



Hello, I'm Nate Bourget.
This is my *design* portfolio.

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RERUN

KURU

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RERUN FILM FESTIVAL ◀◀



◀ Return home

ReRun Film Festival is an identity project centered on films that transform upon a second viewing.

Built as an exploration into systems, and conceptual design, the project focused on creating a cohesive identity across print and motion. Drawing from older VCR interfaces, the visual language reinforces the idea of repetition, reinterpretation, and return.



MON. 3.09.2026

18:30

TUE. 3.09.2027



Black Swan

CEREBRAL
28 min

ARONOFSKY
02.16.1962



A disciplined ballerina is cast in a demanding dual role. Perfection soon becomes obsession as control slips. Identity fractures under pressure, jealousy, and self-surveillance.



MON. 3.09.2026

20:30

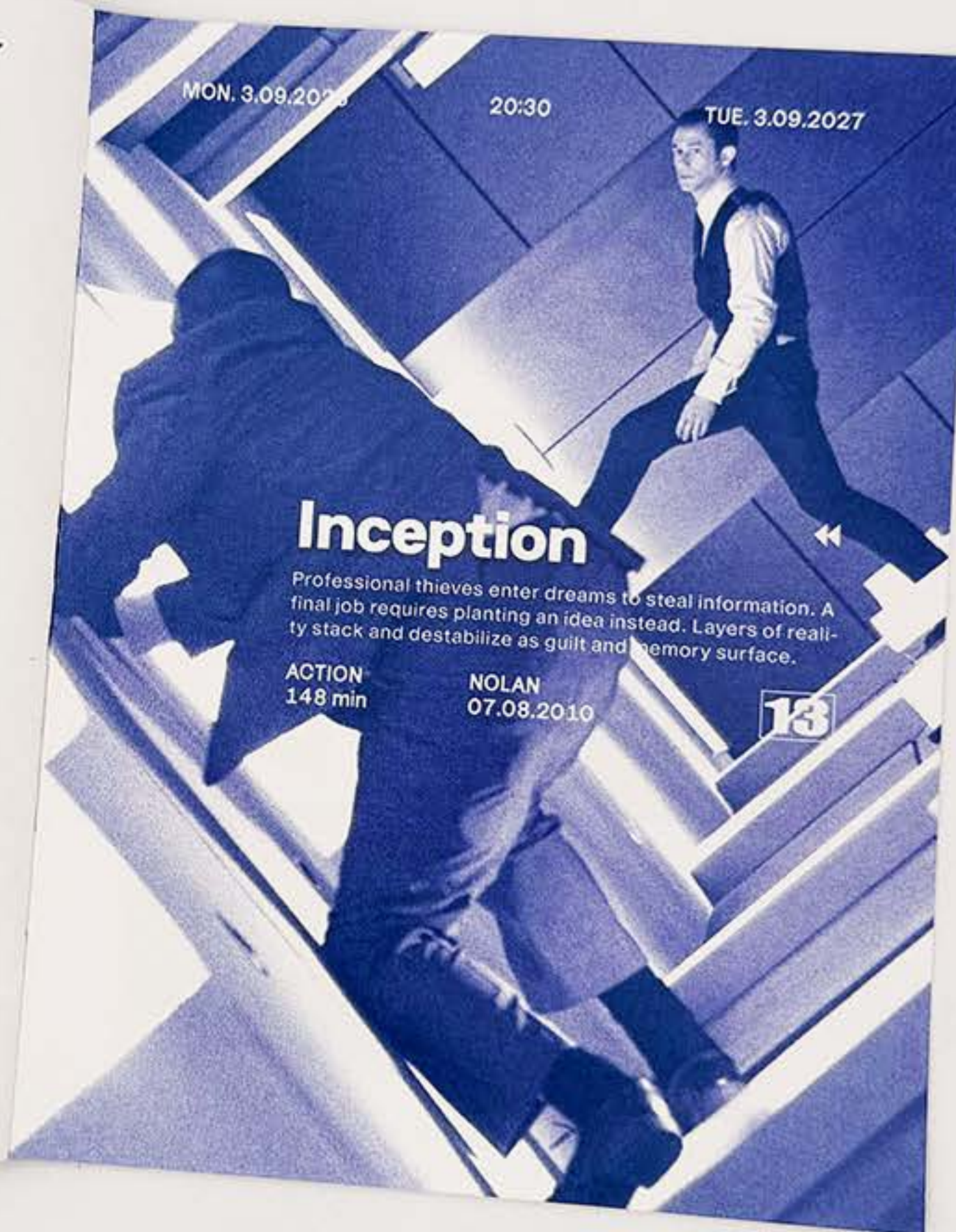
TUE. 3.09.2027

Inception

Professional thieves enter dreams to steal information. A final job requires planting an idea instead. Layers of reality stack and destabilize as guilt and memory surface.

ACTION
148 min

NOLAN
07.08.2010







SUN. 3.08.2026

18:30

MON. 3.08.2027

The Matrix

A hacker suspects the world is not what it looks like. A hidden resistance reveals a manufactured reality maintained by machines. Choice, control, and perception become weapons.

