

RORY KING

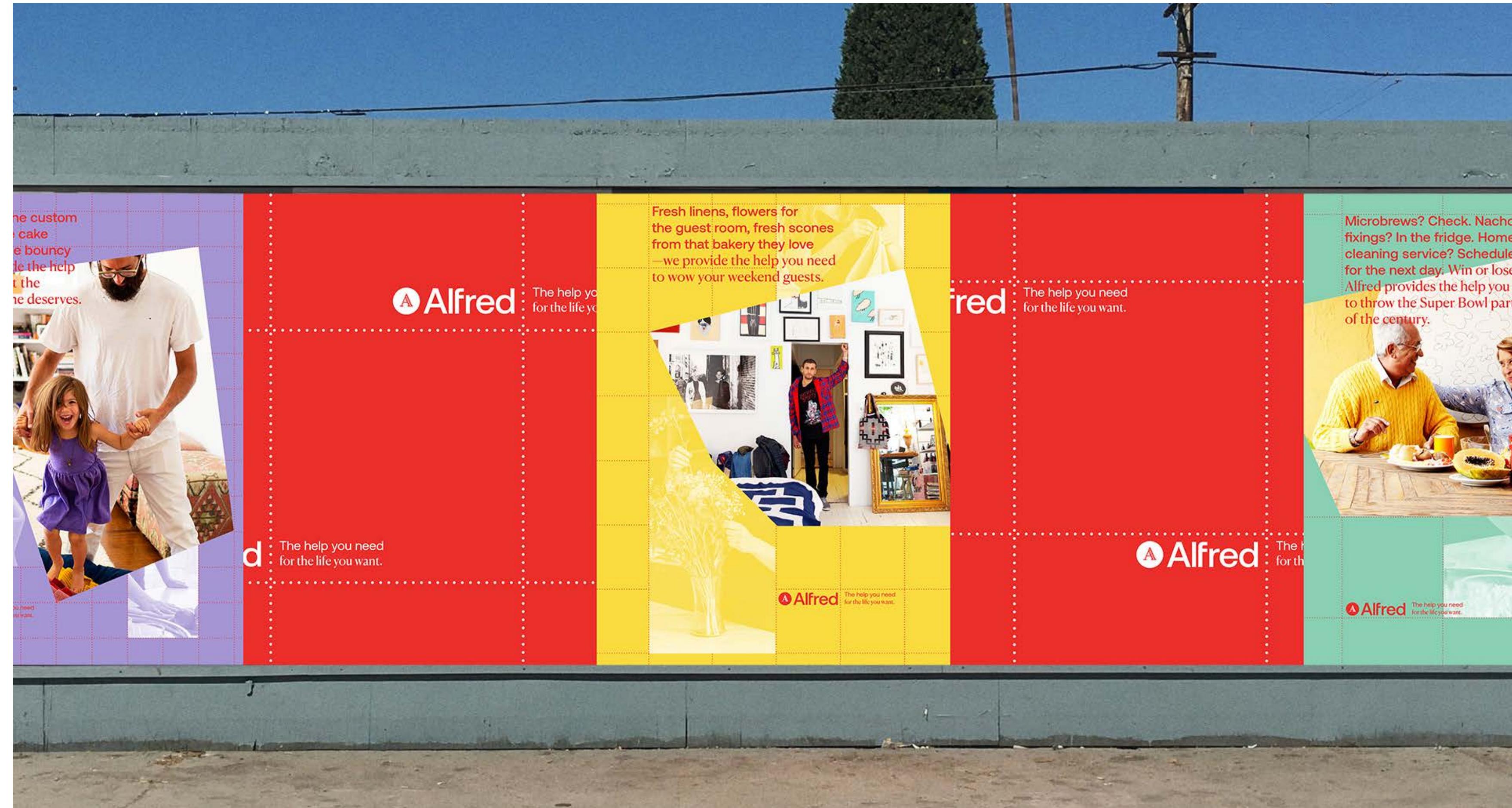
DESIGN, ETC.

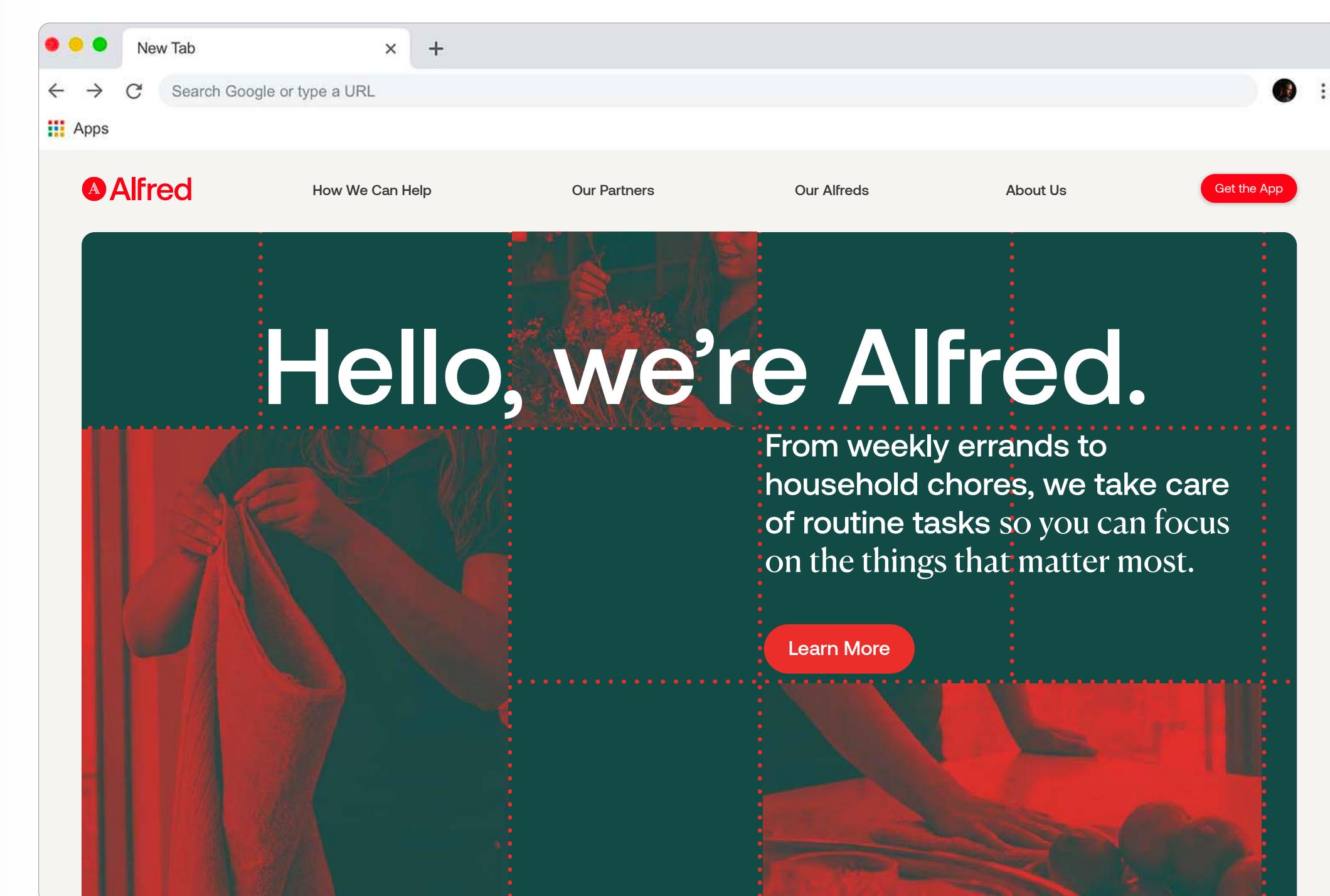
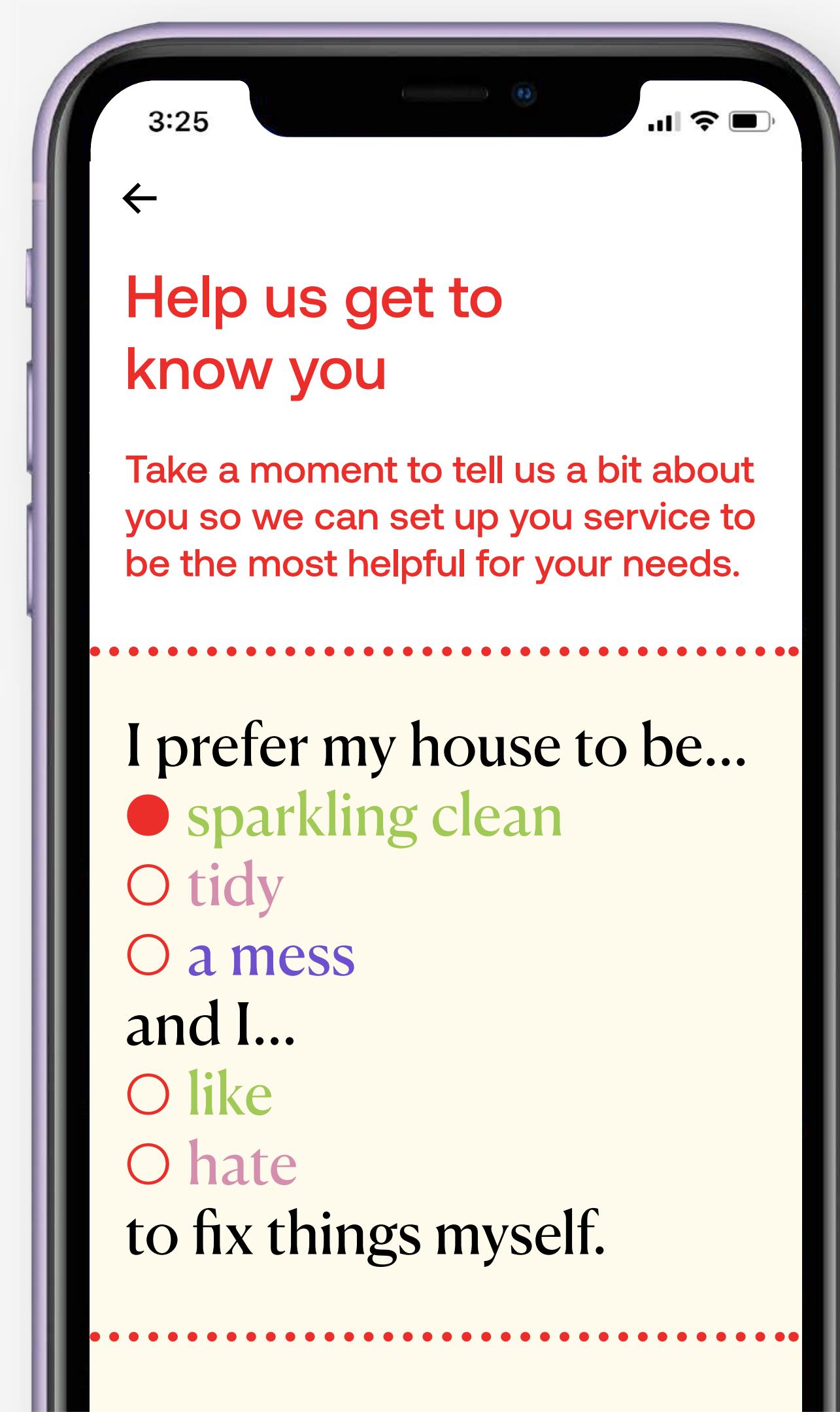
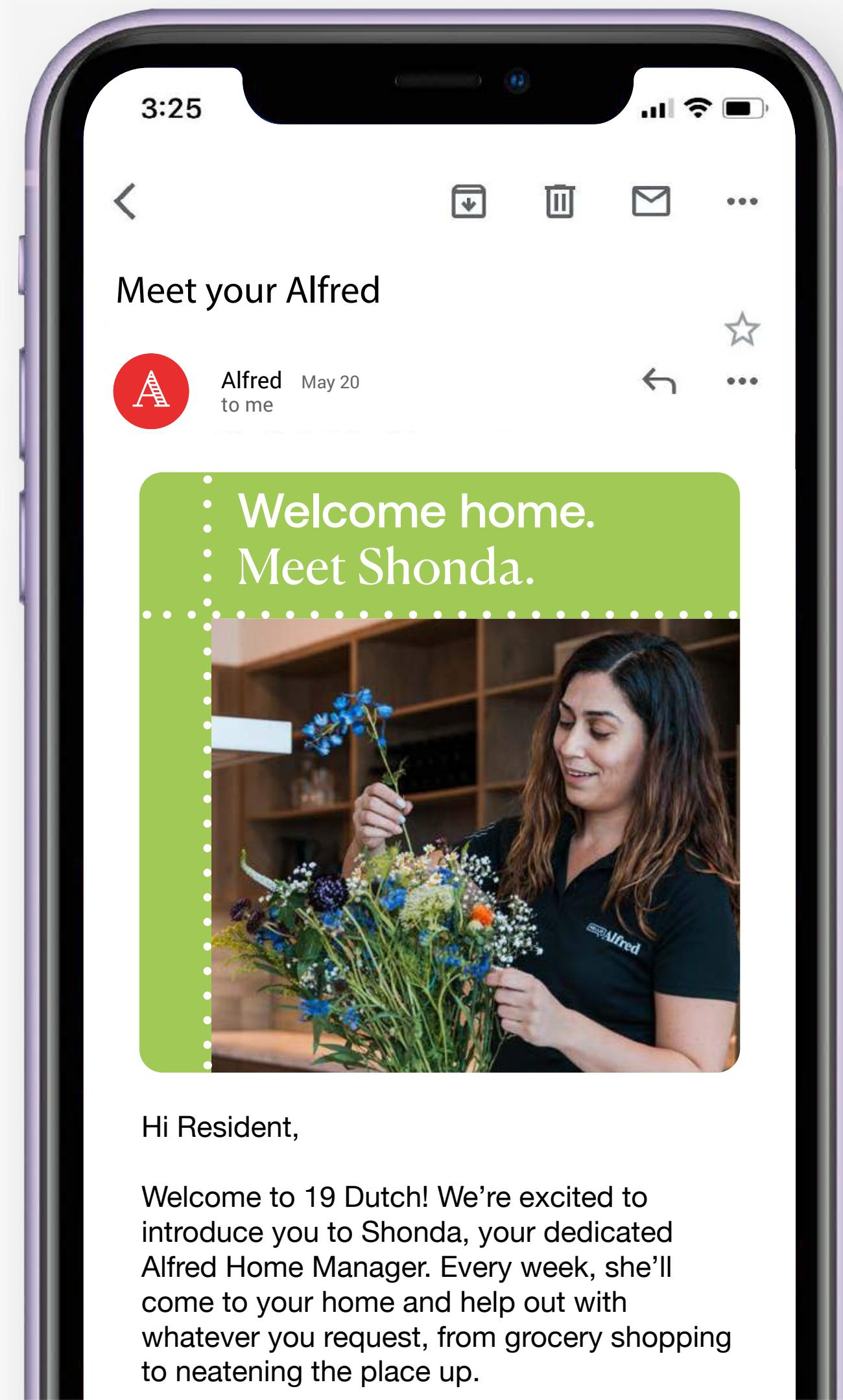
www.rorykingetc.com
mail@rorykingetc.com

Rory King is a multidisciplinary designer, creative director, and educator based in New York City. In addition to his studio practice he has taught multidisciplinary design courses at Wayne State University and Pratt Institute. He received his MFA from Cranbrook Academy Of Art.

