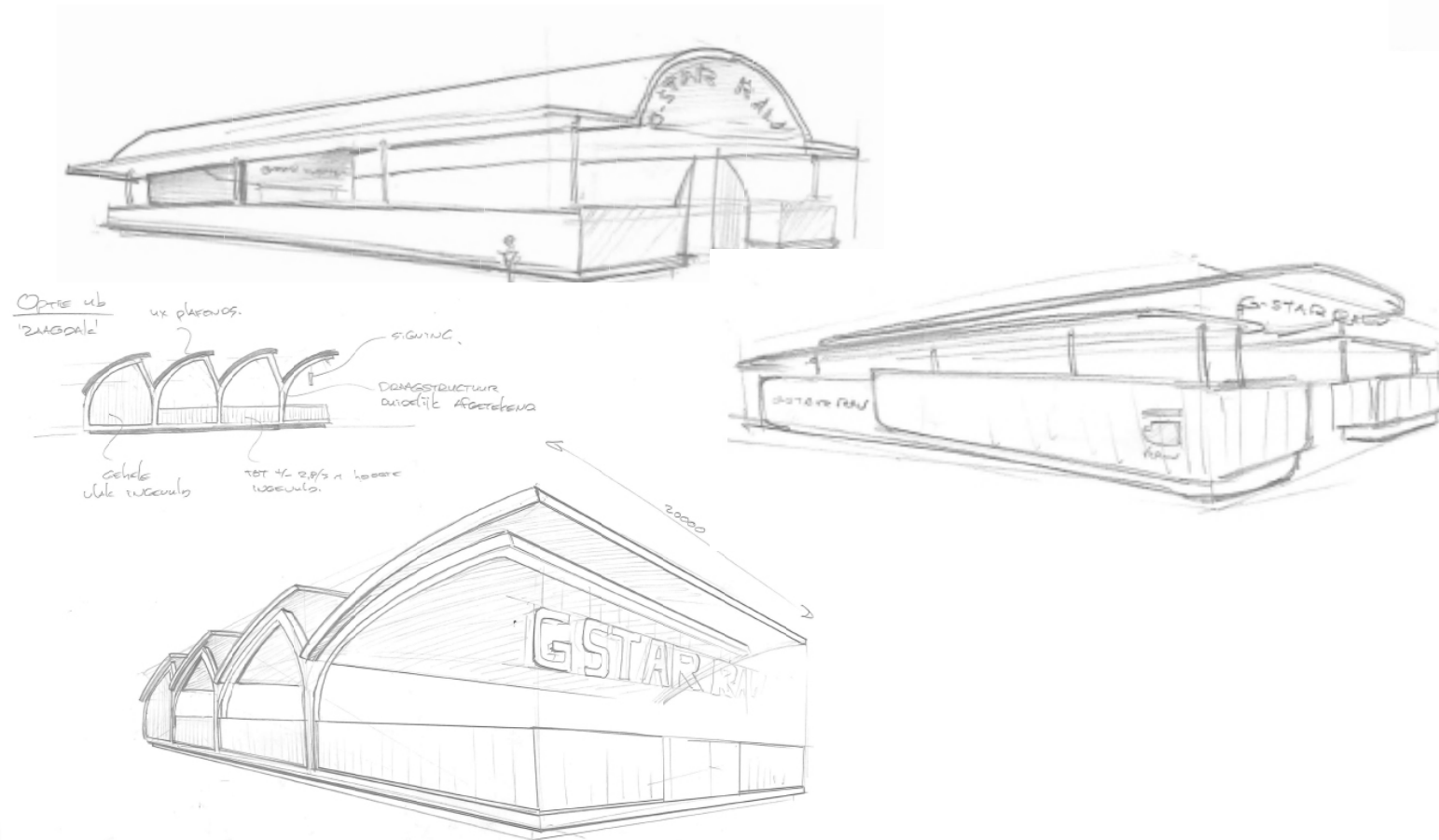
On this project I worked in a team of 2, designing on the general concept, all floorplans and all objects and interiors. For 4 out of 6 objects (plus interiors) showcasing the collection I did the complete design-work myself, as well as the entrance buildings for both winter and summer edition.



