

PORTFOLIO



Sanghoon Hwang

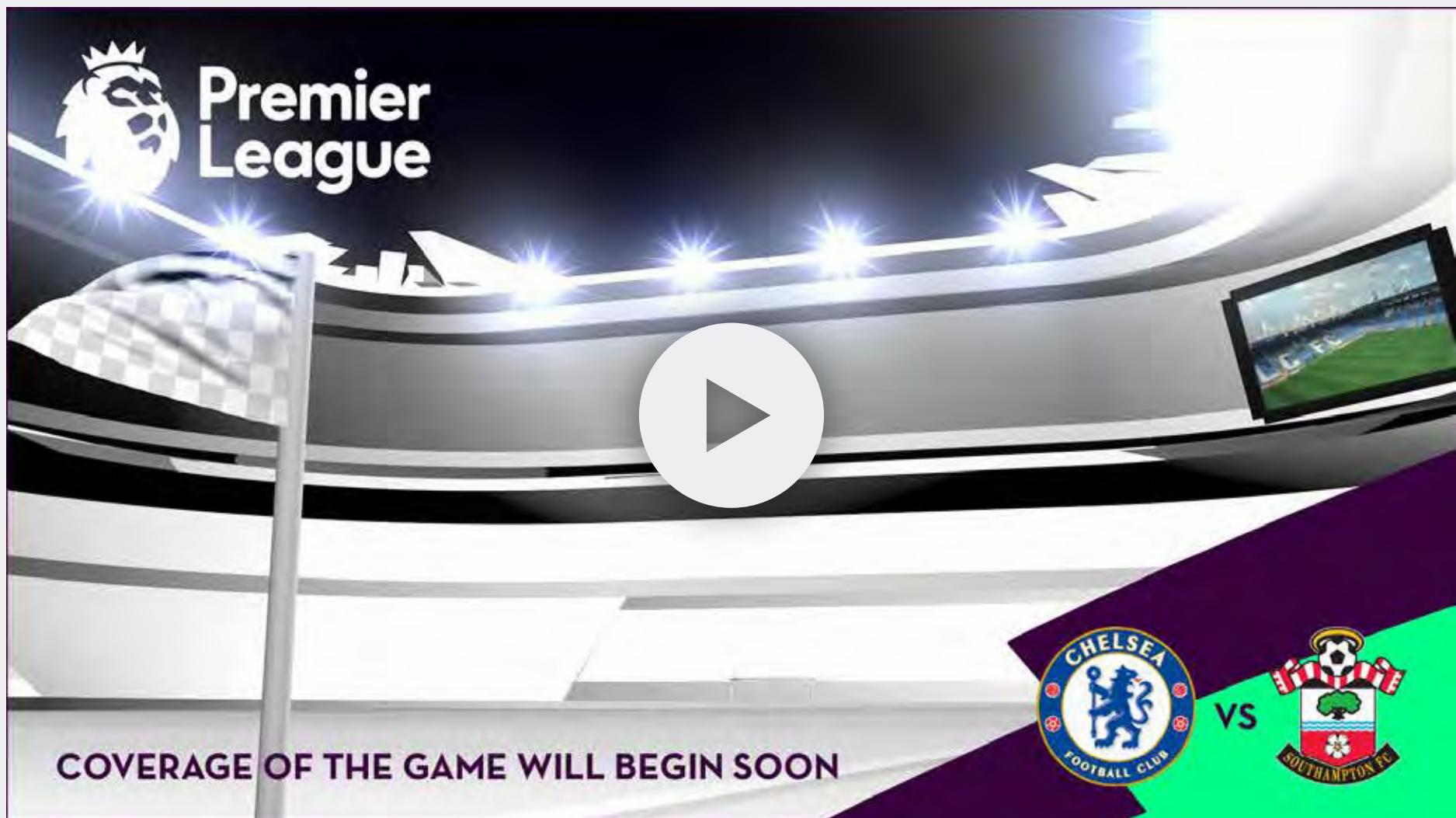
sangs.cc

Click to watch on YouTube

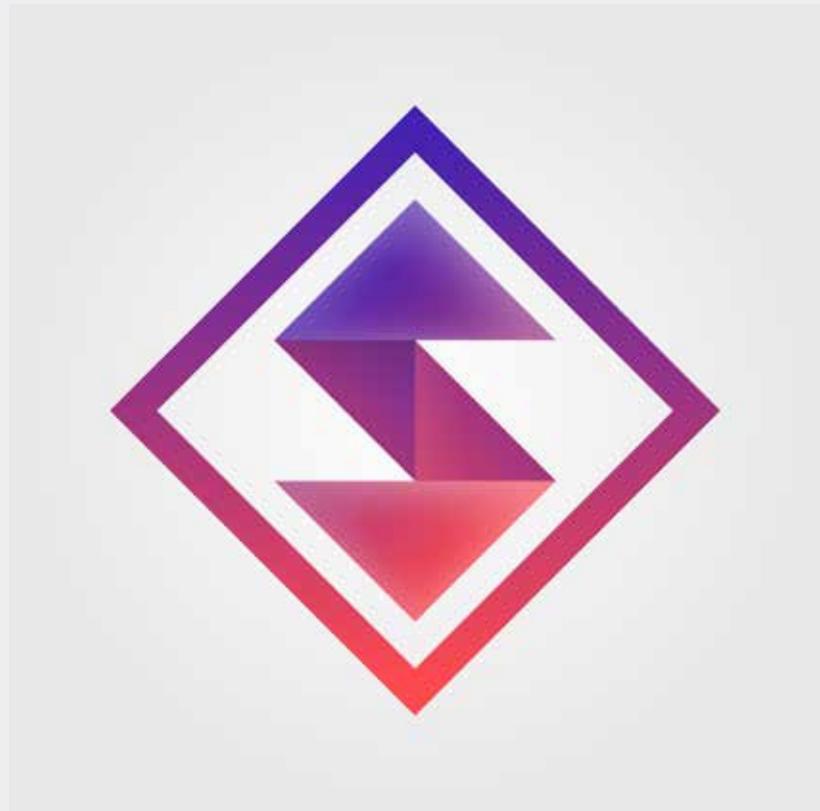


Motion Graphics test / Advertisement for sangs.cc

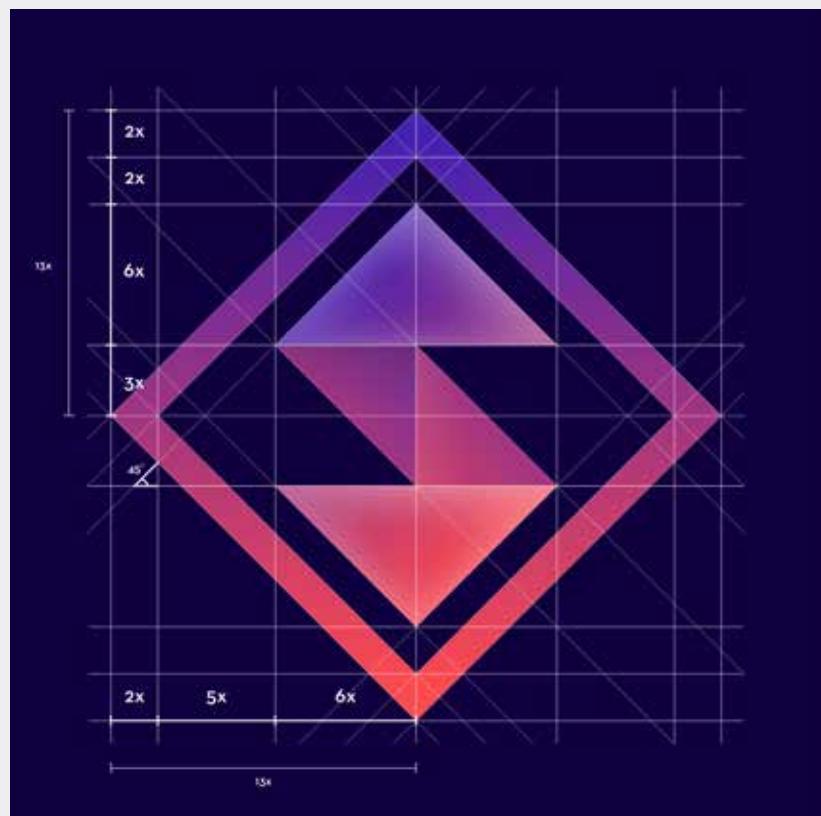
Click to watch on YouTube



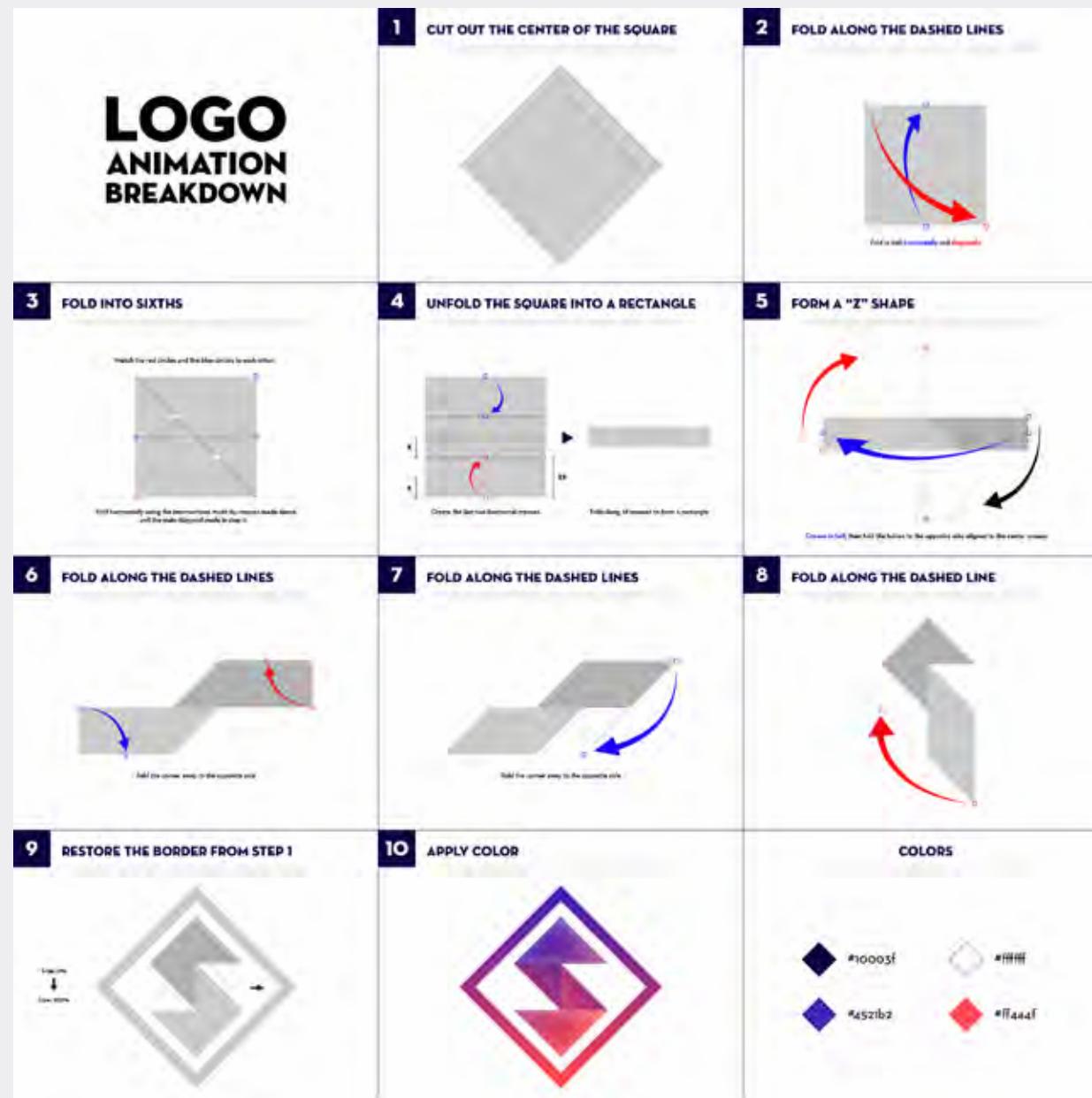
3D Animation + Motion Graphics
PoV interpretation of Timo Werner's first Premier League goal for Chelsea FC.



Final Logo



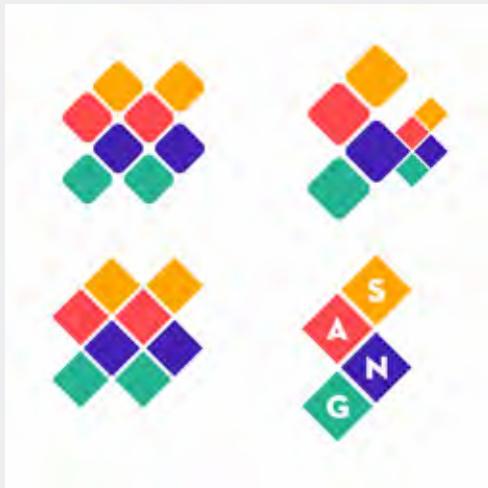
Logo Design Grid



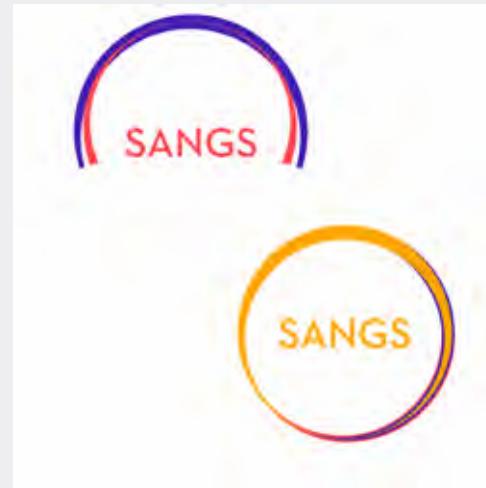
Logo animation step-by-step.
Inspired by origami, the logo is actually foldable with paper.