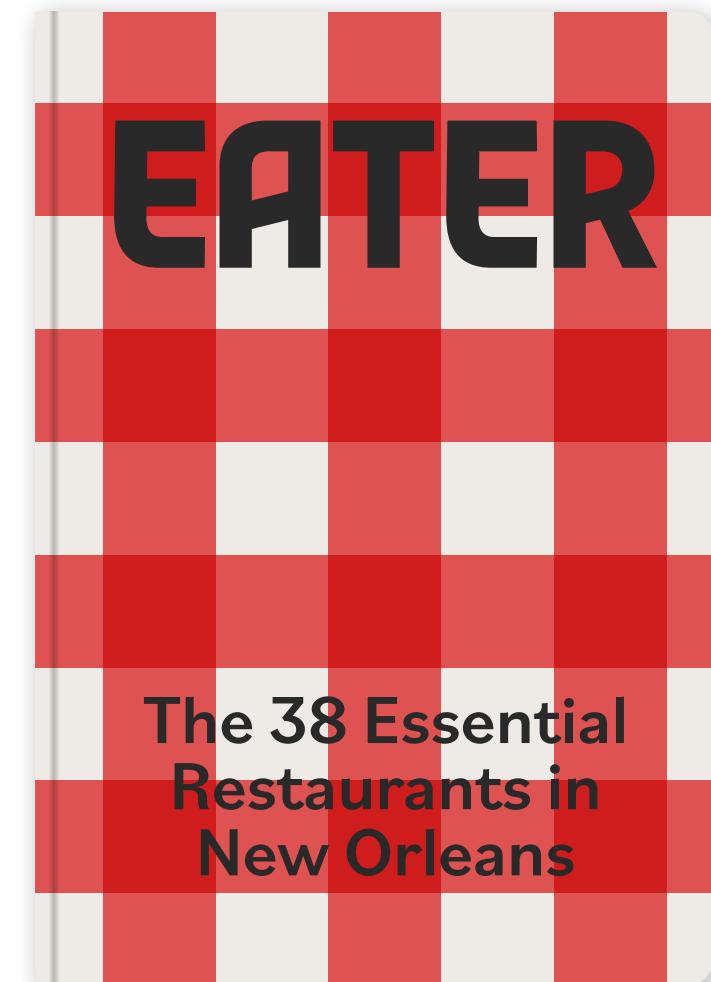
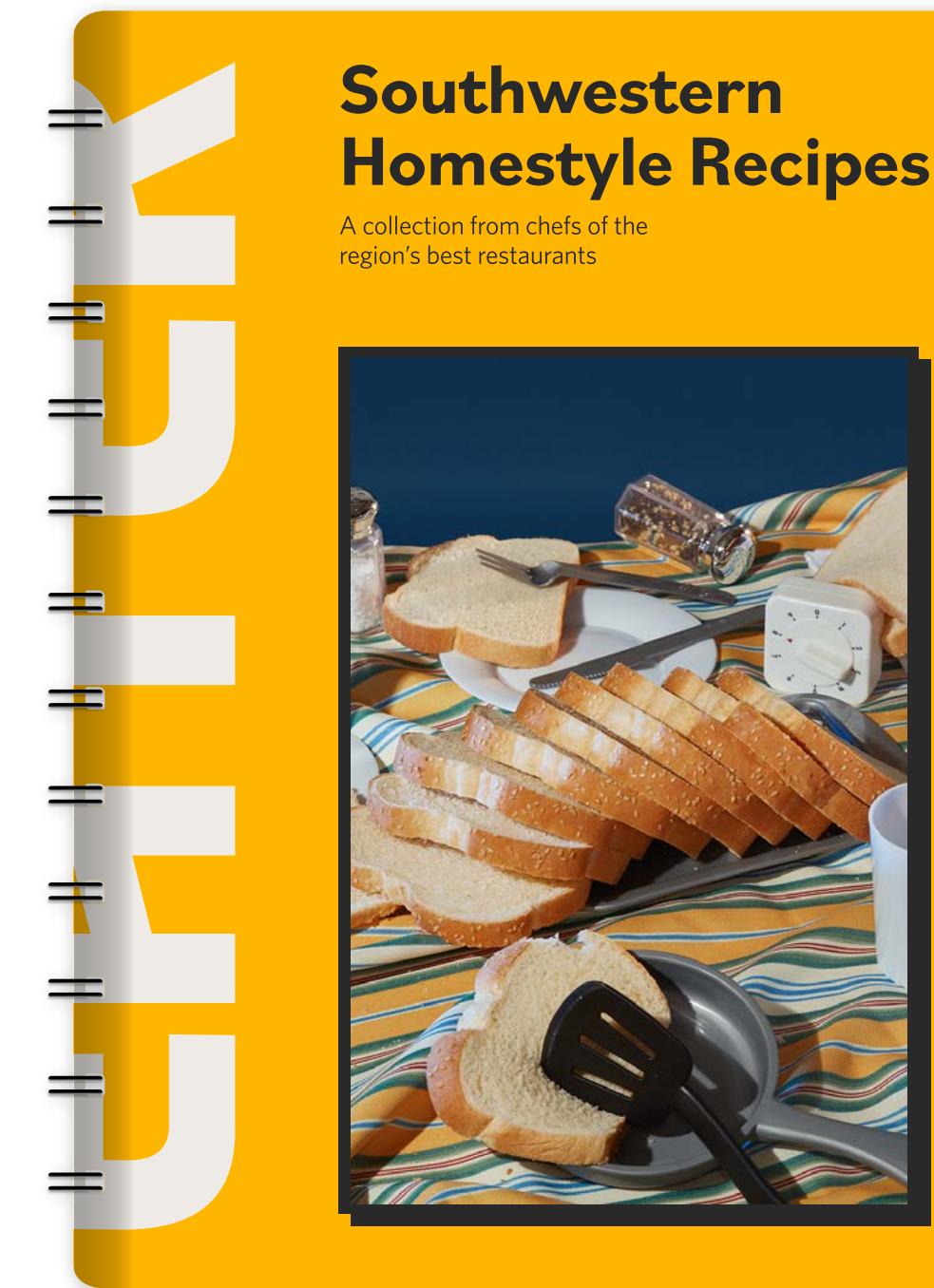
Selected clients include Vox Media, Sony Music Entertainment, Instrument, Look Studios, OnePlus, Noë & Associates, Listen, 321 Gallery, Even The Strong Records, and Cranbrook Art Museum.

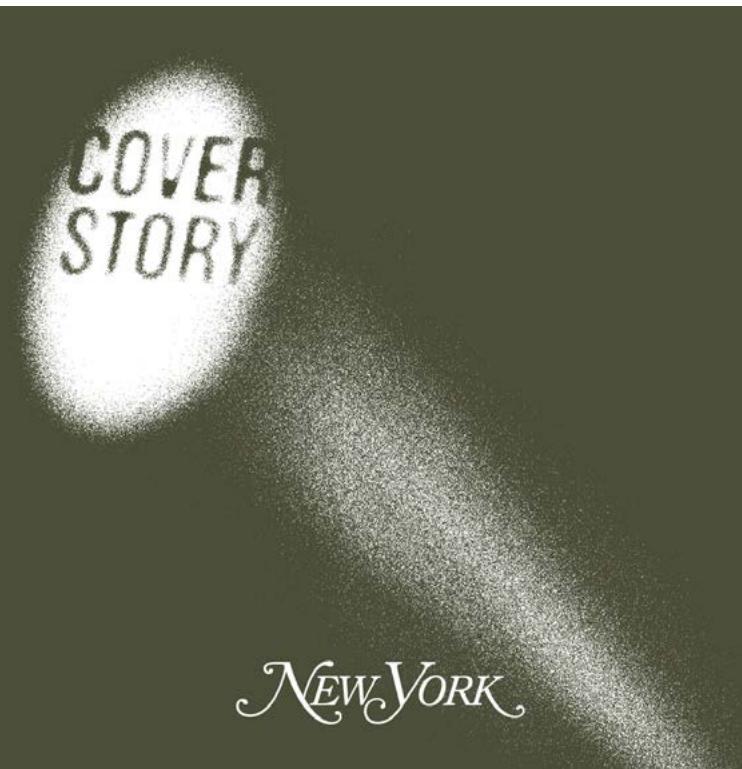
In-house rebrand using a dot-motif to mimic the latitude and longitude lines of the globe while signifying the distance an Alfred employee is willing to go to get the job done. As a graphic device, this dot-motif used a macro and micro zoom gesture to convey the difference between user and corporate messaging.



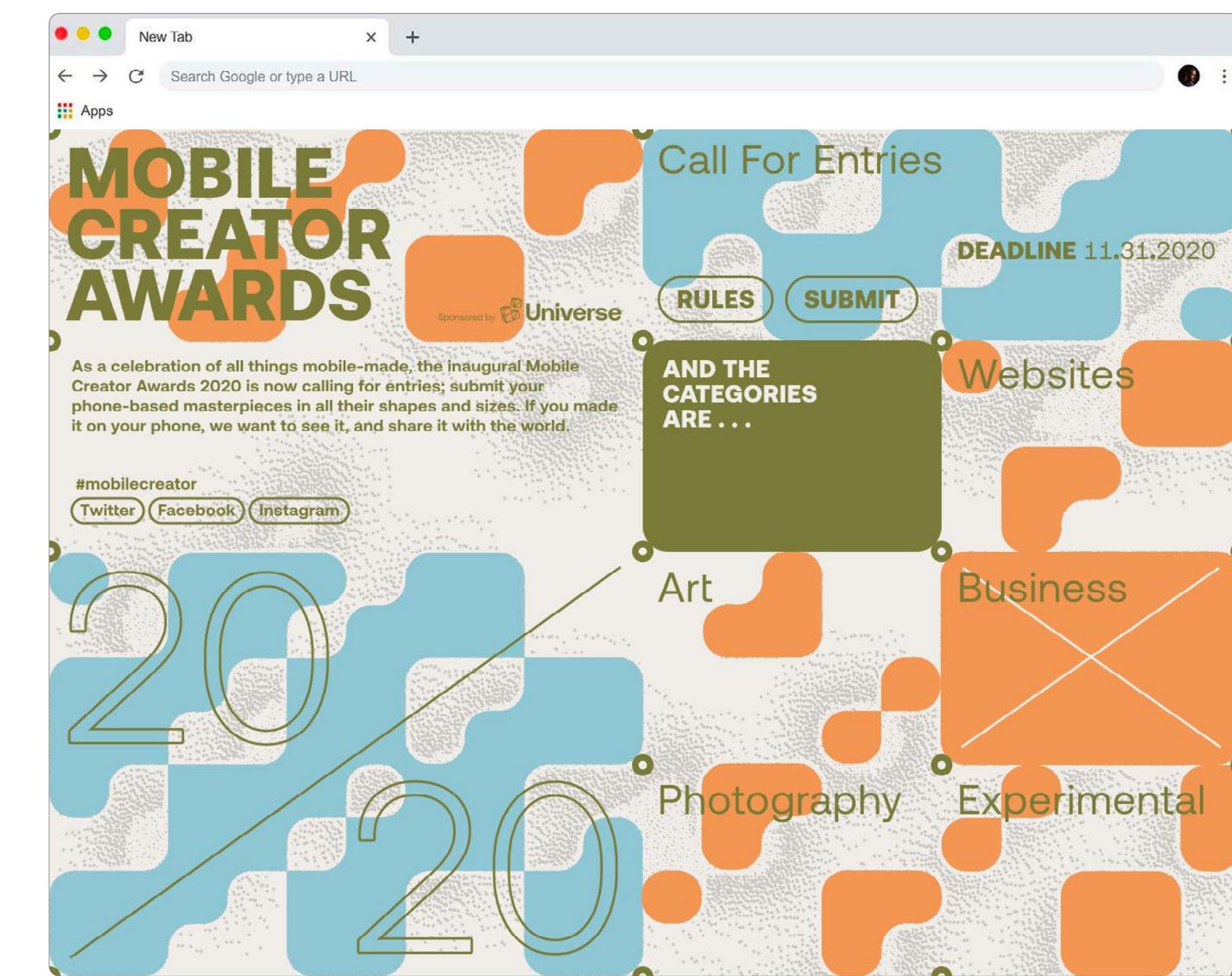
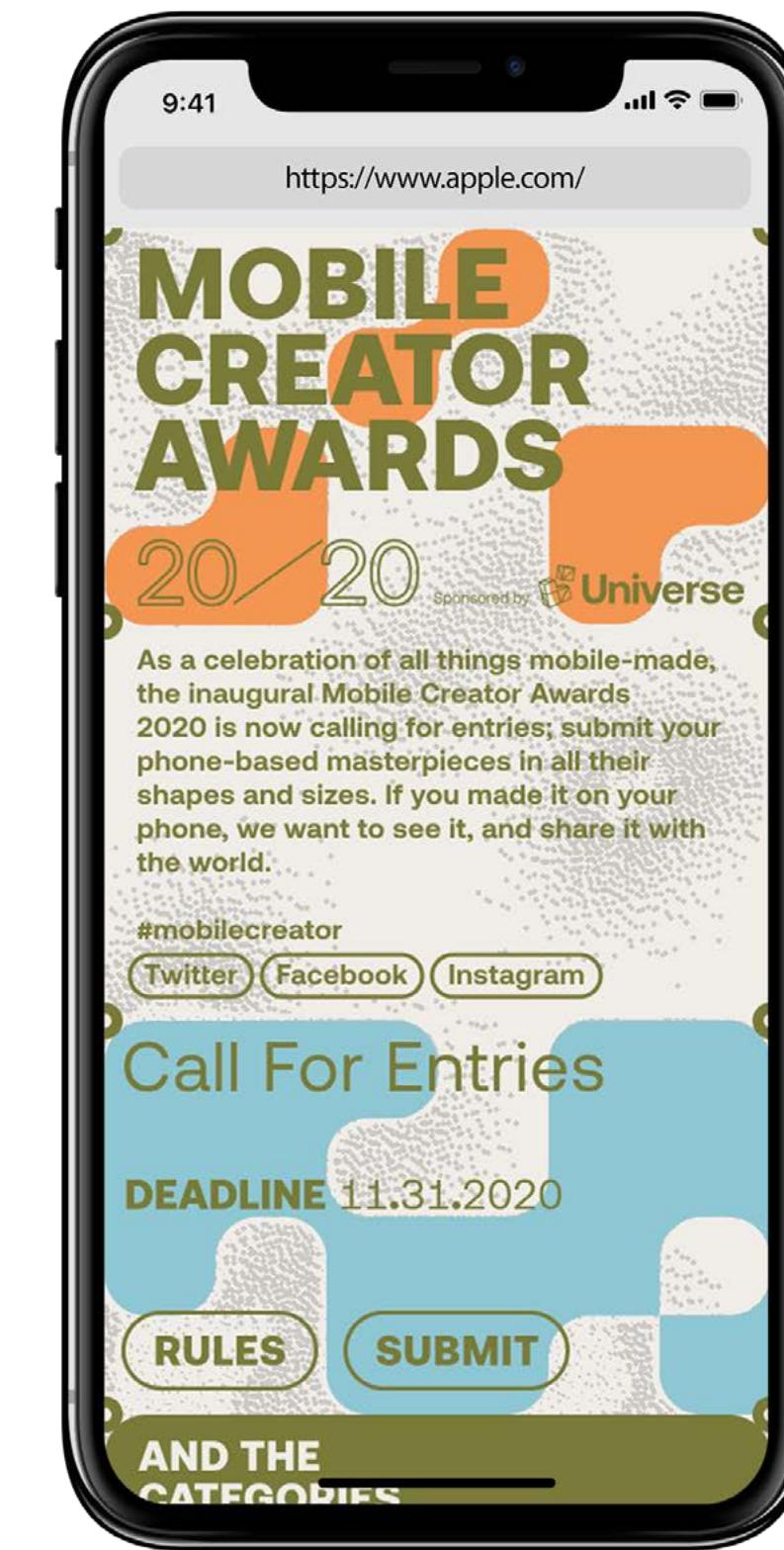
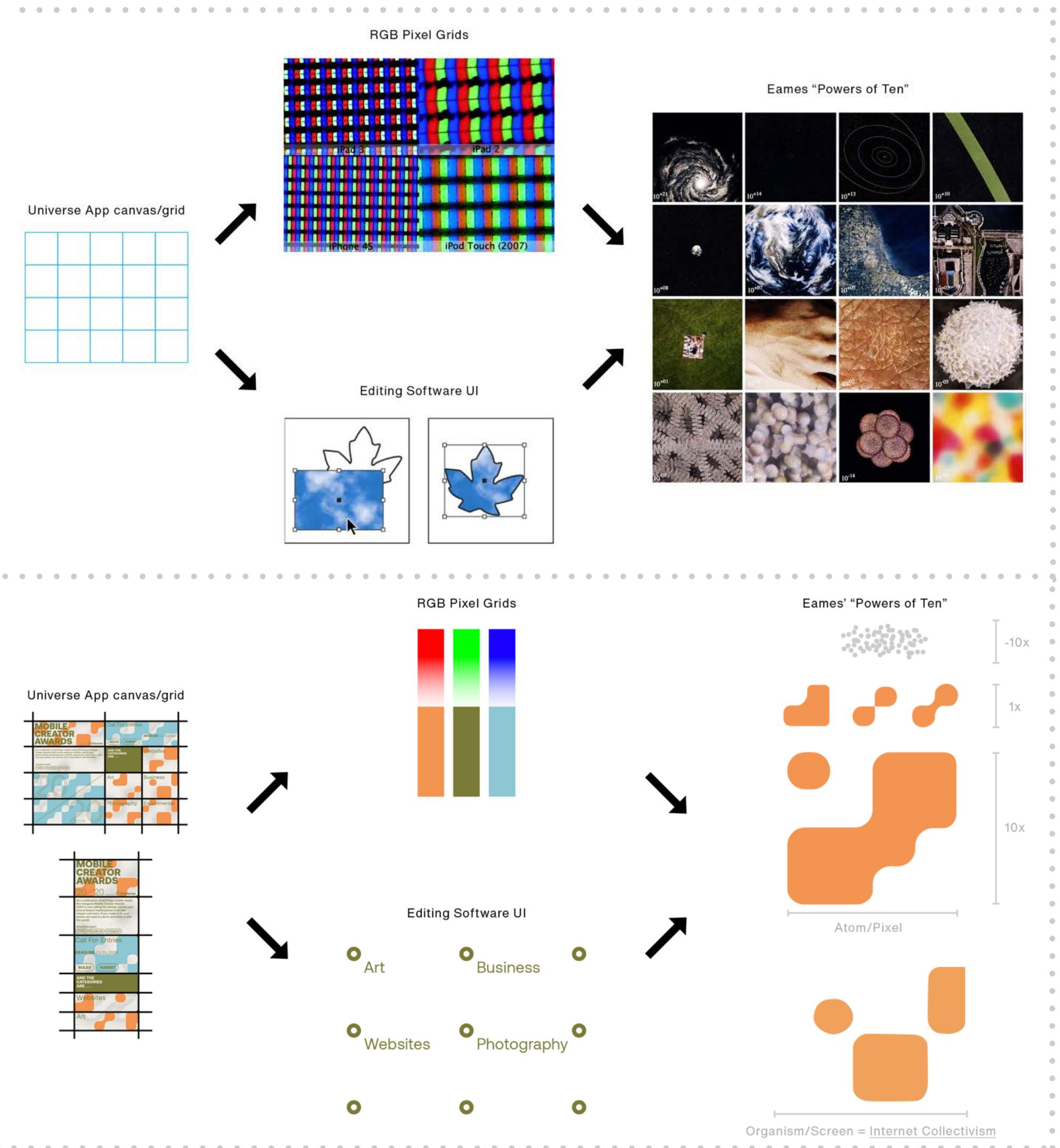


