

KRISTEN BUGLIO

DESIGN I

PORTFOLIO



DON'T
LET YOUR
MEMES
BE
DREAMS

This piece is a large and intricate banner presenting the esoteric motivational phrase "**Don't let your memes be dreams**". The phrase, coined amongst friends with humor and often said with a dash of satire, is advice not to let the quickness or oddity of a concept or action stop you from pursuing it.

To exemplify this concept I decided to work with a number of odd materials, and the equally strange font, Rosewood Standard.

I started by bringing the quote into photoshop in my chosen font, Rosewood, and then layering it with multiple textures and gradient maps I've made over time until I got a desired look for both the front and back of the letters.

After printing, cutting, and glueing the two sides together I used metallic markers to leaf details onto both sides.

Next I weaved a rope black and cream yarns to match the



text, then used black electric tape to attach the letters in two tiers, separating each character with a piece of black yarn. Once this was complete I added burlap flowers.

This piece was later hung onto a hand painted headboard and placed at the entrance to my apartment as a reminder to those who enter, as I feel they who've coined the phrase ironically are in particular need of such motivation.



In this project I experimented with Paula Scher's concept of "illustrating with text" and played with several fonts and compositions looking for variations of the sort of structural quality that is so representative of Paula's design style. I found taller, and more dense san-sarifs seemed to fit the most with the city

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TOMORROW
Walkway Up-
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THE CURIOUS INCI-
DENT

PAUL SCHER

ANATOMY OF A NAME

imagery her style brings most often. After 9 compositions I felt suitably represented an experimental view of Paulas work I printed and arranged them in a way reminiscent of a few works of hers I found to be particularly interesting. Where she weaved the text together I then wove together my various text

compositions, and to add an extra dimension (literally) to convey the relationships of these compositions as a sort of architecture I cut foam to create ramps to connect the compositions together in a cohesive manner.