ACTION
136 min

WACHOWSKIS
03.31.1999



SUN. 3.08.2026

20:30

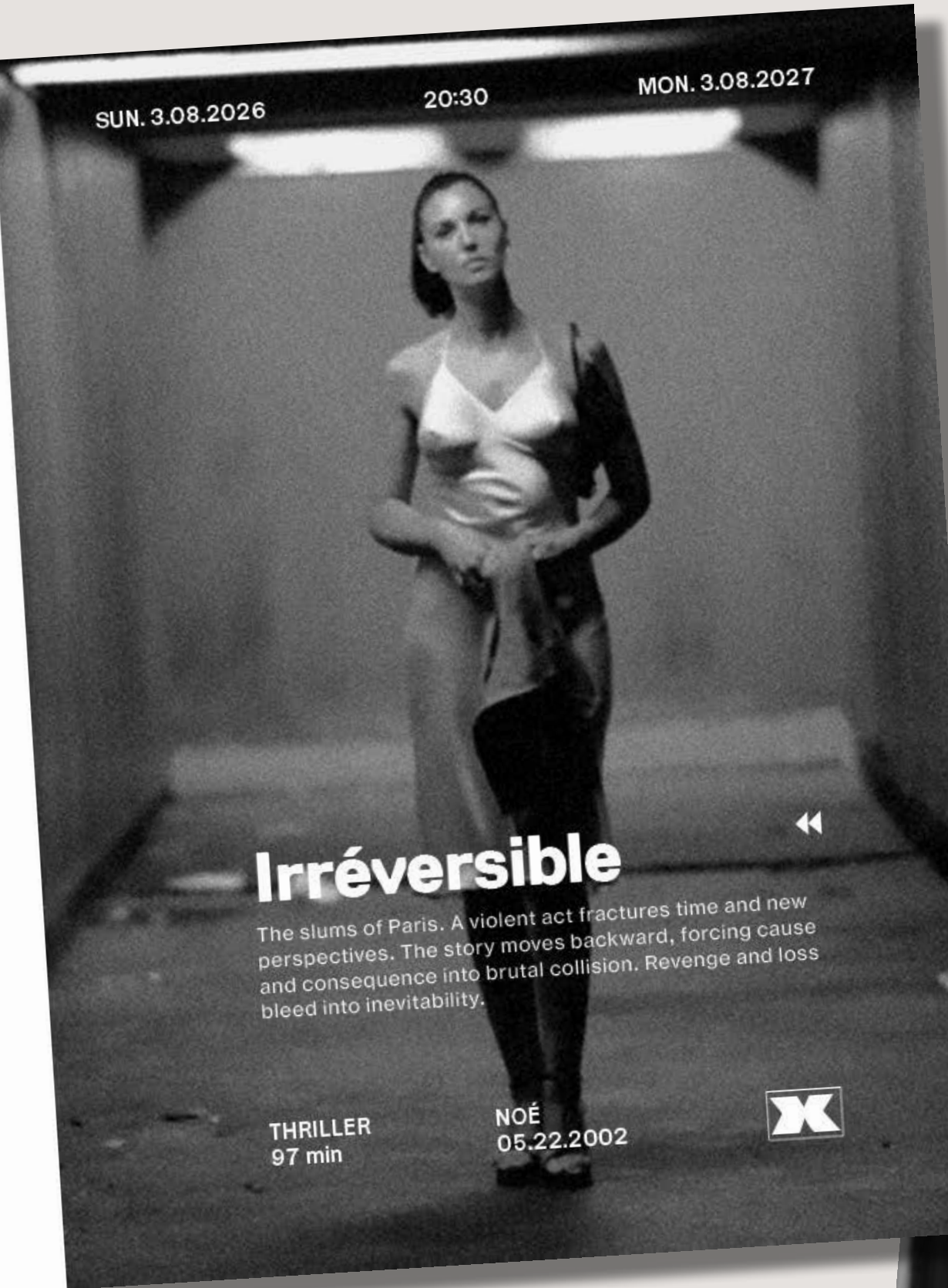
MON. 3.08.2027

Irréversible

The slums of Paris. A violent act fractures time and new perspectives. The story moves backward, forcing cause and consequence into brutal collision. Revenge and loss bleed into inevitability.

THRILLER
97 min

NOÉ
05.22.2002



Last Year at Marienbad

AV-GARDE
94 min

RESNAIS
11.01.1961

00:00

In a baroque hotel, a man insists he and a woman met before. She denies it. Memory, repetition, and possibility drift through frozen spaces, refusing resolution.

SUN. 3.08.2026

MON. 3.08.2027



MIDNIGHT SHOWING





Fight Club

ACTION
139 min

FINCHER
10.15.1999

ACTION
139 min

FINCHER
10.15.1999

FRI. 03.07.2026

SAT.03.07.2027

00:00

An unnamed narrator drifts through corporate malaise and insomnia. An encounter with a charismatic stranger leads to an underground movement built on violence and release. Control erodes as ideology overtakes identity.

MIDNIGHT SHOWING

Cronocrímenes

A man accidentally steps into a time machine. One small mistake multiplies into a chain of repetitions and consequences. Each attempt to fix the problem creates another version of it.

THRILLER
92 min

VIGALONDO
09.20.2007

R

SAT. 03.07.2026

18:30

SUN. 03.07.2027



SAT.03.07.2026

20:30

SUN. 03.07.2027

Perfect Blue

A pop idol leaves her manufactured image behind to pursue acting. As her identity fractures, reality and delusion become indistinguishable. Obsession, surveillance, and self-hood spiral inward.

CEREBRAL
81 min

KON
08.05.1997

R

RERUN FILM FESTIVAL

MOTION GRAPHIC

<https://natebourget.com/rerun>

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KURU Fine Dining

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Kuru Fine Dining Experience is an identity project exploring branding, materiality, and narrative through the lens of excess and consumption.

The project combines print, typography, and physical materials to create a warm, controlled, and unsettling atmosphere. Menus incorporate perforated elements inspired by butcher cuts, while a mirror polished steel menu board reflects the viewer back into the experience.