Sangs Brand Logo (Iterations)

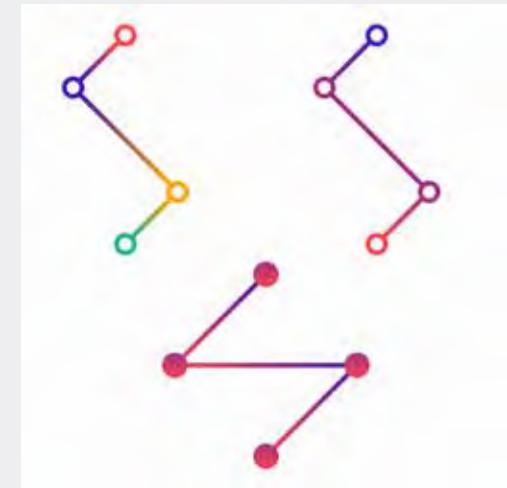
Ai



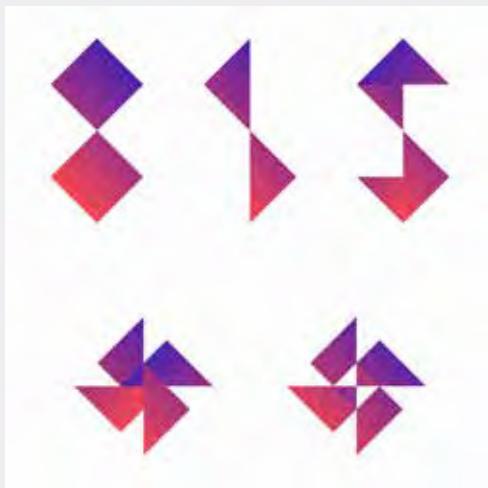
Tile-based Logo



Halo-inspired Logo



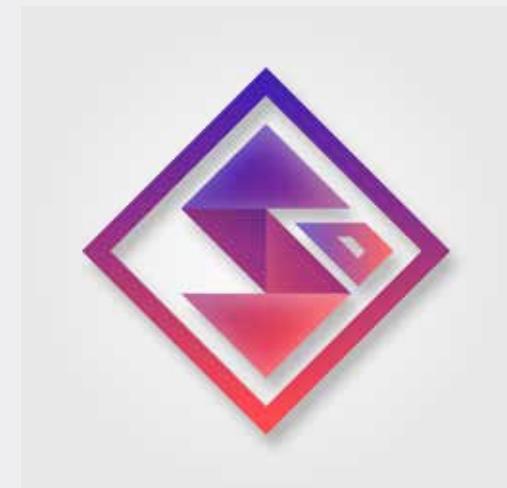
Constellation-inspired Logo



Experimentation with Triangles



Triangle-based Lettering



A version of the final logo with a "D"

2019 Hummingbird Gala Honoree Introductions

Ai



Intro card for Usain Bolt



Info card for Usain Bolt



Adjusted for Instagram



Intro card for Glen Christian



Info card for Glen Christian



Adjusted for Instagram

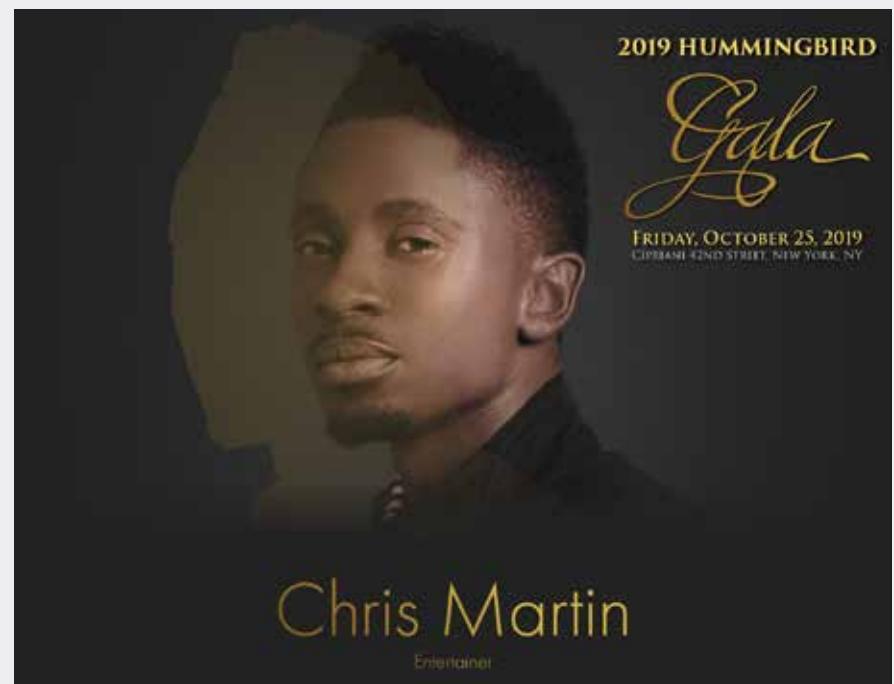
2019 Hummingbird Gala Entertainer Introductions

