

Min Jee (Brenda) Cho

Process & Production
COMD- 242-05

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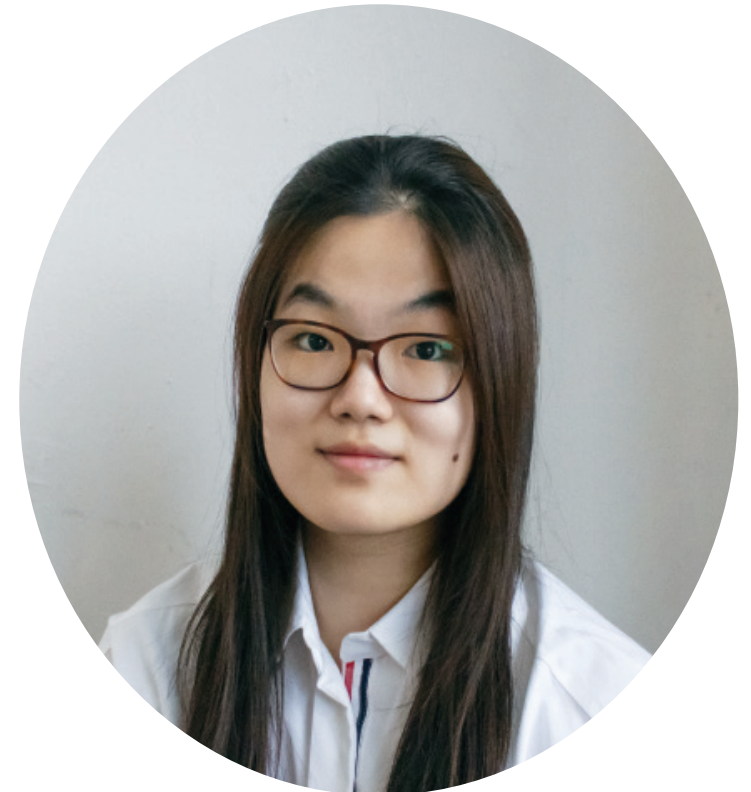
Personal Statement

Min Jee (Brenda) Cho, was born in South Korea and moved to New Jersey and has lived there for the majority of her life for the past fourteen years. She resides with her parents and an older sister who is majoring flute. She is currently studying Communications Design at Pratt Institute.

Her life has been influenced by her sister's early find in her path in music and had once followed her sister's footsteps of becoming a flutist as well. However it was in the visual arts that Brenda found hers, and it is only then that she understood her dedication, the insanity that was her life. The visual arts became for Brenda what music was for her sister. Brenda found pleasure in the smaller things, the way a pencil made a perfect stroke in her hands, the feeling of folding and unfolding the kneaded eraser between her fingertips, the sound of charcoal that went across a fresh sheet of paper. But the source of even greater pleasure was the voice she found through her art and her ability to express herself without words.

Brenda has been a directed and serious individual in pursuit of the arts. She has won Silver Key and Honorable Mention for several of her works at the Scholastic Arts & Writing Awards. Her dedication to the process of making art has been her stepping stone of exploring new design techniques and experimenting new mediums. Her early works started with simple to complex compositional life studies by incorporating ideas through the use of objects as metaphor. Through the years, she found a way to express her concerns on significant issues of society such as the necessity to protect the environment and the rise of technology.

As a Graphic Designer, Brenda is capable in the use of programs in the Adobe Creative Suite such as Illustrator, Photoshop, and InDesign and hopes to find her own distinct and unique style of design/art making.



Project 1

Red. Ramen. Japan!

For this project, I thought of remaking the menu of Ippudo, a Japanese Ramen Restaurant that is around the United States, Asia, and even in Europe. I go eat at Ippudo often and what I always thought of while looking at the menu was that it seemed bare full of text and plain font and unappealing because of the lack of images and illustrations. As a start for the project, I gathered several menus spanning from a Japanese ramen shop I went in London to a Pancake House in New Jersey. What all of the menus I collected had in common that the Ippudo menu lacked was that there was a nice balance of the images and/or illustrations with the text. From the collection, I was able to learn what might elements of design can help improve the original menu. In the mood-boards, I tried to gather photography that consists the color, red, which was the color that instantly came to mind when thinking about ramen. For the typography, I aimed to create an Asian-inspired font that is delicate and natural with a mixture of boldness. For the illustrations, I collected examples where the food was realistically depicted either hand-drawn or digitally.

Through the recreation of the menu, I really wanted to make a unique format for my iteration of the menu that is both interactive beyond a book-format and informative with both text and illustrations. I experimented with several layouts that all varied in the binding, the orientation, and organization of the text and illustrations. It was interesting to explore the possibilities within the layout such as the font, the arrangement of text and illustrations, and simply the color as well.

From numerous iterations and trials of variety of layouts and the design components, I resolved to a menu design that has a distinct orientation where the menu is three-dimensional and can stand, with the pages of each menu be taken out of slits. The menu itself is in the shape of a ramen bowl to stress upon the notion that it is a ramen restaurant. At the top of each page, there are simple graphics that are key elements to the Japanese ramen such as the egg, noodles, and etc. both to help pull out the pages comfortably and to create another design element where when all the pages are put together into the slits, the menu itself will create a ramen bowl. I balanced the text and images by placing my own graphic illustrations done on Adobe Illustrator of certain popular menus of Ippudo on the back side and the text of the menu on the front of the pages.