FINE DINING EXPERIENCE
Bringing you the best of the best





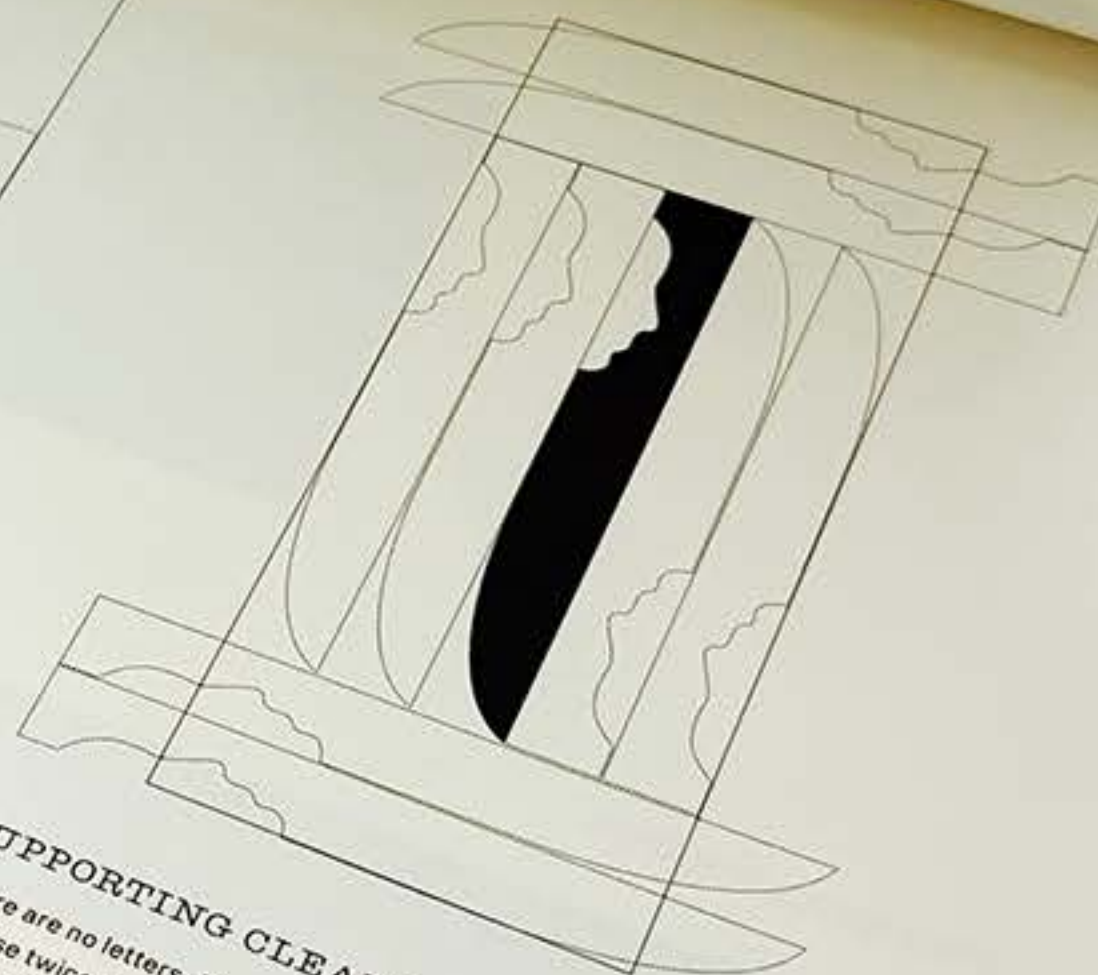
MAIN CLEARSPACE

Always use the width of any of the four letters in the logomark in all four directions.

Brandmark

Clearspace is a matter of legibility, and of respect. The mark operates as a ceremonial object that requires space to exist undisturbed. Surrounding elements are held at a distance to preserve its presence, allowing

the identity to feel deliberate, controlled, and reverent. The same way that a table is set with intention before a private dining ritual, the logo is given room to breathe, and its authority is never diluted.



SUPPORTING CLEARSPACE

If there are no letters, for example the knife icon, use twice the width of the entire mark in all 4 directions.

Main menu and cheque detail





FFI.5

KURU

nvCJD.002



vcJD.008



FSE.02

SUPPORTING GLYPH

For the cocktail/wine and dessert indulgence menu, use this logomark at the top to signify a change in visual tone

SUPPORTING BRANDMARK

The only supporting mark used by the Kuru brand is the knife logo and the divorced typographic half of the main brandmark or otherwise varied sizes of the knife and type together.

Brandmark

Supporting brandmarks are used in more constrained or repeatable applications where the primary mark would become overwhelming or illegible. These include smaller placements such as print collateral,

digital interfaces, menu footers, and secondary touchpoints. By isolating elements of the primary mark, the identity remains recognizable while adapting to tighter formats.

Initiate



ORANGE CARPACCIO & CAVIAR 118

Thin blood-orange rounds layered with beluga caviar and young microgreens, finished with aged balsamic and cracked pink pepper.

MARROW CROQUETTES 122

Crisp golden croquettes filled with roasted bone marrow and herbs, served warm with a rich béchamel and a toasted crumb.

FISH TARTARE 131

Hand-cut tropic ahi tuna folded with avocado, lime, and herbs, crowned with a raw quail egg and delicate sheets of gold leaf.

CHARRED CEPHALOPOD 111

Tender octopus charred over an open flame, fully dressed with black garlic oil, preserved lemon, and a young bouquet garni.

The Slab

ANNA CROWLEY 864,908

Prime cut, seared over high flame and finished with molten foie gras and saffron butter, served with charred citrus and smoked salt.

MATTHEW WAVERLY 912,842

Cold preparation dressed with bright lemongrass oil and lime, crowned with a delicately pierced veil of caviar and shaved fennel.

KAYLEIGH PRICE 574,982

Lightly roasted reserve balanced with yuzu oil and fennel pollen, finished with orchid petals and a forensic trace of citrus ash.

AMBER CRYSTAL BISHOP 741,890

Slow caramelized and wrapped around sweetbreads, lacquered in a deep pork blood reduction and finished with cracked spice.

DOMINIC HALE 781,854

Prime selection roasted over open flame and rested in brown butter, finished with charred citrus and cracked spice.

Item 1: _____ Item 2: _____
Item 3: _____ Item 4: _____

GRAND TOTAL --- PRESENT TO SERVER

Initiate

ORANGE CARPACCIO & CAVIAR 118
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MARROW CROQUETTES 122
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Item 1:
Item 2:

Item 3:
Item 4:

GRAND TOTAL --- PRESENT TO SERVER



Intoxicate

ICEBOX 101
Gin, blood orange, and spiced honey shaken cold, finished with smoked rosemary and a black salt rim.

CORPSE REVIVER No.3 104
Gin, Lillet Blanc, and orange liqueur shaken with lemon, rinsed with absinthe and served ice cold.

THE LAST WORD 111
Chartreuse, lime, and maraschino folded into cold gin, brightened with absinthe and crushed mint.

ESTATE PINOT NOIR 135/81
Silky red Burgundy with dark cherry, soft tannin, and warm earth, served lightly chilled.

CHABLIS PREMIER CRU 138/81
Bright mineral Chardonnay with citrus peel and flint, crisp acidity and a long saline finish.

Indulge

SOUR GRAPES 104
Ruby Roman grapes flash frozen, shattered table-side with velvet crème fraîche and sugared citrus.

MOELLE BRÛLÉE 111
Silken custard enriched with bone marrow and vanilla, finished with a caramelized sugar crust.

KURU
FINE DINING
YITHACA, NEW YORK, NY 10013
100 LEONARD ST.

Initiate

ORANGE CARPACCIO & CAVIAR 118
Thin sliced orange rounds layered with beluga caviar and young microgreens, finished with aged balsamic and cracked pink pepper.

MARROW CROQUETTES 122
Crisp golden croquettes filled with roasted bone marrow and herbs, served warm with a rich bechamel and a toasted crumb.