Ai



Max Glazer

Entertainer



Chris Martin

Entertainer



2019 Hummingbird Gala Promotion Banner (Instagram)



Facebook and Twitter Versions



Alternate Version



2 Month Warning Banner



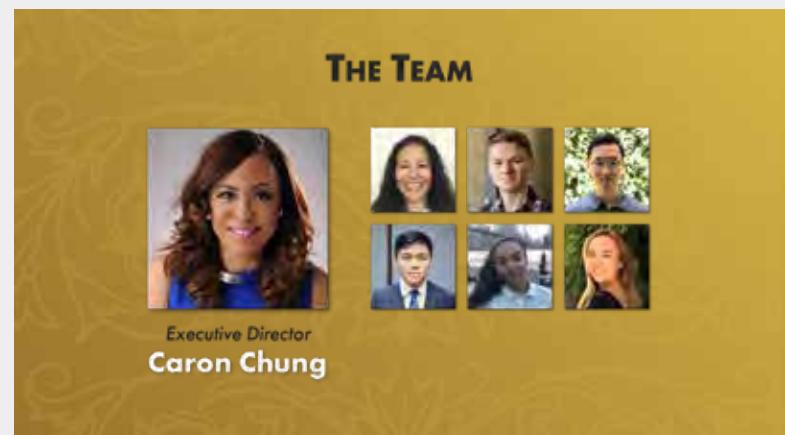
Asset - Tickets



Asset - Sponsors



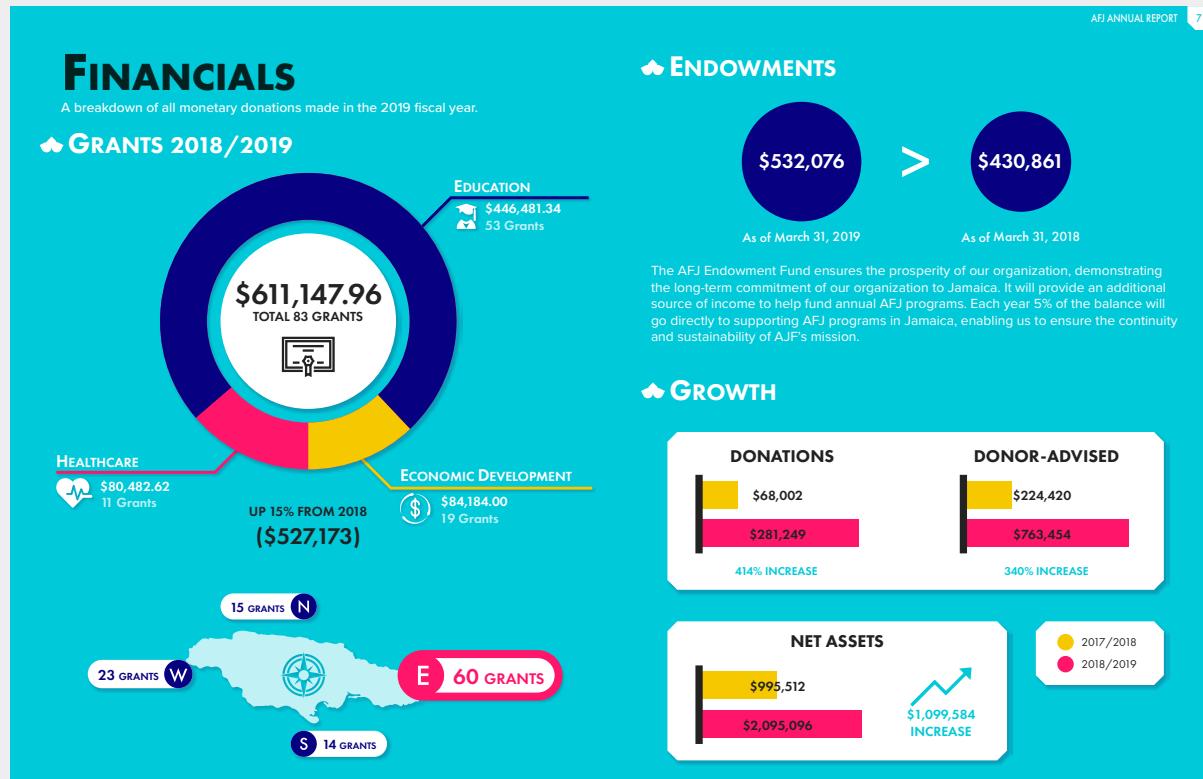
Assets - Board of Directors



Assets - Office Team



Front Cover



Financials Spread



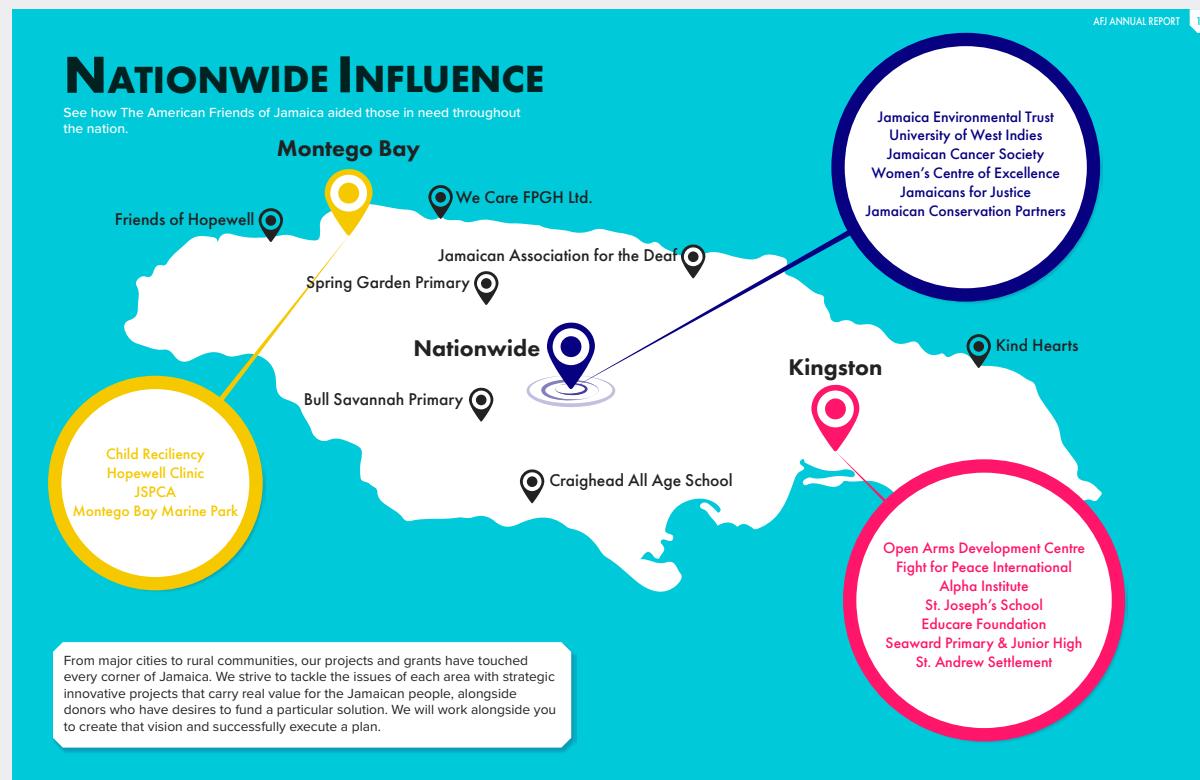
Inside Front Cover



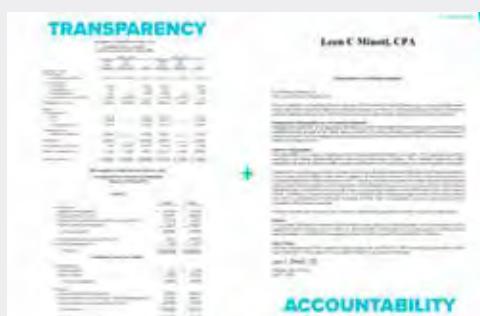
Highlights Spread



Inside Back Cover



Nationwide Influence Spread



Disclosure Spread

Gala Overview Spread

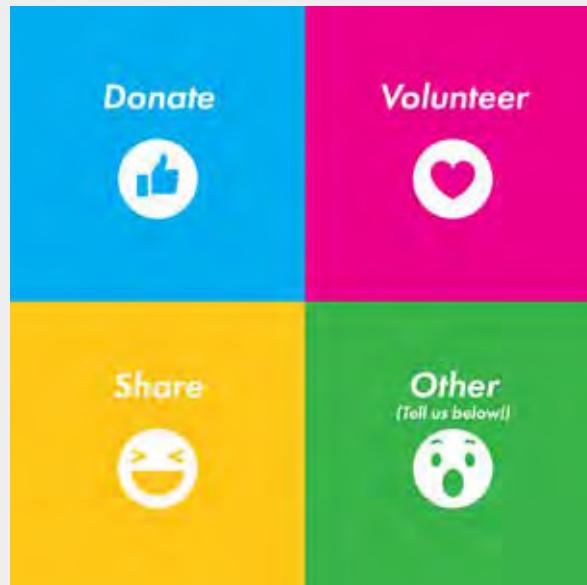
Message Spread



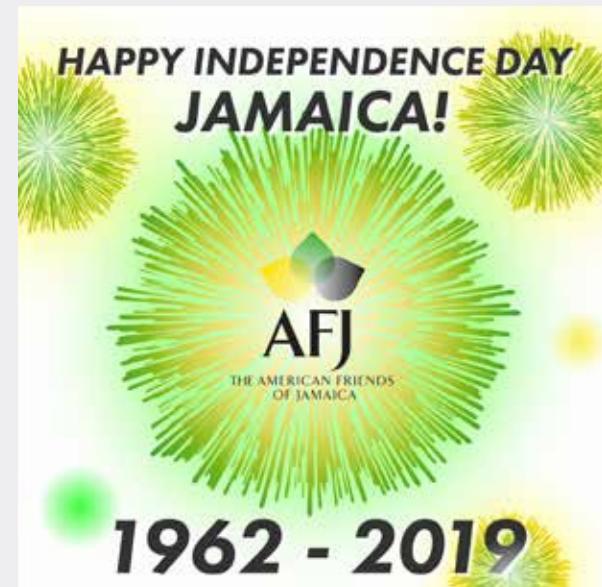
Radio Podcast Post



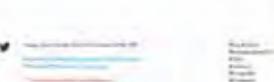
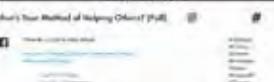
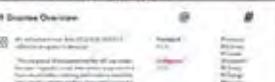
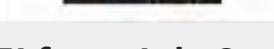
Fourth of July Celebration Post



Helping Others Poll



Jamaican Independence Day Post

Tuesday, July 2	Independence Day Post	Wednesday, July 10	Tuesday, August 6	Thursday, August 8	Tuesday, August 13
AFJ Competition	Independence Day Post	Sav Malton Symposium	Jamaica Independence Day	AFJ 50th Anniversary	AFJ 50th Anniversary
					
					
Thursday, July 11	Thursday, July 18	Tuesday, July 23	NEW Thursday, August 15	NEW Tuesday, August 20	NEW Thursday, August 22
Tag someone who makes you smile.	What's Your Method of Helping Others? (Part 2)	Lady Alice Community Day Organization	Macmillan	2019 Disease Overview	Daycare Assistance
					
					
Monday, July 29	GALA	Tuesday, July 30	Thursday, August 1	GALA	Thursday, August 29
Open House Group	Chapman Hospital Renovation	Open House Renovation	Events Dept.	Spring Garden Primary & Infant School	RISE Life Management Services
					
					

Documentation of Social Media Posts of AFJ from July 2nd, 2019 - August 29, 2019

2019 Hummingbird Gala Merchandise Designs

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Usain Bolt Design



Hummingbird Design



Tote and Mug Concepts (Usain Bolt)



Tote and Mug Concepts (Hummingbird)



Full Logo



Basic Logo



Full Name Logo



East Coast Surf Tribe Packaging



East Coast Surf Tribe Packaging (Gradient)



East Coast Surf Tribe Alternate Logo



Final Products

Unedited images



2020/21



2019/20



2019 / 2020
2nd place.