PAULA SCHER

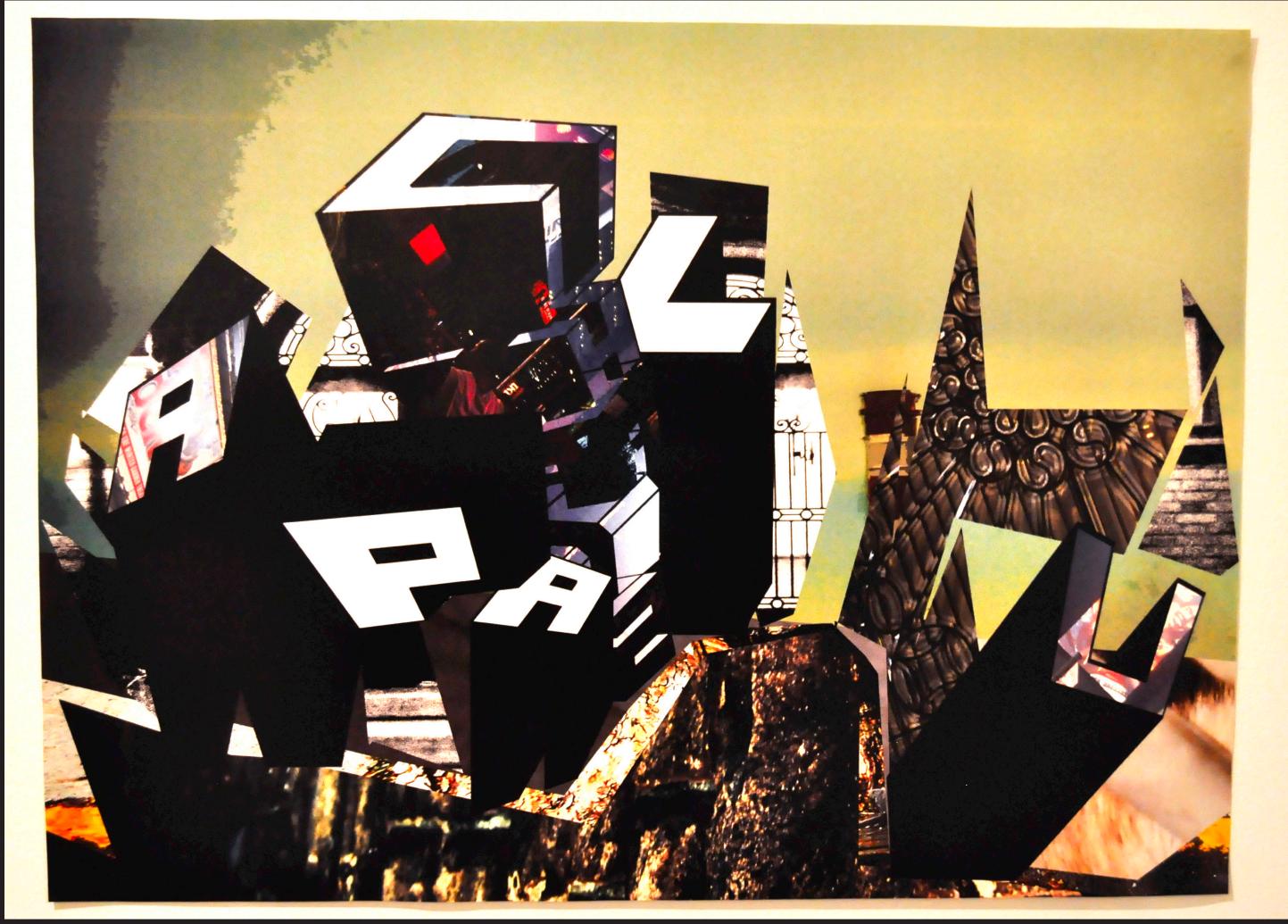
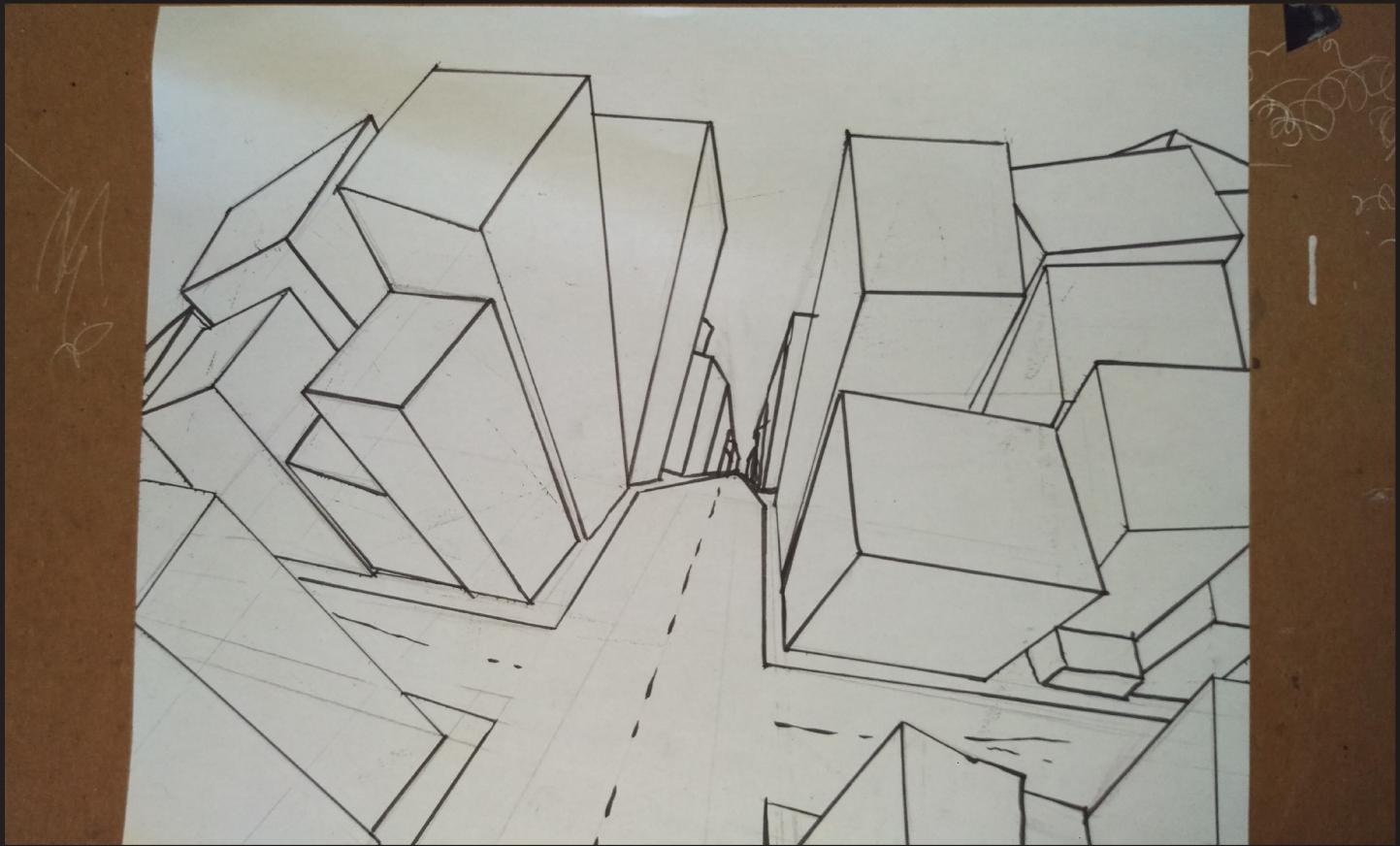




COLLAGE

This piece is a digital collage meant to represent Paula Scher's stylistic influences. The most interesting aspect of her style to me (as well as that which she brings up the most) was the idea of text as components of architecture, so looking at this stylistic interest of hers and her influence in New York City design I attempted to build a city made out of relevant text and photos I've taken (many of NYC).