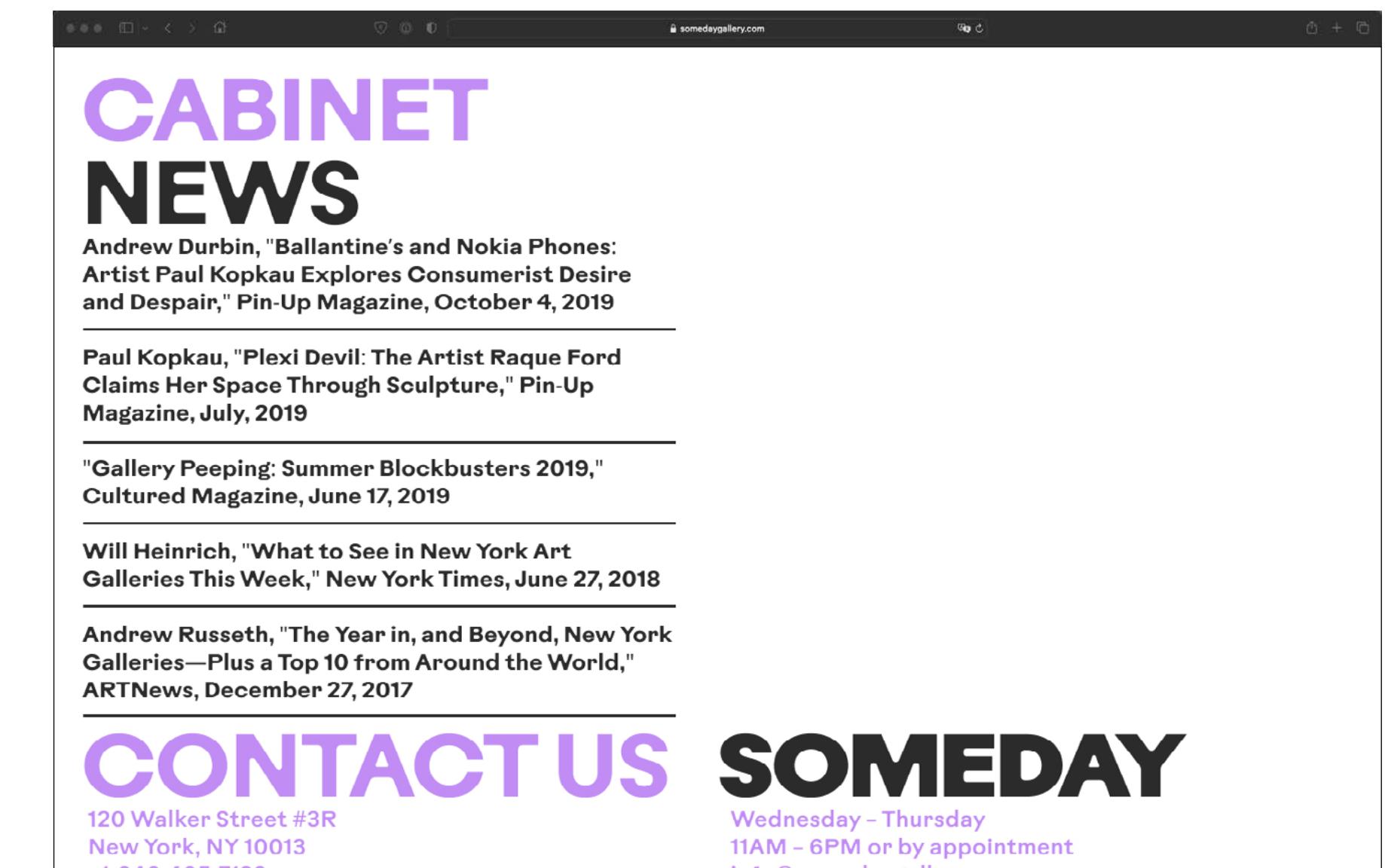
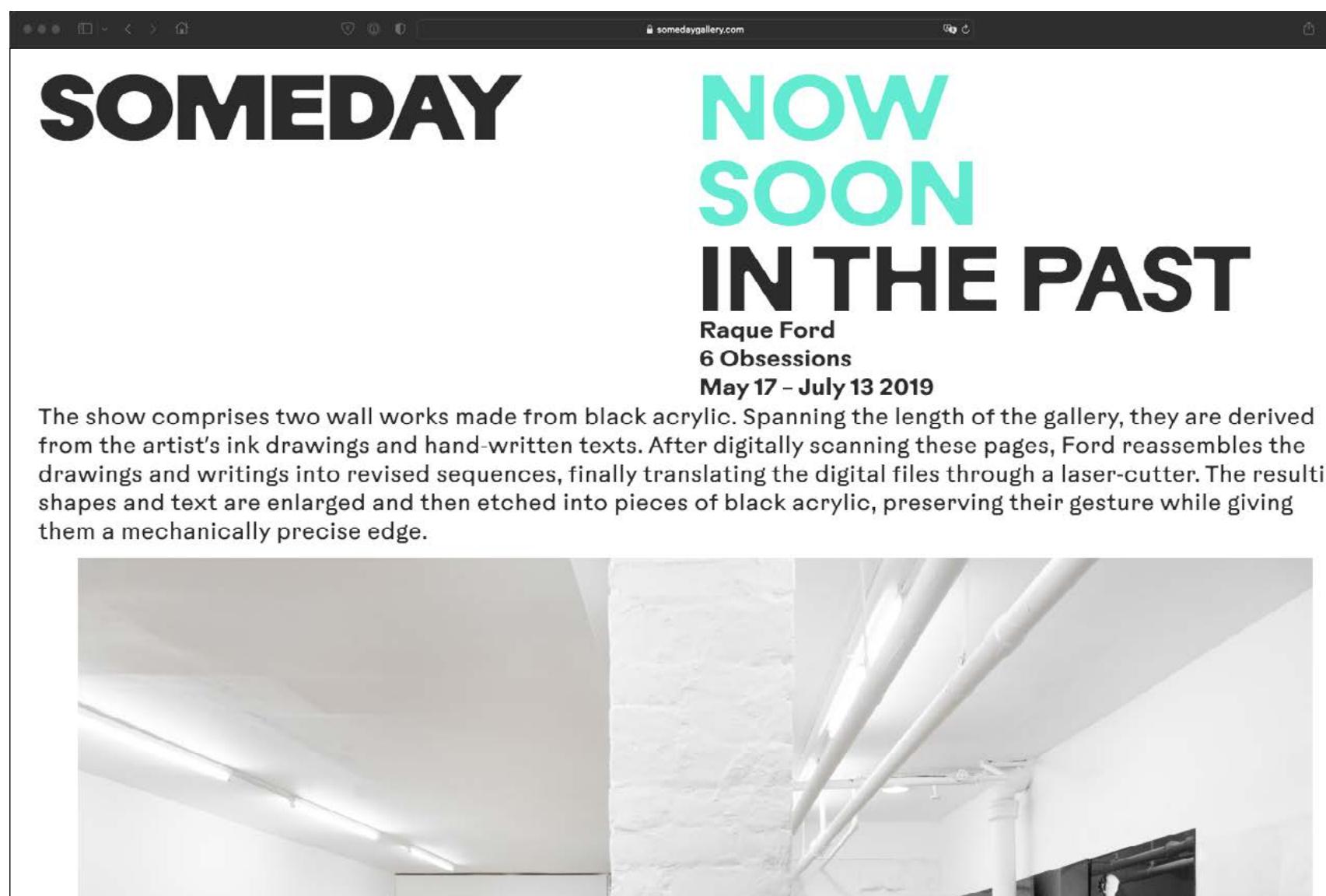
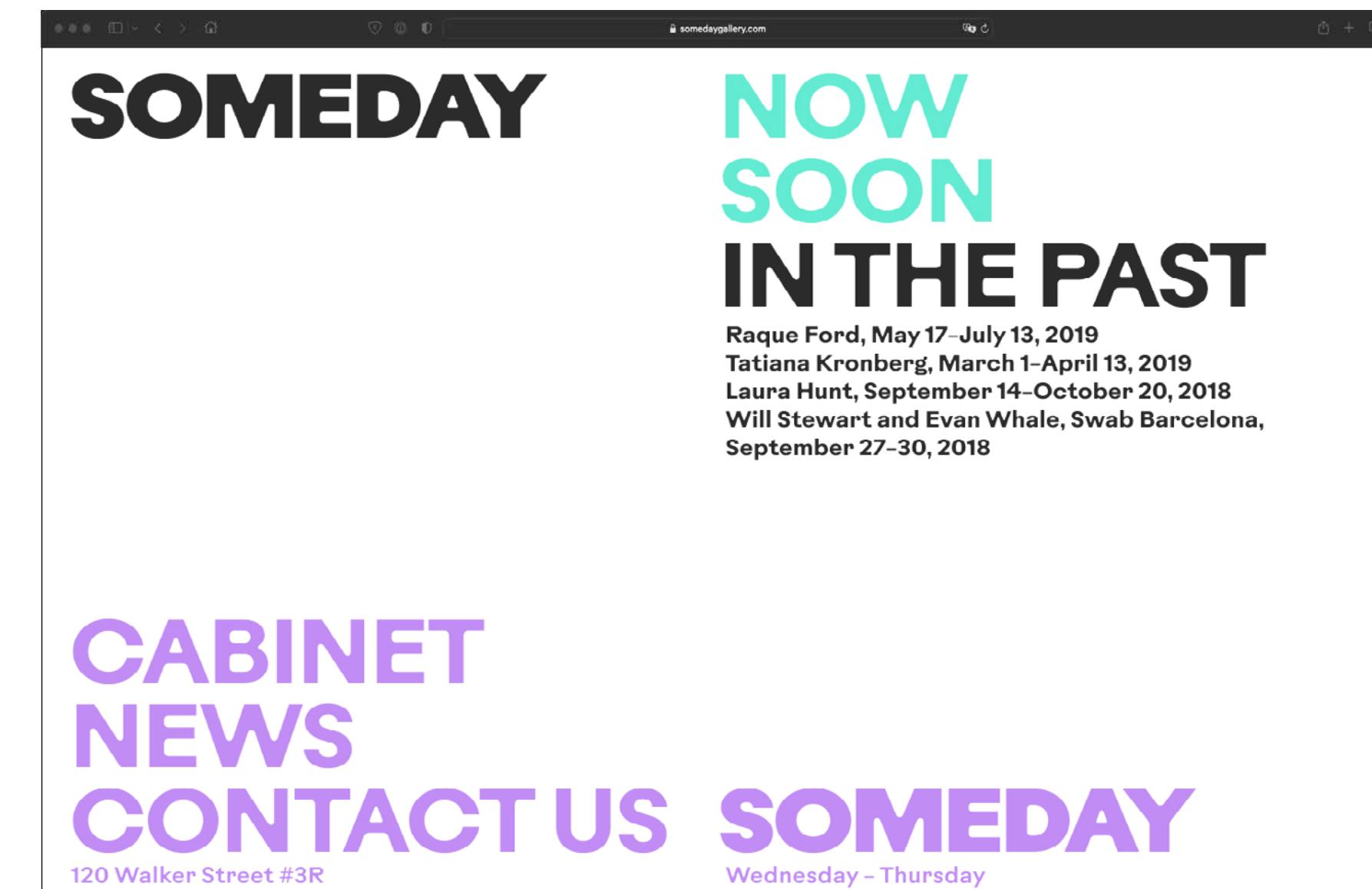
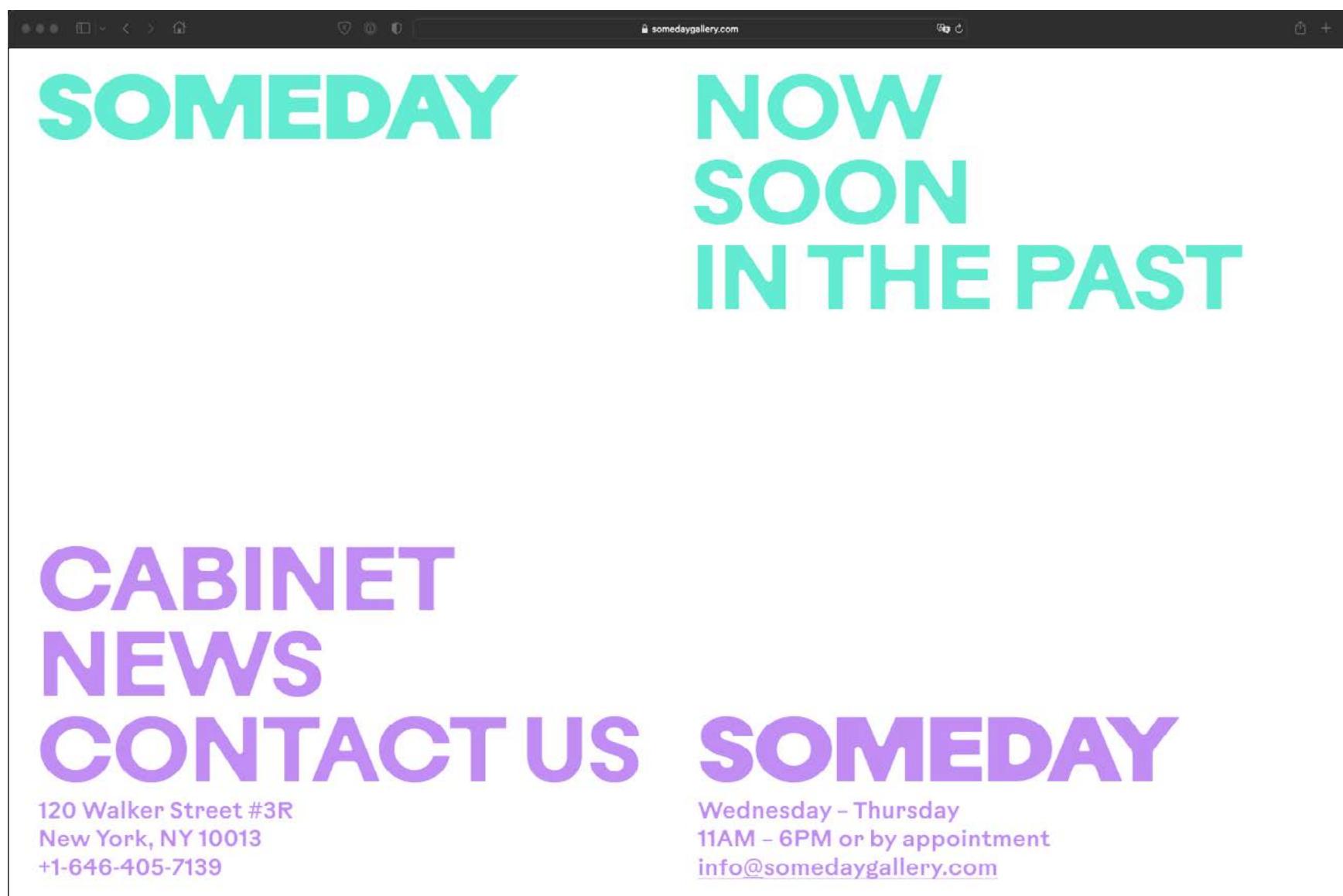






This identity was based off of the basic functioning of the Universe app and how it could be redefined to speak to design, technology, and collectivism on the internet.