Stamford Bridge
Roman Abramovich
March 10, 1905

5 1 2
 6 5 4



TACTICS

Formation: 4-3-3

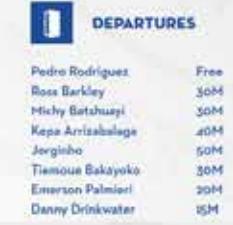
Style of Play:
Control the game in opposition's half
Attack through the middle
Short passes
Possession football
Rotate Starting XI
Non-aggressive



ARRIVALS

Hakim Ziyech	50M
Timo Werner	50M
Kai Havertz	80M + 20M
Ben Chilwell	50M
Andre Onana	25M
Thiago Silva	FREE

TRANSFERS



DEPARTURES

Pedro Rodriguez	Free
Ross Barkley	30M
Michy Batshuayi	30M
Kepa Arrizabalaga	40M
Jorginho	50M
Tiemoue Bakayoko	30M
Emerson Palmieri	30M
Danny Drinkwater	15M

CHELSEA FC

2020 / 2021






ROSTER

AVG. SQUAD AGE | 22.3

1	ANDRE ONANA
10	CHRISTIAN PULISIC
2	ANTONIO RUDIGER
11	TIMO WERNER
3	MARCOS ALONSO
12	RUBEN LOFTUS-CHEEK
4	ANDREAS CHRISTENSEN
13	WILLY CABALLERO
5	THIAGO SILVA
14	KAI HAVERTZ
6	BILLY GILMOUR
15	KURT ZOUMA
7	N'GOLO KANTE
17	MATEO KOVACIC
8	MASON MOUNT
18	OLIVIER GIROUD
9	TAMMY ABRAHAM
19	KAI HAVERTZ
20	CALLUM HUDSON-ODOI
21	NICOLAS TAGLIAFICO
22	HAKIM ZIYECH
24	REECE JAMES
28	CESAR AZPILICUETA
31	JAMIE CUMMING
1 M	FRANK LAMPARD

2020/21

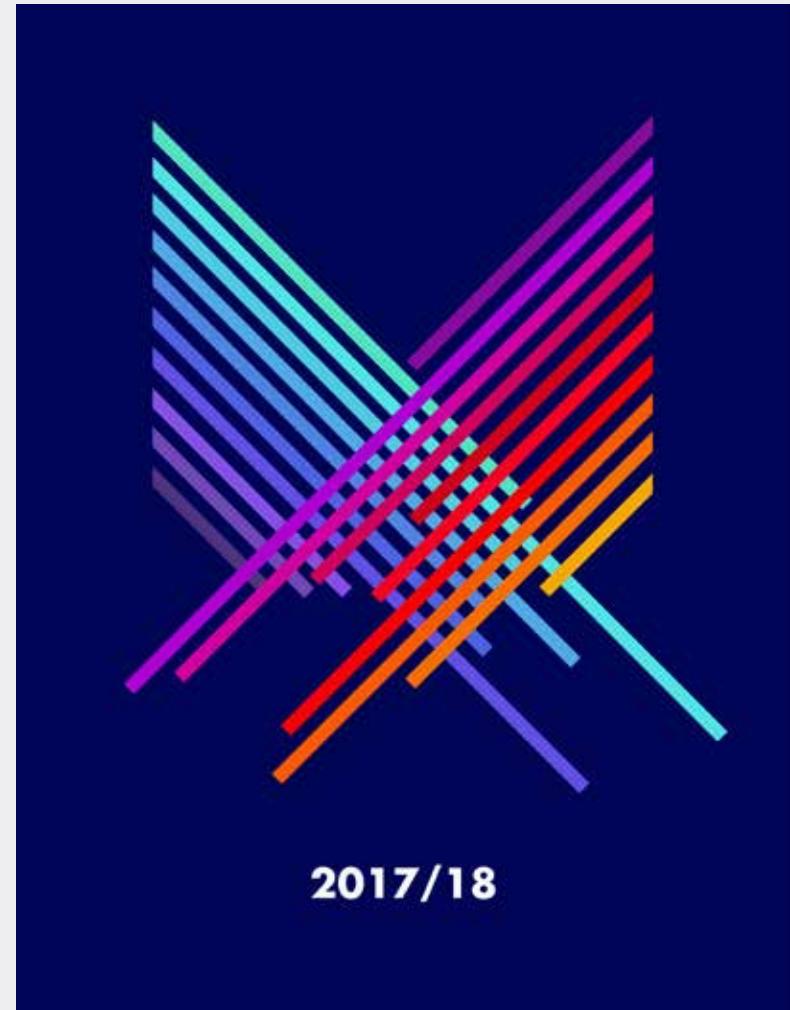
Poster Covers, Part 1



Premier League Poster Cover 2018/19



Alt. Versions



2017/18

Champions League Poster Cover



Premier League Poster Covers 2017/18

Premier League Squad Posters

P

Ai



Premier League Poster Covers 2017/18

Premier League Poster Covers 2020/21



Korea 2018 World Cup Squad Poster



Player Posters



Player Card



Zelda from The Legend of Zelda series



Toon Link from The Legend of Zelda series



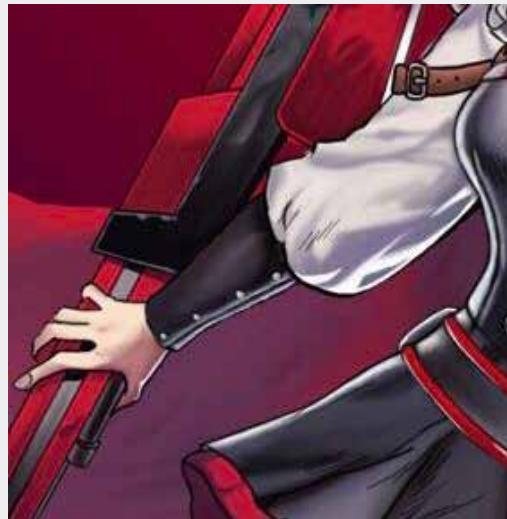
Lucas from Mother 3

Character Redraw

Ps



Ruby from the animated show RWBY (Redraw)



Detail view (Clothes)



Detail view (Scythe)



Detail view (Cape)



Breath of the Wild Poster



Skyward Sword Poster



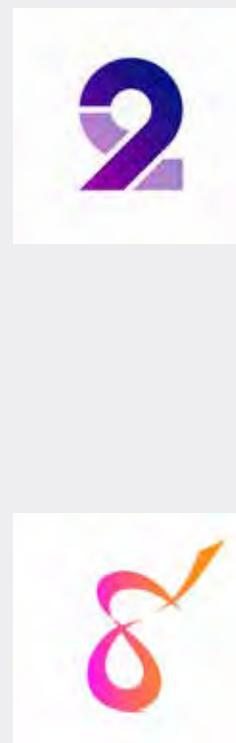
Titanfall 2 Poster



Pokemon White Poster



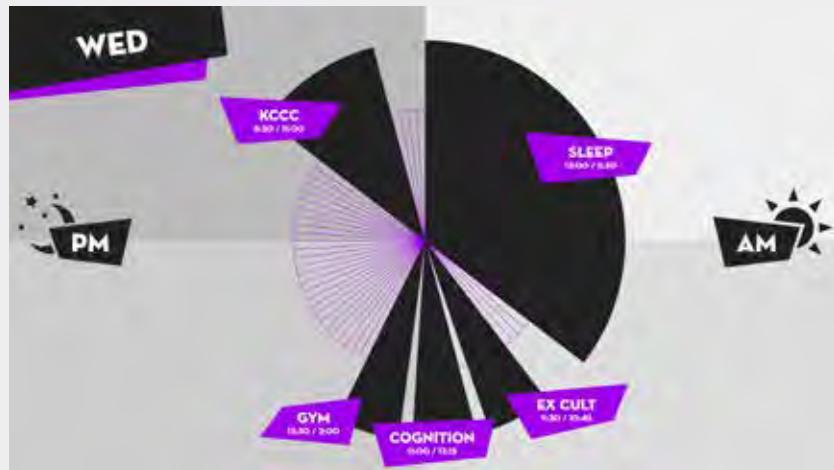
7, using the motif of addition/subtraction
of 2 and 9



