## **BENJAMIN SCHWAB** PORTFOLIO: **PRINT / DIGITAL**

### PRINT

- **\_1** TEXTILES SCRAP BOX
- \_2 CSM BA TEXTILES 2010
- **\_3** GRAND OPERA HOUSE
- \_4 PERFECT NOW
- \_5 IS THE MIND A MUSCLE?

#### **TEXTILES SCRAP BOX**

## Printed promotional material London, 2010

\_A6 fold-out

Concept & design. Commissioned by Central Saint Martins in conjunction with the V&A.











cio-Responsive Textiles	Anne Marr	Hochhauser Auditorium
ewing Off the Paper and Onto the Floor!	Linda Florence	
dressing the Avatar	Jane Harris	Hochhauser Auditorium
diennes' in England?	Sonia Ashmore	
te Three Garments	Carol Tulloch	Hochhauser Auditorium
tan	Jonathan Falers	
and Forecesting	Caroline Till	Hoothauser Auditorium
hind the Scene: the Making of Future Textiles	Carole Collet	
piration in Progress	CSM Students	Hochhauser Auditorium
ochet workshop	Timothy Andrews	Fashion Boom 40
zwing & Doodling workshop	Linda Florence	Sculpture Rooms 21-24
y Stitch workshop	Eleanor Pritchand	Fashion Room 40
ntemporary Fabrics workshop	Elizabeth Onin	Lunchroom 1
rapbox Studie	CSM Students	Seminar Room 2

#### **CENTRAL SAINT MARTINS BA TEXTILES 2010**

Graduate catalogue London, 2010

\_96pp \_Soft back cover \_Perfect bound

Concept & design. Commissioned by Central Saint Martins BA Textiles.





DDINIT I WEAVE I KNIT CHINI WEAVE | KINIT





Brutalism for Interiors — Textiles exploring the angular forms of the South Bank's Brutalist architecture as well as the textures and changing colours of its concrete.

DDINIT LIMEAVE LENIT

#### FRINT VEAVE | KINIT

— The BA (Honours) Textile Design offers a highly creative environment, nurturing students to become 'flexible specialists', who have the attitudes and skills to embrace the opportunities presented by a constantly changing textile design field.

Congratulations to this year's Textile Design graduates who have made a prolific journey throughout their time at Central Saint Martins: achieving outstanding creative and technical skills as well becoming confident and highly committed professionals.

Enjoy what you have achieved and be proud of your work. I wish you the best of luck for the coming years, when you will undoubtedly engage successfully in shaping the many facets of textile design.

Anne Marr Course Director BA (Honours) Textile Design

#### DDINT I WEAVE I KNIT CHINI WEAVE KINI

508 Chan | +44(0)7737 003 ifer

Aged surfaces — I looked at my surroundings to find the beauty of aged surfaces in the form of old buildings, streets, walls, nature and so on. I explored the textures and shapes created through features like rust, peeling paint, fragility and colour blocking. These details have been incorporated into my knits for a range of fabrics suited to Womenswear.

DDINT I MEAVE I KNIT

#### **GRAND OPERA HOUSE**

Identity Geneva, Switzerland Jan 2009

\_Production poster \_Poster layout variations

Pitched in collaboration with Vickyh agency for the new visual identity. Concept and design of logotype, printed promotional material (season and production posters), creation of guidelines for imagary usage and house stationary suite.

## Les Noces De

**Figaro** WOLFGANG AMADEUS M Mise en scène - Hytner Nicholas Avec le participation de l'Orchestre de la Suisse Romande

WOLFGANG AMADEUS MOZART

## 12/16.01 21h 30 18.01 09 21h 30

Avec le soutien de la Fondation Hans Wilsdorf



www.geneveopera.ch | Le Grand Théâtre de Genève , 11 Boulevard du Théâtre, 1211 Genève 11



Grand Théâtre de Genève









## Les Noces De

WOLFGANG AMADEUS MOZART Mise en scène - Hytner Nicholas Avec le participation de l'Orchestre de la Suisse Romande

12/16.01 21h 30 18.01 09 14h 30



# Figaro WOLFGANG AMADEUS MOZART Mise en soène - Hytner Nicholas Aver le participate de l'Orcheater de la Saise Remarde

12/16.01 18.01 09 14h 30



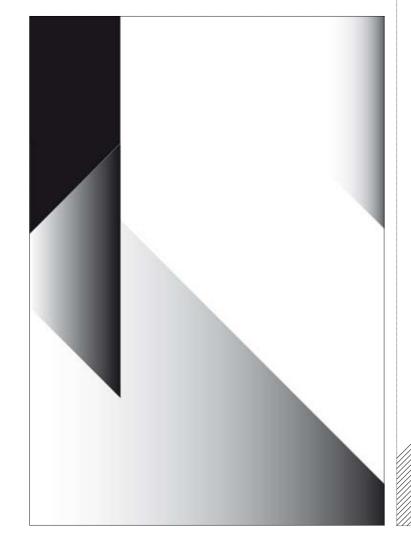
www.genevcopera.ch|1=0

#### **GRAND OPERA HOUSE**

ldentity Geneva, Switzerland Jan 2009

\_Season poster (back/front) \_Folded mail-out

Pitched in collaboration with Vickyh agency for the new visual identity. Concept and design of logotype, printed promotional material (season and production posters), creation of guidelines for imagary usage and house stationary suite.