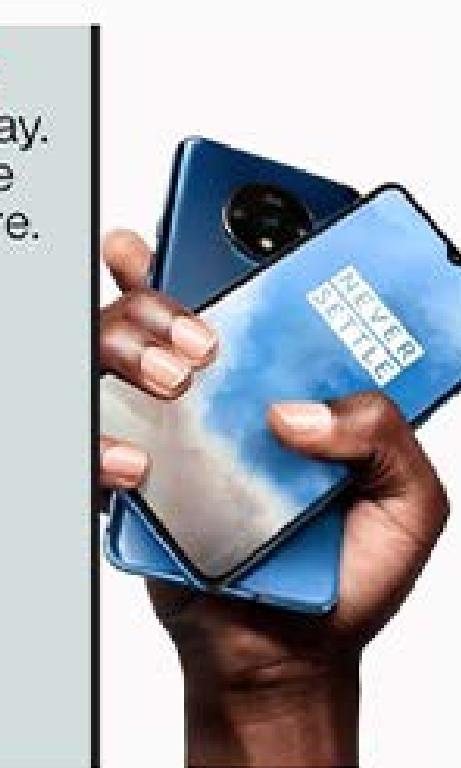
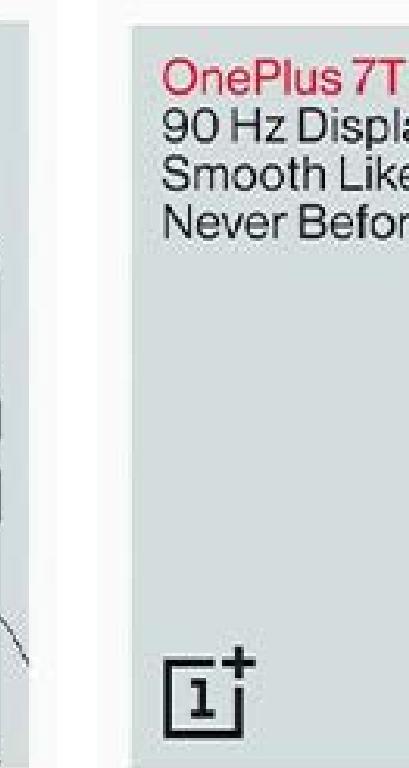
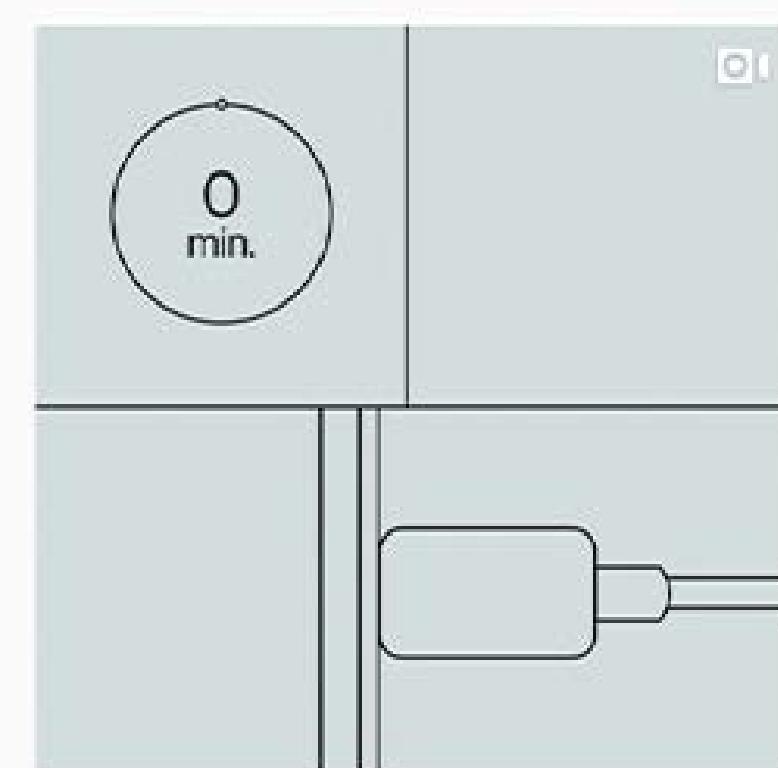
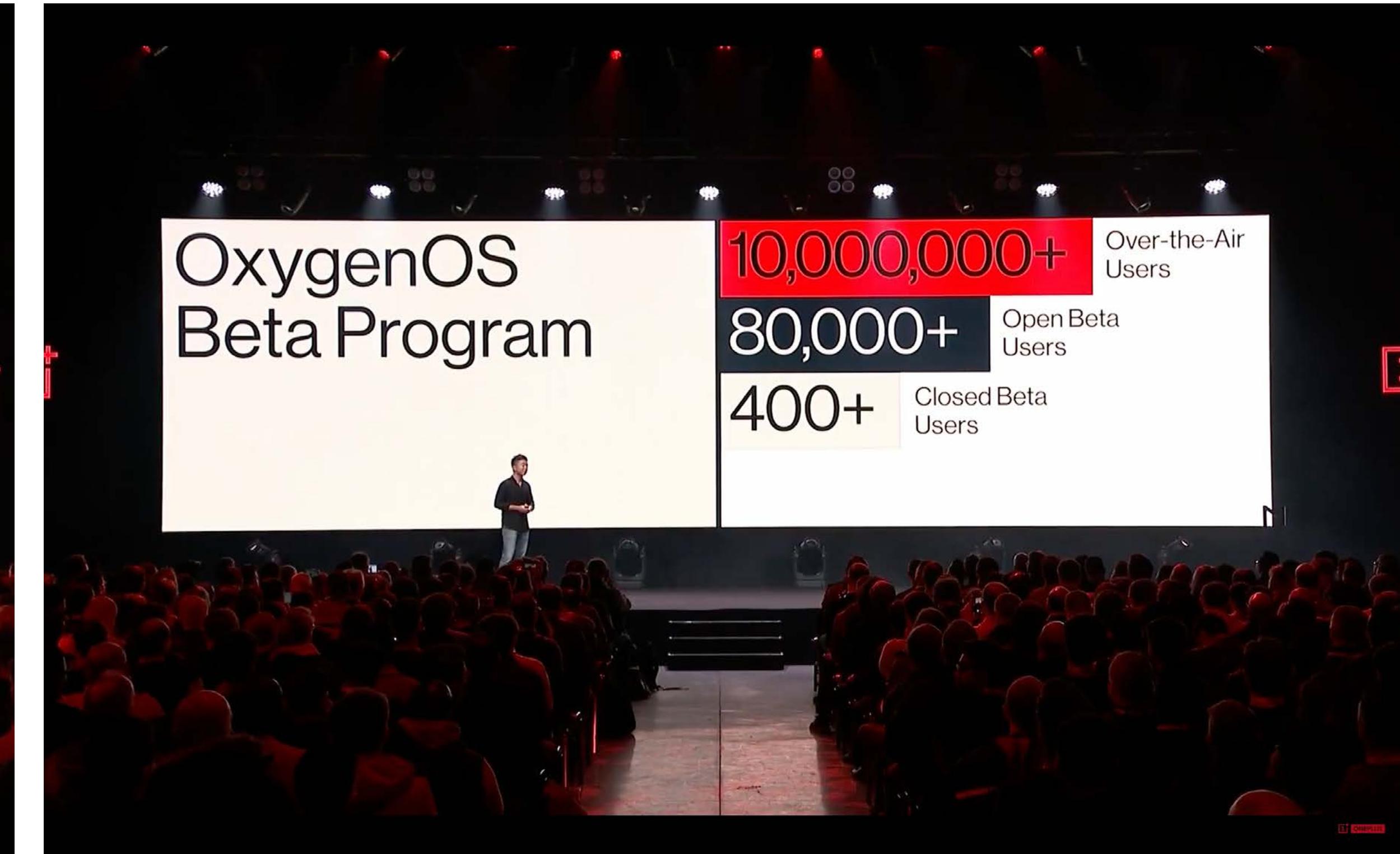




DESIGN LEAD

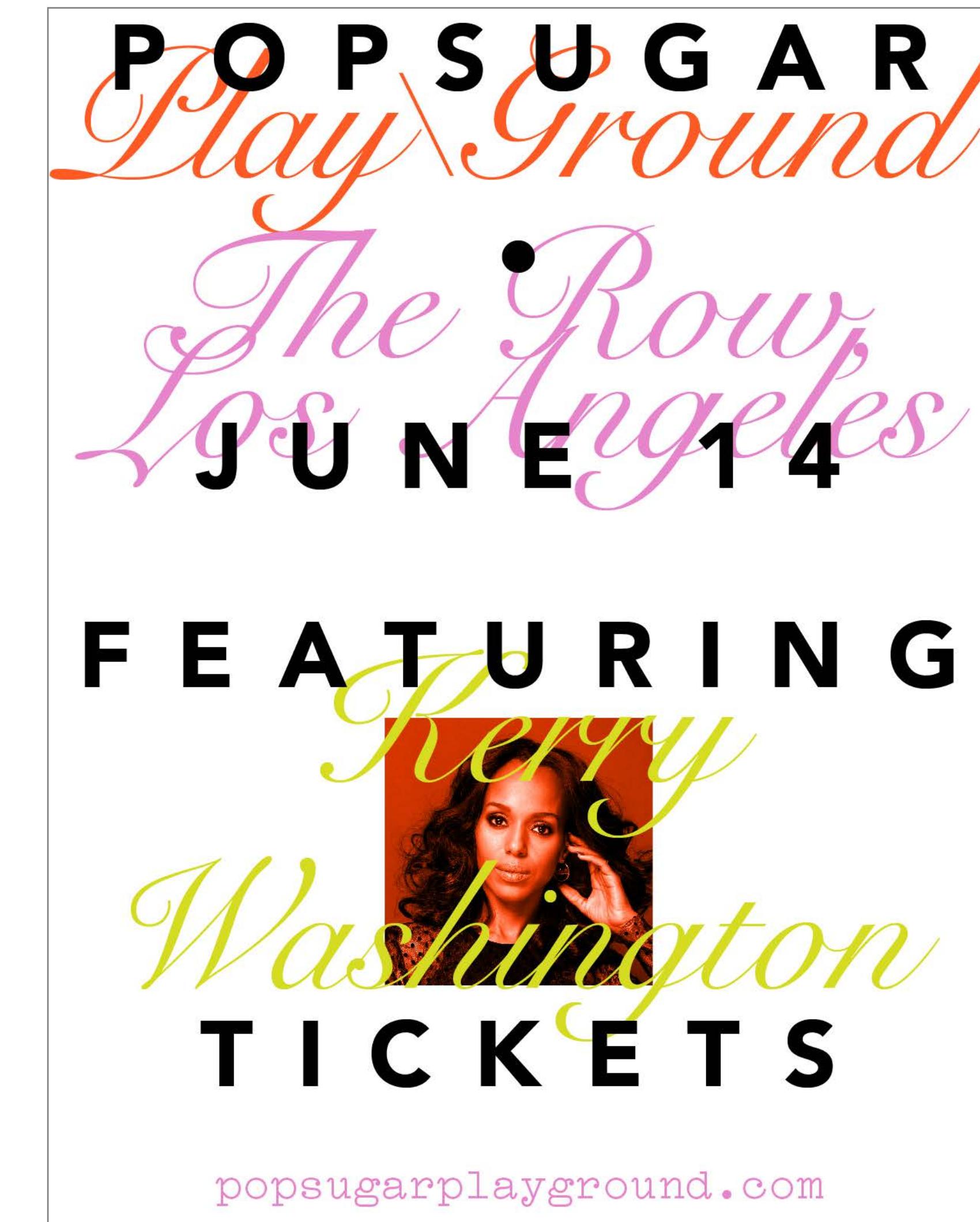
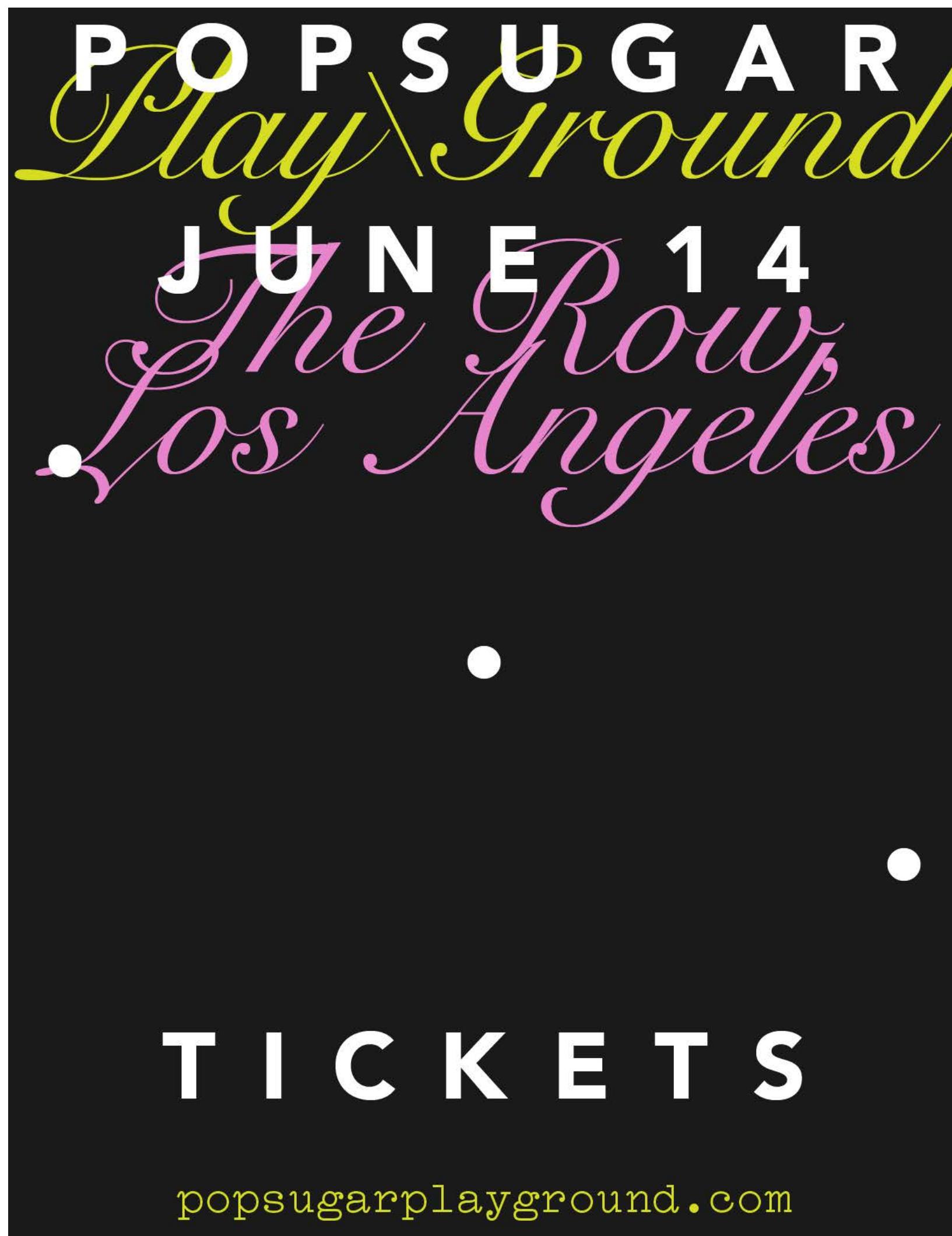
2019