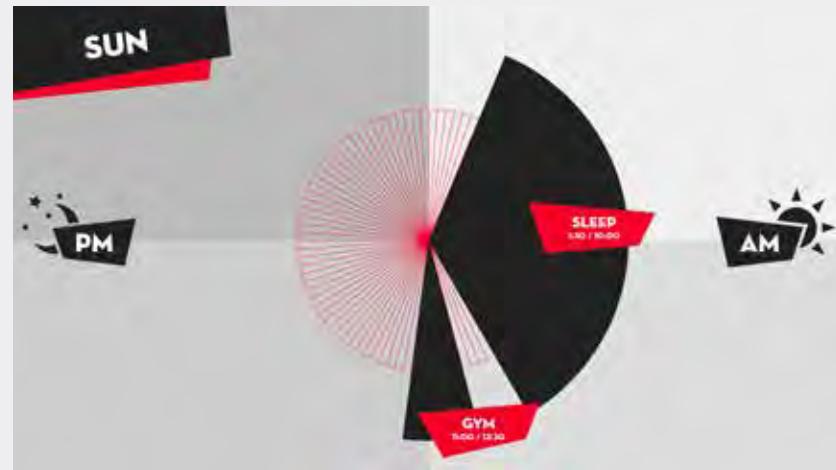
8, using the theme of mobius strip
and whip-like shape

Timewheel Schedule

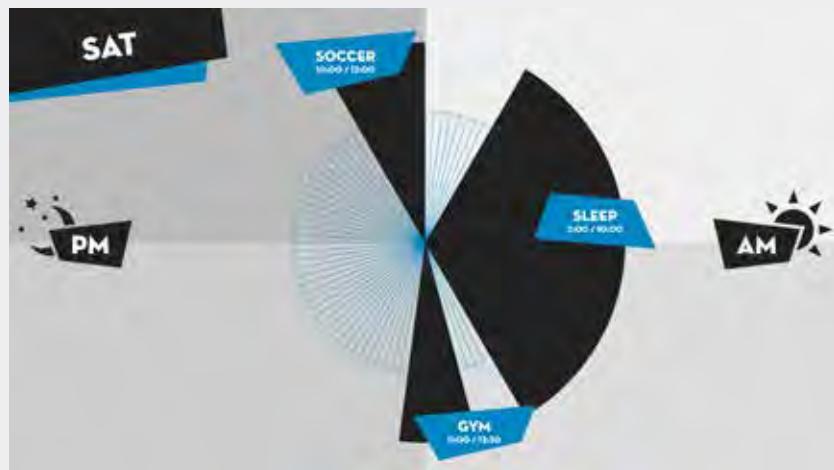
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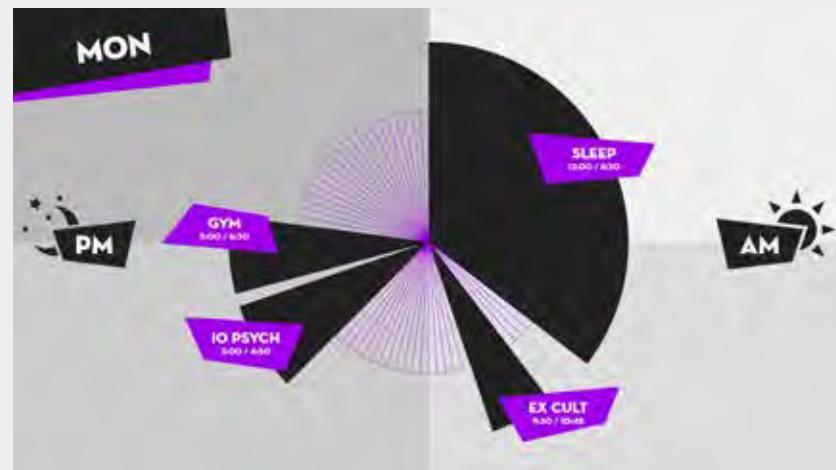
Sample Wednesday Schedule



Same Sunday Schedule



Sample Saturday Schedule



Sample Monday Schedule



Skateboard Sticker Commission



Salty Pete TV Logo



Initials Monogram



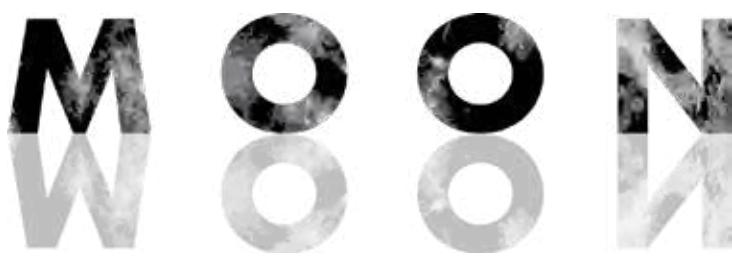
Typography Poster



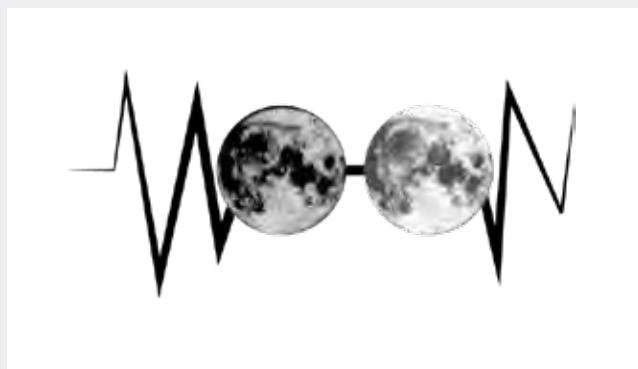
Building Motif Logo Ver. 1



Building Motif Logo Ver. 2



Mirror in the Sky Logo Motif



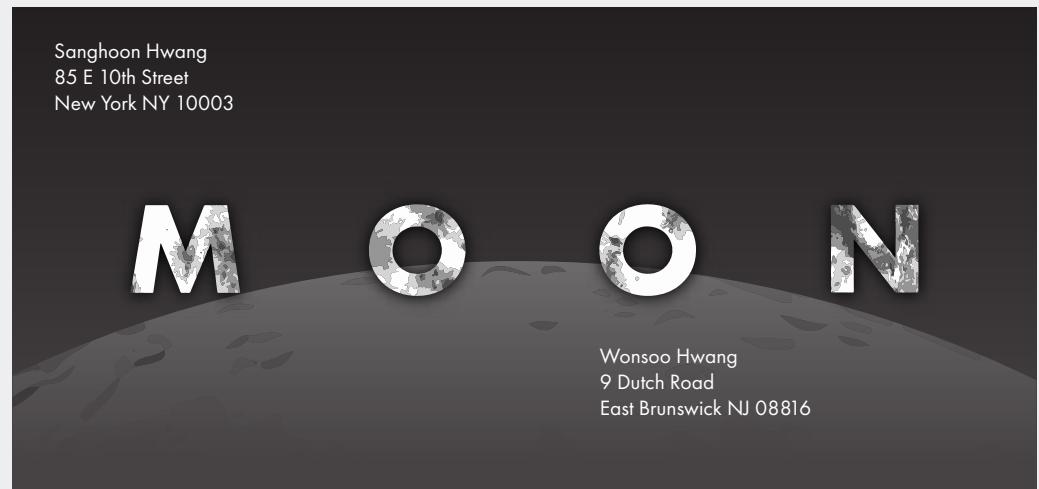
Sci-Fi Logo Motif



Letter Design



Business Card Design



Envelope Design

ORIGINAL



Concepts at Display

Contrast the black & white branding with its colorful products
Minimalist style; Easy to read and incorporate into tags & advertisement
Sans Serif gives off the "flawless" vibe customers will associate with
their cosmetic products

About LUSH

Described as "Cruelty free, vegan and hip"
A lot of plant imagery found on their website & news section



Design Doc Page 1

Sanghoon Hwang

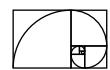
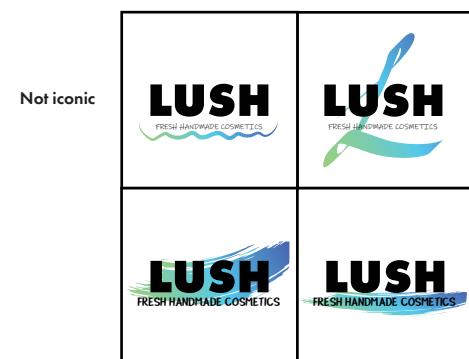
DESIGN DOC

Revised Concepts

White Background = "Blank Slate"

Paint-like Effects (?) Evoke Handmade, Cosmetic, Decoration, Color
Golden Ratio = pleasing on the eye, like how the customer wants to look

Sanghoon Hwang



Needs to work for ANY color scheme

A changing signage to match seasonal themes/popular product colors



Primary Branding
Summer/Fall



Springtime



Winter
Traditional
Black & White



Orange - Pink gradient was chosen for their primary coloring due to the colors having high contrast with the black & white components of the signage, and for the fact these colors are two most attention grabbing colors to the human eye.
Orange & Pink also evoke friendliness and love.