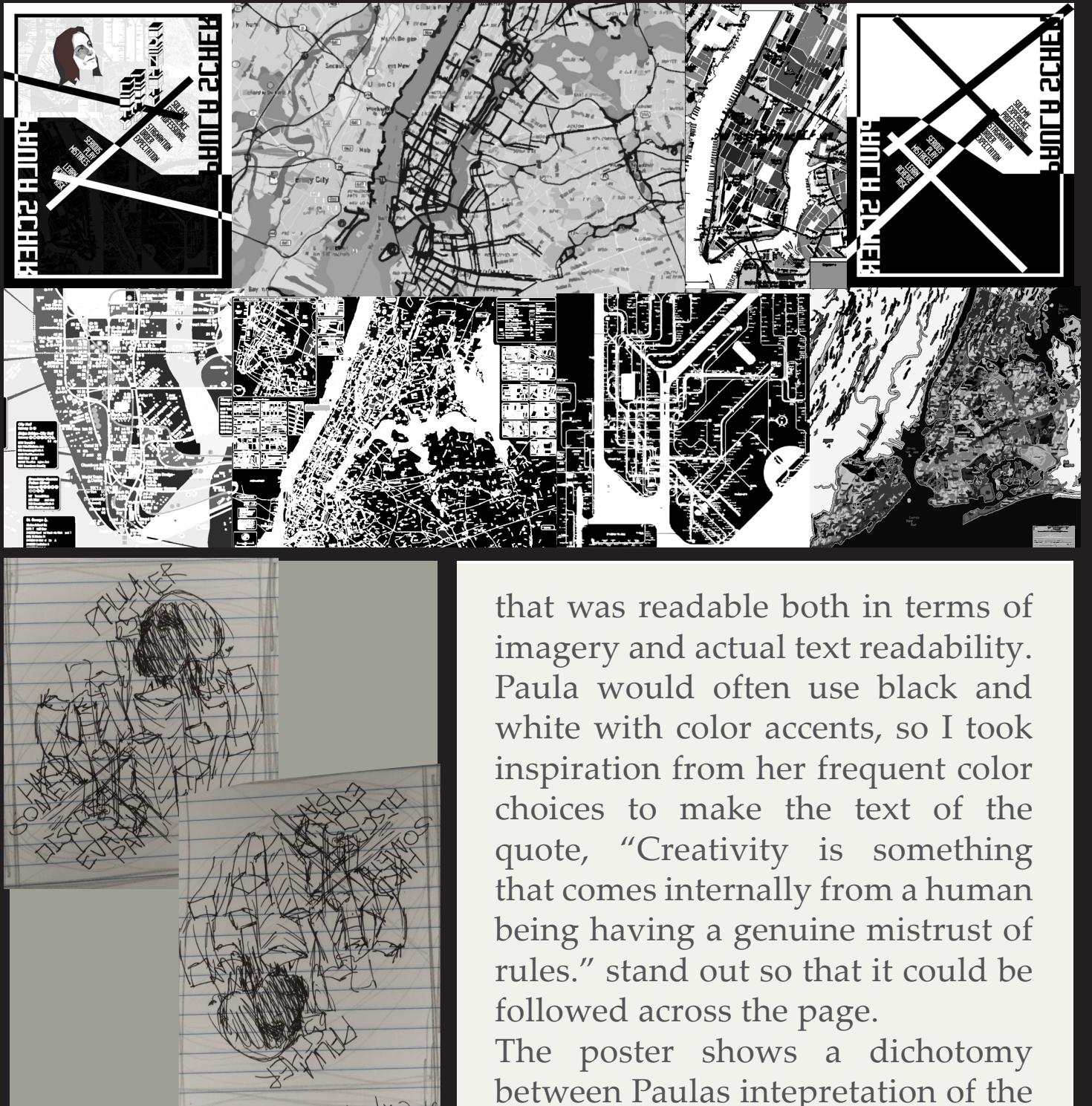
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POSTER

PAULA SCHER



For this project, a poster representing Paula Scher, I once again focused on the city concept, going through several attempts to create an interesting composition

that was readable both in terms of imagery and actual text readability. Paula would often use black and white with color accents, so I took inspiration from her frequent color choices to make the text of the quote, "Creativity is something that comes internally from a human being having a genuine mistrust of rules." stand out so that it could be followed across the page.