Moodboards



casual, comfortable atmosphere, welcoming, traditional



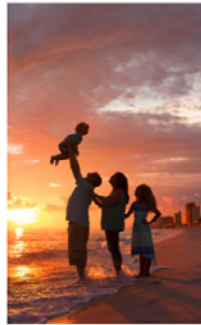
natural yet sharp, rough



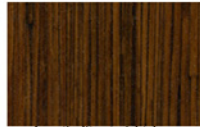
home, warmth, comforting, cozy, home-style



traditional, custom, symbol of Asian food



family, comfort, warm



wood, verticality, straight, home



vibrant, decorative, fluid, colorful, curved, conventional



aesthetic, traditional, warm



warm, hot, organic, intense, spirited



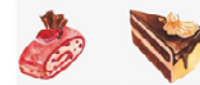
spicy, hot, strong, pungent



simplified/broken down ingredients like a diagram



emphasis on the final outcome with color, dimension, size, center composition



graphicized illustrations of the food, hand-drawn/colored visuals, specific



realistic, colorful, appealing, close representation of the actual food



easily visible in showing each type, graphic



symbols drawn with one stroke, simple, understandable



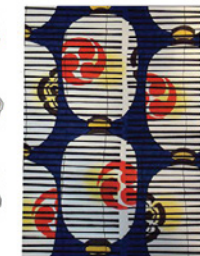
hand-drawn, simple, condensed form, loose



realistic, outlined, idealized, detailed



shows the individual ingredients, graphic, organized



retro but traditional, dark, repetitive, image overlay, limited color palette (primary colors)

Photography



bold, stands out, graphic shape follows the shape of the words



thick, curved,



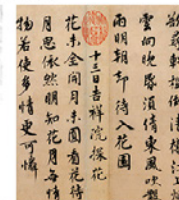
constructed, straight lines, stylized, industrial



formless, natural, Asian ink style



bold, outlined, emphasized, clear, edged



asian-inspired, ink, delicate, traditional,



textured, Asian influence, graphic, graphic element combined with typography design

Typography



inspired by wood flooring, wooden texture, natural

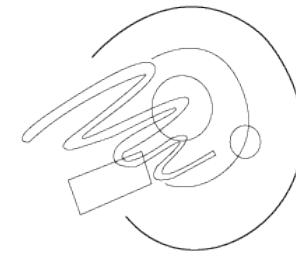
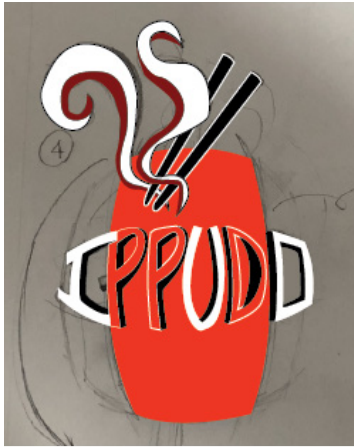


lettering connected with graphic visual, linear, light



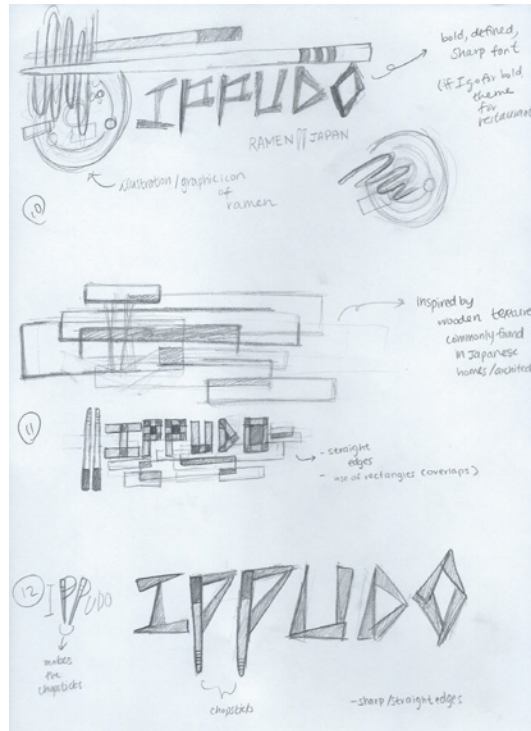
freedom, variety in color, airy, loose,

Illustrations/Graphics



Sketches & Compositions

These are some early sketches of the logo and symbol and layouts of the menu.





Food Illustrations

These are some food illustrations I made using Adobe Illustrator. I wanted to make the graphics very realistic to the actual food.



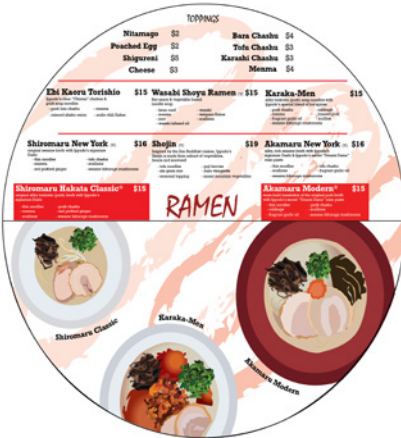
Cover of Menu

Layout 1

This layout is in a shape of a circle. I thought of making the menu interesting by having the information of contacts and locations on the left and the pages of the menu folded, taking up half of the right circle.