Design Doc Page 2

FINAL REDESIGN

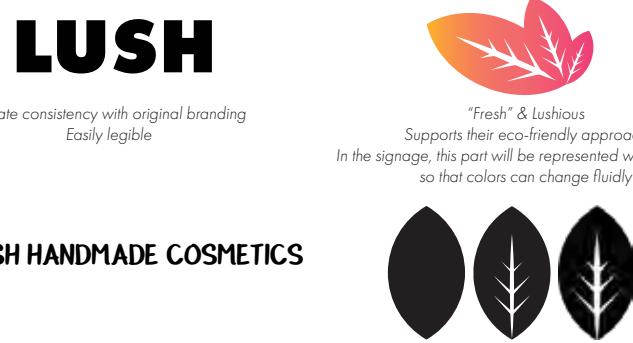
Sanghoon Hwang



LUSH
FRESH HANDMADE COSMETICS



Breakdown

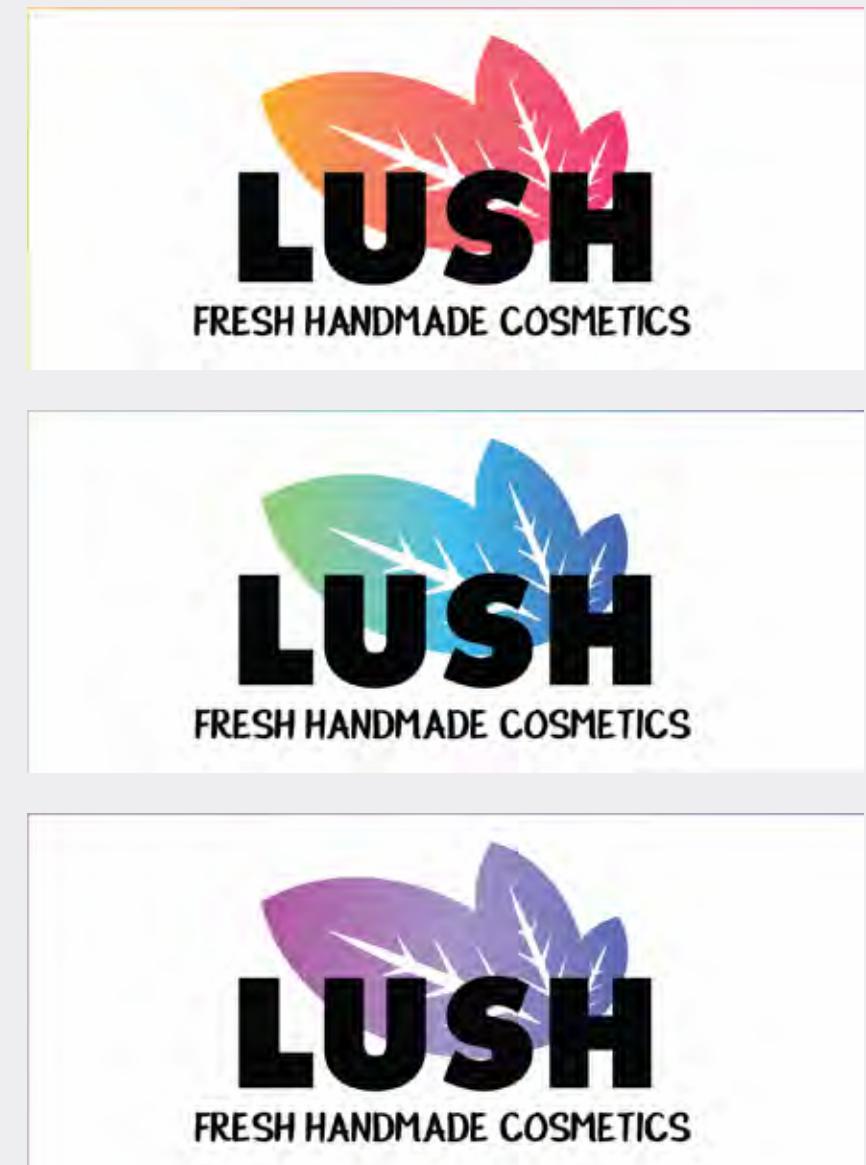


*Create consistency with original branding
Easily legible*

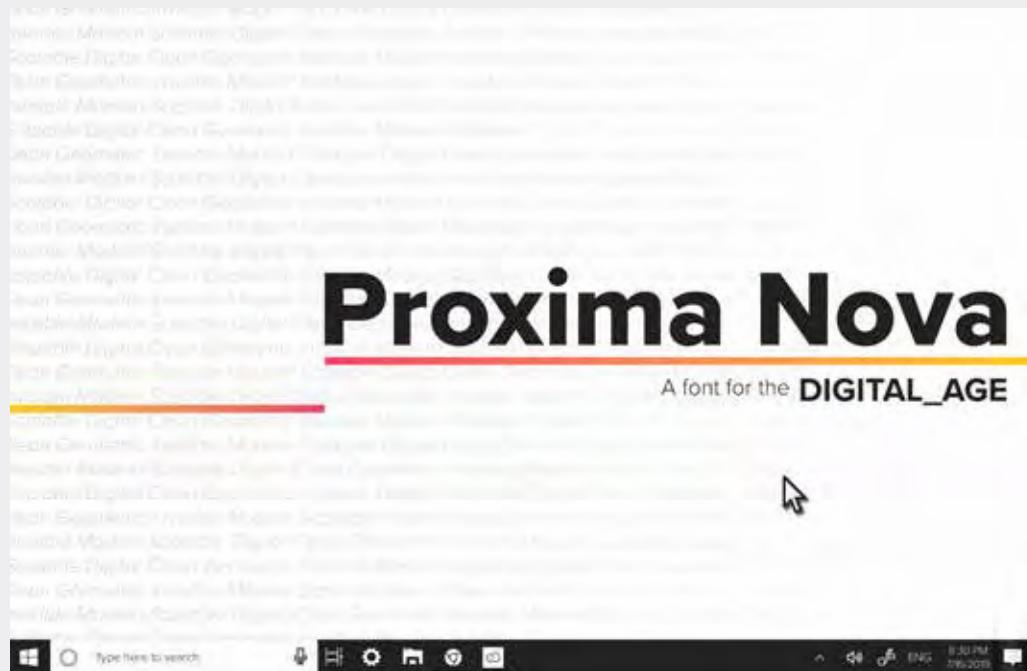
*"Fresh" & Lushious
Supports their eco-friendly approach
In the signage, this part will be represented with a monitor so that colors can change fluidly*