10 - BREAD & BUTTER "THE ART OF RAW"

Responsibilities:

In a time where business clients visit less fairs globally to to the high costs and traditional way of info sharing, we redeveloped what our main purpose and presence should be on the B&B. A new more in-depth, direct and personal communication plan was developed for the interior, branding, training programs and collection presentation. Also a lot of attention went into the presence of the exterior on the fair floor. A concept for a modular wall system was designed by me that was re-used 4 seasons in new variations.



10 - BREAD & BUTTER "THE ART OF RAW"

Interior:

Special attention went to the product display in the interior. The collection was split up into new core elements and each presented on islands based on a modular block system. Each with their own characteristic way of presenting, where some had designated staff to experience and explain the stories.



10 - BREAD & BUTTER "THE ART OF RAW"

Interior:

Special attention went to the product display in the interior. The collection was split up into new core elements and each presented on islands based on a modular block system. Each with their own characteristic way of presenting, where some had designated staff to experience and explain the stories.



10 - BREAD & BUTTER "THE ART OF RAW"

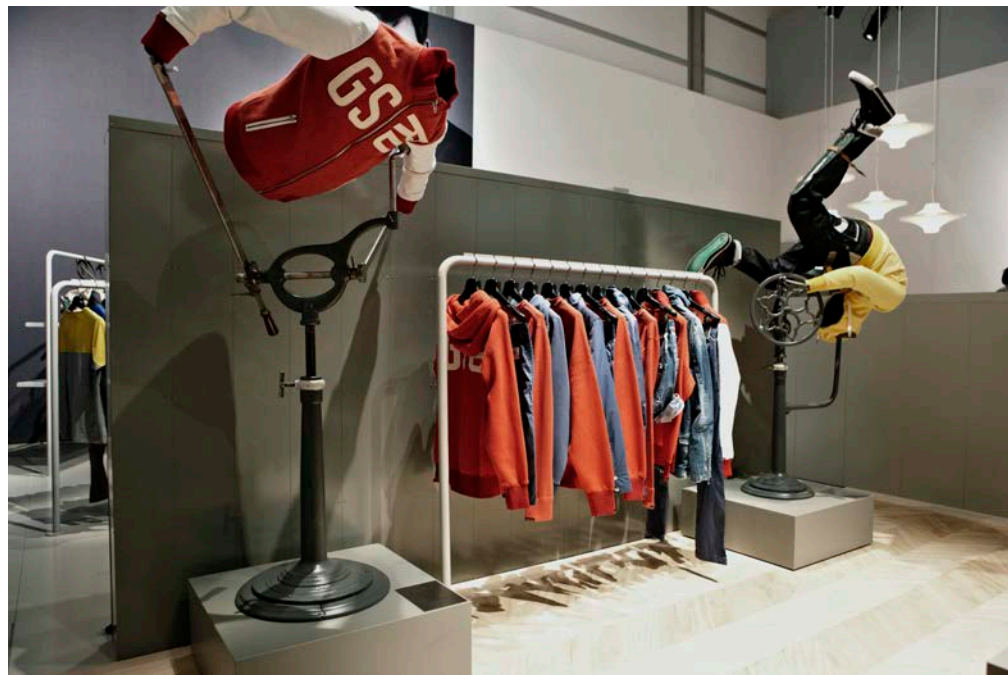
Interior:

Additionally a new central theme, the RAW TAILOR ATELIER, was presented. Displaying and explaining in a very direct way the new concept to personalise denims in stores as a extra service tool. Visitors (retailers) could engage with the artisans and also personalise their own custom denims.



11 - OTHER FAIR & EVENT PROJECTS

An overview of custom fair & event presentations



12 - PITT

Launch of the new #tightorwide campaign, both visually as well as content-wise. A big central table showcasing all key-jeans of our collection explained (monkey-eats-banana-style) in an orderly grid. Making clear all subtle differences amongst the various models.



13 - G-STAR RAW HEADQUARTERS

The building is designed by OMA to consolidate G-Star RAW's various facilities into a single building, that aims to stimulate interaction between various departments.

The building of 27,500m² and 650 working places consists of a creative nucleus containing the core departments of G-Star RAW, which are enveloped by a concrete ring of offices, parking and support facilities. Special feature is the hangar-like facade that slides open.