inside of menu when opened



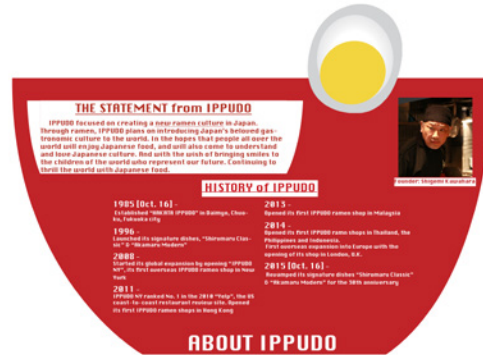
Ramen Page



inside of menu with menu folded up



Overall view of Menu with all the pages stacked



About Ippudo Page



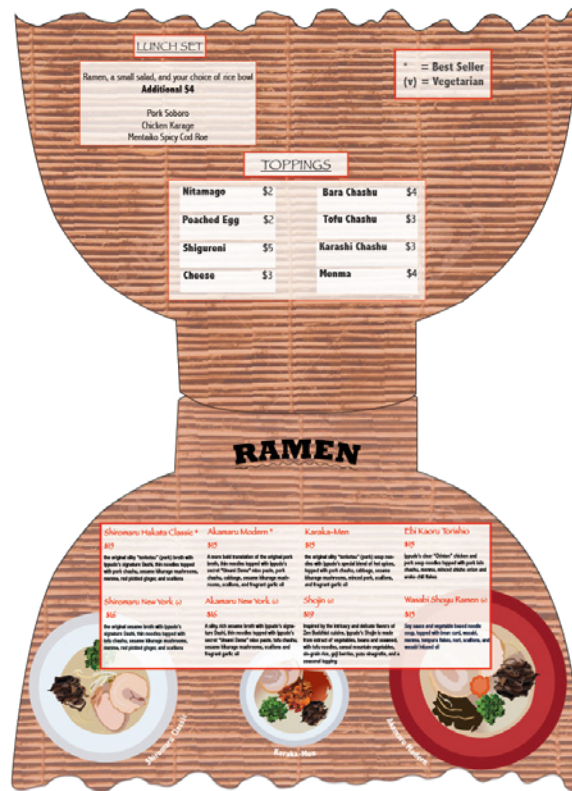
Appetizer Page

Layout 2

This layout is based on a bowl of ramen depicted in a graphic way. I planned on making the pages of the menu be pulled out, with the different ingredients within the ramen be the tabs on the top. The overall menu is in the shape of a ramen bowl. When assembled together, I wanted to create a bowl of ramen.



Overall view of Menu





Menu opened showing Ramen pages

Layout 3

This layout is also based on a bowl of ramen, but I incorporated a texture of bamboo. The tops of the pages within the menu have curves that are different, which are meant to represent the ramen noodles.

Final Layout

FRONT

THE STATEMENT from IPPUDO

IPPUDO focused on creating a new ramen culture in Japan. Through ramen, IPPUDO plans on introducing Japan's beloved gastronomic culture to the world. In the hopes that people all over the world will enjoy Japanese food, and will also come to understand and love Japanese culture. And with the wish of bringing smiles to the children of the world who represent our future.

Continuing to thrill the world with Japanese food.

ABOUT IPPUDO


RAMEN

TOPPINGS

Niagara \$2	Baro Chashu \$4	* = Popular (V) = Vegetarian
Poached Egg \$2	Tofu Chashu \$3	
Shiyourei \$5	Karashi Chashu \$3	
Cheese \$3	Mama \$4	

Ebi Kaoru Torishio \$15 Ippudo's classic "Chashu" ramen & ebi (shrimp) ramen	Wasabi Shoyu Ramen \$15 Hot sauce & vegetable based miso soup	Karaka-Men \$15 Soft-boiled ramen topped with Ippudo's signature level of hot spring
- pork chashu - miso - bamboo shoots - menma - soft-boiled egg	- miso - shoyu - tempura - nori - soft-boiled egg	- pork chashu - miso - tempura - soft-boiled egg
Shiromaru New York \$16 Original miso ramen with Ippudo's signature chashu	Shojin \$19 Inspired by the Zen Buddhist cuisine, Ippudo's Shojin is made from a variety of vegetables, bean and seaweed	Akamaru New York \$16 Soft-boiled ramen with Ippudo's signature chashu & Ippudo's unique "Chashu Chashu" miso paste
- miso - chashu - tempura - nori - soft-boiled egg	- miso - shoyu - tempura - nori - soft-boiled egg	- miso - chashu - tempura - soft-boiled egg
Shiromaru Hakata Classic \$15 Ippudo's signature ramen with Ippudo's signature chashu	Akamaru Modern \$15 New bowl ramen with Ippudo's signature chashu & Ippudo's unique "Chashu Chashu" miso paste	
- miso - chashu - tempura - nori - soft-boiled egg	- miso - chashu - tempura - nori - soft-boiled egg	

BACK



HISTORY of IPPUDO

1985 [Oct. 16]
Established "HAKATA IPPUDO" in Daimyo, Chuo-ku, Fukuoka city

1996
Launched its signature dishes, "Shiromaru Classic" & "Akamaru Modern"

2008
Started its global expansion by opening "IPPUDO NY", its first overseas IPPUDO ramen shop in New York

2011
IPPUDO NY ranked No. 1 in the 2010 "Top 50" US coast-to-coast restaurant review etc.
Opened its first IPPUDO ramen shops in Hong Kong

2013
Opened its first IPPUDO ramen shop in Malaysia

2014
Opened its first IPPUDO ramen shops in Thailand, the Philippines and Indonesia.
First overseas expansion into Europe with the opening of its shop in London, U.K.