*Font evokes "Handmade"
Leaf pattern studies*

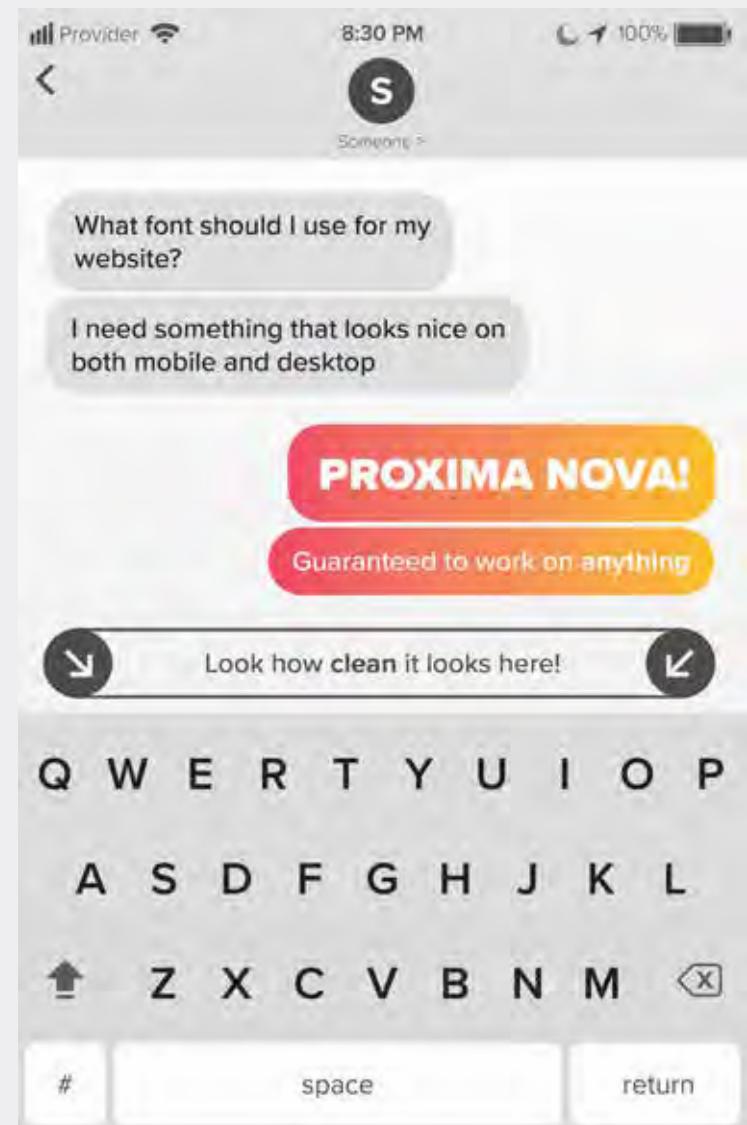
Design Doc Page 3



Three Main Versions of the Revised Logo

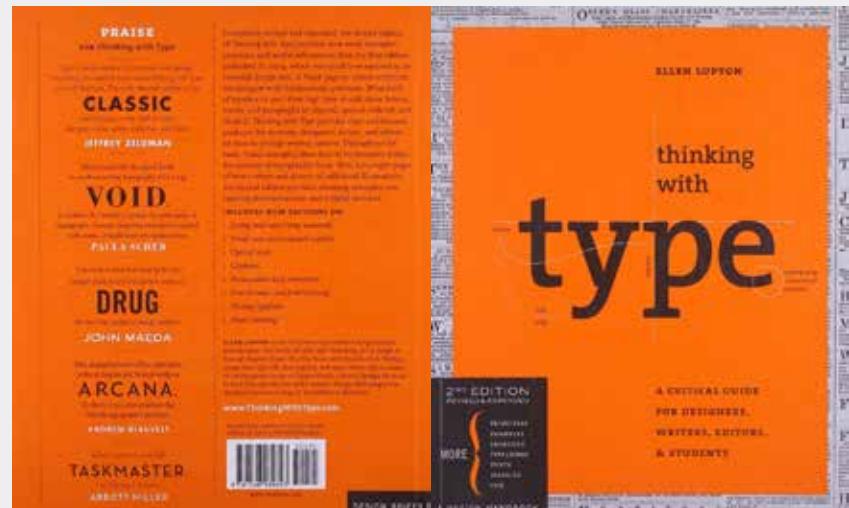
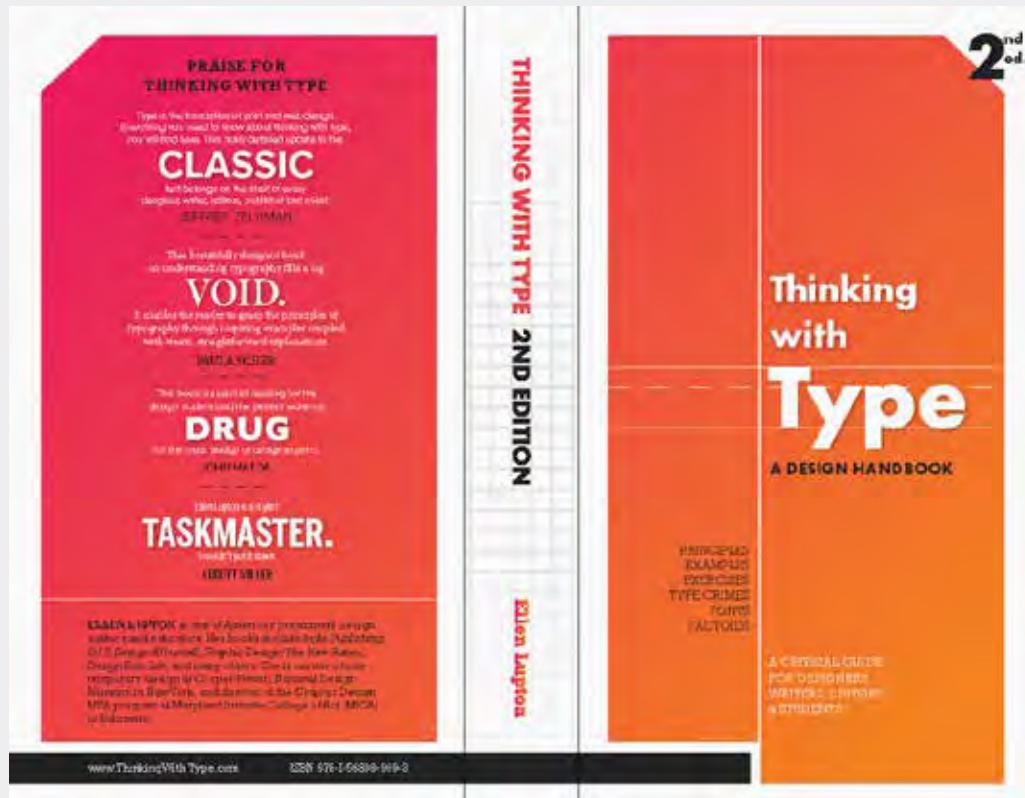


Landscape / Desktop Themed Version



Portrait / Mobile Themed Version

Book Cover Redesign, Part 1



Redesigned Cover Spread for Thinking with Type

Original Cover for Thinking with Type

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THINKING WITH TYPE

Redesigned Table of Contents
for Thinking with Type



Alternate Version (WIP)

Alternate Versions (WIP)



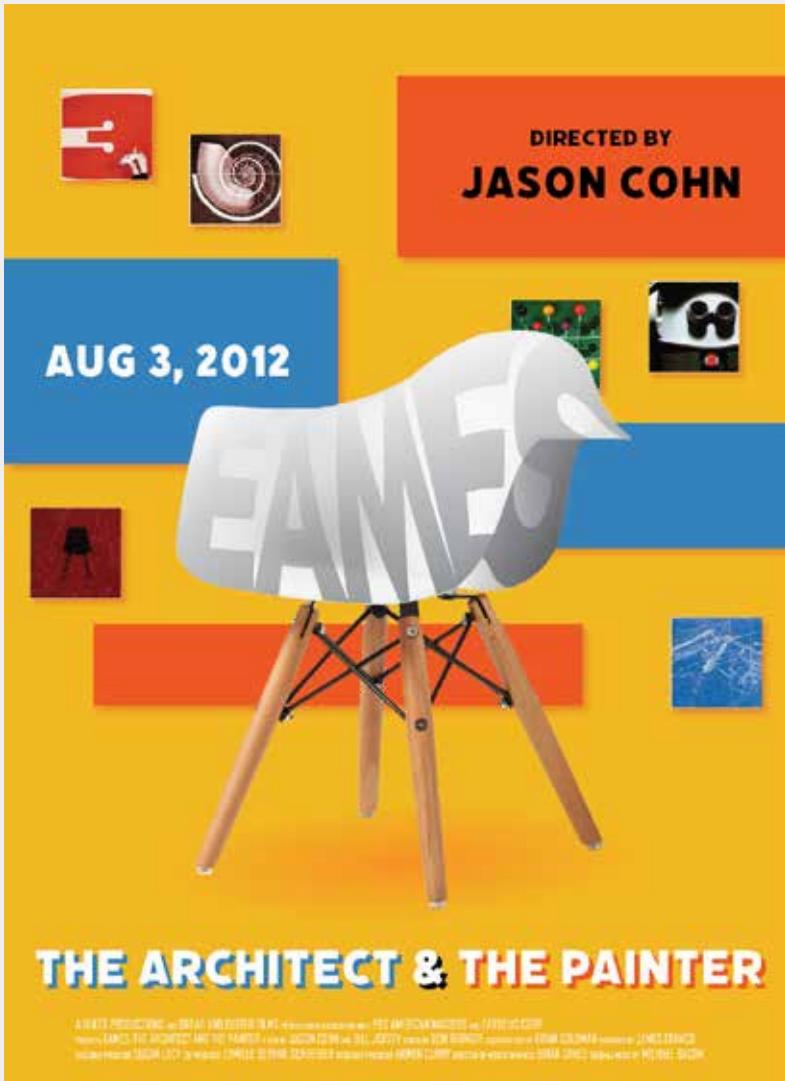
Ai Weiwei Movie Poster



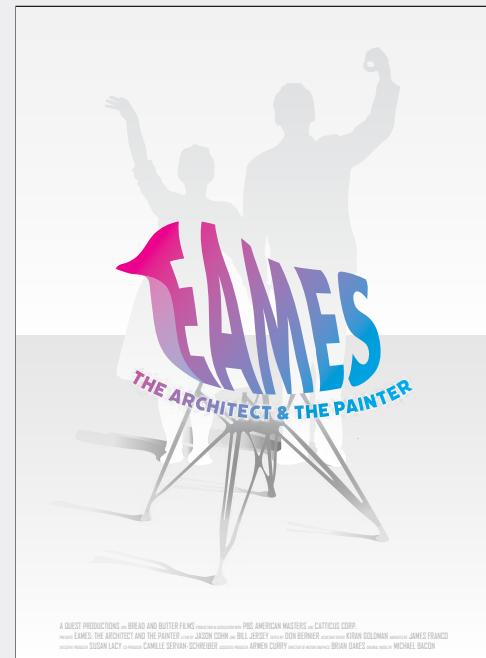
Initial Concept



Concept Sketch



Eames: The Architect and The Painter Movie Poster



Iteration



Gerhard Richter Painting Movie Poster



Iteration

DIVE INTO THE MIND OF THE MOST ICONIC DESIGNER

Paula Scher is an American graphic designer, painter and art educator in design. She also served as the first female principal at Pentagram, which she joined in 1991.

In 1994, Scher was the first designer to create a new identity and promotional graphics system for The Public Theater, a program that became the turning point of identity in designs that influence much of the graphic design created for theatrical promotion and for cultural institutions in general.

IMAGE FROM MONOTYPE

IT'S THROUGH MISTAKES THAT YOU ACTUALLY CAN GROW. YOU HAVE TO GET BAD IN ORDER TO GET GOOD.

Cover image by Sanghoon Hwang
Inspired by Paula Scher
Published in New York, NY 10003 - NYU College of Arts and Sciences
Visit <https://www.pentagram.com/about/paula-scher> for more information

 A standard linear barcode is located at the bottom left of the page, below the copyright information. It contains the number A012345678912.

PAULA SCHER
MASTER CONJURER OF
THE INSTANTLY FAMILIAR

DESIGNED BY
SANGHOON HWANG

Paula Scher Designer Booklet Cover Spread

CAREER

HONORS

197_
Started career as an art director

1991
Became a partner in the New York office of Pentagram

MID 199_
Created her landmark design for The Public Theater

2006
Started service in the Public Design Commission of the City of New York

2009
Became the President of Alliance Graphique Internationale (AGI)

2000
Chrysler Award for Innovation in Design

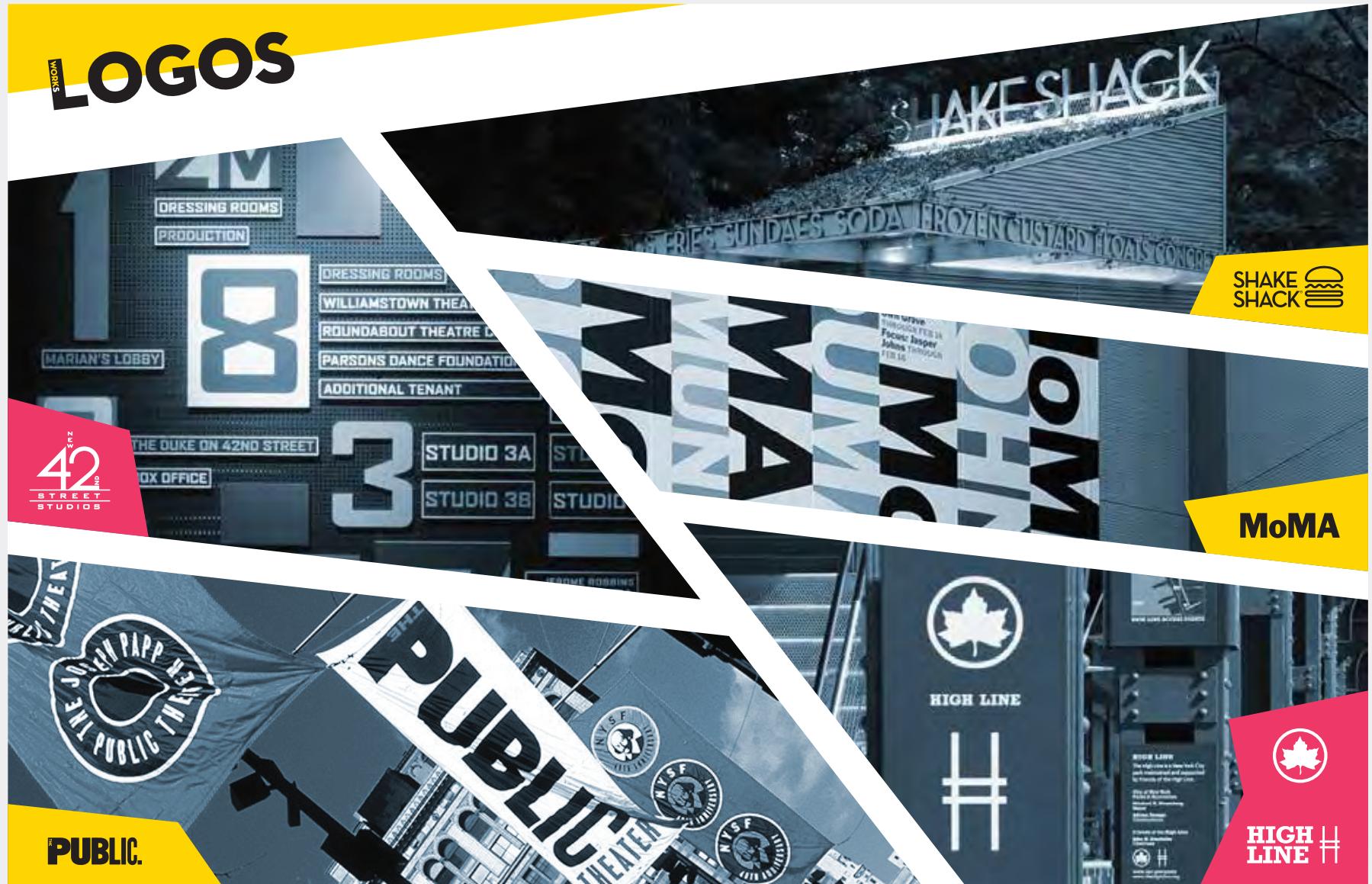
2001
AIGA Medal, for her distinguished achievements in the field