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Silken custard enriched with bone marrow and
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KURU
FINE DINING
Tribeca, New York, N^o 10013
100 LEONARD ST





RERUN

KURU

CHALLNGR

CRUSHED

WHITE HEAT

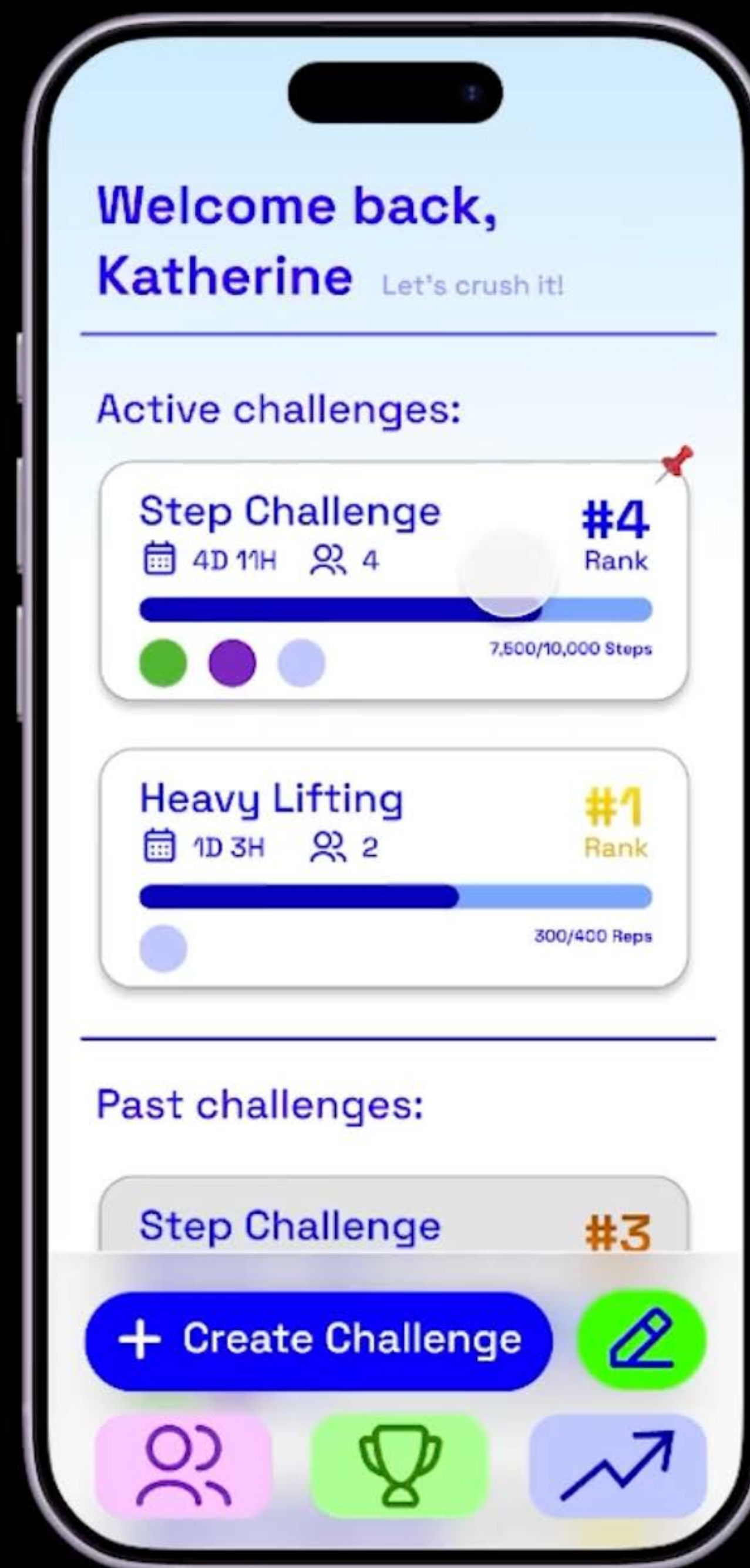
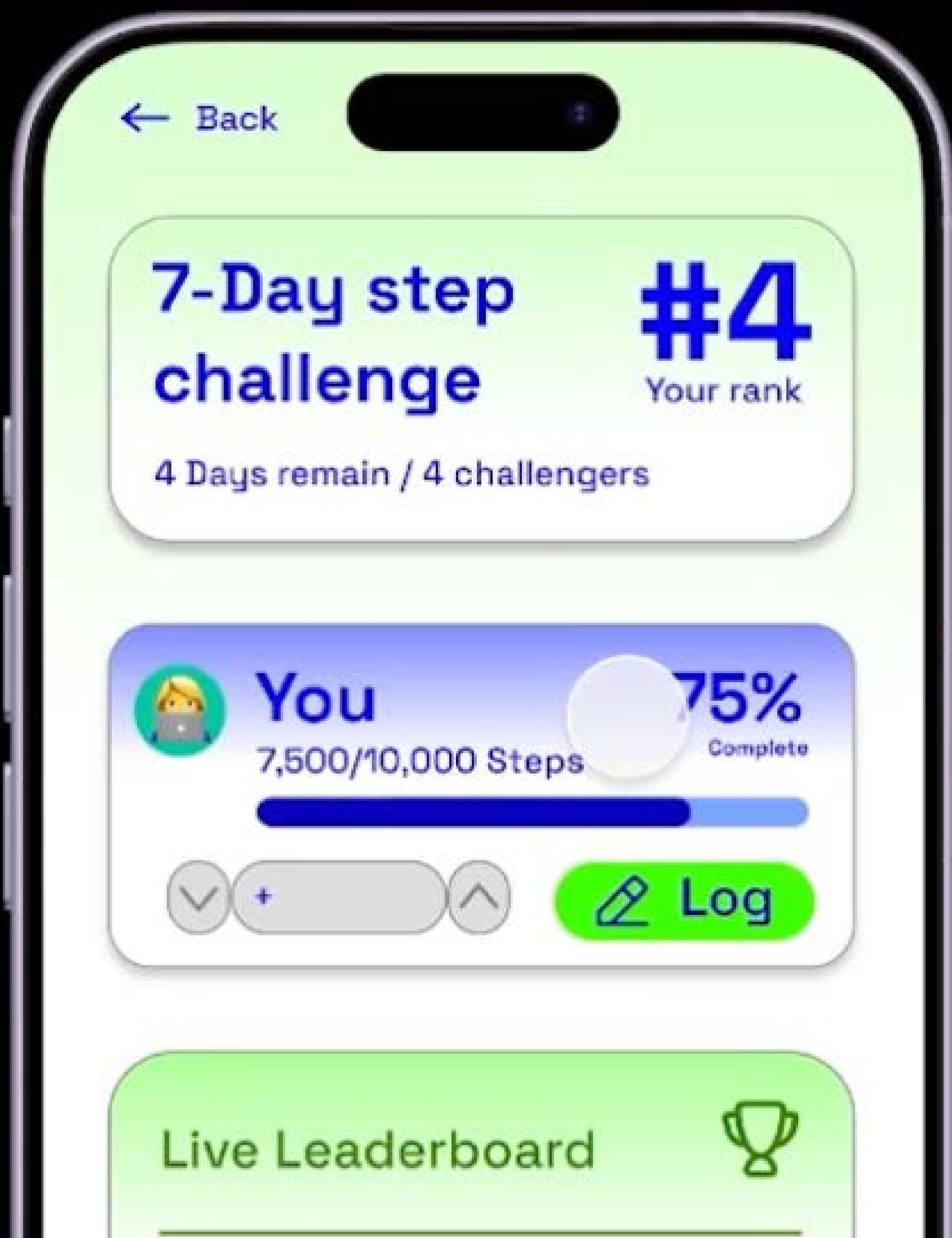
THE LIMIT