2015 [Oct. 16]
Revised its signature dishes "Shiromaru Classic" & "Akamaru Modern" for the 30th anniversary

2016
Opened its first IPPUDO ramen shop in Paris, France



Shiromaru Classic

Karaka-Men

Akamaru Modern

FRONT



Yamitsuki Goma Kyuri \$8		
Pomegranate cucumber presented with Ippudo's sesame garlic		
Edamame \$6	Ohitashi \$5	Shishito \$8
seasoned green soybeans with panko and	Cheese sautéed vegetables in a light dashi dressing	Small-sized Japanese peppers with yuzu citrus salt & lemon
Ippudo Salad \$10		
Small salad topped with hand-pressed prosciutto & served with a sesame wasabi shoyu dressing		
Hirata Buns		
Two stacked buns filled with your choice:		
	Pork or chicken \$9	
	Eggplant & onion \$8	
Hirata Chicken \$7 Wings		
Three bone-in chicken wings glazed with Ippudo's special black pepper sauce		

APPETIZERS



Lady M Mille Crepe Cake \$10	Mascarpone Cheese & Ice Cream \$8
Matcha Brulee \$8	Annin Sorbet \$7
green tea flavored creme brulee topped with gelato	sweet tofu custard topped with your choice of sorbet
Sorbet \$6	
blood orange or pear flavors	

DESSERTS



BACK




Hirata Buns (chicken)

Edamame

Shishito

Lady M Cake

Matcha Brulee

FRONT

BEER

Kirin Ichiban	\$6
Sapporo	\$6
Brooklyn Kaedama Ale	\$9
Sapporo Light	\$6
Ginga Kogen	\$9

SAKE

Kitaya, Junmai	\$12
Kikusui Ichiban Shibori	\$13
Nikkohomare, Junmai	\$14
Mio Sparkling, Hyogo	\$19
Otoka Honnama	\$21

COCKTAILS

Samurai	\$8
Maiko	\$8
Hakata	\$8

WINE

Malbec (R), Argentina	\$9
Sauvignon Blanc (W) Ca	\$11

BEVERAGES

Soft Drink coke, diet coke, sprite, ginger ale	\$3	Iced Green/Oolong Tea	\$3
Juice Orange juice, cranberry juice	\$3	Calpico Water/Soda	\$3
Lychee/Yuzu Soda	\$4	Bottle Water	\$4

DRINKS

LOCATIONS

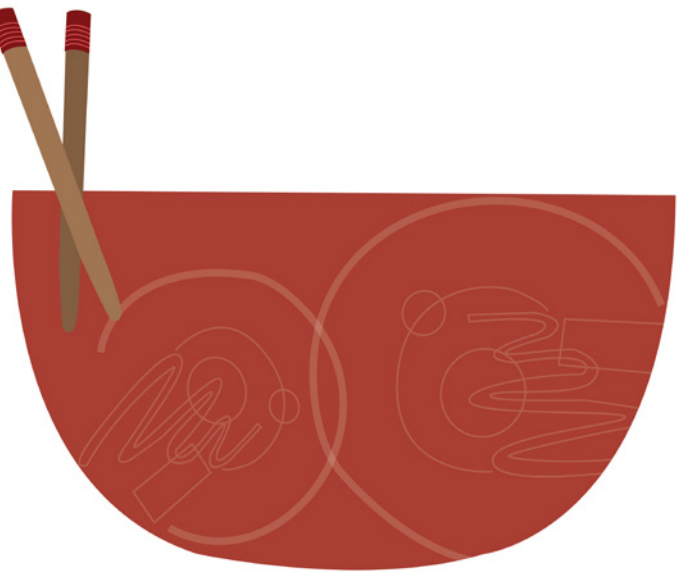
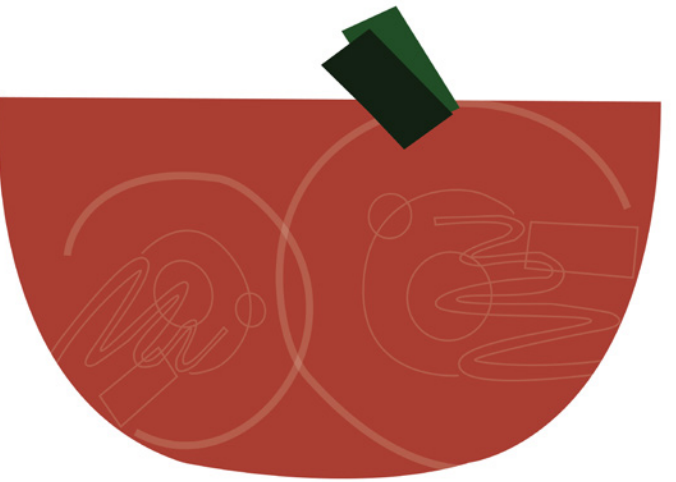
IPPUDO 5th Ave
Phone: (212) 354-1111
Address: 24 W 46th St,
New York, NY 10036