| OPERA |

7/30.10 08 Der Freischütz | CARL MARIA von WEBER Direction musicale - John Nelson Mise en scène - Olivier Py

14.10/6.11 08 La Damnation De Faust | HECTOR BERLIOZ Direction musicale - John Nelson Mise en scène - Olivier Py

1/18.12 08 Les Contes d'Hoffmann | JACQUES BACH Direction musicale - Patrick Davin Mise en scène - Olivier Py

7/30.10 08 Der Freischütz | CARL MARIA von WEBER Direction musicale - John Nelson Mise en scène - Olivier Py

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7/30.10 08 Der Freischütz | CARL MARIA von WEBER Direction musicale - John Nelson Mise en scène - Olivier Py



1-2

14.10/6.11 08 La Damnation De Faust | HECTOR BERLIOZ Direction musicale - John Nelson Mise en soène - Olivier Py

| DANSE |

1/18.12 08 Les Contes d'Hoffmann | JACQUES BACH Direction musicale - Patrick Davin Mise en scène - Olivier Py

7/30.10 08 Der Freischütz | CARL MARIA von WEBER Direction musicale - John Nelson Mise en scène - Olivier Py

14.10/6.11 08 La Damnation De Faust | HECTOR BERLOOT Direction musicale - John Nelson Mise en scène - Olivier Py

1/18.12 08 Les Contes d'Hoffmann | JACOVES, BACH Direction musicale / Partick Devia Mise en scène - Opper PA

7/30.10 08 Der Freischütz | CARL MAXIA opt WERER Direction musicale / Onr Netson Mise en scène - Olivier 29



**14.10/6.11** 08

La Damnation De Faust | HECTOR BERLOCZ/ Direction musicale - John Netson Mise en scène - Olivier Py

1/18.12 08 Les Contes d'Hoffmann, JACOUSS, BACH Direction musicale, Patrick David Mise en scère-Oppier 95

7/30.70/08 Der Freischätz/CARLMARIA von WEBER Direction/busische / Wint Nelson Mise en scienc-Othrey &

14.49/6/14.08 La Dannation De Faust ( HECPOR BERLIOT Direction nuisicale - Soline Netson Mise en sciene - Olivier &



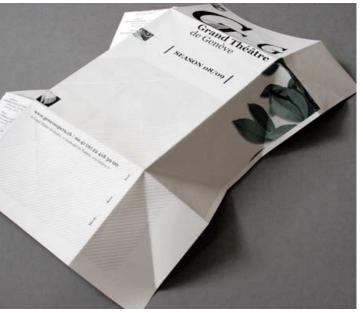


SEASON 08/09

www.genevcopera.ch ( 00 41 (0) 22 418 30 00







#### **PERFECT NOW**

Fashion Photography Book London, Feb 2009

\_21 × 25 cm \_192 pp \_Hard back cover \_Section sewn binding

Art direction, design and print production. Commissioned by fashion journalist, Oliver Arlt.



COZETTE **McCREERY** 

CONTRIBUTERS

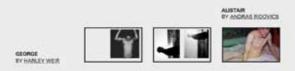


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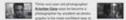




DAVID BY LAURA ENCURSINA









-

255

**CONFIDENCE – IF NOT NECESSARILY** IN THEMSELVES BUT AT LEAST IN SOMETHING THEY DO. AMBITION OF SORTS IS ATTRACTIVE EVEN IF IT'S ONLY TO PLAY WELL AT A SUNDAY FOOTBALL MATCH IN THE PARK RATHER THAN THE WISH TO RUN A COUNTRY.

#### PERFECT NOW

**Fashion Photography Book** London, Feb 2009

\_21 × 25 cm \_192 pp \_Hard back cover \_Section sewn binding

Art direction, design and print production. Commissioned by fashion journalist, Oliver Arlt.