Challngr

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Challngr is a fitness application developed in Figma that explores motivation through social pressure rather than individual tracking.

Centered around direct challenges between friends, the project focuses on competition, accountability, and visible progress through a fully prototyped interface system.



First place in Running Challenge 2 20 miles over 3 days



Photo taken 40.01N 30.22W

You placed 1st against Mike and Marissa

You



Greatest achievements:

+ Create Challenge



CHALLNGR FITNESS APP

MOTION GRAPHIC

<https://natebourget.com/challngr>

A person is performing a wheelie on a bicycle in a park. The person is wearing a dark shirt, light-colored pants, and a cap. The bicycle is a standard road bike. The background shows a grassy area with trees and a cloudy sky. The entire image has a green tint.

RERUN

KURU

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THE LIMIT

CRUSHED!

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CRUSHED! is a packaging and product design project centered around a pair of 3D printed bicycle grips made from flexible filament.

Extruded skulls sit beneath the fingers and collapse under pressure while riding, creating a physical reminder that your life is literally in your hands. Drawing from grunge graphics and skate culture, the project balances humor, discomfort, and risk through both material and form.



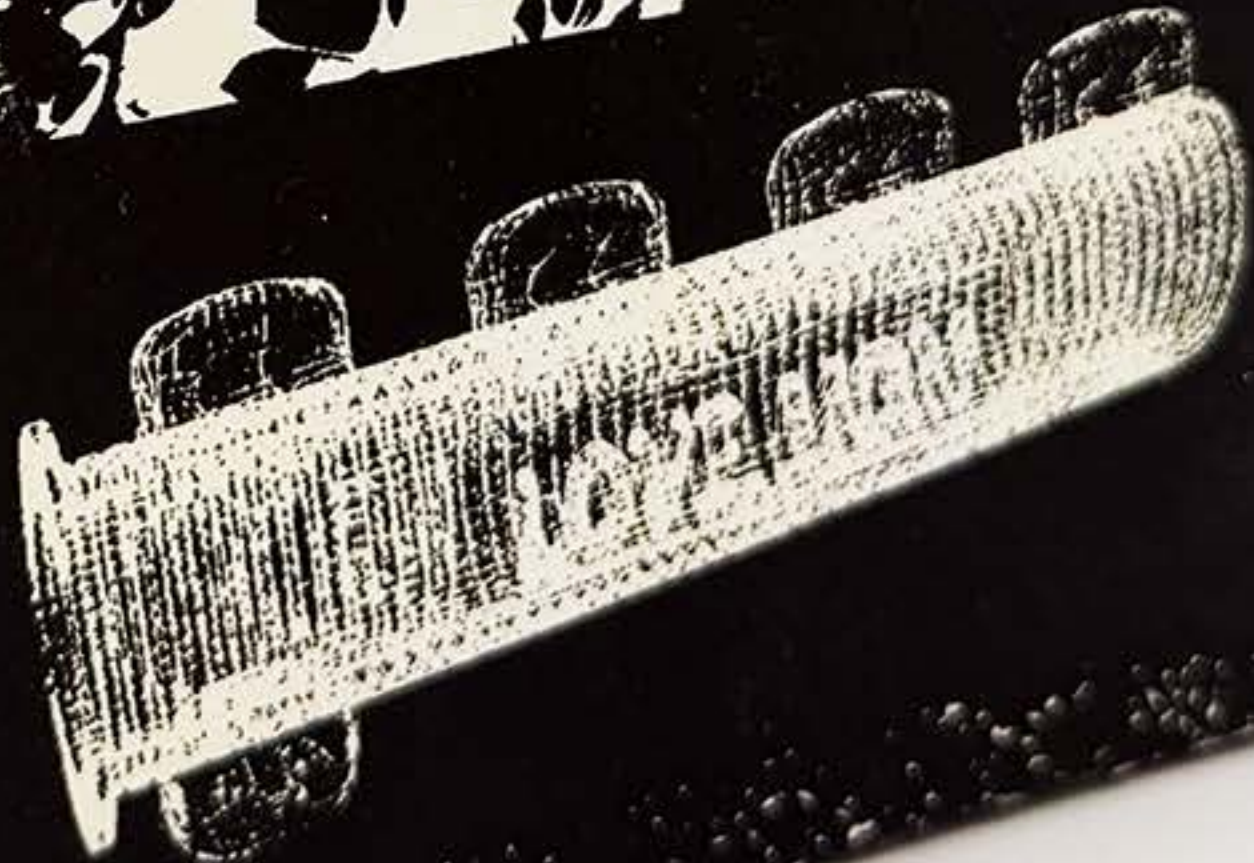


HOLD ON TIGHT!



RADICALLY SQUISHY

crushable Osteo-Plastic
technology makes sure you
can never EVER forget your
COMING CONSEQUENCES!



YOU'LL NEVER
FORGET YOUR
COMING CONSEQUENCES!



RERUN

KURU

CHALLNGR

CRUSHED

WHITE HEAT

THE LIMIT

WHITE HEAT

← Return home

White Heat is an oversized one-page slit zine drawing from my experience hiking all 48 of New Hampshire's 4000 foot mountains.

The project combines trail advice, regional history, and personal writing through a physically interactive format. Text is positioned at constantly shifting angles, forcing the viewer to rotate the book in their hands like someone trying to decipher a confusing trail map. Glow in the dark imagery introduces a darker narrative, suggesting the previous reader became lost in the woods after nightfall.



WHITE HEAT

A reader on the strange occurrences, effects, feelings, history, and pieces of advice about hiking in the White Mountains

With an emphasis on the forty-eight four-thousand footers, myths, and danger that come with them.