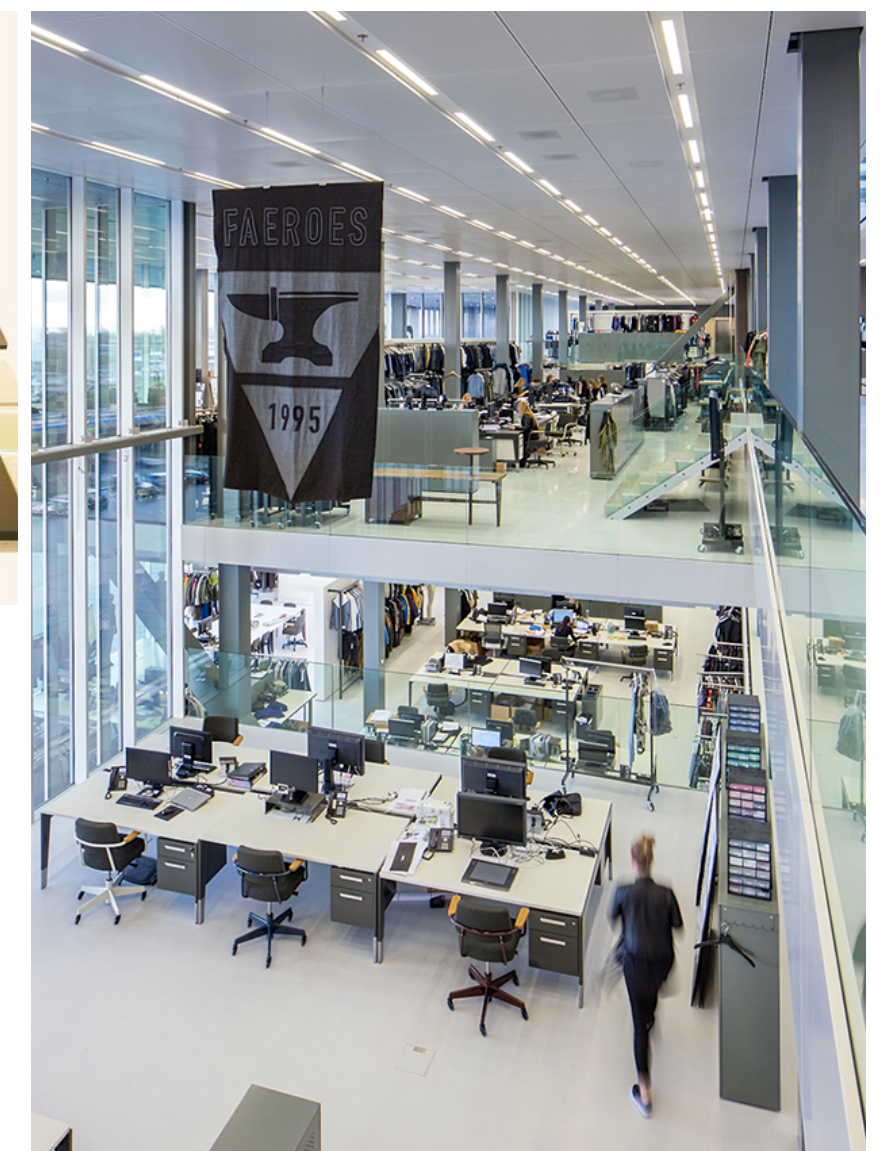
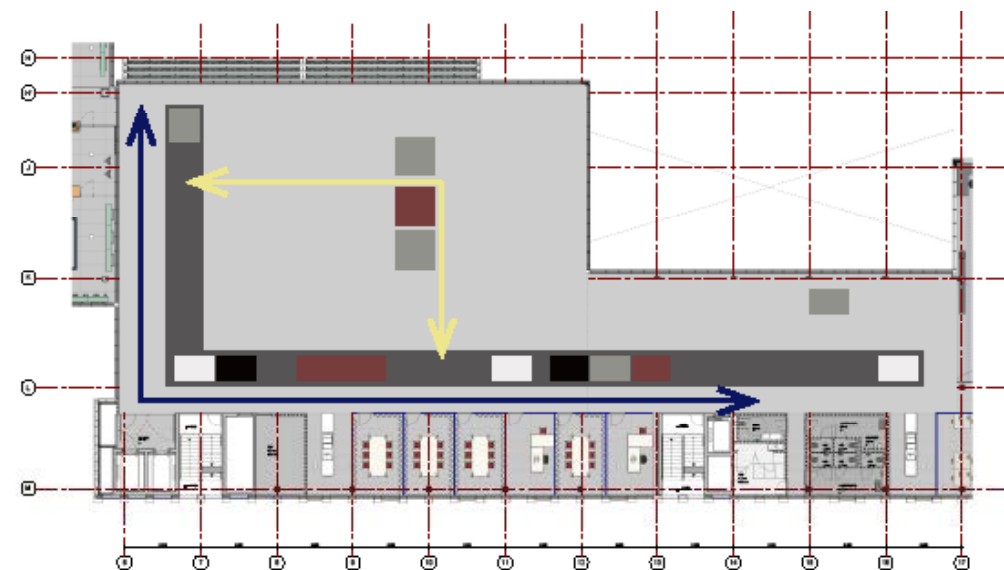
Work on exterior:

By the end of 2012 I started to focus on the development of the new GS HQ. First I focussed on studies and creative advice for designs for the exterior. These included studies for the main floor-space design, the cladding, big hanger doors and all the landscaping. The first three groups of studies were used for debates with OMA, where several items were included into the final design. For the landscaping all of the design work was actually executed.

Work on interior:

Where my role for the exterior was more of a creative adviser and researcher, I was responsible for almost all of the interior conceptual research and designs. I executed designs myself, as well as supervised a team of 3 designers that helped to work-out designs.

Work included studies on workplace concepts, general spacial design principles for all floorplans, as well as specific floorplans for the lobby, showrooms, boardrooms , restaurant and more



13 - INTERIOR GS HEADQUARTERS

Designs included almost all furniture and dividing objects like walls, cabinets and both collection and luxurious walls.



13 - INTERIOR GS HEADQUARTERS

Finally also interior specials like temporary cross-over & art displays, custom carpets and installations

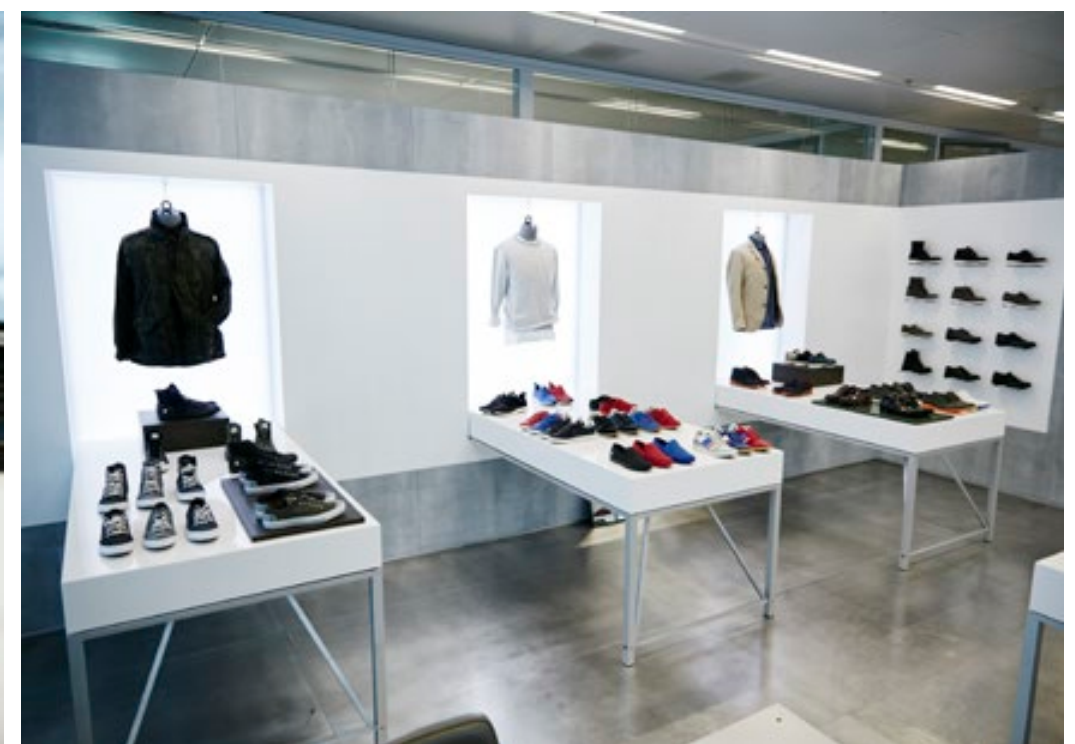
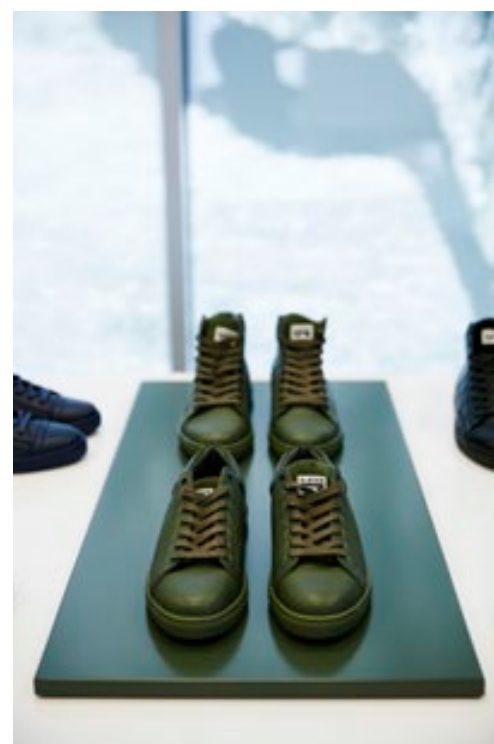