#### **BY HARLEY WEIR**

itself was always a big part of my life, it was fashion my eyes about life in general - for the first time. I realised that fashion photography not only makes the world we live in more beautiful, it furthermore shows and portrays the world itself - the world as it really is. at one specific moment in time. Getting to know the Wolfgang Tillmans, Corinne Day and Nan Goldin (I could name many more) not only stimulated me with a to be found in Calvin Klein (Eternity), Austin Reed (Grey hunger for aesthetics, style and vision, it also made me Flannel), and Yves Saint Laurent (Kourus), perfume ads, realise that I do not want only to see images, I also, and on the cover of Mothercare catalogues. Magazines such probably most importantly of all, want to work with im- as GQ, Arena, For Him and The Face, were published to ages. To touch them, physically and emotionally.

have been working on the

book you are holding in

your hands for more than six months, but, to be hon-

est - and I hope I do not

sound too blunt - I have

been working on it for the

am not the one being pho-

not have been possible if

my life had not changed

the way it did a couple of

years ago. Though fashion

So it was a logical conclusion to work on an illustrated other person' (Barnard, 2002, p. 149). book, to put images together, to produce something which people enjoy looking at. The next logical step was to make a photographic monograph on young

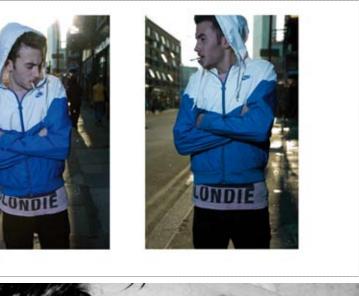
men. Although things have changed in society and thus in fashion (or vice versa), it is still mostly women who are being looked at. Men are the ones who gaze and view, women are the objects. Deriving from patriarchal cultural structures it is to some extent still mostly understood that it is women who appear in order to satisfy the gaze of men. 'Men act, women past few years. To some ex- appear' is Berger's famous formulation or description tent the book is 'me', even if of the situation that exists between men and women (Barnard, 2002,p. 119). Of course this has changed over tographed, or the one taking the past 20 years, especially in the fashion industry. the pictures. For the ideas Thanks to photographers such as Herb Ritts and Bruce and all the work, all the con- Weber, male photography has become a broad field in tributions and visuals would the industry. Before the 1980s there were no real definitions of male fashion photography. Yet in society it was widely understood how and what a man should be. Due to the to some extent homoerotic images of Ritts and Weber and the rise of new fashion magazines such as Arena and The Face, men became objects in fashion. photography and fashion magazines that really opened For the first time men were also looked at and defined, documented and shown. Before the 1980s 'the norm in fashion photography had been to connote masculinity in exclusively heterosexual terms' (Jobling, 1999, p. 144).

'In the 1980s and early 1990s, the image of what became work of fashion photographers such as Ryan McGinley, known as the «New Man» was everywhere... Caring, crying, cosmetic-buying,... the naked torso of New Man was cater specifically for the self-conscious New Man... [F]or this man, the mirror is perhaps more important than the

> Photographers like Hedi Slimane and changing ideals in fashion like heroin chic redefined men and



### INTRODUCTION BY OLIVER ARLT



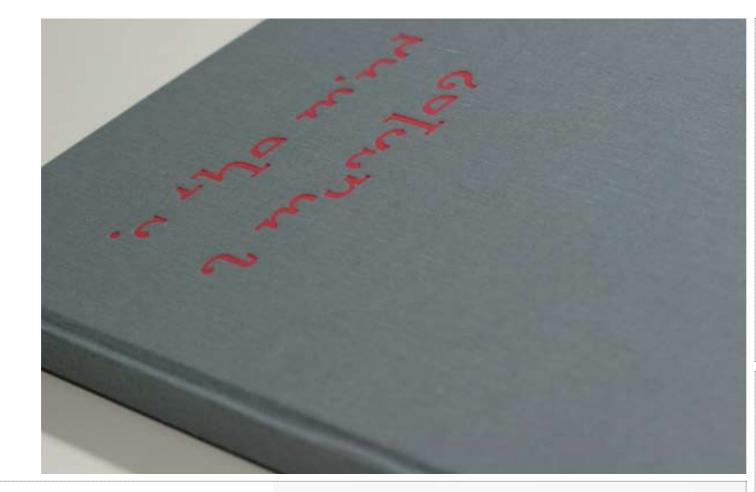


#### **IS THE MIND A MUSCLE?** Core publication

**MA Central Saint Martins** London, 2008

\_29.7 × 36.7 cm \_ \_161 pp \_Hard back cover \_Section sewn binding

Book exploring a series of investigations into the functions of memory, specifically in relation to the face.