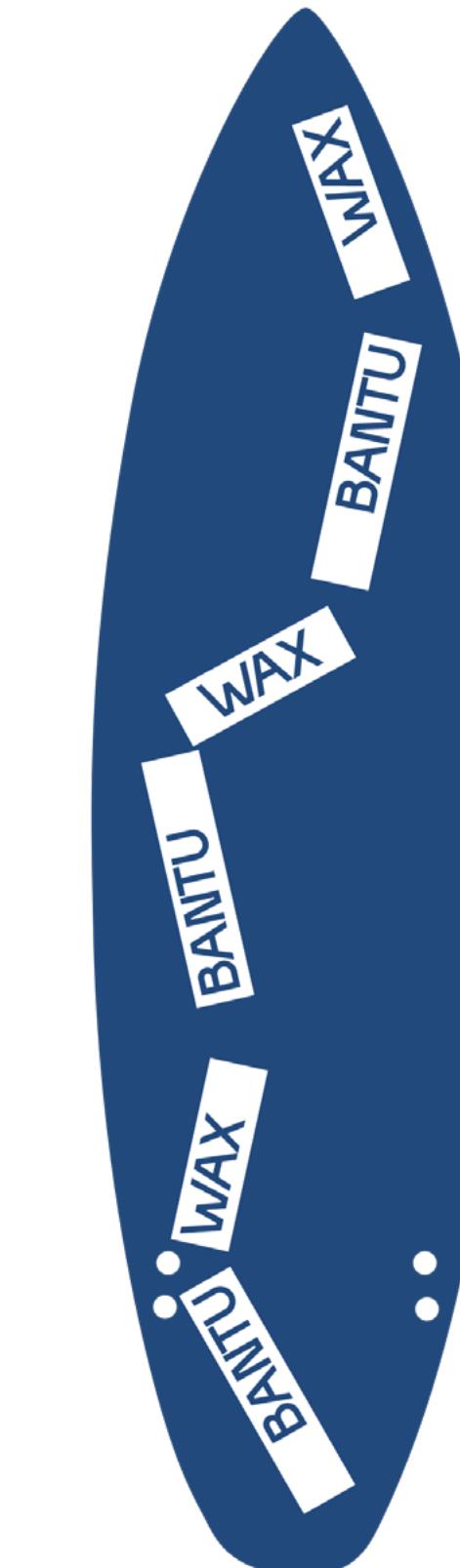
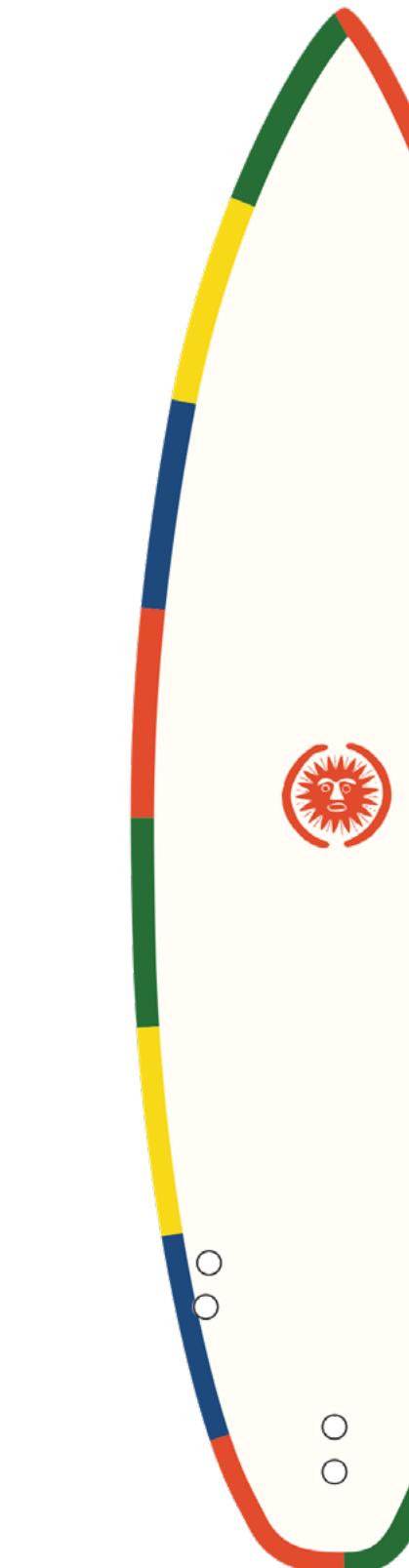
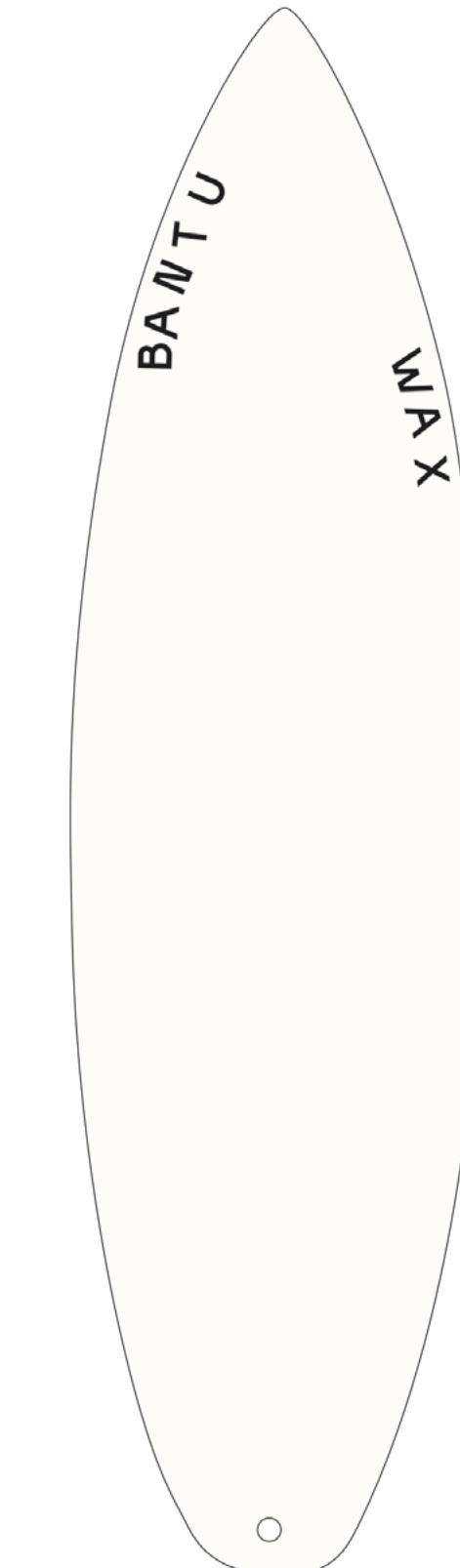
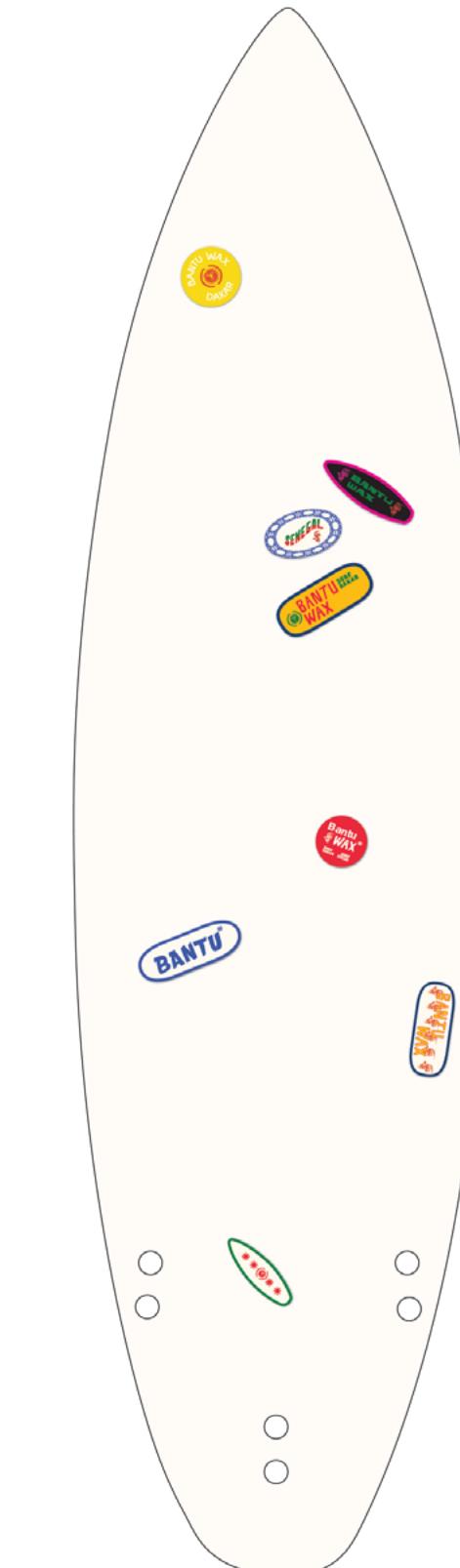
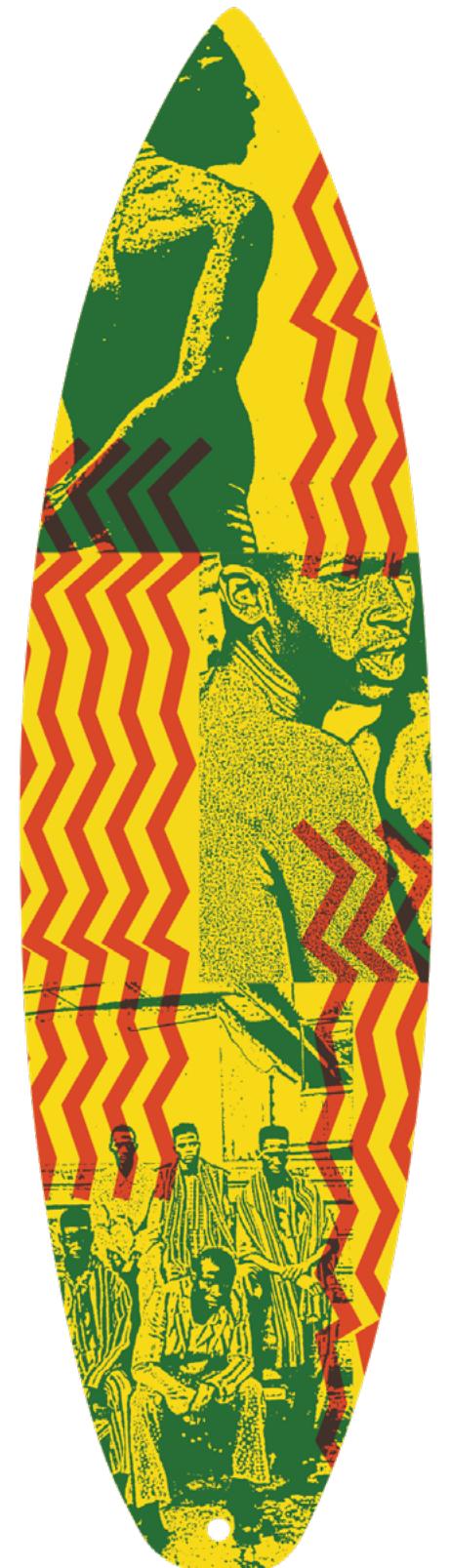
The OnePlus 7T was the first product to compete with Apple, Samsung, and Google premium phone products. In order to stand out from the competition, I led a small design team to design a visual campaign that dismissed the blurry-rainbow-gradient visual trend of most tech/smartphone companies and built a visual branding system for OnePlus that relied heavily on a thoughtful color scheme and rigid typographic hierarchy. These guidelines allowed the system to be easily applied and establish a sense of cohesion across digital assets, packaging, press kits, and other collateral.

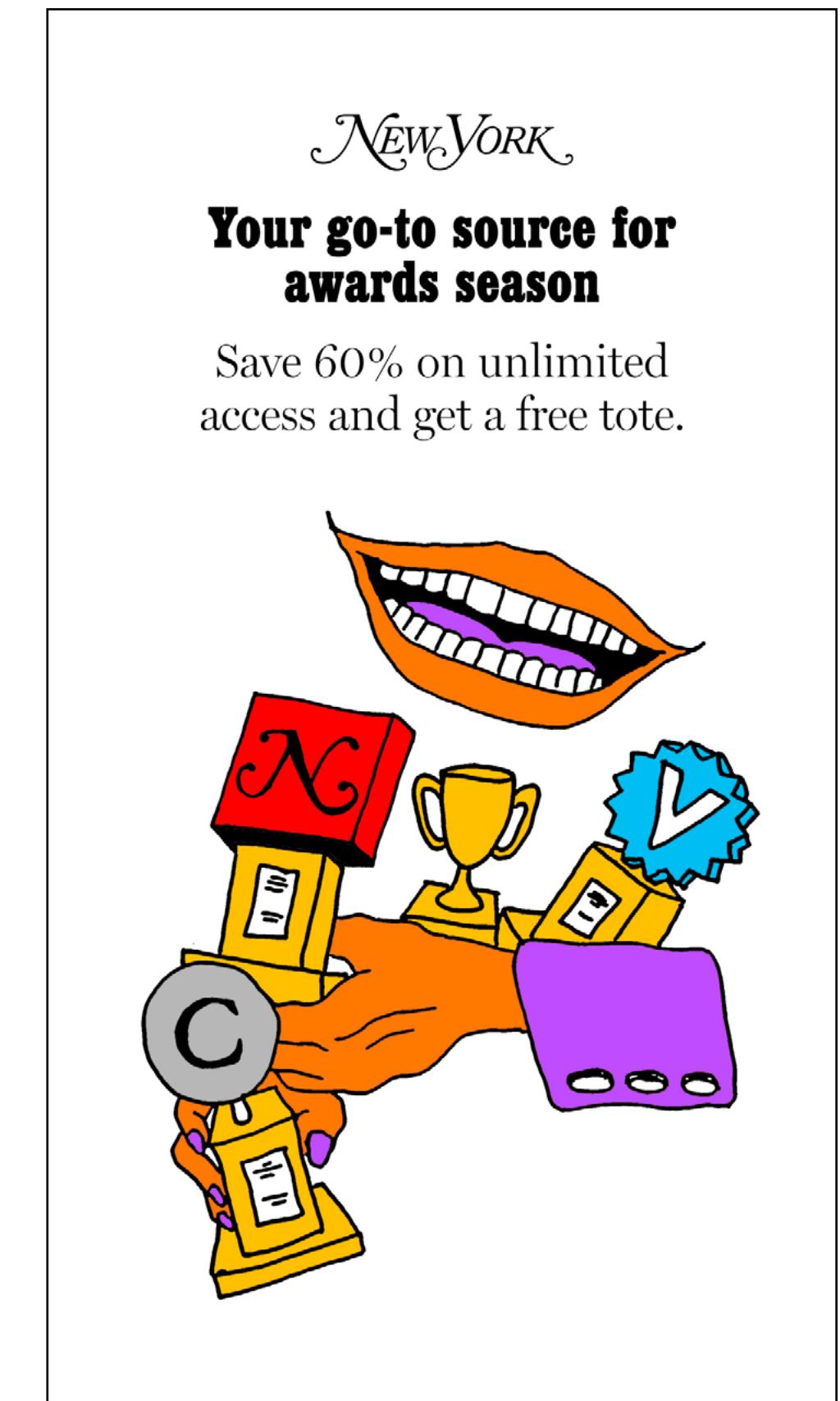
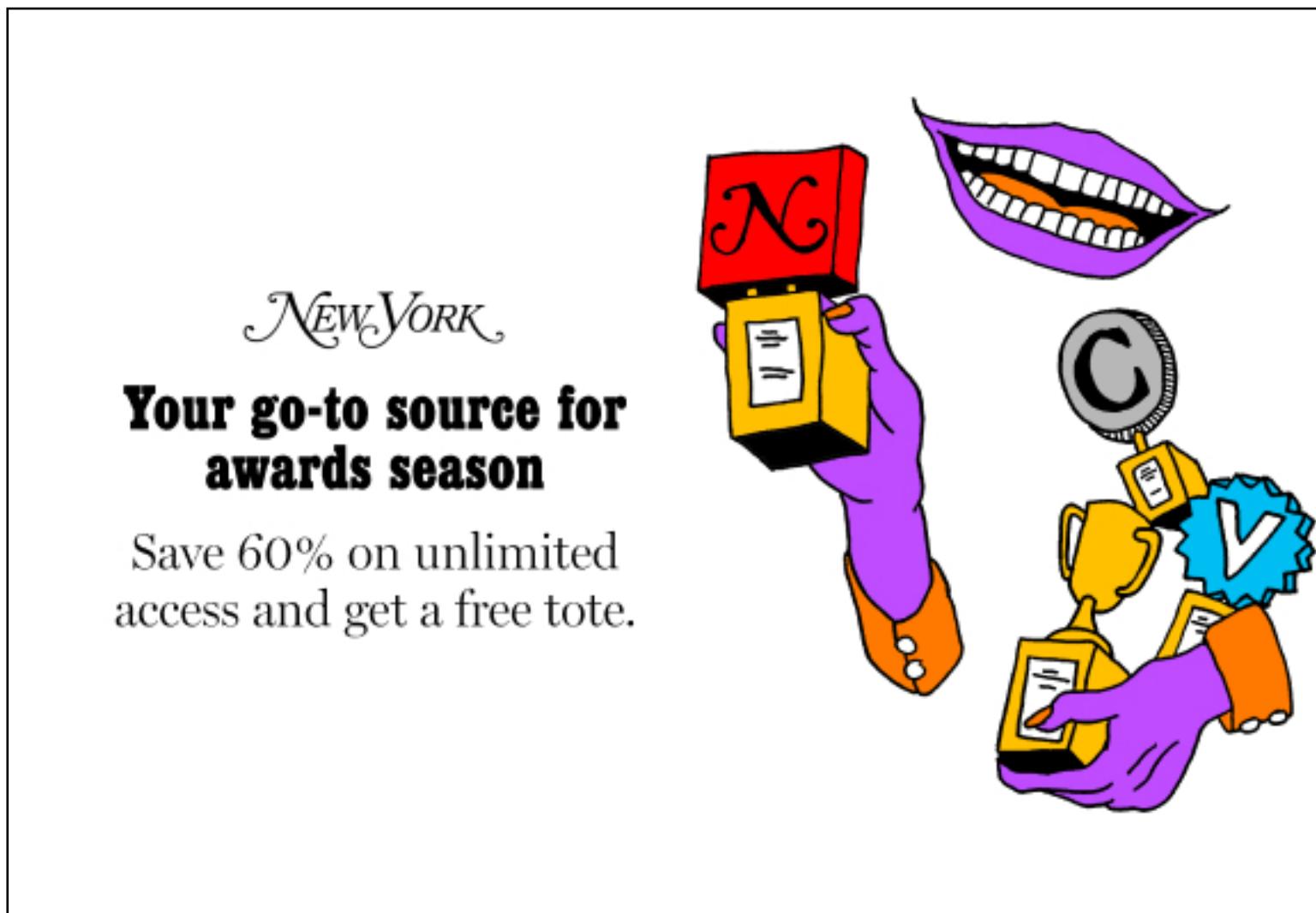


DESIGN LEAD









STRATEGY, CREATIVE DIRECTION, DESIGN

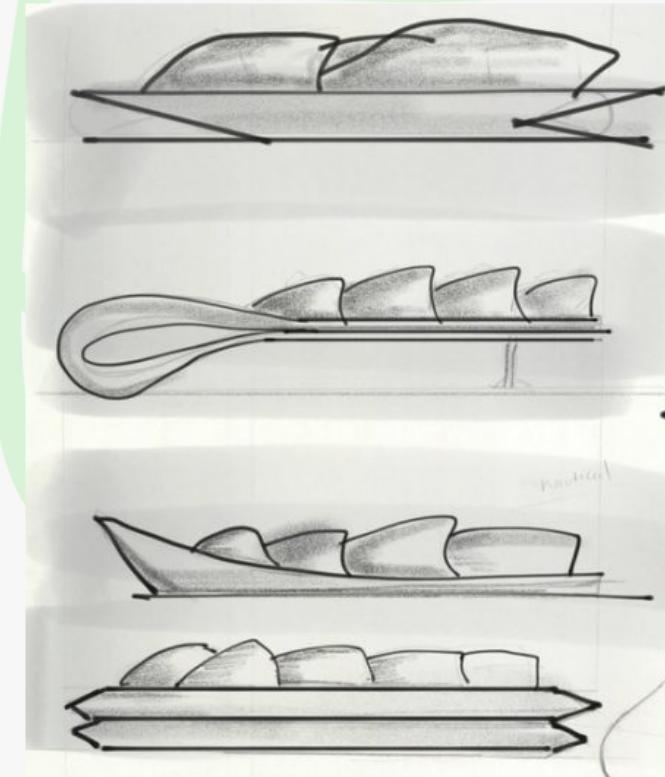
Built upon the idea of disseminating Pratt Institute's curriculum, the new Fund for Pratt campaign turns the fundraising department of Pratt Institute into a producer and publisher. Direct mail spotlights the work, theories, or criticisms by Pratt alumni, faculty, and students. Essays, manifestos, instructional art, concrete poetry, and much more subvert the expectations of what direct mail can be. The email campaign profiles those same alumni, faculty, and students' processes and practices. The branding is a simple nomenclature system, allowing the collateral to be a blank canvas for the featured artist/designer/author, while also framing the collateral as documents—or evidence—of a Pratt education and the good it is doing in the world, not exclusively on the Pratt campus.



FfP.009

ARCHITECTURE AS PRODUCT: ONE DESIGNER'S EVOLUTION
Feras Alhabib, BID '17

"Industrial design is about details. It helps you think about ergonomics, which often get overlooked in architecture. I'm aiming to bring the functionality that consumers expect of products to architectural design," says Feras Alhabib.