As a new hiker, imagine yourself as a mountain goat!





WHITE MOUNTAINS

A reader on the strange occurrences, feelings, history, and places of advice about hiking in the White Mountains. When you go hiking, you'll find out the forty-eight four-thousand foot peaks and danger that come with them.

As a new hiker,
imagine yourself
as a mountain goat!

STAY OUT!



CURSED

Mount Chocorua



The story goes something like this: Chocorua, a Native man whose real biography has been blurred by centuries of retelling, was betrayed by a settler family after leaving his son in their care. Versions differ: some say the boy died by accident, others by poison, but all end the same way: Chocorua fleeing up the mountain that now bears his name, cornered on the summit ridge. Before he leapt or possibly was shot, he spoke a curse, calling famine, sickness, or misfortune down upon the valley below. The details change with every generation, but the feeling stays: Chocorua is a peak that feels sharper than it should, a strange wind, uneasy quiet, a summit that feels sturdier, cursed and footholds that drop when they feel sturdy. Hikers go out into the Winter mountain depths deliberately wearing only sweatshirts, cursed and forced to make bad decisions by an unseen power. Whether the curse was ever real matters less than the way the story clings to the granite, an old warning that not everything in the Whites wants to be catalogued, counted, or conquered.



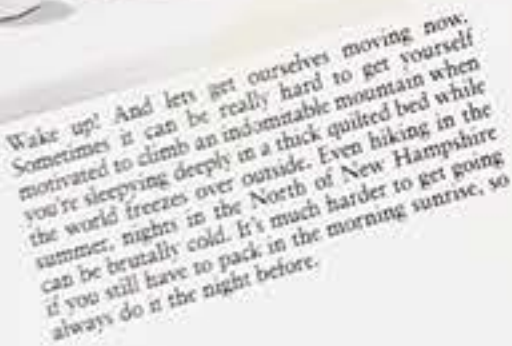
Curse



Mount Chocorua

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[illegible]

W For beginners, not fanatics



Keeping going is a difficult thing for anybody. Let's say by now you have completed 20 mountains on the list. Maybe five winters ago, and you were going to climb in the spring. Are you burnt out? Are you asking yourself, "The answer is always yes!" Literally that's it. No secret trick to overcome really made for this? If you came this far when you are then you are

(Mount) ISOLATION

[illegible][illegible]

It's all on us, on the
Tina's downed
was absolutely
were absolutely
through. I bet
began talk of
about hypertension,
which only increased. We
out more and more,
been HUSTLING
Truly moving down
mountain in a blur of
cancers and peep-

My favorite memory of Mount Lebanon: Through the overcropping on the way down, I didn't even try and hike the stone I simply stepped through the trees, completely bare on, all my personal belongings.



...of two

Ham sandwich

The List

4000 Footers of New Hampshire



THE NEW COMMUNION

GORP is the *one true sacrament* of the mountains. Not the summit, not the map, *NOT* the next little chockstone you claw forward... *NOT* instead it's the *fatful* of reins and jowls you eat with shaking hands *strenuous* before an *abandon* of revelation. *See GORP!*

GOOD OLD RAISINS AND PEANUTS!

[illegible]

Don't let anyone tell you



How you're meant to hike



FATAL MORNING ON WASHINGTON



In 1893, 23-year-old Little Boyne climbed Mount Washington with her family hoping to watch sunrise from the summit's Tip-Top House. Instead, as a fierce storm descended, they found themselves stranded for a few hundred feet from where a cruel miscalculation had cost Little Boy life. Their woeingly left an imprint: a wooden memorial, at the spot where she died, reads played and a sign in memory of the boy who underestimated the mountain with the world's worst weather.

Stately 170 years later, the fragments of memory shape the newest proposal for the mountain: Liar's Station. The idea is to build a small lodging or rail-car station roughly 800 feet below the summit, operated by Moose-Washington Cog Railway, to house about 70 overnight guests during climbing season.

The project is named for Lurie House, perhaps as a gesture of remembrance, or perhaps as an attempt to achieve greater cohesion in the museum's tragic legacy and mythos. The proposal is a provocation. It asks do you respect Mr. Washington's ghosts and epitaphs by building something in the living, or do you risk creating what made the monument shrivel in the first place? The plan would bring infrastructure to new lines, some systems, seasonal schedules, into fragile alpine ecology.

For those who come to the Whites with a just-on-threshold, minimalist suitcase, and gunshopping, it might seem like progress. But for those who criticise seeking something rare, something dangerous, the idea of Liberty Station feels like a final homonym: one more mark of human imposition on a landscape that never signed up for The Law.

1. **Identify the problem.** The first step in the problem-solving process is to identify the problem. This involves recognizing the symptoms of the problem and determining the underlying cause.

2. **Analyze the problem.** Once the problem has been identified, the next step is to analyze it. This involves gathering information about the problem and determining the scope of the problem.

3. **Generate solutions.** The third step in the problem-solving process is to generate solutions. This involves brainstorming ideas and evaluating the potential of each solution.

4. **Implement the solution.** Once a solution has been chosen, the next step is to implement it. This involves putting the solution into action and monitoring the results.

5. **Evaluate the results.** The final step in the problem-solving process is to evaluate the results. This involves determining whether the solution has been effective and whether the problem has been resolved.

FOCUS FOCUS!



Living proof



When a grey jay lands near you, it's not begging. It's testing. It's asking a question older than trail markers: Do you understand where you are?

These are all moments in the mountains that feel staged

So you unzip your pack, pull out a crust of GORE[®]-fused gneiss or a handful of peanuts and raisins, and you hold your palms out into the cold air like an offering. A mountain peace offering. What could happen?

And then it happens... the impossible weight of a wild bird sleeping onto your hand. For a few seconds you are no longer just a hiker coasting past but instead a temporary extension of the forest's logic. Its tiny little claws press into your skin with the gentleness of a forgotten memory, its feathers are warmer than you thought a creature could be at this altitude. It looks at you directly in the eye with the steady calm of something that has survived countless winters by simply trusting the right strength.

When the Jay takes food from your palm, it is a kind of living proof that the world is not indifferent to you. It acknowledges you, just briefly, in a language older than completion, older than lists, older than any attempt to pin a mountain into meaning. In that moment, your entire occasion with the bird, the grid, the checkmarks, the swell of accomplishment, feels embarrassingly small. The bird knows nothing of your progress and cares even less. It sees you only as search, as movement, as necessity.