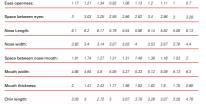


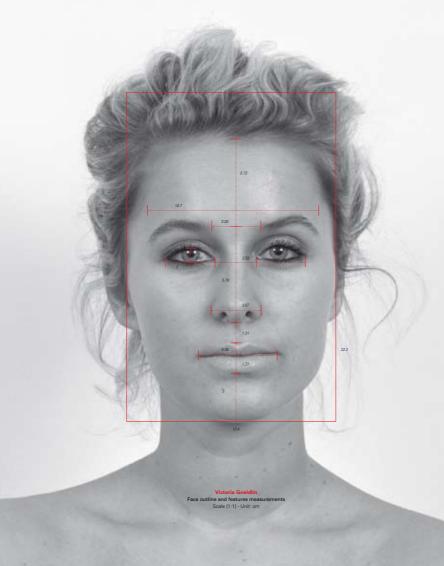


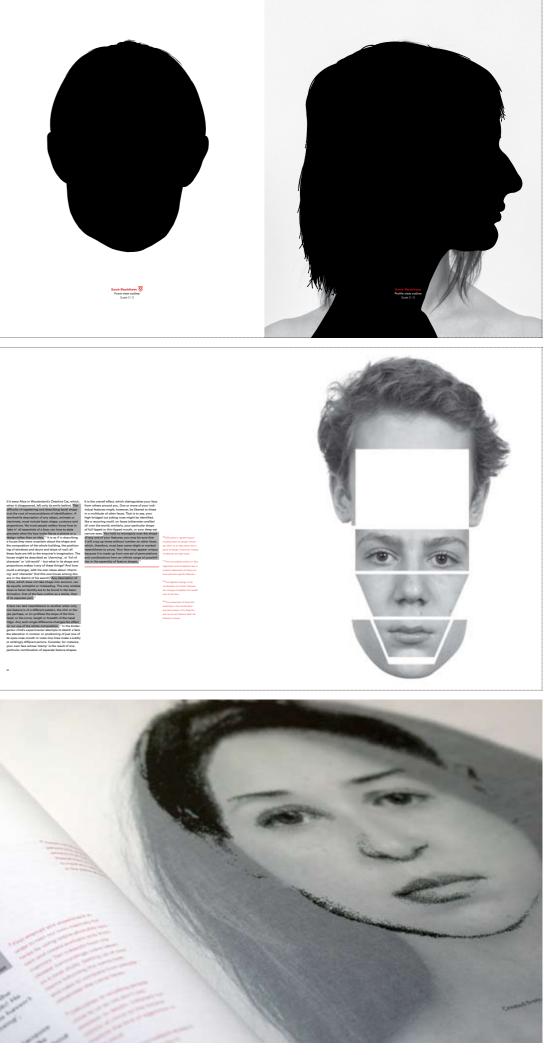
one of the three type-groups, "For instance, two Angular faces (while having a general type resem-blance) will be unalike if the nose of one is a short 'beak' and the other a down-drooping 'hook', and two Rounded faces will lack any apparent resem-blance if the chin of one is large and wide and the plance if the chin to the access other small and narrow. Concerning size, it is helpful to have one set of standards or face-measures by which to judge whether a facture is 'large' or 'small' (or 'long' or 'short') – that is, in relation to the area of the face if

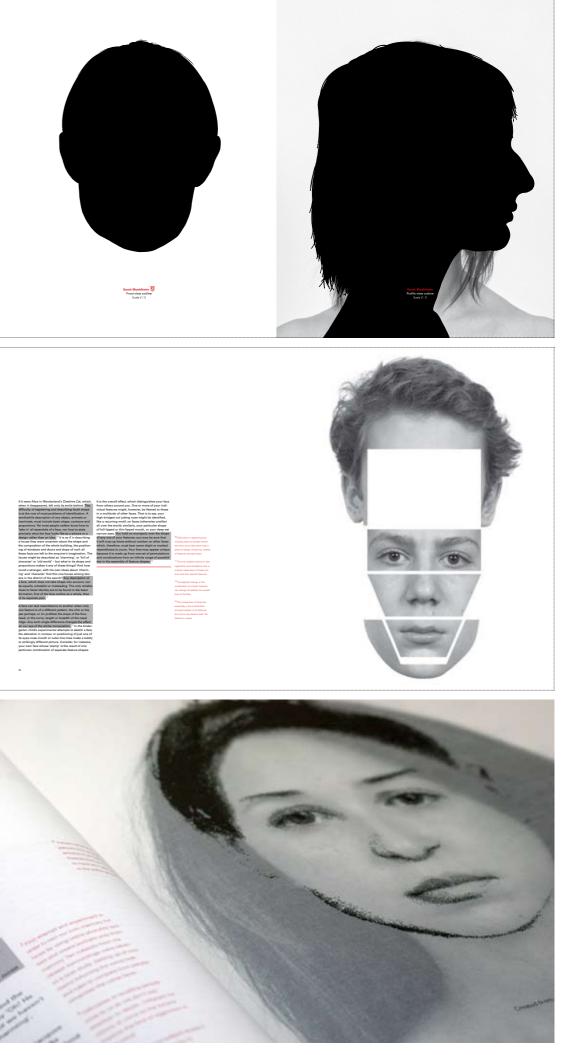
bottom of the nose to the base of the ching.<sup>1</sup> Such per-fection in the facial balance gives us a gauge, which helps us to describe the proportions of any face, whatever its type or front-view framework. We know from this gauge that, for instance, the space between 'wide-apart' eyes is grater than the width of one eye; and that the space separating eyes, which are 'close-together' is less than one eye's width. What we describe as a large' mouth measure more than one-third of the facial width, and a 'small' mouth less han a one-third. In four heads of the same overall size, there can be a number of kinds of facial 'non-balance'. Obviously the gratest the area occupied by any one section, the smaller the area will be left to