For his tabletop design studio, Feras created a fictitious restaurant in

About FfP
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all architecture design for the mind drawing fashion fine art foundation industrial design jewelry writing

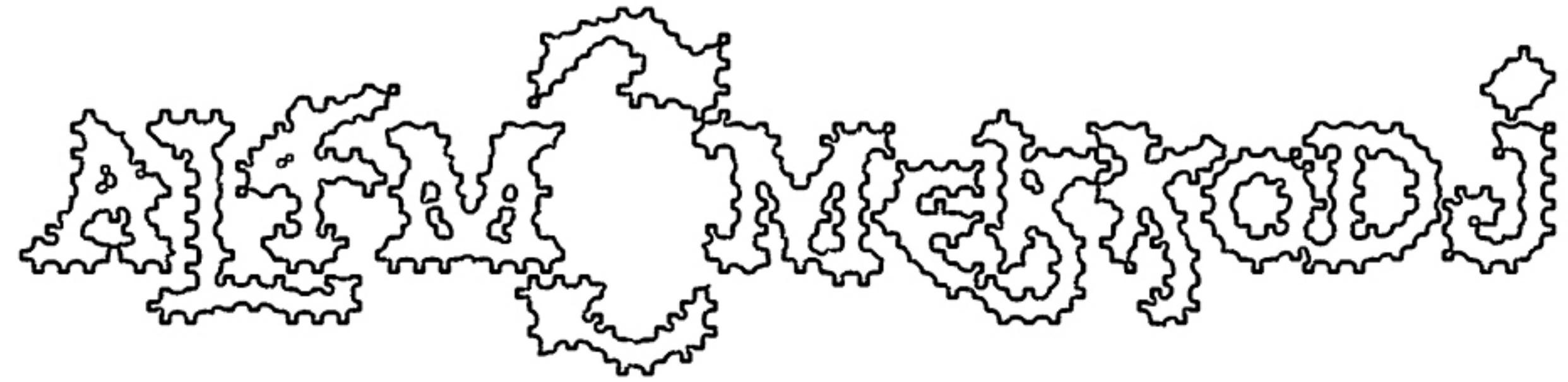
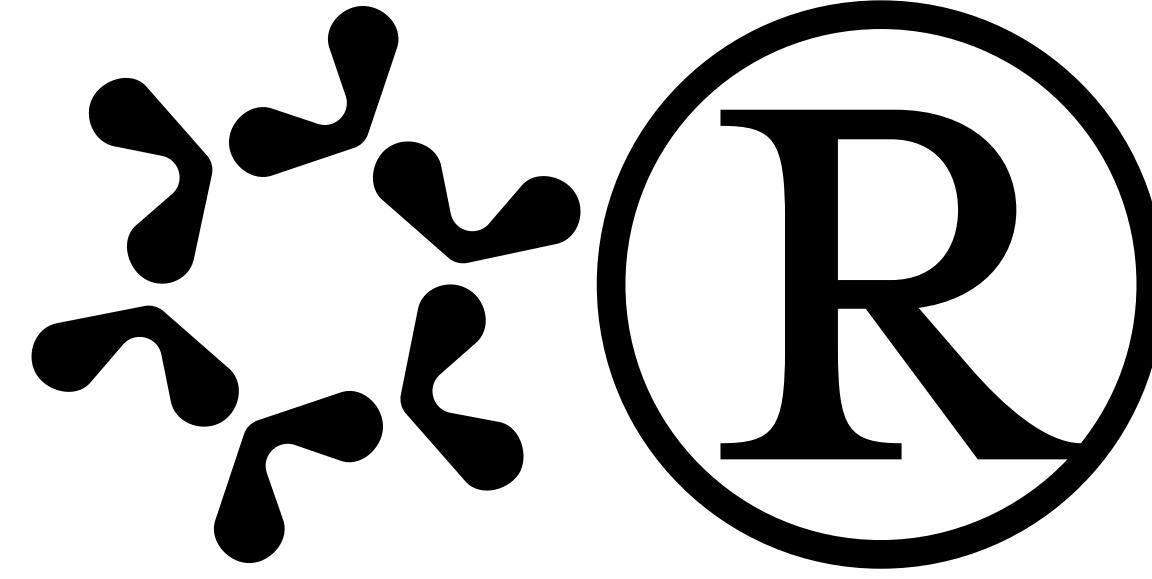
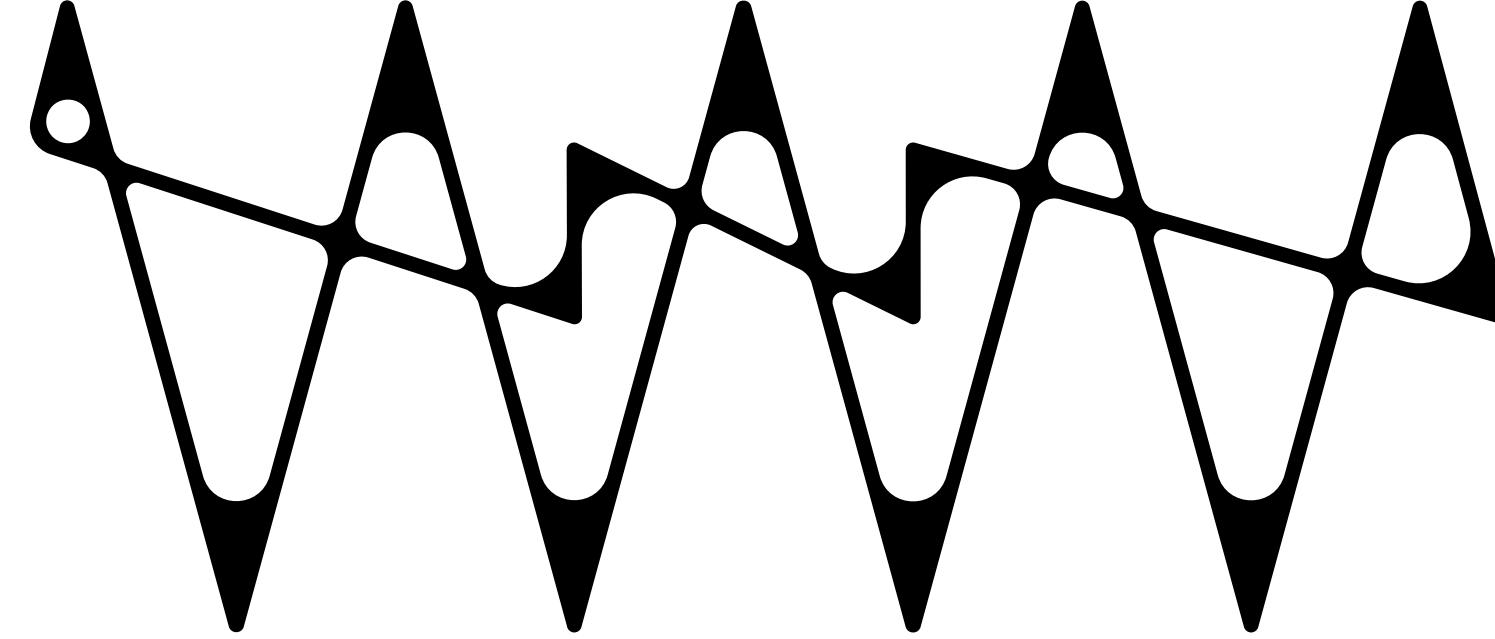
- ARCHITECTURE AS PRODUCT: ONE DESIGNER'S EVOLUTION
Feras Alhabib, BID '17
10. 17. 18
- UNCOVERING ORIGINS THROUGH DESIGN
Dylan Rutz, BFA Fashion Design '18
08. 22. 18
- A NEW TYPOLOGY FOR URBAN DENSITY IN BROOKLYN
06. 20. 18
- SPEAK ENGLISH WE'RE IN AMERICA
Ada Chen, BFA Jewelry '18
05. 09. 18
- BUBSY VEST
Taeyoung Chang, BID '18
05. 08. 18
- DESIGN FOR THE MIND, PICTURE MIRROR
Hsing-Yin Liang, MID '18
05. 08. 18
- AN EXOSKELETON FOR THE WHITE HELMETS OF SYRIA
Jacob Lemon, BID '18
04. 12. 18
- TWISTING IN SPACE
Brian Brooks, Adjunct Associate Professor, Foundation
04. 12. 18
- GRADUATE WRITING FIELDWORK RESIDENCY
Maria G. Baker, MFA Writing '17
04. 12. 18

VARIOUS LOGOTYPES

CREATIVE DIRECTION, DESIGN

2011–Present

Logotypes for various clients: VAMP Magazine, ALFM/MekkoDJ, Undercurrent.

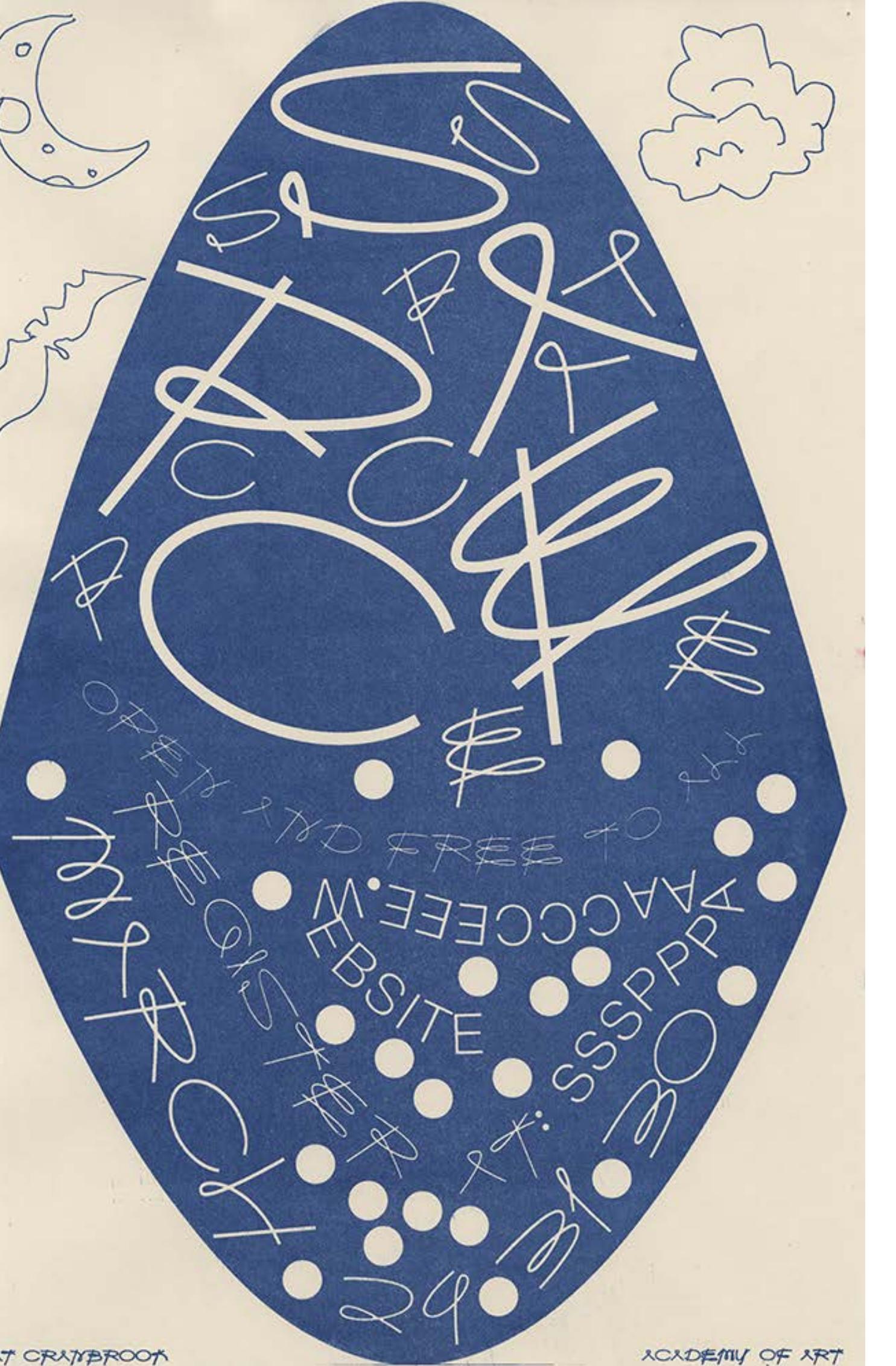


severous
Attack

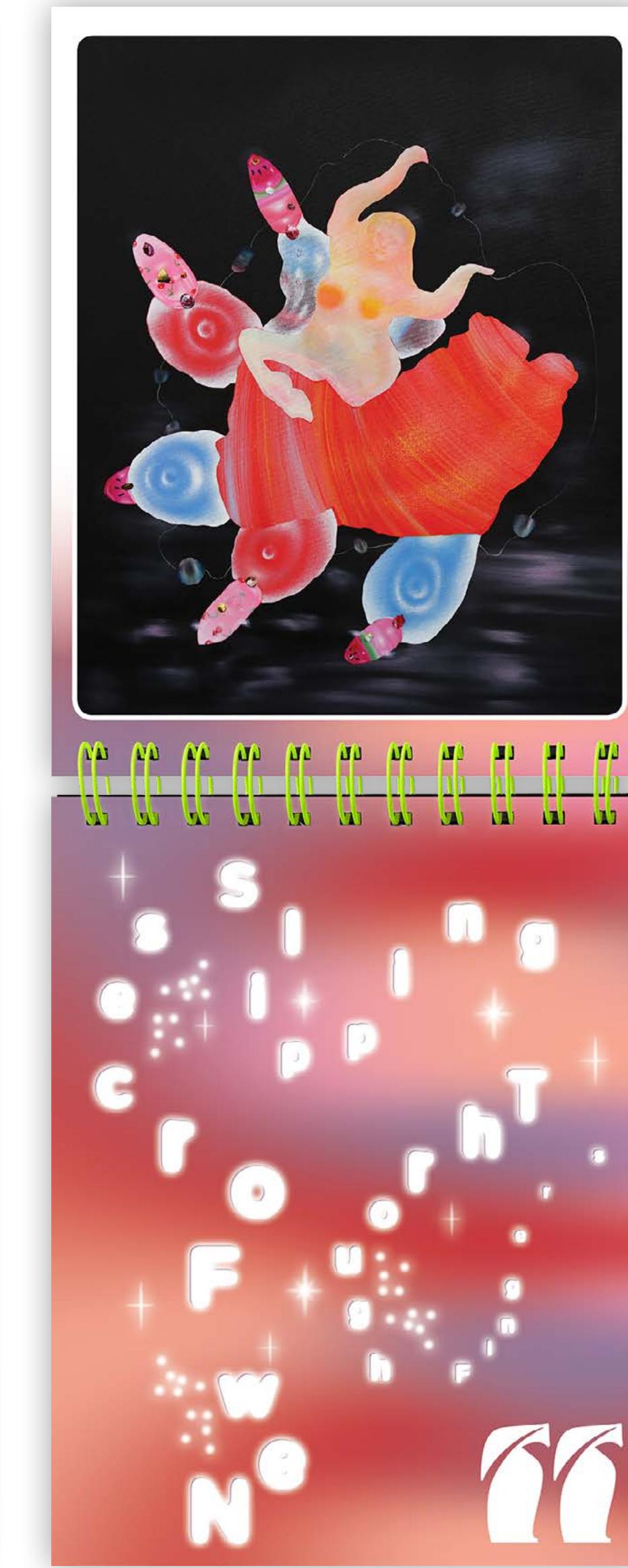
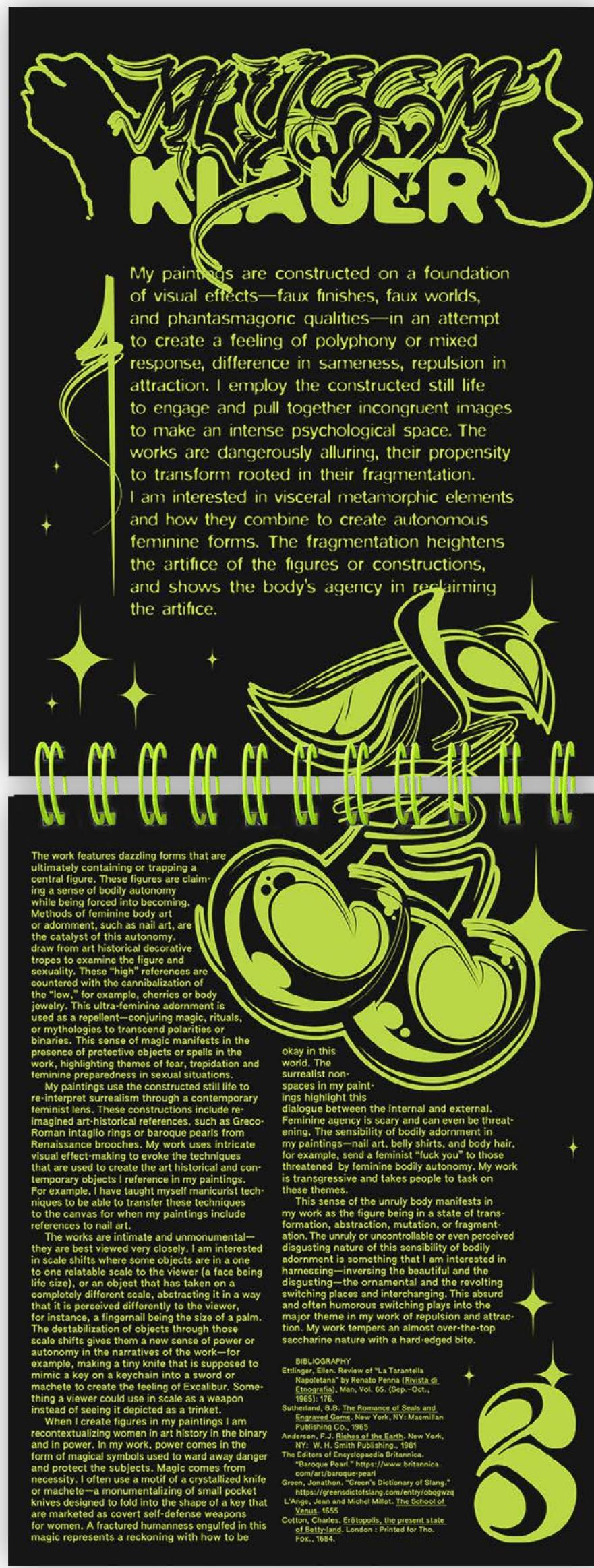
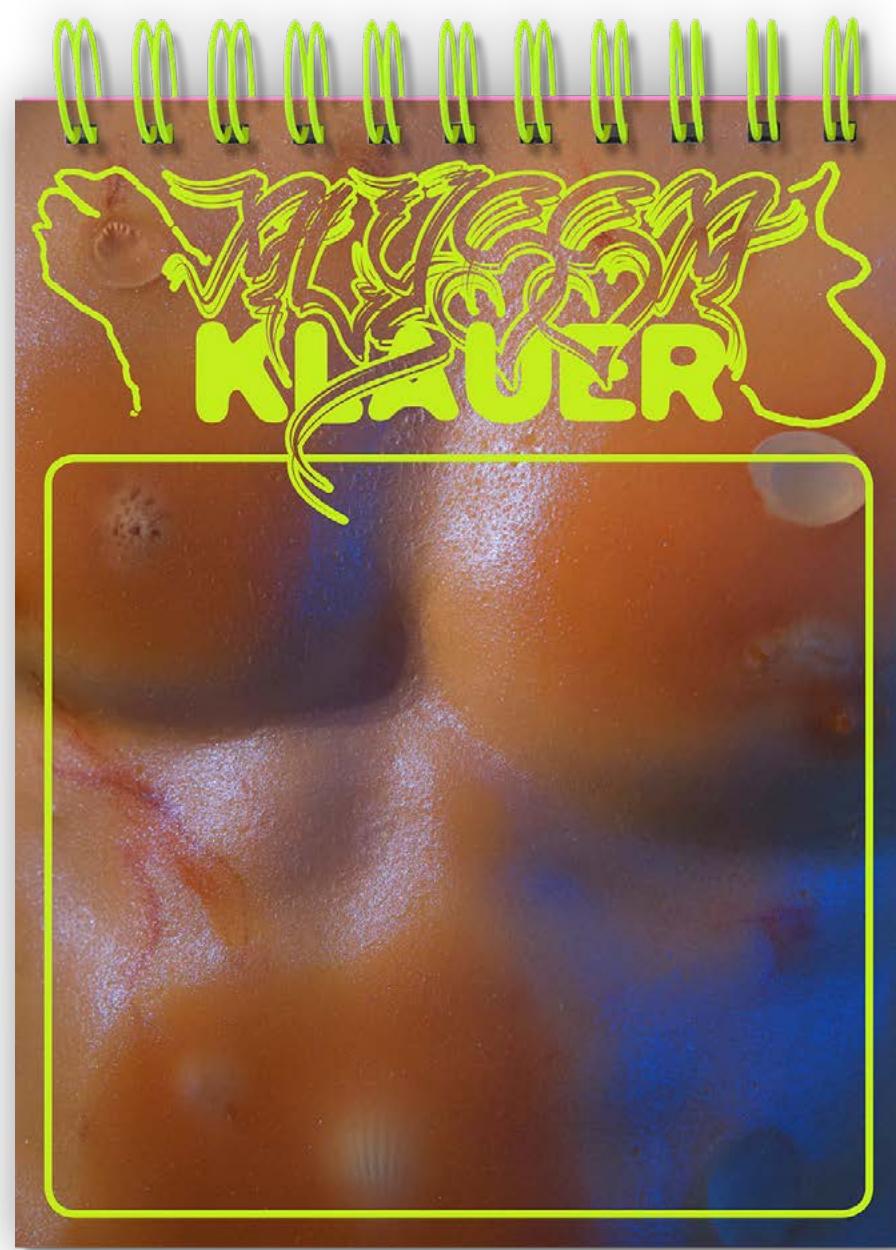
Undercurrent