16 - TEST FOOTWEAR SHOWROOM HQ

Apart from retail I was also involved in interior designs like offices and showrooms. G-Star focussed again a lot on its Footwear division since last year. Started off from new collections made in-house, entire new concepts and designs had to be made in-house for all retail environments as well as our showrooms.

Responsibilities:

All Footwear designs for retail and showrooms. For the showrooms we started off with pop-up concepts, until our new showroom concept was finalised. For this concept we did a lot of studies and testing where we build real-live test mock-ups, as shown on this page.



14 - RETAIL

Role

Since my start as senior retail designer, I was in the lead in the development of all off-line retail concepts. Operating as the internal supervisor I contributed in almost all of the conceptual studies and developments (as well as actual designs), blueprint studies as well as floorplan discussions of each store and corner that opens. Since then I've worked continuously on improving and/or revising the various retail concepts.

Shown here are examples of stores and corners that I've worked along.



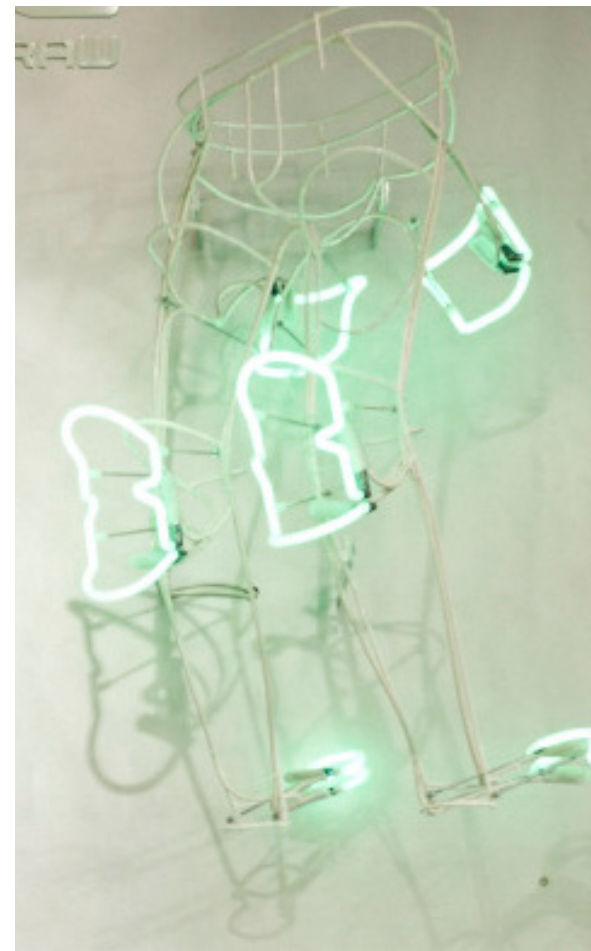
14 - RETAIL

Work included most of the flagship stores (eg. London, NY 5TH str.) as well as all FTW presentations. Since FTW started out on a small scale to test the market while building on their own identity, each FTW retail presentation was used as a testing ground for new furniture concepts.



14 - RETAIL

Some more examples of SiS corners that functioned as pilot corners for the Man at Work. In these corners we studied on improved productdisplay and raising awareness on our corners in a space that had a lot of visual clutter.