IPPUDO NY
Phone: (212) 388-0088
Address: 65 4th Ave,
New York, NY 10003

IPPUDO Westside
Phone: (212) 974-2500
Address: 321 W 51st St,
New York, NY 10019

CONTACT
Website: www.ippudony.com
Instagram: @ippudony
Facebook: Ippudo New York

BACK













Project 2

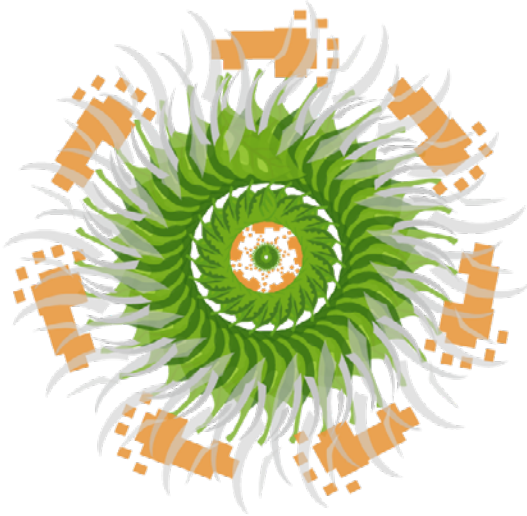
Emoji-dala

The second project was drastically different in terms of the objective and the necessary design components than the previous project which made me really anticipate for this project. While looking at the student precedents, I was inspired of the elements that made ones successful and kept in mind what I should incorporate in my emoji mandala such as creating a sense of direction and the balance of diverse scale. Although I was attracted to many of the mandalas where the emojis were ambiguous to the point that it was not obvious that they were emojis, I wanted to create mandalas that capture the essence of the emojis without making them unrecognizable and be contained within the frame with no areas being cut off. After assembling an inventory of emojis, I produced various mandalas that each used different emojis and had a certain theme, as shown on the following page.

From the suggestions by other classmates, I revised and refined a few of the mandalas. For my final mandala, I chose the mandala, *Got Ice-Cream?*, mainly because I loved the balance of hierarchy of large emojis on the outer layers and the gradual decrease in size as the mandala approached the center. As an addition to my first rendition of this mandala, I added a ring of heart emojis on the most outer layer and a heart in the center of the mandala as well. Along with the flat mandalas, it was fun creating the GIFs because it gave me the opportunity to animate the mandala and create another feature. Overall, I am happy with the outcome and the unique mandalas that were created simply just from emojis.

After completing my emoji mandala, I tried to incorporate how this might be used or seen in our daily lives. For example, I used Adobe Photoshop placed my mandala on a bus stop or framed in a bedroom as a poster. I even used the mandala as a phone wallpaper or on a phone case.

Various Iterations



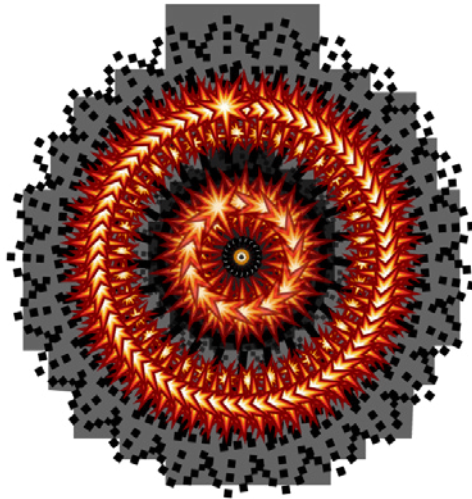
Carbon Footprint



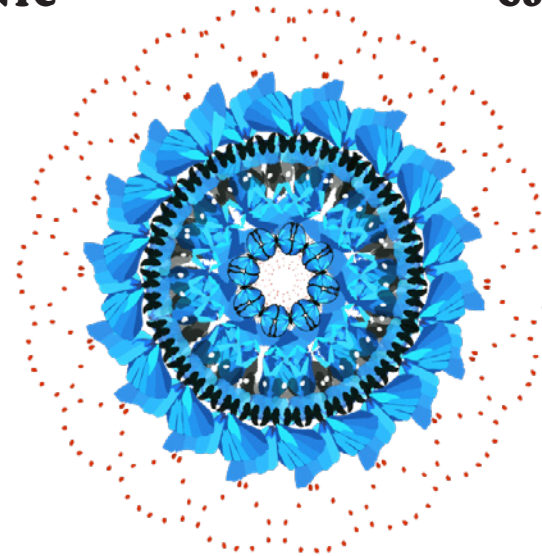
Welcome to NYC



Got Ice Cream?