The poster shows a dichotomy between Paula's interpretation of the concepts of "Solemn vs Serious", the white text an extension of the pale side which houses "creativity" and the black an extension of the "rules" side. The background is textured with low opacity altered maps of NYC.

CRITIQUE

Cheyenne Chao | Printed Digital | 16"x20" | October, 2017

DESCRIPTION: This 16"x20" print consists of a background of textured shapes of green, blue, white, and gray, overlayed with six lines of italicized black text which reads from top to bottom as "*FEAR*", "*is a*", "*sign*", "*I'm going*", "*in the*", "*RIGHT DIRECTION*". The first and second set of three lines both group together to create a downward diagonal from left to right. The first and last line are both have a white shadow, and are larger than the center lines, the first being the largest of all. There is a strong diagonal from the bottom left to upper right sides of the piece which breaks it up into a dense green/blue/white area and a mostly gray area with comparatively very little texture. A large blue semi-organic shape with three holes borders the right hand side of the piece, touching the bottom but not the top of the image. A few lines of small white numbers line the top of the image, and large, transparent white letters are cut off by the left hand side.

ANALYZE & INTERPRET: The colors the artist used give a sort of technological feel. Aided by the crisp forms of shapes and varying overlays and opacity they remind the viewer of the common media's symbolic representation of the digital space in physical space. The use of mock halftone dots as a texture also seems to pay tribute to the early digital age. The italics of the main text seem to imply movement, putting the rest of shapes in the image into motion as well(which is strengthened by the varied opacity, showing the viewer that all parts of each component, even when interrupted by another, are accessible information) This also gives it a feeling of dimension.

CRITIQUE

JUDGEMENT: The sense of movement created between the italic text and the interacting forms behind them is very powerful. It would be interesting to see this taken an extra step by offsetting "*RIGHT DIRECTION*" so that the text starts more rightward than "*FEAR*". While currently the eye can perceive a sort of pathway towards the viewer (with "*FEAR*" as the horizon line, and "*RIGHT DIRECTION*" as a marker of current position) given the current interaction between the two lines, the greater size of the first line (further away) than the last (closer) and the lack of support of the center lines wouldn't support this imagery, also since a direction is already dictated (by the italics) this is not as easily perceived an image. Having the last line seem to continue forwards from the first rather than start horizontally prior to it would give a sense of continuous movement in the direction the text implies is the "*RIGHT DIRECTION*" (again, by the italics), further supporting the quotes representation in the visual components it's made of.

The containment of the chaotic textures of varying densities in geometric forms gives the piece a powerful Aesthetic appeal, along with the fact that the piece itself is bordered, in way, by its own chaos (due to each side of the "border" being made up of a completely different part of the piece: Upper being numbers, left being the large white letters, right being the blue shape, and bottom being the last line of the main text). Despite the intrigue of this setup the piece might benefit from a better breakup of space when it comes to the main text. Shifting the text upwards so that the bottom margin was either larger or the same size of the top would help balance the bottom-heavy text composition.

GRADE:

B+

BY KRISTEN BUGLIO



THE NATURE OF HOBOKEN

Produced by Kristen Buglio,
Jeffrey Corson, and Nicole Isaac

HOBOKEN TOWNSHIP

The township of Hoboken is significantly smaller now than it was prior to the flood. Even after the waters receded, much of the area still belonged to the river, and the landmass that was above the sea level lie damaged by the fallen buildings and debris. And yet, despite the soggy ruins we humans call uninhabitable, the waters too polluted to drink and air to much so to breath, the species that remained there adapted, and one might even say flourished to fit the new environment be cast aside.

The western end of Hoboken, known as the industrial isles, still remains mostly underwater, with some building rubble surviving above sea level, while the eastern end has become an island. The pavement that previously covered the roads broke away, and the cobblestone underneath became a breeding ground for new plant life. Along with a new era of flora came a new era of fauna. Due to its restrictive size, competition is high in Hoboken.



THE NATURE OF HOBOKEN

THE ISLAND The main land mass of Hoboken, the Island is widely covered in rubble and overgrown buildings. The majority of the western shore line, along the street once called bloomfield, is a beach made of rubble; colorful sand of reds and blacks. To the East the islands densest forest grown amongst the rubble of a old college, on a cliff it overlooks the extended shores of the hudson. North lies mostly grassy plains, and the south an echo of an attempt at agriculture left the land spotted with now wild vegetable patches where parks once were.

INDUSTRIAL ISLES West of the island lies a grid of smaller landmasses made of the rubble and ruin peaking out from the shallows which once made up the city of Hoboken. These piles are preserved despite weathering due to the meticulous efforts of the creatures who make their homes in them.