14 - RETAIL MONOBRANDS & FLAGSHIPS

Apart from previously mentioned work I was intensively involved with specials and furniture design as shown on this page. Images shown are of exemplary items in flagship stores in Antwerp, Milan, Cologne & Amsterdam. Almost all specials go by me. Furniture design is done by me and our team where my role was to to creatively stimulate and advise other retail designers in our team as well as contribute myself.



18- RAW FOR THE OCEANS

RAW for the Oceans is a collaborative project retrieving plastic from our oceans and transforming it into denim. Designs for the launch event as well as events presenting the first two collections so far.

<http://rawfortheoceans.g-star.com>



15- RAW FOR THE OCEANS

RAW for the Oceans is a collaborative project retrieving plastic from our oceans and transforming it into denim. Designs for the launch event as well as events presenting the first two collections so far.

<http://rawfortheoceans.g-star.com>

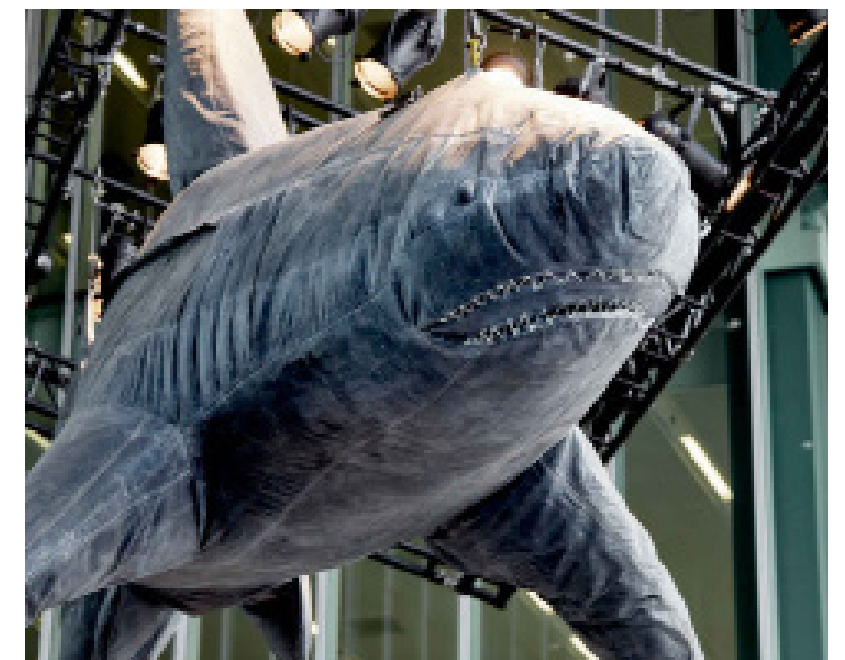
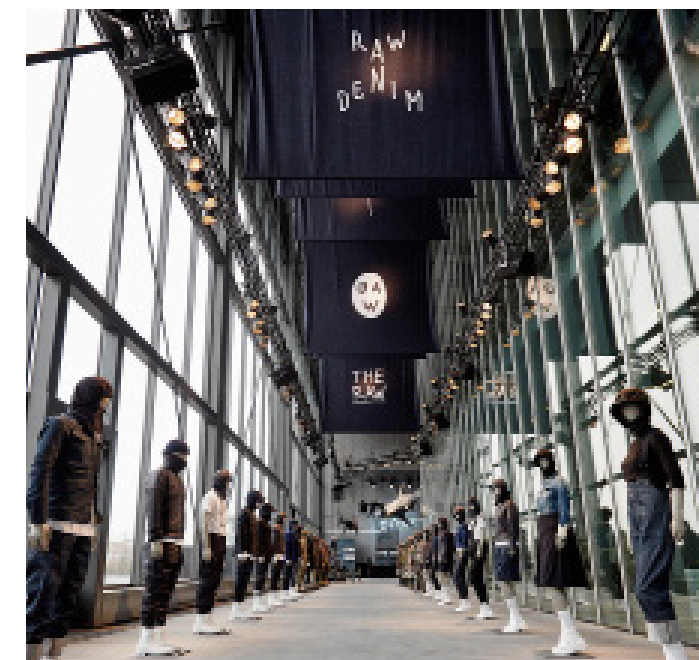


16 - RAW FACTORY

When Pharell Willimas entered G-Star, we launched a press-event where selected press was invited for a guided tour by Pharell and other employees. Showcasing all the production facilities that together work on one common goal, it displayed all the research, imagination, craftsmanship and passion to goes into our brand DNA and product.