But there is also something deeper, something spiritual: the gray jay chooses you. Out of the entire dead forest and the entire indifferent sky, this wild, clever thing steps toward you. You feel the truth of it in your hands... that you are not separate from the mountain, not a conqueror of it, but a participant in its strange community.

And the moment it lifts off—light as a thought disappearing—you feel a small gnat. Because for a breath or two, you were part of the landscape. And now you're just you again, standing up another slope, chasing another summit, belonging to nothing but the list.

But you carry that feeling with you. A bird once landed on your hand.

If that isn't living proof,
what is?

**Makes you feel like
a disney princess**



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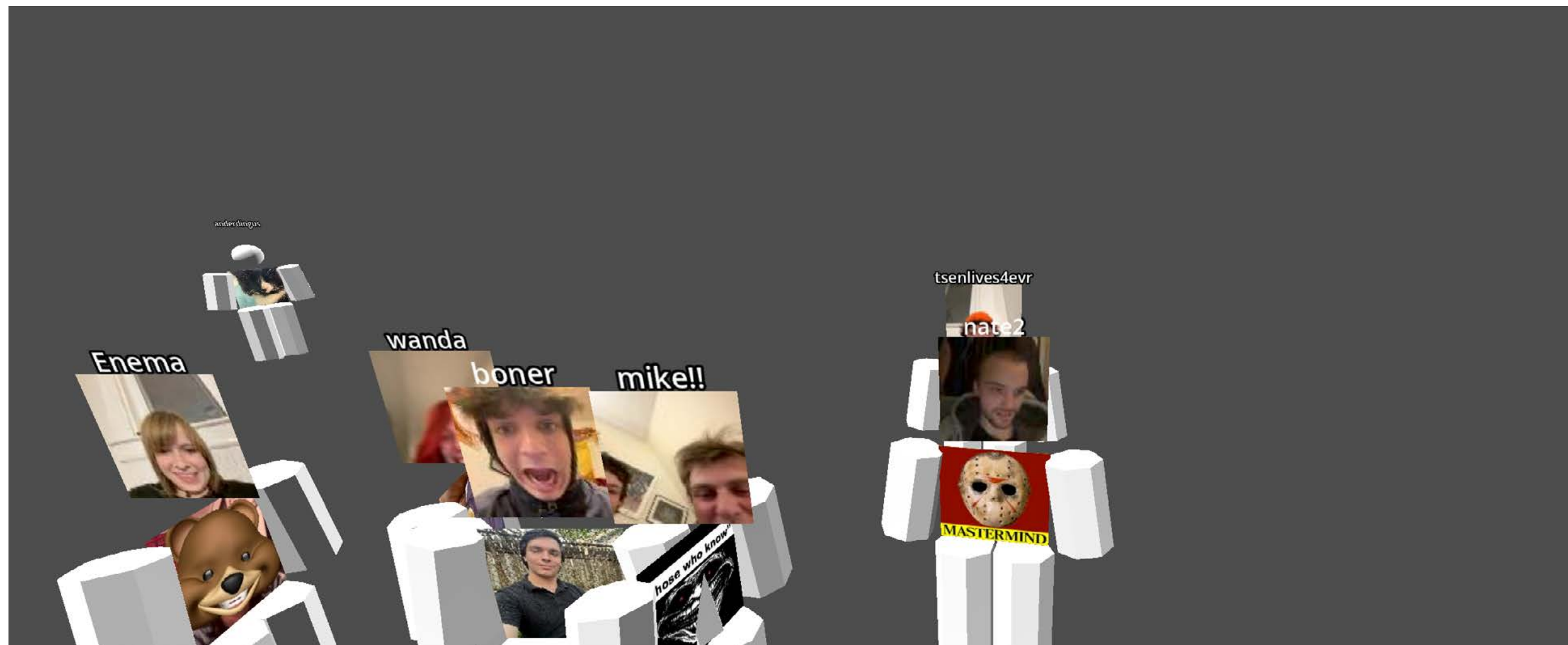
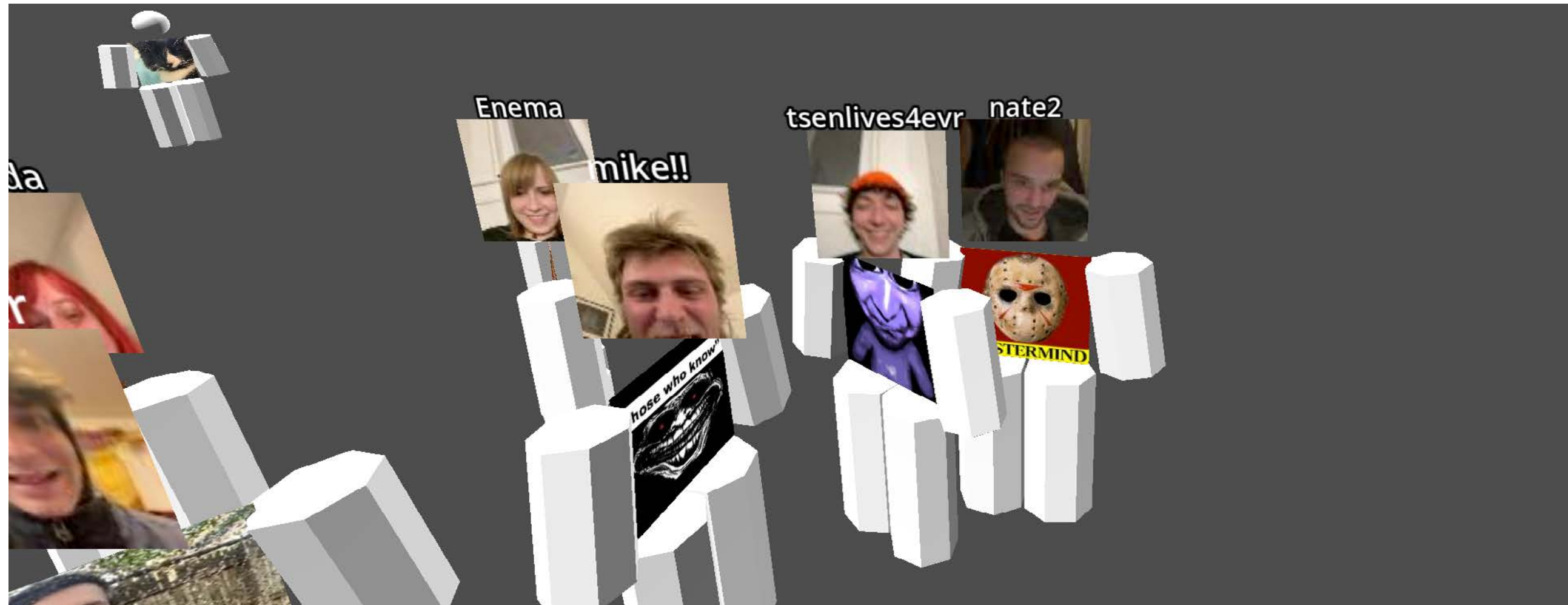
THE LIMIT

[← Return home](#)

THE LIMIT is a multidisciplinary degree project exploring the contemporary indie underground art scene surrounding 3D software, game engines, and digital image making.