THE SHALLOWS Tucked between the Island of Hoboken and the Heights which lie west of this lost city, the shallows range between about 2 and 3 meters deep, and are home to most of hobokens smaller sea life. Due to the concentrated amount of sewage, asphalt and garbage still being dispersed in these more closed off areas of water the shallows hold a rancid smell that is still long from fading.

HOBOKEN ENVIRONMENT



THE ENVIRONMENT OF HOBOKEN

TRAPA NATANS Trapa Natans are a strange invasive plant which grow in the Hudson. They with gigantic leaves that lie at the surface level of the water, secrete a gelatinous substance into the surrounding area, binding its leaves together to create large often walkable land bridges which can support the weight of even the largest hoboken land inhabitants. These masses sometimes extend across the entire Hudson river in the warmer seasons.

Just as mysterious as their surface presence is curious, beneath these odd masses lie dark underwater forests created by the their spindly stems in the shadows of their massive leaves. The startlingly stark borders between daylight and abyssal darkness has become quite the strategic asset for underwater ambush predators. Younger, sparser specimen of these plant create a beautiful dappling effect in the waters below.

THE HUDSON Extended fairly far beyond its original borders the Hudson feels a lot more like an extension of an ocean then a river, while most of the depths of the Hudson are around 25 meters deep, it is as much as 65 in other areas. Many of its residents are just as formidable a sight as the overwhelming river itself.

HOBOKEN ENVIRONMENT



MONROE LONGKAT

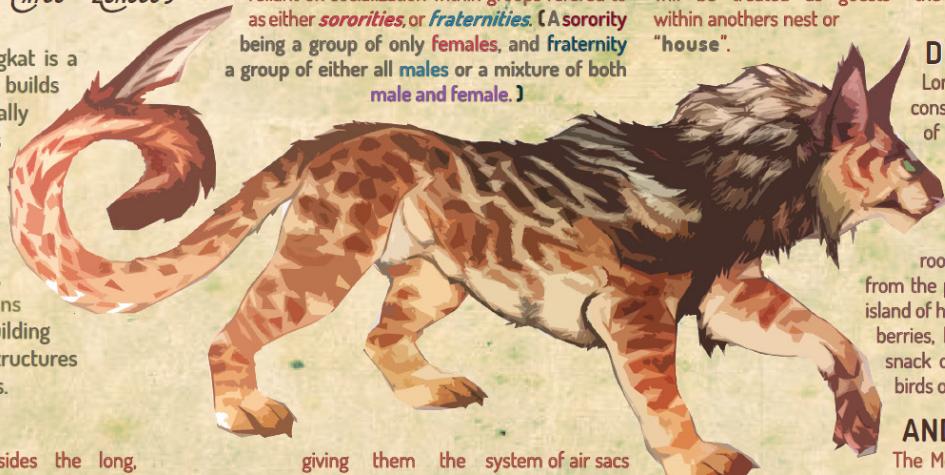
(*FELIS TATUS LONGUS*)

The Monroe Longkat is a pack feline which builds nests atop the partially submerged buildings on the western end of Hoboken.

They are the engineers of the new lands of hoboken, using the city's remains as a foundation to building complex housing structures from scraps and ruins.

FEATURES Besides the long muscular form they were named for, these felines sport a rudder-like appendage on their tails to allow for complex maneuvers underwater,

LIFE STLYE While they spend most of their time fishing, digging up roots, or foraging for scaps in the industrial Isles, the longkat lifestyle is very reliant on socialization within groups referred to as either **sororities**, or **fraternities**. (A sorority being a group of only females, and fraternity a group of either all males or a mixture of both male and female.)



giving them the grace with which they swim through the ruins that make up the Industrial isles. They also have a deep pouch in their throat for storing food, and a system of air sacs along their chests which enable them to remain submerged for as long as 10

These cats even have structured gatherings where a rivaling groups members will be treated as guests within another's nest or "house".

DIET

Longkats diet consists mostly of the small fish (Such as young Northern Snakehead*) that dwell near their nests, roots like wild potatoes from the potatoe patches on the island of hoboken, vegetables and berries, but are also known to snack on small creatures and birds on occasion.



ORIGIN

AND TAXONOMY

The Monroe Longkat evolved from the over-abundance of domesticated cats which roamed the area prior to the flood, and are named after the street they were discovered on.

THE CREATURES OF HOBOKEN

HUDSON GREEN FACED DUCK

(*ANAS PLATYRHYNCHOS ATILLAS*)

The Hudson Green-Face is the largest walking predator of the industrial isles, and by far the most famous creature of Hoboken. Although they're light enough to fly these hoboken raptors are powerful well muscled creatures that take the place as hobokens apex land, sky, and sometimes even sea predator.