2006
First woman to receive the Type Directors Club Medal

2012/2013
Philadelphia Museum of Art's Design Collab Award
National Design Award for Communication Design

2019
Named an SEGD Fellow

Paula Scher Designer Booklet Introduction Spread



Paula Scher Designer Booklet Logos Spread, inspired by the grid system of New York

THE PUBLIC THEATER

For the leading institution for new theatrical productions.

Entertainment, Arts & Culture

Brand Identity

Since 1994, Pentagram has been involved with the graphic identity of the Public Theater, a program that would eventually branch into the graphic design created for theatrical promotion and for cultural institutions in general. The original identity responded to The Public's mission to bring theater to the masses. The new identity creates a graphic language that reflects street typography in its extremely active, unconventional and graffiti-like juxtaposition.

The 1995 posters Pentagram designed for The Public's Theater's production of "The Merchant of Venice" were the first to feature the wood typefaces used throughout The Public's identity. The play's title and theater logos surrounded the top text in a typographic composition that was repeated in posters advertising for The Public appeared all over the New York City landscape, from Chelsea to Hoboken, in Times Square, at the Lincoln Tunnel, on city buses, and most fittingly, beneath one's feet on the sidewalk.

CITIBANK

For the world's largest financial institution.

Banking & Finance

Brand Identity

In 1998, Pentagram and Chiat/Day and Partners Group, helped to create Citicorp's largest retail banking unit, Travelers Group, to create the group's more recognizable identity. After having developed the now ubiquitous identity for the newly formed entity, a three-dimensional extension of the brand in the form of Citibank branch interiors and tellers was developed and implemented worldwide.

A visual language and colors and materials palette were developed to represent the new brand. The shade of blue that defined Citicorp's visual identity was extended to the interior of the branches, creating a key feature of Citibank branches worldwide. The distinguishing element of the interior is the use of a bright blue brand wall, located behind the teller line, and open consulting desks with citibank banners and translucent privacy screens.

NEW YORK PHILHARMONIC

For the oldest symphony orchestra in the United States

Entertainment, Arts & Culture

Brand Identity

The Philharmonic has always been well regarded for its emblematic conductor, Leonard Bernstein, whose name inspired the graphic line of the baton. The baton icon becsts a circular watermark, set in Italic Akzidenz Grotesk, that was used as the primary graphic for the orchestra. The new identity establishes a distinctive, original mark that is reminiscent of musical symbols while at the same time being very legible.

This identity will be applied to the Philharmonic's institutional communications and promotion material including programs, brochures, calendars, tickets and the website, as well as environmental graphics for its home in Avery Fisher Hall at Lincoln Center.

SHAKE SHACK

For the rapidly growing burger chain.

Food & Drink

Brand Identity, Packaging & Environmental Graphics

Pentagram's branding has helped establish the inviting visual personality of Shake Shack. Originally a single restaurant, the graphics have represented the chain's growth with a flexible system that can be adapted to different sites around the world, from standard storefronts to food trucks.

With future expansion in mind, Scher was asked to design a new iteration of the Shack identity that looked more like "fast-food retail" but still maintained a clean, modern aesthetic. The designers developed a bold, sans-serif font that was originally inspired by script type set in Garamond Caslonope. Scher also designed a format for the menu boards, which serve as the graphic focus in all of the restaurants. The new identity has been adopted by Shake Shack's in-house team who has applied the identity to swing-like Shacks, hats and watches, helping to build the restaurant's cultlike following.

Paula Scher Designer Booklet Works Spread 1

THE HIGH LINE

For the elevated railway turned park in Manhattan.

Technology

Brand Identity

Once the city decided to remove the rail to redevelop and reuse the High Line, the specimen park and pentagonal pentagon was invited to work with the selected landscape architecture firm, James Corner Field Operations, to design the signage and environmental graphics for the structure. The program includes identification signage, maps and wayfinding.

WINDOWS 8

For the Microsoft Windows 8 operating system.

Technology

Brand Identity

Pentagram's new design for the operating system based the iconic ribbon logo to its successor's version. The logo re-envisions the familiar four-leaf symbol as a modern geometric shape that introduces a new perspective on the Microsoft brand.

The new logo reflects the sleek, modern "Metro" design language first introduced by Microsoft in its Windows 7 phones. Metro is based on a clean, minimalist aesthetic that emphasizes a sense of motion, shapes and typography and bold, flat colors. The new identity suggests dimensionality using the classic principle of perspective:

The perspective drawing is based on classical perspective drawing, not computerized rendering. The cross bar stays the same size no matter the height of the logo, which means it has to be redrawn for each time it increases in size, like classic typography.

MUSEUM OF MODERN ART

For one of the world's largest art institutions.

Entertainment, Arts & Culture

Brand Identity

An organized and flexible system was required for their retail support program material across print, web and environmental applications. The new system designed by Pentagram and Hoffmann employs prominent use of the MoMA logo as a graphic device, dramatic cropping and a variety of typefaces and colors to create a palette to create a bold, contemporary image. The identity also utilizes the museum's leadership role in the field of design.

When seen in multiple, as in a series of posters or banners, instead of the logo appearing alone, the graphic has a rhythmic, dynamic feel and color and black and white—that are visually powerful and dynamic. The program has a built-in flexibility that will allow for future expansion and adaptation to new territories. The system is linked to all of MoMA's institutional and public communications, including publications, posters, banners, website and other materials.

NYC PARKS

For one of the world's largest urban park systems.

Civic & Public

Brand Identity, Environmental Graphics

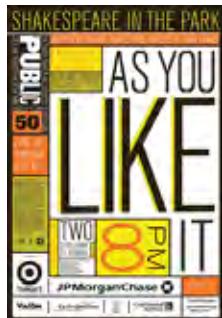
The program includes the design's landscape program of signage, wayfinding and environmental graphics for the more than 1700 parks, playgrounds and recreation facilities in the Parks system.

In the new identity, the designers have tweaked the leaf logo to give it a more modern appearance. The shape of the leaf has been stretched slightly to smooth out the edges, and the line of the leaf has been changed to a more contemporary shade of bright green that can be seen in the surrounding environment. The leaf is a symbol of the forest or green spaces associated with parks services in general—and may be updated according to fashion.

Paula Scher Designer Booklet Works Spread 2

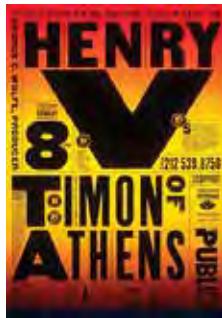


In 1994, Scher was the first designer to create a new identity and promotional graphics system for The Public Theater, a program that became the turning point of identity in designs that influence much of the graphic design created for theatrical promotion and for cultural institutions in general.

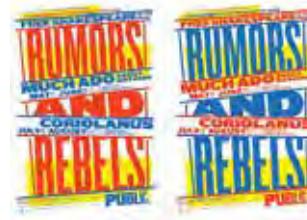


Posters for the 2005 plays **As You Like It** and **Two Gentlemen of Verona** ushered in Akzidenz Grotesk as the identity's new principal font. In 2006 the Akzidenz Grotesk was extended and "War" was declared for productions of **Macbeth** and **Mother Courage and Her Children**. A corrective slate of the romantic comedies **Romeo and Juliet** and **A Midsummer Night's Dream** in 2007 led to "Free Love" in the park and an Akzidenz Grotesk that was ardently italicized and provocatively rounded.

The 1996 poster for the productions of **Henry V** and **Timon of Athens** afforded Pentagram some of the most playful typography of the series. The designers combined her handwriting with wood type in the 1997 poster for **On the Town** and **Henry VIII**. The season represented the culmination of Papp's ambition to produce all of Shakespeare's plays at the Delacorte. The marathon took ten years and its success is noted on the left side of the poster.



The 1995 posters Pentagram designed for The Public Theater's production of Savion Glover's **Bring in 'Da Noise, Bring in 'Da Funk** featured the wood typefaces used throughout The Public's identity. The play's title and theater logos surrounded the tap artist in a typographical be-bop, like urban noise. And for the first time, advertising for The Public appeared all over the New York City landscape, from Chelsea to Harlem, in Times Square, at the Lincoln Tunnel, on city buses, and most fittingly, beneath one's feet on the sidewalk.



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