Centered around artists using tools like Blender and game development software to produce experimental animations, games, and visual worlds, the project documents an emerging creative movement through interviews, writing, and interactive media.





honey



10:40 AM

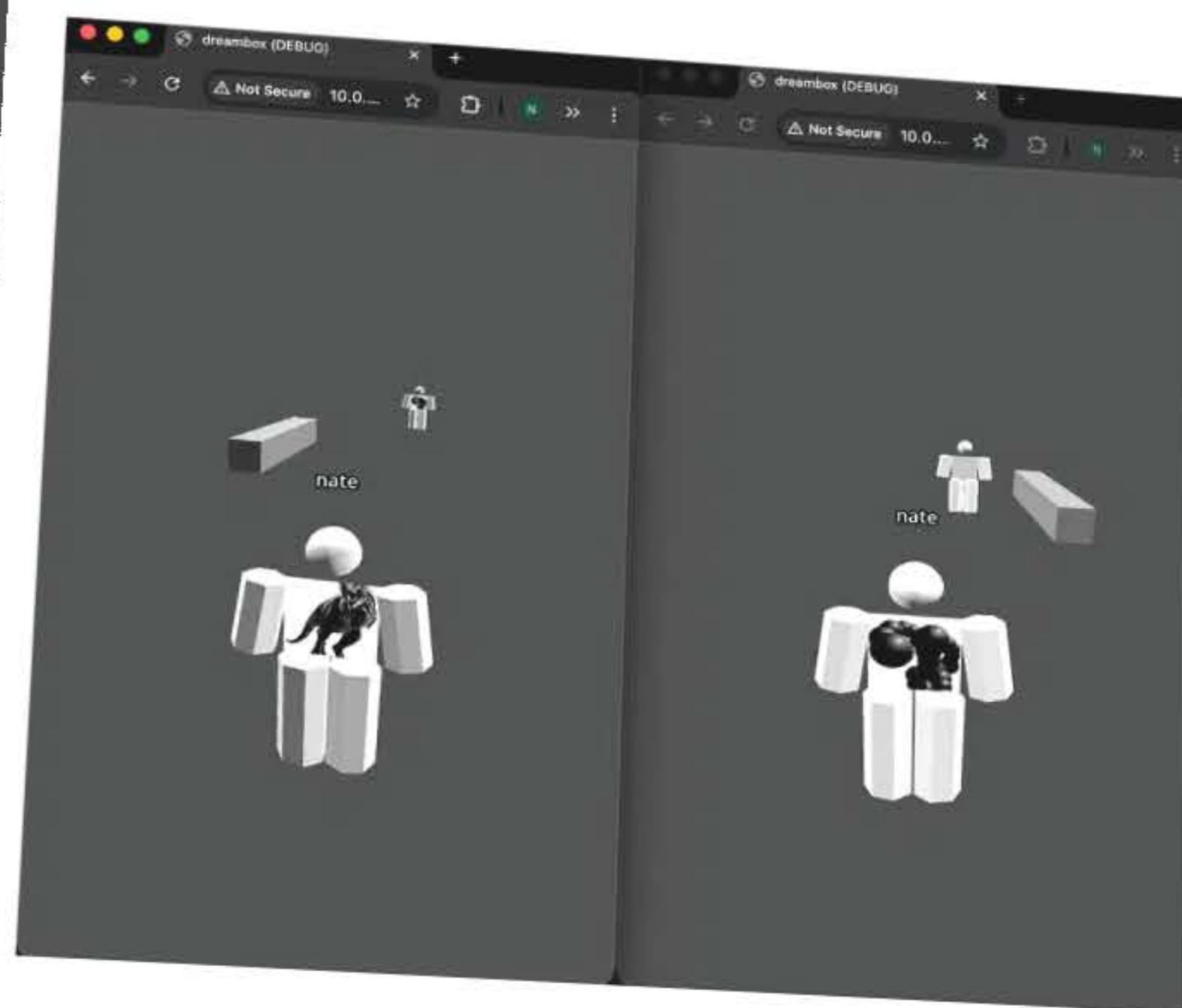
exit





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In the end, the presentation was fantastic. My heart was so full speaking on all of the projects and the future of them. I hope to continue to work on the Dream chatroom throughout the whole summer and see where it goes!



After creating the playermodel and getting the scripts working for the image upload (which eventually became built into an HTML shell that boots as soon as the page is opened), my biggest issue was server syncing. Players would be in two different places at once. Shirts wouldn't update for players. Sometimes the first player that would join would have all the privileges, would be able to see everyone's shirts and active locations, but people that would join later would have no visibility of anything at all.

<https://ncbourget.github.io/pretty-lag-machine-live>

is the missing information it provides. To end the ramble, for some reason I feel tuned in and obsessed very quickly to this limit, again, I feel like I am seeing examples of it everywhere now. From looking at many inspiration sources online, I became very inspired by the visual appeal of robotic arms. I felt that there was something here that was in conversation with my thesis directly. Robotic arms I had seen online were representations of human arms but with a massive amount of missing information. It takes thousands of dollars and hours of programming to recreate something inferior (in some ways) to what humans are born with. The robot arm in some ways became an extremely emotional autonomous martyr, although having no face there is still plenty of emotion to be seen in an inanimate object like this. One of my more obvious references for this project was *Can't Help Myself* by Sun Yuan & Peng Yu. In the installation, a large industrial robotic arm continuously



...two iteration of the model. I really wasn't the right direction, I was doing. It was my idea to put a skeleton rig through the rotations that a robot arm turned out to be far more difficult attempting to replicate how the image above you can see on having the robot arm have they were all in line with each other. I never work how I wanted it to, I expectedly this actually pointed the project in a much more realistic direction, which I was pleased with in the end.

RERUN

KURU

CHALLNGR

CRUSHED

WHITE HEAT

THE LIMIT

← [Return home](#)

Thank you.