#### phole the star store poor poor and the star poor star I Face outline le 13.5 13.2 13.9 13.4 12.8 14.5 13.2 13.7 13.2 15.1 Face outline widtl 5.15 5.48 5.43 5.72 5.57 6.42 5.6 5.4 5.87 5.87 Forehead length: Eyebrows width 11.8 11.3 11.3 10.7 10.3 11.6 11.3 11.4 10.6 12.3 2.26 2.7 2.58 3.25 2.3 2.72 2.8 2.5 2.22 2.33 Space betwe 3.11 3.03 2.83 3 2.72 3 3 3.34 2.86 2.96 Eyes width: Eyes openness: 1.17 1.21 1.34 0.92 1.06 1.13 1.2 1.11 1 0.7 Space between Nose Length: Nose width:









#### IS THE MIND A MUSCLE? Set of two books

MA Central Saint Martins London, 2008

#### 1. Recalling Features

\_14 × 20 × 110 cm \_96 pp \_Soft back cover \_Section Sewn binding \_Fold-out book

#### 2. Recalling Louise

\_14 × 20 cm \_96 pp \_Hard back cover \_Section Sewn binding

Books documenting two different experiments about recalling faces.



EyesAP: [4h03'25"] Its funny because those first eyes you picked<br/>were very much that shape number 1, but actually her eyesFalshface vs EFITdon't come down they go up, but actually that very first<br/>picture looked like that, but maybe in a way the hair style is<br/>slightly better even though it's not got the length and because<br/>you don't have any of the detail around here. It works in your

Basic system favour or not because without seeing any detail it takes away things like age. It gives you the very basic shapes to go on.

BS: [4h04'08"] But it allows you to be more open.

**AP**: [4h04'20"] Which is why we don't like the new system it'll end up looking to perfect. The least amount of detail you see in some respect is better then you can actually interpret it yourself as a person. The face shape is actually not that bad when you take away the fact that her hair is covering a lot of her face down the bottom. She's looking down slightly there.

Open mouth

**BS:** [4h05'07"] And it's hard because I know that when I was taking the picture, I remember her mouth was open. And then I said, "can you close your mouth"... But it's not really her.

*Result* **AP:** [4h05'25"] But well done. I think you got a pretty good likeness there.

Cognitive Interview of Benjamin held by DC Anne Parry. EFIT of Louise Roy, one of Benjamin closest friend. The Metropolitan Police, London, 15.03.2008.





The difficulty in recalling relatives or friends lies in the fact that we don't know those people through one image but through a whole lifetime of pictures imprinted in our mind.