Responsibilities:

Conceptual plans for this event, as well as floor lay-outs, selection and /or design and realisation of brand elements as well as finishing styling work.

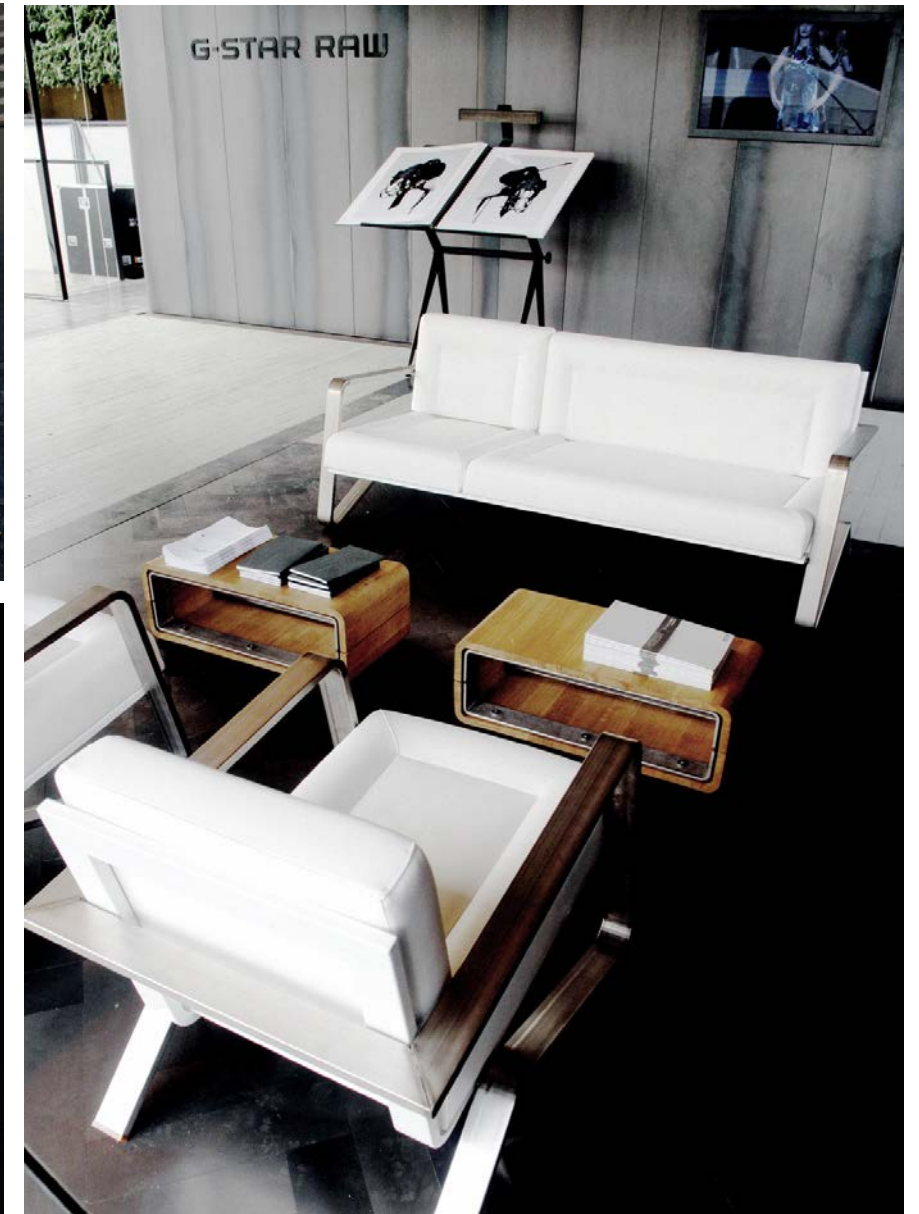


17 - G-STAR RAW PAVILION

Launched at the Tokyo Designer's Week, G-Star physically showcases its passion for product craftsmanship. This Cross-over concept for a modular pavilion explores the application of the brand's aesthetics & DNA to objects other than textiles. Pavilion was used in Tokyo, Shanghai, Amsterdam, Berlin, Florence for expositions, events, openings and brand communications.