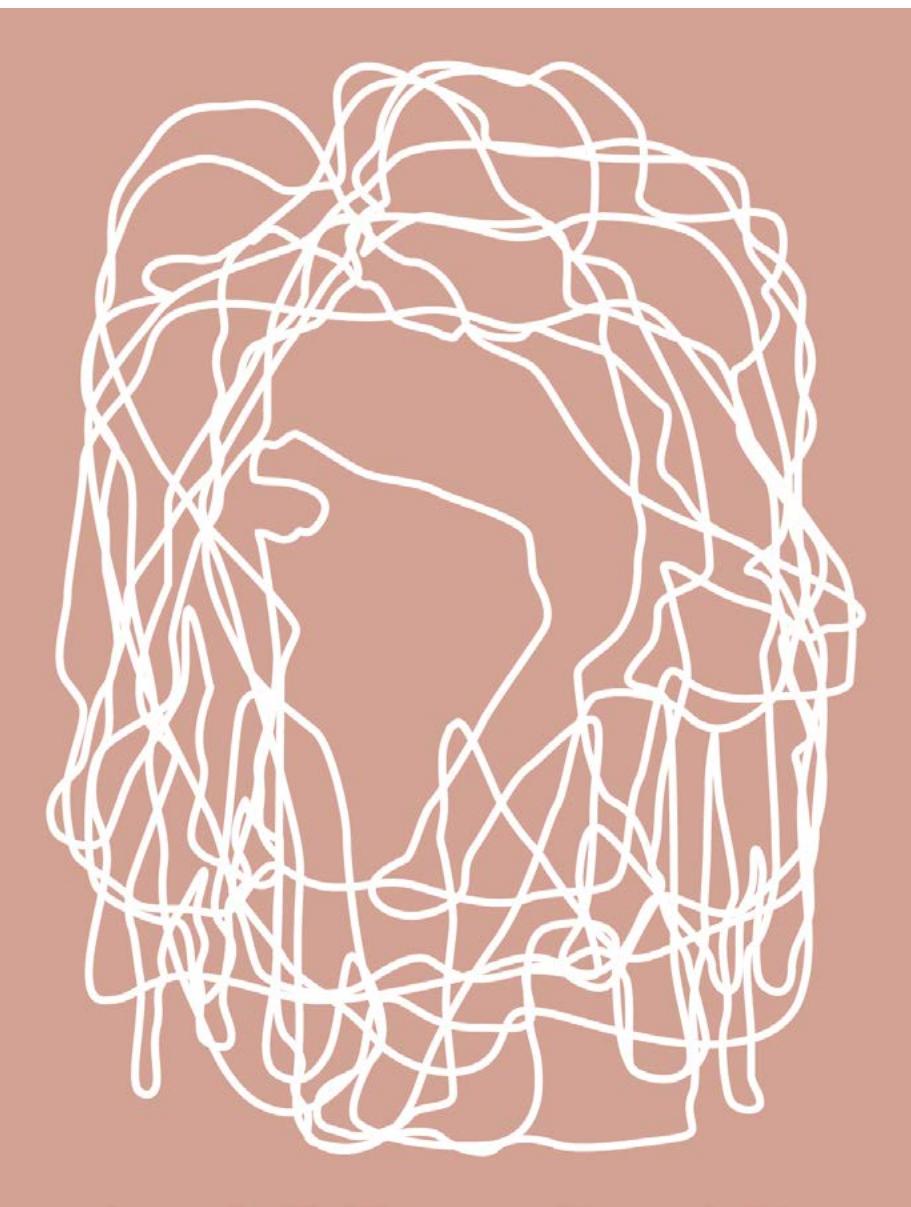


SpaceSpaceSpace was a three-day gathering centered around alternative pedagogy, self-organizing, and exploring ways of disrupting the productions of knowledge within academic structures. Inflatable architecture was built to house the event and provide a stark contrast to the historic Cranbrook campus. It was also meant to be seen as ephemeral so that an urgency to establish and maintain a connector between Detroit initiatives and Cranbrook could be instilled. Because the inflatable architecture was such an important facet of the SpaceSpaceSpace event, the bespoke typeface for the branding used standardized architectural handwriting as its foundation and morphed it with the bubbly forms of the inflatable architecture.



The book design for painter Alyssa Klauer uses the blurry and volatile brush strokes of Klauer's paintings to depict the intersection of magic, feminism, cherries, and other themes and methodologies of Klauer's practice.





metallic fragments of foam that represent plas-tiglomerates in the age of the Anthropocene
 > and geodes in an alien landscape. I felt
 8 a need to break the systematic ways
 I had been working, thinking more flu-
 idly and being open to taking risks.

**II.
LARSON GRANT**

LARSON
 As a recipient of the Larson Award, I was able to research anatomy and avant-garde fashion in Rome, Florence, Bologna, London, Antwerp, Rotterdam and Amsterdam. I traveled around from city to city visiting anatomy museums that used artificial anatomy as a three-dimensional thinking tool exploring relationships between life and death, science and art, body and soul. The Vrolick museum has a collection of over 250 physical deformities that help me imagine what it would be like to be in a body that is limited due to genetic mutation and growth disorders. In Amsterdam, I visited a Body Art exhibition at the Tropenmuseum. It spoke about subcutaneous implants and surgical changes through time and cultures. I learned how our species is determined to take the body as far as possible away from its biological starting point. The Body Worlds: Happiness

project exhibited more than 200 anatomical specimens of real human bodies that show the complexity, resilience and vulnerability of our bodies. I was able to gain a fresh perspective and it made me grateful for having a healthy and able body.

VIKTOR AND ROLF
 I took a detour to Rotterdam in the Netherlands to see Viktor and Rolf's 25 year retrospective. I learned how they use a simple material and a rigorous exercise in pattern-making to create volume and structure. By setting restrictions and rules with one kind of material, they create parameters that generate creativity. They transform the body and reinvent the self with their sculptural works. I appreciate the fact that their work is closer to art than commercial commodity.

Anneke Smelik writes, *Deleuze's notion of the fold 'undoes a binary opposition between inside and outside, between appearance and essence: for the fold announces that the inside is nothing more than a fold of the outside'*. Identity is made up of a variety of foldings, from the material body and its dressings to the immaterial time of memory or desire. This insight involves a fundamental critique of the idea that fashion is a superficial game of exteriority covering over a 'deep' self hidden in the interior folds of the soul. The fold is the concept that helps us to think of identity as a process of becoming, functioning as an interface between the inside and the outside depth and surface, being and appearing.¹

All aspects of my body show that it is a receiver of information through travel. I feel that this influence will find its way out.

in all sorts of radically different ways that possess the strange, unnatural, outrageous, ceaselessly unforeseen originality that
 > is Atopos (unclassifiable alien).
 22 In *Thinking through Fashion*, Smelik writes, **Becoming—a process of transformation and metamorphosis—implies what Deleuze and Guattari have called a process of territorialization, de-territorialization and re-territorialization. A certain territory—for example the field of fashion—is not necessarily a static notion, but rather an assemblage with a ‘mobile and shifting centre’. A process of becoming thus implies continuous moving, transforming and metamorphosing.**⁶

When making this work, I think about my inner struggle of balancing introversion and extroversion. I play with the tension of vulnerability and protection. I use bright and vivid colors to mask and transform identity. I like to think of myself as a private extrovert or a public introvert. I am curious about the world abroad, but I travel alone. I am somewhat at odds with myself. In this piece I am hiding my identity while maintaining a strong presence. Agoraphobia is a type of anxiety disorder in which you fear and avoid places or situations that may cause you to panic and make you feel trapped, helpless or embarrassed. These pieces are inspired by science fiction and psychological torment.

**V.
BODY VS. TECHNOLOGY**

After my trip to Europe, I took a class at Haystack Mountain School of Crafts on crafting electronics. I learned how

to work with soft circuits and embed electronics into wearables to be able to work in dark, immersive environments. Through Arduino, I learned how to use sensors to communicate nuances. Sensors help us impact how we experience our bodies and ourselves. I am interested in how we use body language to communicate. The direction of feet, an open chest, crossed arms, or intense eye contact are all ways of communicating without saying a word. We can usually tell if someone is feeling uncomfortable in our presence by seeing them twitch; if they are interested by the direction of their body toward us or the subtle movement of eyebrows. Body language is the universal language.

Sensors force relationships through the activation of the work. Being a private extrovert (or a public introvert), I was thinking about times in my life when I was in dark, loud spaces where I found it difficult to find a personal space to converse with someone. I made helmets out of soundproofing foam to create a tight, immersive experience where two people could have a conversation in a dark space. I was playing with the idea of absurdity and inconspicuousness, vulnerability and protection. When the helmets touched, sensors provoke lights to come on and the two people could see each other. I found that most people





CITY EAGLE

In contrast to the expansion of Budapest, the photographs of constitution celebrations in Istanbul portray a different aspect of modernity. Here, camera records a social transformation here, camera records a social transformation in its new public spaces. (FIG. 4 AND FIGS. 2 AND 3) In the micro issues? The houses are riding across what seems to be an open plain in a military parade, one of the festivities of the late Ottoman Empire attempting to modernize itself. The constitution of 1908 and the establishment of a parliament were part of the efforts to reform the state. Political and military gatherings like this began to occur more regularly along with the construction of monuments to commemorate important events.²³ These activities would comprise examples of modern, that is *national* public space in Istanbul in 1911—very different than the mosques and cemeteries of before.

Could this open plain, the site of a military parade, a new ground in an old city, anticipate the designed public spaces of modernism? For instance, the inclined plane designed by Le Corbusier and Pierre Jeanneret (Le Corbusier's cousin and business partner) for the Palace of the Soviets competition in 1931 connected different spaces of gathering from the parking to the auditorium. A drawing submitted to the competition imagines a system of wide ramps and horizontal planes connecting the different

8.

A man, still young at this point in the story, besides how he sees desire in others. He has thought of it as his own possession, their desire, and this has led him to believe simply One is implicated but nor automatically, nor without one's own permission, for there is no good in love. One loves actively, on principle—or one attempts, erroneously, to possess desire, as he has done. And yet, the young man thinks, it is no better nor to love. It seems like truth to him; it takes the form of a command. He grows old. He is old. He is old and alone, but still thinking. He wants to know what would constitute a true command. Is love a command? The man may even be dying now, is about to die, is dying, when he begins to ask himself, is it not my own permission that lends love this form?

On a country road, I p
THO AS
Rebecca says, "This is a

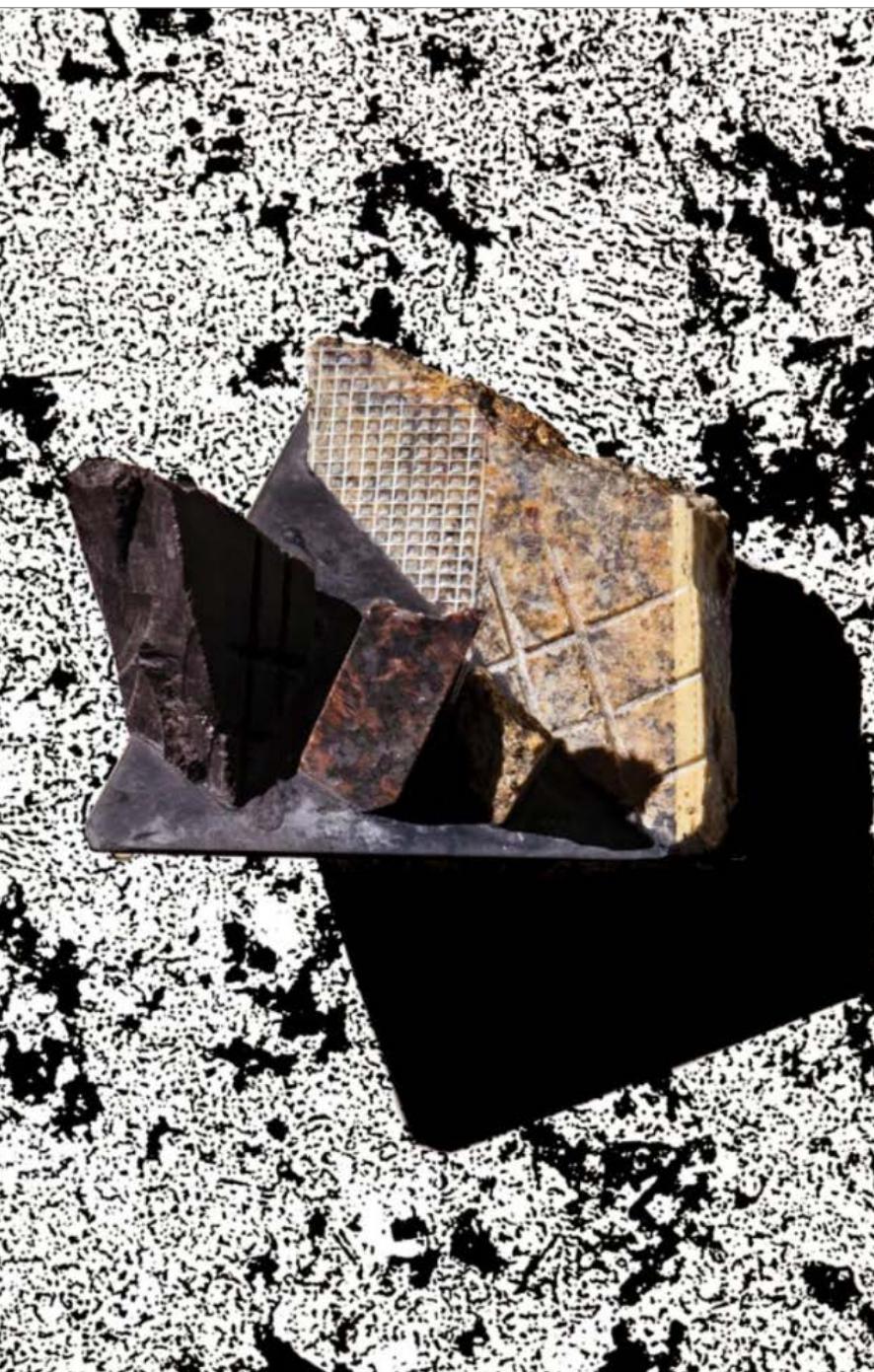
FIG. 4 ISTANBUL. Turkish army cavalry (possibly constitution celebration). LC-108-3-38.

public spaces of the complex during May Day just as the parade enters the building.²⁴ It is the architectural response to modern mass movements like the military parade captured in the photographs.