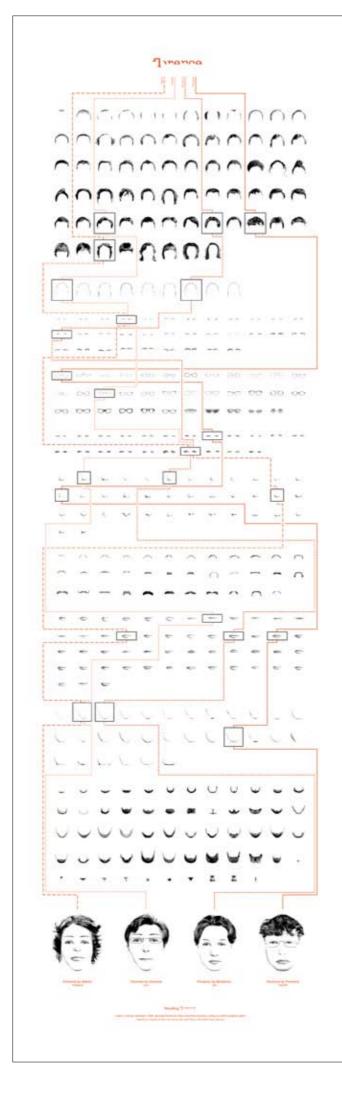
#### **IS THE MIND A MUSCLE?**

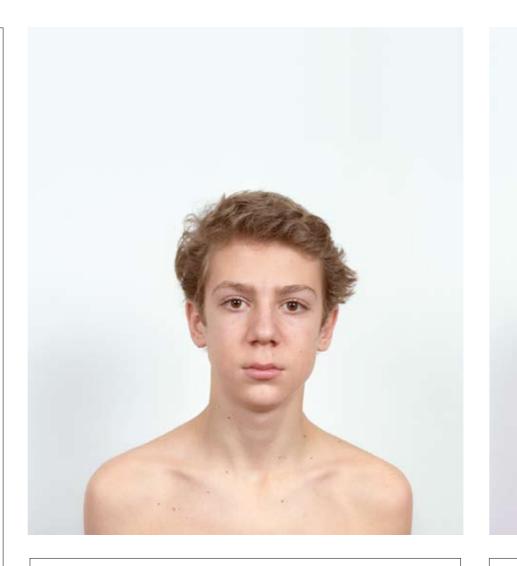
#### MA Central Saint Martins London, 2008

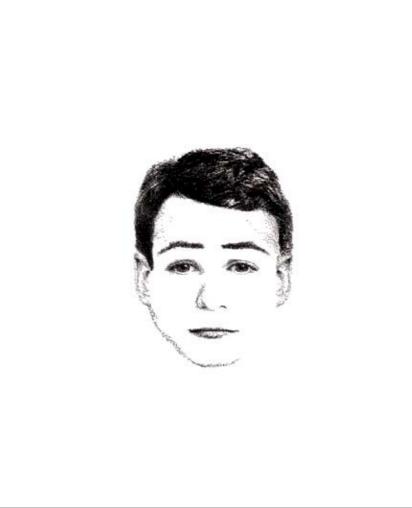
\_Strip: 32 × 100 cm \_Portraits: 49 × 57.2 cm

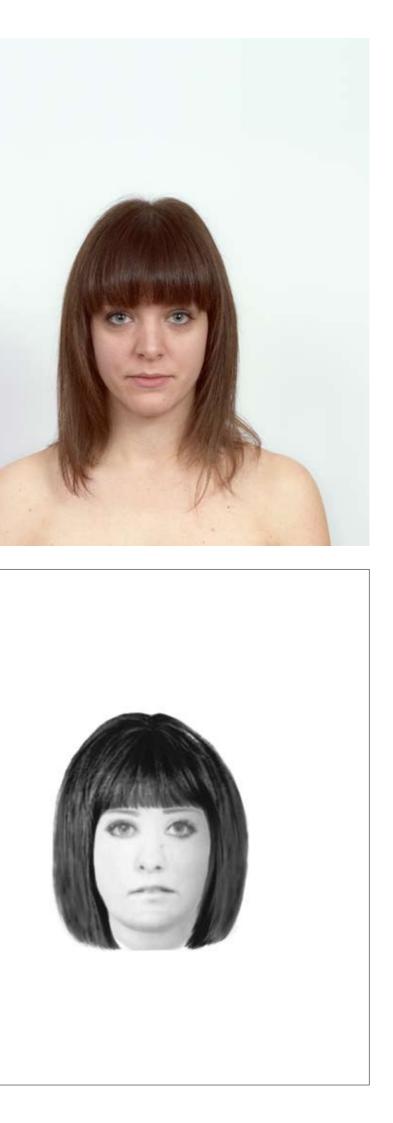
Wall space during the exhibition of the project.

\_Journey of 4 peolpe trying to recall the face of the same person from memory. \_Antoine from memory by Benjamin using Flashface. \_Louise from memory by Benjamin with the help of DC Anne Parry, Scotland Yard, London.









## **BENJAMIN SCHWAB** PORTFOLIO: **PRINT / DIGITAL**

#### DIGITAL

- \_6 ABOUT US
- **\_7** VICKYH DESTINATIONS
- \_8 CLARIDGE'S, THE BERKELEY & CONNAUGHT HOTELS
- \_9 LANGHAM HOTEL LONDON

#### **ABOUT US**

Digital book Geneva, Switzerland, 2008

\_Flash \_40pp

Concept and design. Commissioned by Vickyh agency to represent the origins, ethos and evolution of the company.