FEATURES Reaching heights of over 8 feet tall with 24 foot wingspan and a seemingly robust form, Hudson's favorite mallard is surprisingly light enough to fly, weighing only between 67-94 pounds. While females are mostly brown, males sport an array of colorful accents on their wings, tails, and heads. But don't let it's thick webbed feet fool you, this killing machine can reach a running speed of up to 25 miles per hour.

LIFE STLYE Despite their temper, poor teamwork disposition, and unrivaled structural skew towards predatory competition,

Atillas often go against logic and work within close packing families. Perhaps it's due to overflow from their roots, but despite the higher success rate of the solo Atillas they will often actually die of loneliness without the warmth and comfort of packmates.



DIET As the Apex Predator, the Hudson Green Faced Duck has its pick. From birds to fish to dogs this duck will eat anything so long as it's heart is still beating when it takes the first bite.



ORIGIN AND TAXONOMY

The Hudson Green Faced Duck is the descendent of the *Anas platyrhynchos*, a bird who was once known for it's fondness of humans, upon mention immediately

bringing to mind the tranquil image of "feeding the ducks" but Many years of evolution and harsh adaptation has brought this once docile and almost naively friendly bird's beak to a razor sharp point. But as the waters rose and people grew hungry, it's general

MANSEIND DEVIL

(*CANIS FAMILIARIS* 'MACULA OFFERET')

Mansfeind Devil are man's best friend gone wrong. These strange little dogs have a strong sense of pack loyalty, and a bite much worse than their bark to anything that poses a threat to their family. Despite their name and horror-esk appearance, they're quite docile unless they're provoked.

them to open their mouths nearly a full 180 degrees. Their odd craniums, however, do not house their brain at all, but rather is stuffed with their long and dexterous tongue, which also makes up for a significant bulk of their throat, and takes the place of most the dogs neck muscles in function. Their brains are instead located in their chest, nestled against their other vital organs behind a thick

FEATURES

Weighing between 6 and 40 pounds Mansfeind have very unique anatomy among canines. These dogs' skulls are split into three pieces, their jaw, their cheekbones and eye sockets, and lastly their upper jaw, which extends from a long piece of bone which bisects the two halves of the skull. This allows

layer of ribs, muscle, and fur. Hypothetically speaking these dogs could survive decapitation due to these odd traits.



DIET The Mansfeind diet consists of mostly small rodents, birds, and berries (Such as the Split-Tailed Rock Dove, and the Callus Water Rat) However on some rare occasions they are also observed committing acts of cannibalism.

LIFE STLYE Though they tend to hunt alone, Mansfeind live in large, unorderly colonies, and are extremely loyal to others in these colonies. It is observed that Mansfeind will spend most of their time with a particular individual, sometimes to the distaste of this individual and on rare occasions this bond is formed with a member of another species.

ORIGIN AND TAXONOMY

The Mansfeind Devils species deviated from domestic canines, *Canis familiaris*.

Name, "Macula Offeret", meaning 'defect'. Mansfeind Devils were a direct byproduct of designer dog breeding. The deformed dogs, in line to be culled, were likely saved by the flood warning, and escaped to share their blood with the other canine survivors of this historic disaster. Through time their defects were honed by evolution. Leaving them with this set of strange adaptations.



THE CREATURES OF HOBOKEN

SPLIT-TAILED ROCK DOVE

(*COLUMBIA LIVIA POLYTUMUS*)

The Split-Tailed Rock Dove, is more often referred to as "Dumpster Pigeon". But although the name seems like an insult, it refers to their highly specific adaptations which lead them to great success when it comes to survival.

FEATURES Weighing in at about 10-16 ounces, Split-Tails are only slightly larger than their origin species, *Columbia Livia*, or the common pigeon. Although their long, split tail and iridescent feathers are useful for courting purposes, and was visually notable enough to spark the naming of this species, this bird's true adaptation is not so surface-level. In addition to a nearly impenetrable stomach lining Split-tailed Rock Doves stomach acid is so strong it can even break down metal. While this may seem like a pointless adaptation, upon absorbing these chemicals through their skin makes these birds completely repulsive to anything which might want to eat them.



LIFE STLYE

These Pigeons have a rather passive lifestyle due to their strange adaptations making them less-than-desirable prey. However this relies on whether or not they are able

to consume enough toxic wastes. Their days can actually be quite frantic, as they must forage not just for nutrition but also for defense.