Bang Bang Bang

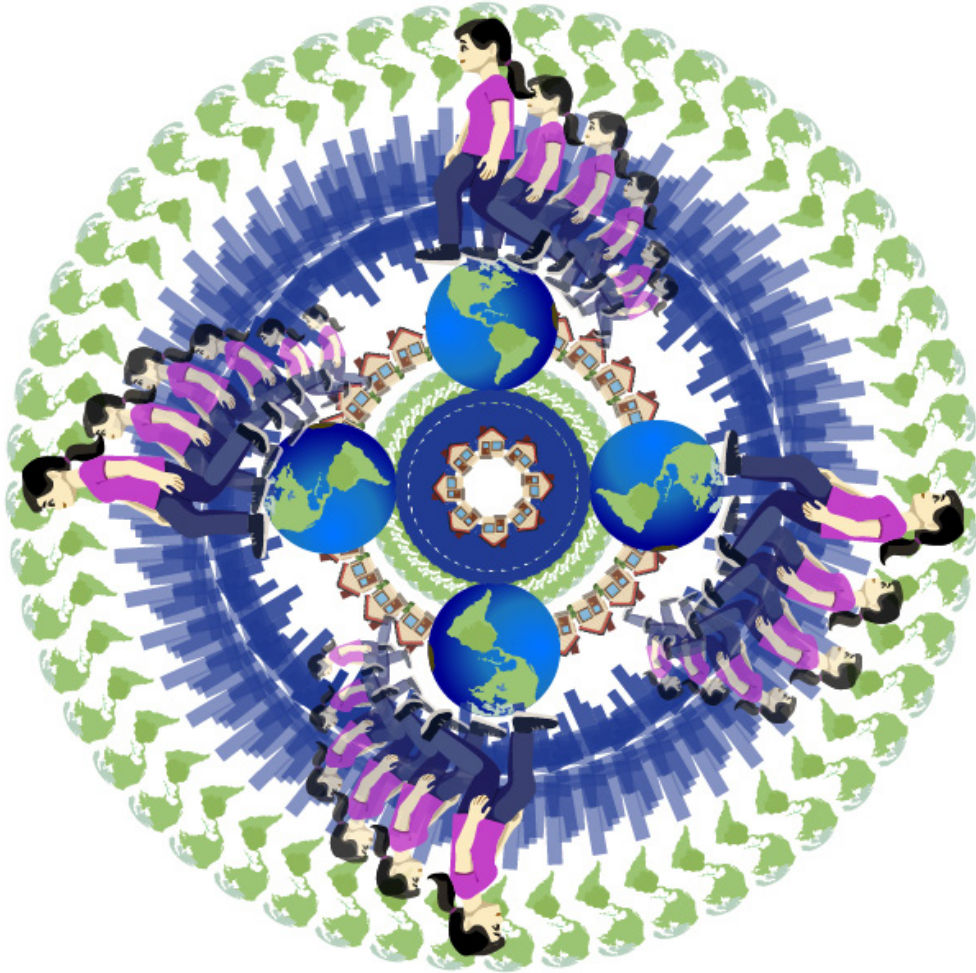


Butterfly



Carbon Footprint

This mandala consists of just two emojis: the footprint and the falling leaves. Using a minimal amount, I separated the emojis apart to create interesting patterns. For example, the wind from the falling leaves were isolated and rotated around to give a natural & flowing quality. This mandala as well plays with opacity and layering to create depth and a unique composition. After creating this composition, I immediately thought of the title because my emojis were composed with both a person's footprint and nature.



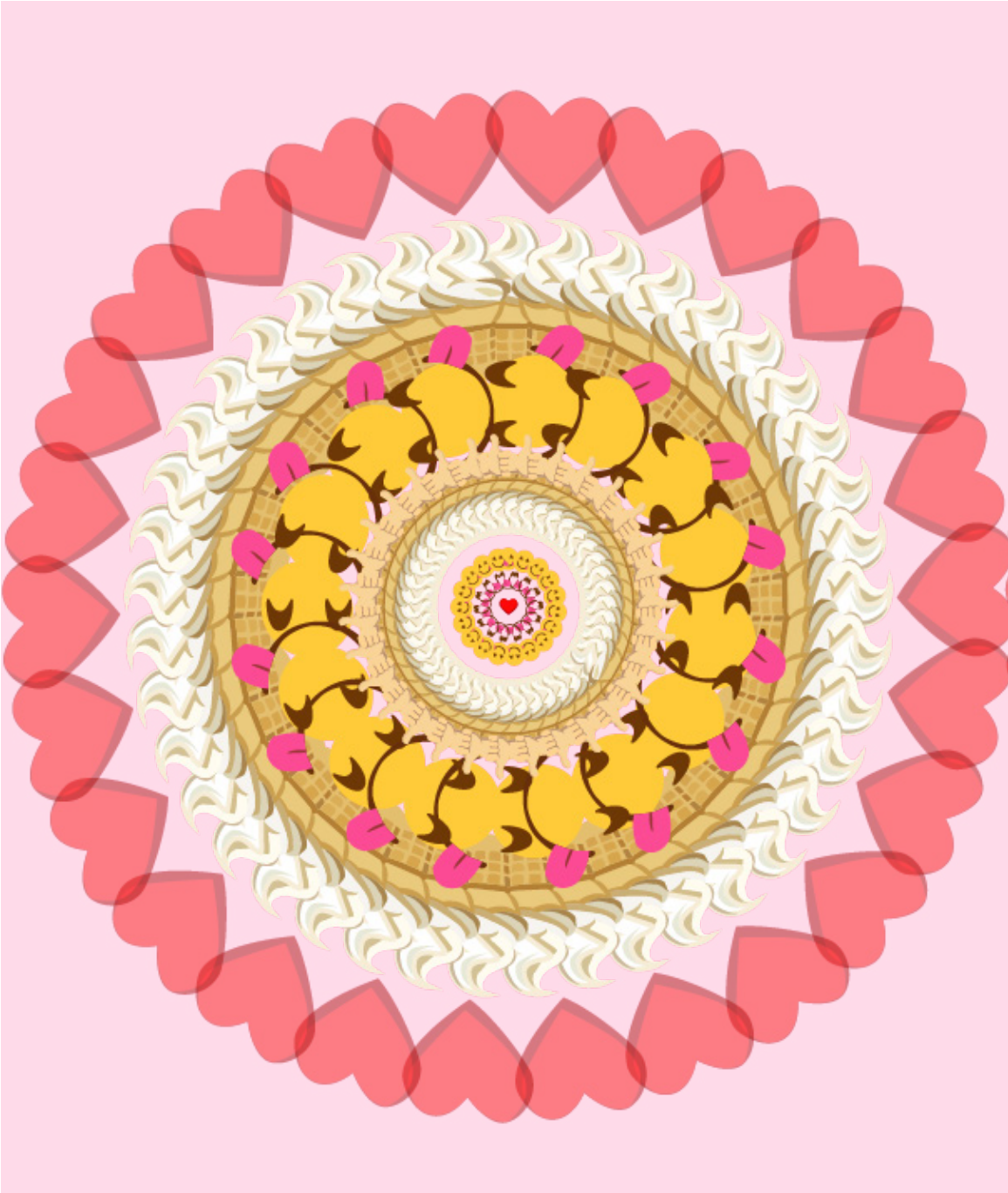
Finding My Home

This mandala consists of emojis such as a girl walking, a house, the Earth, and the boat. Similar to the previous two mandalas, the deconstruction of the parts within the emoji helped create an interesting pattern. Particularly in this mandala, I played with scale and opacity, especially with the girl, and positioned each repeat as if it is walking on the Earth and the house. The overwhelming of repetition, low opacity, and horizontal reflection of the boat formed a distinct pattern that cannot be recognized as a boat.