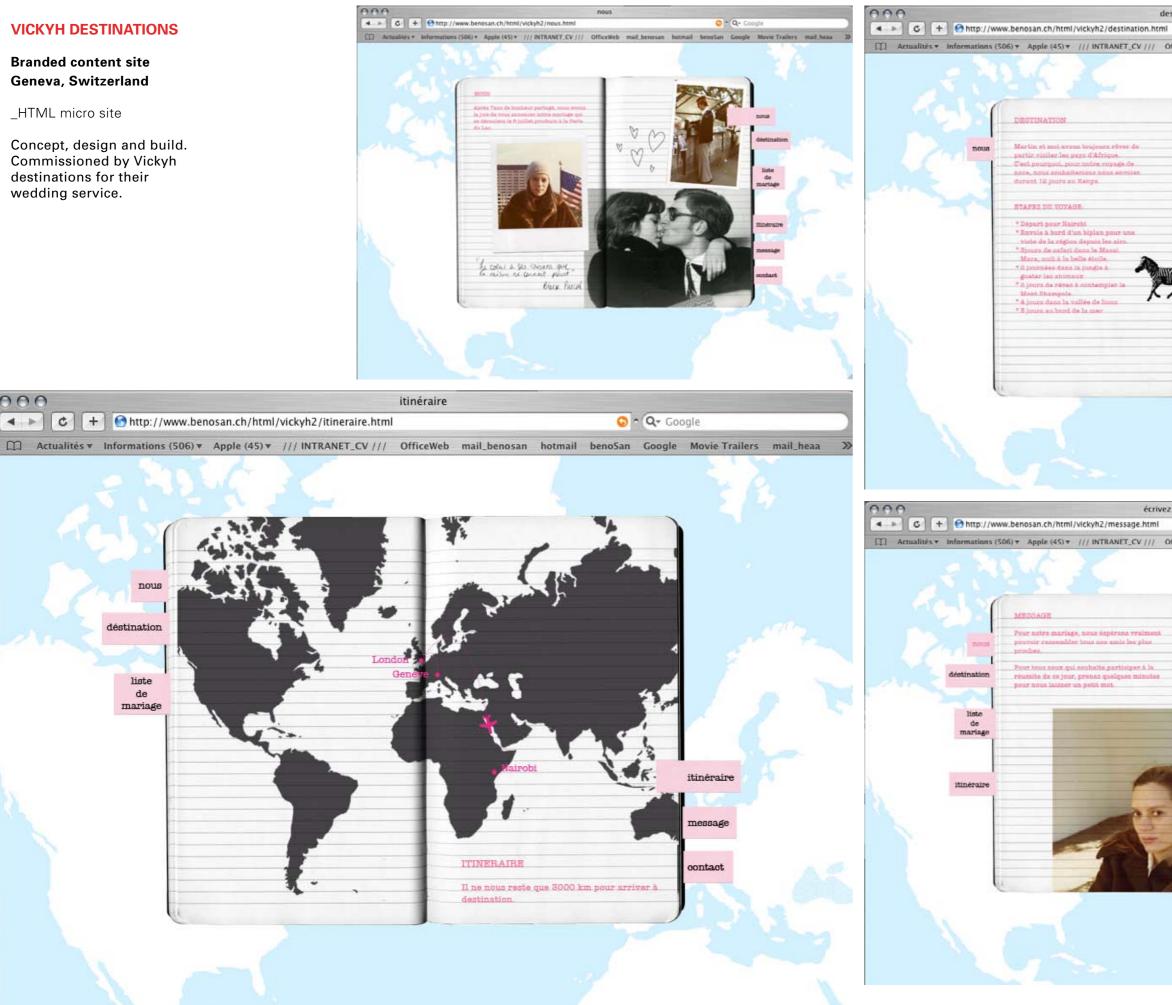


#### Branded content site Geneva, Switzerland

\_HTML micro site

000

Concept, design and build. Commissioned by Vickyh destinations for their wedding service.





#### **NEWSLETTERS** for Claridge's, The Berkeley & Connaught Hotels

#### **Seasonal Online Newsletters** London, 2009

Concept and design. Commissioned by digital agency LabelV. Websites designed to reflect the exclusive and luxurious services and environment of 'The Claridge's', 'The Berkeley' and 'The Connaught'. Hotels, which are part of The Maybourne Hotel Group, London.





you are keeping, the space in which you apend you time and what effect they may be having on you. Our experiences are affecting us physically, changing our mood and sulfacerial on at actions, this coreept in immessel posserfid and lithe understood or explained. We only them are tree midels, we are most successful to any the second and subjecting the second and the second and lithe understood or explained. We only the second and subjecting the second and with which the second and subjecting the second and subjecting and lithe understood or explained. We only the second and subjecting the second and with which the second and subjecting the second and subject to second and second and subject to second and second and subject to second and sec eare when we recognise patterns in gs and behaviour and seek out people-that make us feel fastastic

So if we understand the physical relationship Back to Einstein (survey) he must have been a Claridge's and its effect on each guest of Claridge's and its effect on each guest a Claridge's and its effect on each guest of the empty space from your body you could put all of the oxidi material on the board of a gain. Out of the expression your entities thave chosed and the root of the magic experience of staying at Claridge's - it's all obust how it makes you feel? between ourselves and our surroundings wh about our thoughts and our surroundings? Back to Einstein (surely he must have been