ORIGIN AND TAXONOMY

These birds have descended from the Rock Dove, a pigeon which despite being an invasive species brought over for the now-illegal sport of pigeon racing, was and still is practically synonymous with the image of city life. Due to their comfort with humanity before the flood, they became a particularly easy food source for post-flood survivors of the area. However their high density population was no match

for shady post-apocalyptic capitalism, and soon overhunting made it so that only undesirable birds, the sickly-smelling, and the deformed had any real chance at survival, leading an influx of mutations which eventually, after the human residents moved on, came together as the Split-Tailed Rock Dove we know today.



CALLUSED WATER RAT (*SCIURUS CAROLINENSIS 'INTECTUS'*)

Some critics might call this Squirrel the opposite of the butterfly, given it's strange sort of metamorphosis from appearing as a "cute little fuzzy thing" to a "face not even a mother could love" but putting aside aesthetics one might find that this odd little rodents transition is much more the key to this species survival than some grotesque mistake of nature.

FEATURES Complete with semi opposable thumbs the young Callused Water Rat seems like any old squirrel at first glance. It is only once they've left their nests that they start showing the special traits of their fragile, yet extremely resilient skin. When exposed to the chemical tainted waters of hoboken these squirrels skin immediately takes damage, however they have an amazing ability to form very strong, thick scar tissue in mere hours after the injury.



DIET The Callused Water Rat mostly eats insects, the wild fruit and vegetables growing on the island, and will sometimes also catch and eat small fish. However, like most hoboken inhabitants they retain the opportunistic dietary habits leftover from their time living alongside humans, so they won't turn their nose up to scavenging for an easy meal given the chance.

OMNI
VORE

LIFE STLYE These rodents spend most of their free time bathing in the toxic waters of the hudson, however while it may seem like a masochistic passtime the damage taken by their skin helps them for the better, as the scar tissue formed serves as a kind of body armor to make up for their otherwise delicate anatomy. The Callused Water Rat lives in colonies, sometimes on the island in the woodlands, and others alongside their natural predator the Longkat

ORIGIN AND TAXONOMY Name meaning "Unclothed" the Callused Water Rat originated from the Eastern Gray Squirrel which resided there during the time of the Great Flood.

The high amounts of chemical pollution where

not something these rodents sensitive skin was capable of defending against. Stronger skin being a long ways away for the species, natural selection instead enhanced the speed and strength at which these squirrels form scar tissue, and their immunity against infections.

THE CREATURES OF HOBOKEN

SPINY SNAKE-HEAD (*CHANNA ARGUS 'MYSTAX'*)

The Spiny Snake-head is an invasive beast of the Hudson river, making up the majority of the population of both prey and predator in the waters of hoboken.

FEATURES

Ranging anywhere between merely a couple centimeters long and 20 meters long. This fish has a long body, and a head which takes up about a whole third of that length. With three eyes, around twelve whisker-like appendages and a strange mottling of bioluminescence that doesn't look far from fiction, this fish is a thing of nightmares.



LIFE STLYE Born at about the size of a minnow in quantities in the thousands the young and even the average mature Snakeheads have a very short life expectancy.

That expectancy, however, rises almost exponentially once a Snakehead surpasses the 50% of its population in size, the largest of

these fish considered to be practically immortal. While these goliaths mostly move to the ocean when they outgrow the Hudson, returning only to spawn, occasionally one will get too large and get caught in the hudson due to their size, and often causing huge ecosystem unbalances which can last multiple decades.

CARNI
VORE

DIET An individual Snakehead will eat any creature it is large enough to swallow whole on at its size. Cannibalism is a huge part of their lives.

ORIGIN AND TAXONOMY

The Spiny Snake-Head was originally introduced into the hudson as an invasive species, the Northern Snake-Head, a large fish species sold live on the streets of Hoboken's neighbor NYC in Chinese market places. Like a child's goldfish given too much space to swim the greater space and strange chemical composition of the water let this creature grow into unreasonable sizes. Its name, "mystax" meaning whisker, refers to the visually spine-like protrusions along its back as well as the pair on its face.

THE NATURE OF HOBOKEN

The Nature of Hoboken is a fieldguide to the wildlife inhabiting a fictional version of hoboken after a great flood hit the area. The guide details the five different parts of hoboken and 6 of the species which reside there. Contained within these descriptions are stories of the world of human effect which we so often brush to the side due to their inconvenience or disalignment with our immediate interests.

The project is in the form of a booklet with each spread taking up two pages. Each creature is hand-drawn and then enhanced and then simplified through digital manipulation.

The text forms around the creature image which stands as the center piece. Each creature has a short blurb on the lefthand side, a notable feature section as well as a lifestyle, origin and taxonomy, and a diet (located at the creatures mouth) section.