Got Ice Cream?

This mandala consists of emojis such as the ice cream, the tongue face, thumbs up, and the heart emoji extracted from the heart face. The theme behind this mandala was to emphasize the love of ice-cream. The tongue face was separated by repeating the expression more than the faces. The tongue helps give a sense of direction rotating clockwise as well. The use of overlaps and play with opacity allows depth. I added a pink background in low opacity to give a more loving feeling for ice-cream.







Project 3:

Welcome to Pandora.

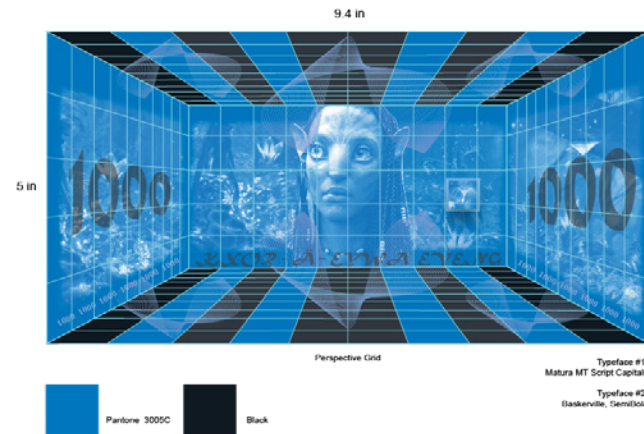
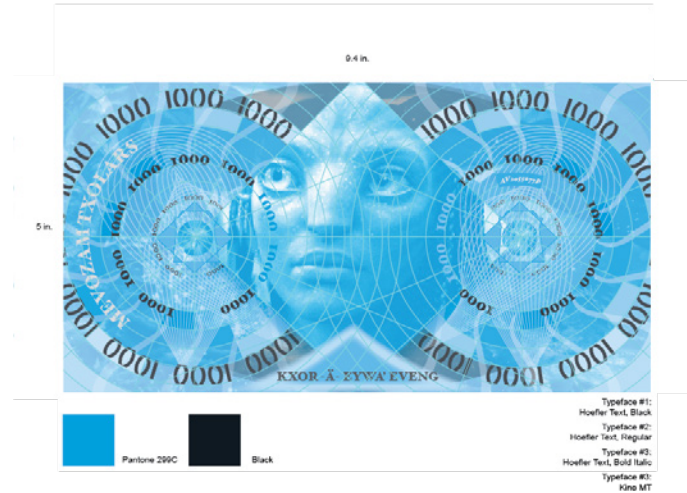
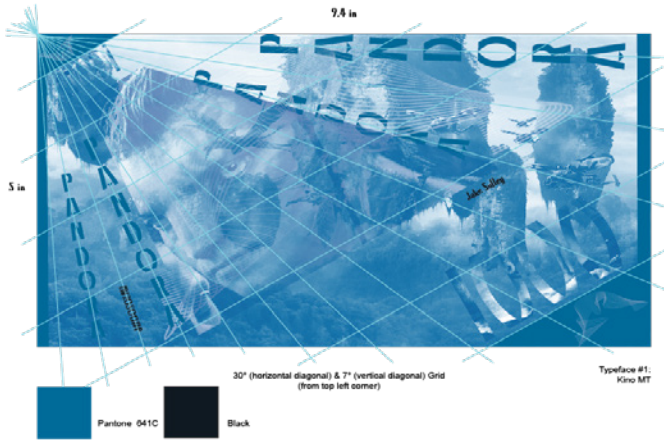
Got Money?

This project was very fun and experimental for me. When provided the project objective, especially the limitation of the color palette to one Pantone color and the grayscale, I thought of creating a currency system based on the movie, *Avatar*, because there is a dominant color scheme that I think of when hearing *Avatar*: blue. With the concept in mind, I gathered images and researched in depth of the major characters, symbols, settings, as well as the Na'vi language that the people of Pandora speak in.

When planning out various iterations of different color palette, grid system, type faces, I wanted to explore many unique ways that a typical bill does not organize the information by creating grids such as a double-radial grid, a perspective grid, a 30° horizontal by 7° vertical grid, and many more. To make the currency realistic in terms of the people who would be using this currency in Pandora, I decided to make the dimensions bigger than the standard size of a US Dollar Bill. I set the values of the currency system by 1000, 3000, and 5000 because I imagined the world of Pandora to be huge and wanted to make the values very unrealistic to any existing currency system. One of the challenges that I faced, however, while working on the project was making each bill appear different while keeping unity throughout the three bills. I played with layering a low opacity black rectangle on top of the rectangle with the Pantone spot color as the value of the bill increased and also altered the colors of the text as well.