Essentially scientists have discovered that our cells are constantly thinking and communicating with each other stimulating the production of good and had chemicals, our hedy is in contant dialogue with its surrounding. When we describe having a "gut feding" about something we are describing a real process, in fast we should laters to our out of the sure with bound down. ells more, they are not bogged down h self-conscious analysis.

ment we are proce conditions in our conscious, feeling them our sub-conscious, absorbing them and changing energy with them and our cells

we react very quickly - we are most so when we 'feel' a situation rather than'

This brings us back to the beginning and the observation that started this train of thought. Reading Alex James biography his description of Claridge's and its effect on each guest I immediately recognised what he was

of a pin. Out of the empty space left come left universe view of the subset we can deduce that universe of energy - on this bais we can deduce that pin a sequentium unit of light is photon and a quantum unit of sour body is a bhonght. A notion, a feeting, a concret, is horder at the sequent use of the order is a sequentiation of sour body is a bhonght, and tranger still user is now assesses, the reason one feet good, side, frivalous or anxioon. So the thrategers, northing is constatudy interesting, exchangely a difference on whole being is constatudy interesting, exchangely a difference on the view of the set of the set

up invincible." Ales Janas, A hit of a Blar

Claridge's have long understood the powe Chardge's have tong understood the power of mood and its affect on guests. In these uncertain times it's good to know we can still rely on Claridge's to make us invincible or at the very least lift our spirits. Now we have the science to prove it - staying at Claridge's is good for you!



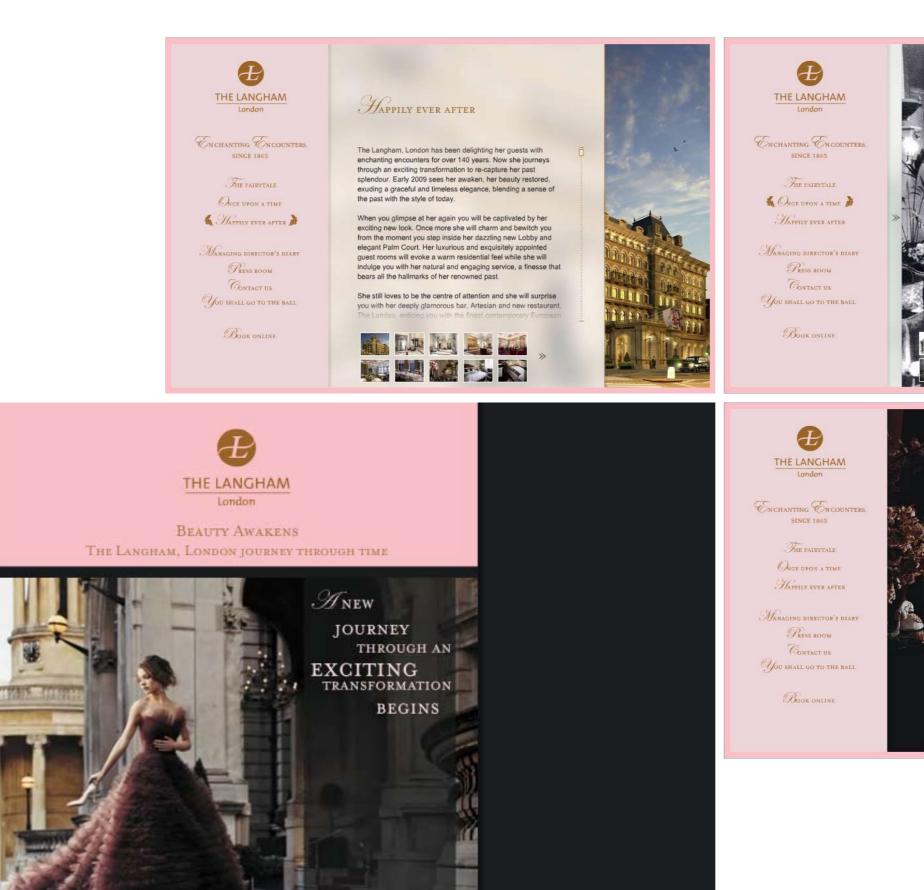
#### THE LANGHAM LONDON

Branded content site www.beautyawakens2009.com London, 2008

\_Consulted with web-programmer to realise Flash website.

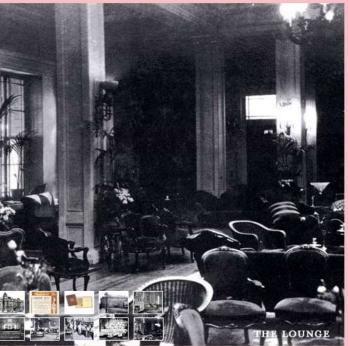
\_Short introduction video

Concept and design. Commissioned by digital agency LabelV. Website designed to reflect the exclusive and luxurious environment of The Langham Hotel, London.



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BACK TO WEBSITE





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