STRAWS

*The terrifying truth about
the terrifying No.1 selling utensil.*

COMING DECEMBER 4, 2017

THE LAST STRAW

to.ti

STRAWS

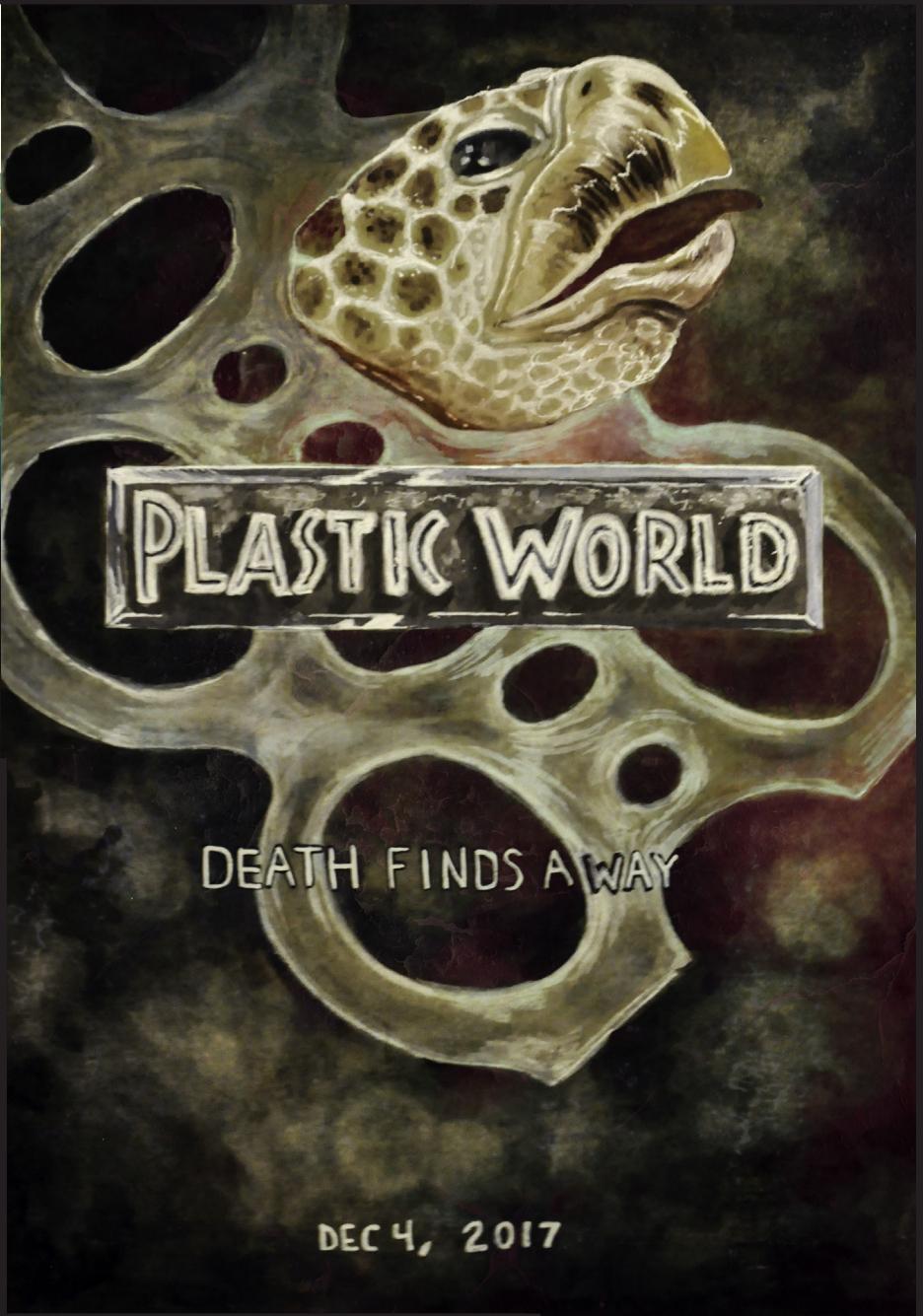
The terrifying truth about
the terrifying No. 1 selling utensil.

COMING DECEMBER 4, 2017

The idea of this project was to take iconic movie posters and redesign them to communicate the a sense of pathos against the use of single-use plastics by using the concepts evoked in the movie as a metaphor for their affect.

The first in the series is “Straws”, based off of Jaws, with the sharks mouth is stuffed with red straw “teeth” and the water is plagued with oil-spill like textures and colors.

The second is Plastic World, Parody of Jurassic World, dinosaur



head in a circle replaced with a turtle's caught in six pack rings, floating atop bloodied water.

Last is the “Bottle Busters”, a parody of GhostBusters, using a recycle symbol as the strike-through symbol, with a bottle replacing the ghost.

WHO YA GONNA CALL?



BOTTLEBUSTERS

DECEMBER 4, 2017