After trying many trials and getting feedbacks from peers on suggestions, I resolved with the currency design (shown on page 17). The overall placement of information and the underlying double-radial grid system stayed close to my initial iteration. However I did incorporate more elements to make the currency more recognizable and convenient if the currency were used by the Na'vi by placing bigger text of the denomination on the upper left and bottom right corners as well as on the top and bottom following the center line in comparison to the small text following the radial grid. Through this project, I learned to find my way of finding solutions to the limitations and utilize design elements

Various Iterations



Final Currency System





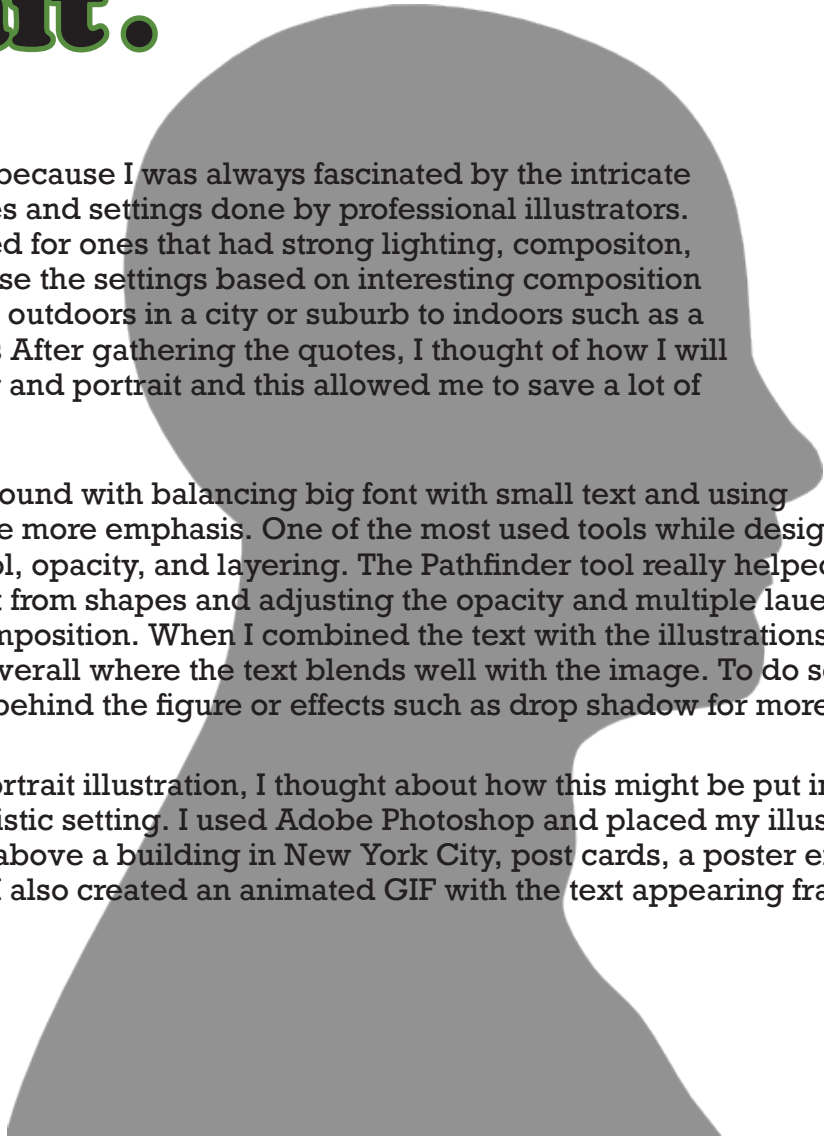
Project 4

The Portrait.

The final project got me very excited because I was always fascinated by the intricate and realistic resemblance of famous figures and settings done by professional illustrators. When gathering series of portraits, I looked for ones that had strong lighting, composition, and the strength of evoking emotion. I chose the settings based on interesting composition as well and found a variety of images from outdoors in a city or suburb to indoors such as a view of the window to the insides of rooms. After gathering the quotes, I thought of how I will combine the quote that fits with the setting and portrait and this allowed me to save a lot of time later in the process.

For the quotes, I played around with balancing big font with small text and using shapes in the back of texts to give more emphasis. One of the most used tools while designing the quotes was the Pathfinder tool, opacity, and layering. The Pathfinder tool really helped cut out unique shapes within the text from shapes and adjusting the opacity and multiple layering helped give depth within the composition. When I combined the text with the illustrations, my aim was to create an image overall where the text blends well with the image. To do so, I played with overlaps of letters behind the figure or effects such as drop shadow for more depth.

With the final portrait illustration, I thought about how this might be put into context if it were put in a realistic setting. I used Adobe Photoshop and placed my illustration on a billboard standing above a building in New York City, post cards, a poster encased in the frame. In addition, I also created an animated GIF with the text appearing frame by frame.

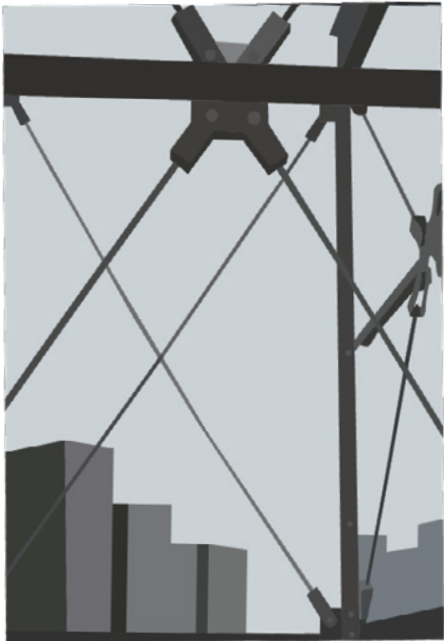


Portraits





Settings



It's time.
for
women
It's
our
time.

I used to
think
machines
are the
geniuses.
Now
I know
we're
the
reason

Quotes

I am a **real man!**
The **main bearer**
of the family
and and and and
and and and and
social responsibility
in the **future!**
The **backbone**
of the **Chinese people!**

We're
hungry
and We're
fed up...

DON'T BE **SO CONCERNED**
WITH **HOW** OTHERS
PERCEIVE YOU.
YOU'RE
SPECIAL
AND
PRETTY
THE WAY YOU ARE.









Thumbnail Card



Acknowledgements

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