Responsibilities:

Complete design work (started off from idea sketch) of exterior and interior, up to extensive collaboration with engineering company.



01 - Nederlands Mijn Museum

Spread out over 4 floors, the museum shows all facets of the colourful mining past. The visitor experiences the forgotten stories of the arduous work, the successes, the solidarity, and the dark side of this exhaustive industry.

Blowing new life into Limburg's & Heerlen's heritage, identity and future horizons.

Responsibilities:

Exhibition design work, spatial planning & design

Nominated for the

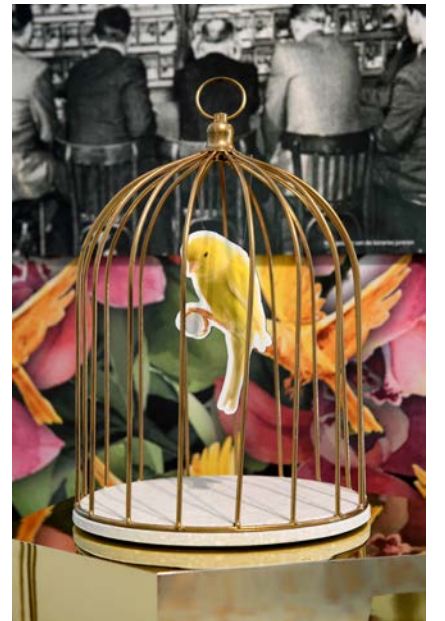


P•B

**PETER
BECKERS**



photography mike blink



01 - Nederlands Mijn Museum

In collaboration with Tinker imagineers, for the NMM in heerlen. The exhibition reveals and shares the social & economical stories of the coal mine industry in the region. Giving voice to the unique stories and human experiences, and inviting others to understand its influence and impact on society and identity throughout time till today.

Located in the monumental, former department store "Kneepkens" designed by renowned architect Frits Peutz. The museum offers narratives displayed in a "retail environment". Blowing new life into the former department store nicknamed the 'Little Glass Palace'.

Nominated for the



P•B

**PETER
BECKERS**



photography mike blink



01 - Nederlands Mijn Museum

Spread out over 4 floors, the museum shows all facets of the colourful mining past. The visitor experiences the forgotten stories of the arduous work, the successes, the solidarity, and the dark side of this exhaustive industry.

Blowing new life into Limburg's & Heerlen's heritage, identity and future horizons.

Responsibilities:

Exhibition design work, spatial planning & design

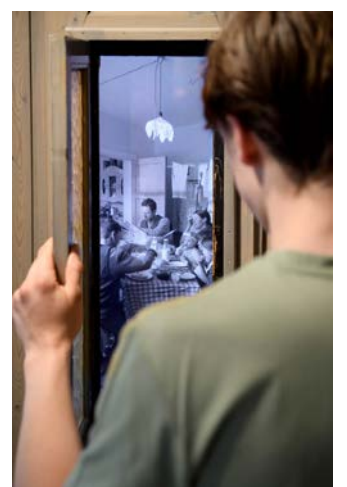
Nominated for the



**PETER
BECKERS**



photography mike blink



02 - EXHIBITION ARTIFICIAL INTELLIGENCE ?

In collaboration with Tinker imagineers, for the "Artificial Intelligence" exhibition in the Museum of science and Technology, Vienna.

Spread out over 5 floors, the exhibition unravels popular myths around humanoid robots and autonomous systems. It gives a transparent, reflective view of the utopias and hysteria surrounding these topics. By deconstructing AI down to it's basics in an understandable way, visitors discover that artificial intelligence is not that mysterious after all.

Each floor in the museum shows a different aspect of the endless possibilities. Visitors find out what AI is and how it works, and they learn about its ethical implications for our social life.

Responsibilities:

Exhibition design work, spatial planning & design

P•B

**PETER
BECKERS**



02 - EXHIBITION ARTIFICIAL INTELLIGENCE ?

Digital change, digital future: robots and artificial intelligence have become an integral part of society. They make our lives at home easier, help us in traffic and allow us to be more creative with their applications. How can we use AI to drive social and technological change and promote sustainable growth? Do we have the technology we need and do we really need the technology we use?

The exhibition dives into the black box of AI and shows fascinating algorithms, ingenious innovations, and people's timeless fascination with the subject machine intelligence.



P•B

**PETER
BECKERS**