23. Aleş Erkmen, *Geçiciye Geçen ve Geçenin Geçtiği Arşiv*, Jimre, Ankara, 2010.
24. Based on Frans' account of the meeting of the Turks' Movement between 1909-1911, the site where the photographs were taken could be in Sıhhi looking across to Kagliçtepe. In 1911, this was a highly symbolic site where a military barracks had been established to control the 31 March Incident in 1909.

25. Kenneth Frampton, *Lé Corbusier*, 99.

The Hermit Lucy Ives



321 GALLERY

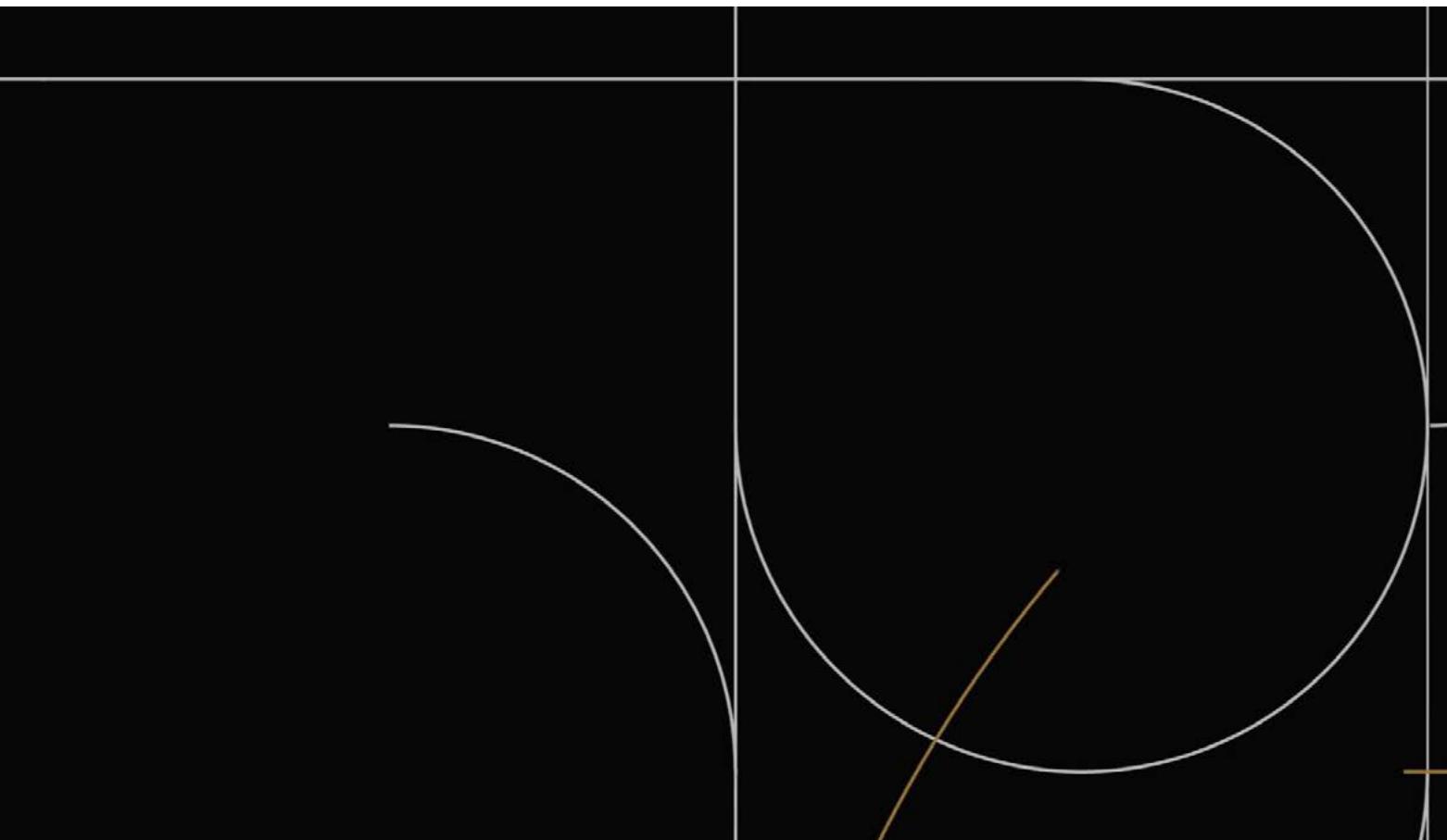
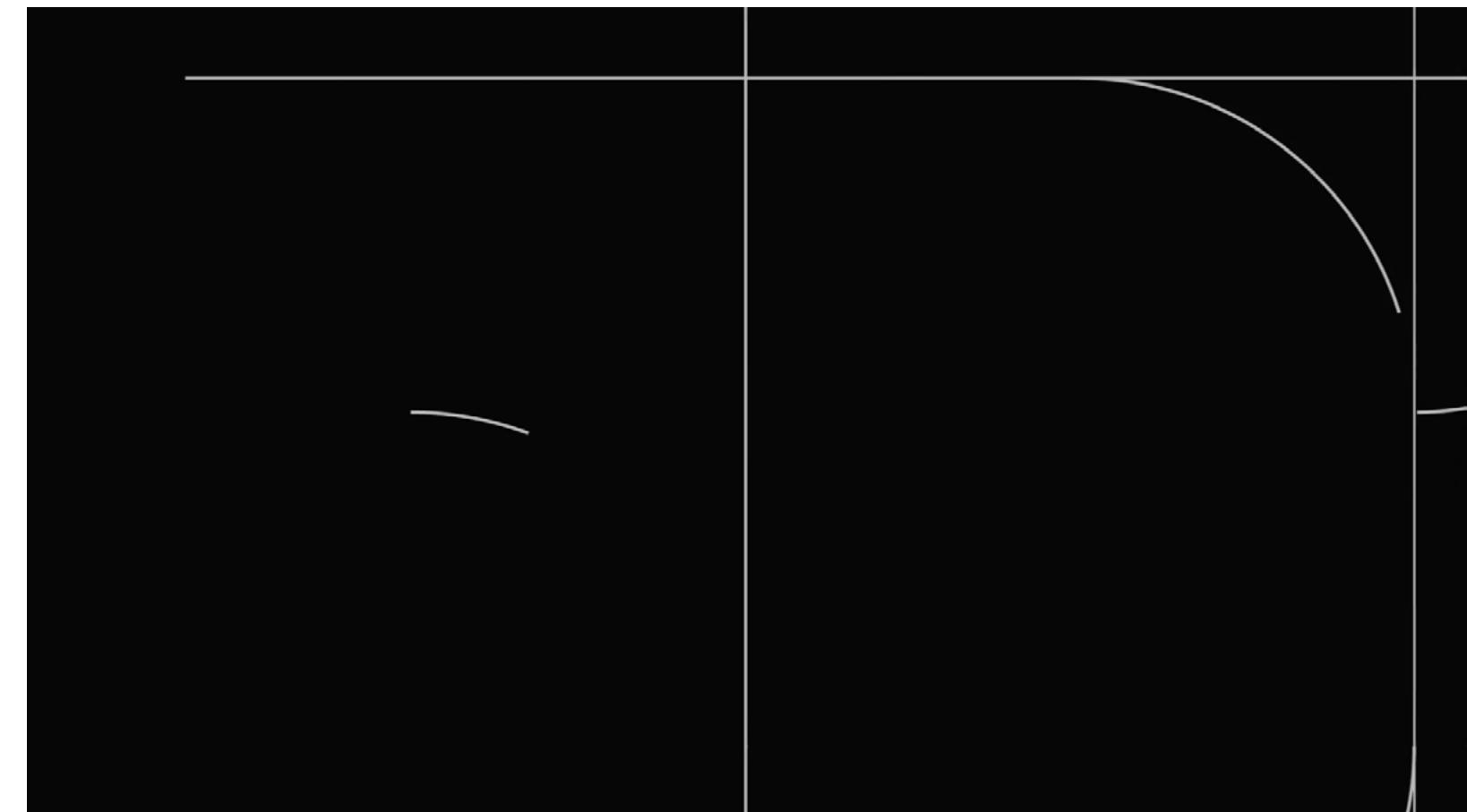
CREATIVE DIRECTOR, DESIGN, WEB DEVELOPMENT

2016 – PRESENT

The identity for 321 Gallery is based on the gallery's DIY approach to a white-collar profession, with the "logo" mimicking the gallery's architectural floor plan while dissonant typography conditionally brands both the gallery and their artists as one entity. Each iteration attempts to draw out eccentricities that are confrontational and memorable to their audience.

A screenshot of a web browser displaying the exhibition page for Jenni Crain at 321 Gallery. The page features a large image of the gallery space with three framed artworks on the wall. To the right, there is a sidebar with links for CURRENT, UPCOMING, PAST, EVENTS, PUBLICATIONS, and ABOUT. The main content area includes the artist's name, exhibition title ('SCENES FROM A PAUSE'), dates ('MAY 26–JULY 8, 2017'), and opening reception details ('FRIDAY, MAY 26, 6–9 PM'). Below this is a detailed description of the exhibition, mentioning Crain's work as drawing from architecture and her exploration of space and memory. Another section discusses the artist's work as a pause in activation, referencing the physicality of representations and environmental shifts. The exhibition is described as comprising four works, with three being untitled and occupying different spatial planes. A photograph of an artwork titled 'Untitled (1)' is shown, made of cement board, baltic birch plywood, and hardware, measuring 62.25 x 112.25 x 6 inches. The overall design is minimalist with a focus on the text and images of the art.

A screenshot of a web browser displaying the 'About' page of 321 Gallery. The page has a large, stylized lowercase 'y' logo at the top. On the left, there is a sidebar with links for CURRENT, UPCOMING, PAST, EVENTS, PUBLICATIONS, and ABOUT. The main content area includes a brief history of the gallery, stating it was founded in 2012 on the garden level of a residential brownstone. It highlights the gallery's mission to support underrepresented artists and provide a platform for curatorial endeavors. It also mentions open hours (Saturdays 12–5 PM) and contact information (email: 321@321gallery.org). A note indicates that proposals are currently not being accepted. At the bottom, there is a form for email subscription with fields for 'Email Address' and 'Subscribe', accompanied by a red graphic element.



PRATT SHOWS 2015 – PROGRAM BOOKLET

DESIGN

2015

The program booklet for Pratt Institute's end-of-the-year showcase, Pratt Shows 2015, uses a spectrum of colors that begin on one spread and bleed into the next spread to convey the interdisciplinary curriculum and workings of the Institute. (2015 Type Directors Club award winner)

PRATT SHOWS 2015

Explore the year's boldest ideas, biggest thinking, and best work in Pratt Institute's spring year-end shows. More than 20 events and exhibitions—one exciting celebration. Mark your calendar.

Check www.pratt.edu/pratt-shows for updates.

FINE ARTS M.F.A. AND B.F.A. EXHIBITIONS
March 24–May 25

PRATT PRESENTS
March 31, April 20, April 29, and May 8

DIGITAL ARTS
April 6–May 14

THE WRITING PROGRAM B.F.A.
May 5 and 7

2015 PRATT INSTITUTE FASHION SHOW + COCKTAIL BENEFIT
May 7

PRATT DESIGN 2015
May 11–14

PHOTOGRAPHY
May 11–23

FILM/VIDEO
May 11–23

SCHOOL OF ARCHITECTURE
May 14

SCHOOL OF INFORMATION AND LIBRARY SCIENCE
May 15

All shows are free and open to the public unless otherwise noted.

CALENDAR → CHECK WWW.PRATT.EDU/PRATT-SHOWS FOR UPDATES

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

MARCH

22 23 24 25 26 27 28

APRIL

29 30 31 1 2 3 4

5 6 7 8 9 10 11

12 13 14 15 16 17 18

19 20 21 22 23 24 25

MAY

26 27 28 29 30 1 2

3 4 5 6 7 8 9

10 11 12 13 14 15 16

17 18 19 20 21 22 23

24 25 26 27 28 29 30

CALENDAR → CHECK WWW.PRATT.EDU/PRATT-SHOWS FOR UPDATES

FINE ARTS M.F.A. AND B.F.A. EXHIBITIONS

M.F.A. EXHIBITIONS

April 10–May 25
Opening Reception: April 10, 7–9 PM
An exhibition of selected works by second-year M.F.A. students curated by Sara Reisman

The Boiler
191 North 14th Street
Brooklyn
Gallery Hours: Tuesday–Sunday, 12–6 PM

An M.F.A. exhibition of work by all second-year graduate students will be on view in The Rubelle and Norman Schaefer Gallery on Pratt's Brooklyn Campus from June 3 through late September.

B.F.A. EXHIBITIONS

B.F.A. Exhibitions for Drawing and Painting seniors will be held in East Hall Gallery throughout the semester.

B.F.A. Exhibitions in The Rubelle and Norman Schaefer Gallery on Pratt's Brooklyn Campus:

PRINTMAKING
March 24–April 1
Opening reception: March 23, 5–8 PM

JEWELRY
April 7–16
Opening reception: April 6, 5–8 PM

SCULPTURE SECTION I
April 21–29
Opening reception: April 20, 5–8 PM

SCULPTURE SECTION II
May 5–15
Opening reception: May 4, 5–8 PM

The Rubelle and Norman Schaefer Gallery
Chemistry Building, First Floor
Pratt Brooklyn Campus
200 Willoughby Avenue
Gallery Hours: Monday–Friday, 9 AM–4 PM

CERAMICS
April 6–10
Opening Reception: April 6, 5–7 PM

Pratt Brooklyn Campus
Pratt Studios

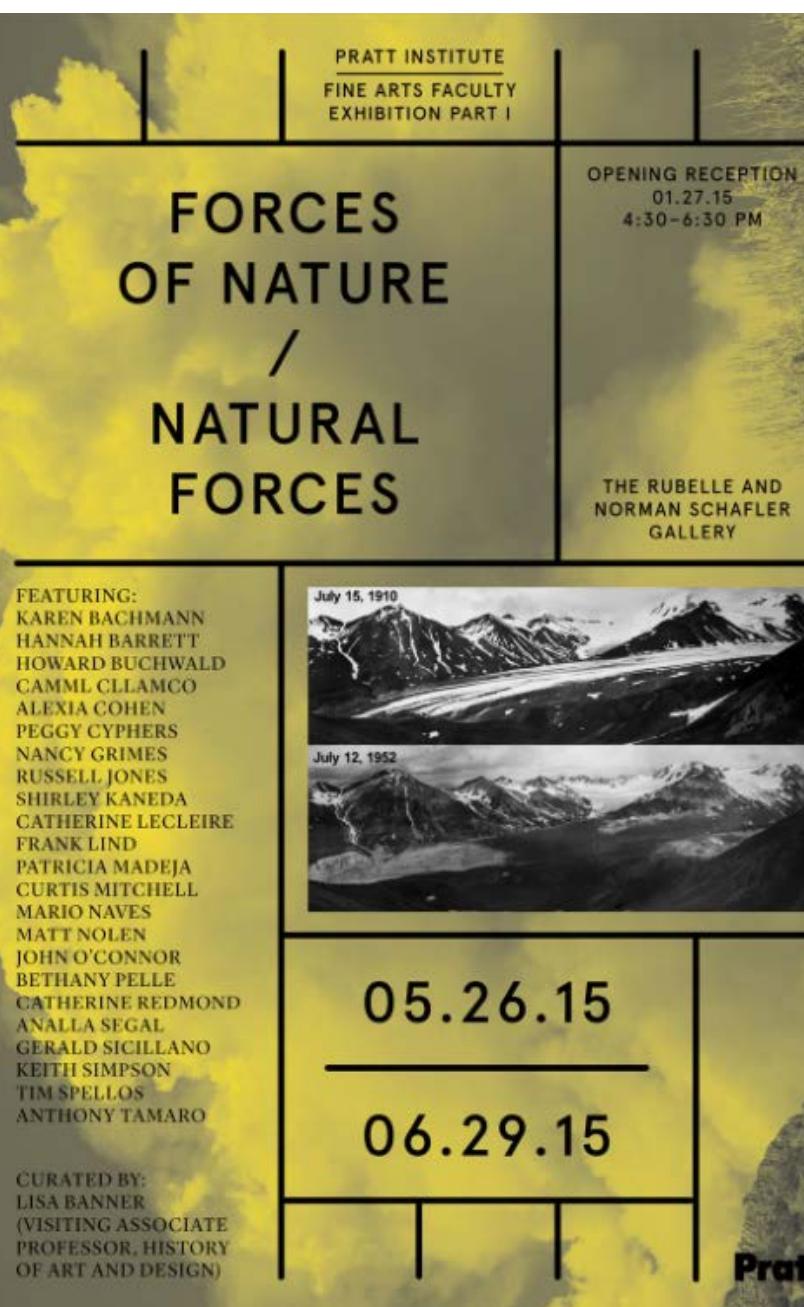
FINE ARTS M.F.A. AND B.F.A. EXHIBITIONS

→ MARCH 24–MAY 25



FINE ARTS M.F.A. AND B.F.A. EXHIBITIONS → MARCH 24–MAY 25

Two design systems made to help expedite the workflow of the Pratt Creative Services department. The first system was made for internal use by the Creative Services team, while the other was for external use by clients. Both accommodate typographic rules and logistics to easily translate to print or digital collateral of different formats and dimensions.



Not Secure — prattgenerator.org/canvas

Templates Generator

SETUP

FORMAT	24x36 Poster	16x24 Poster
11x17 Flyer	8.5x11 Flyer	
6x9 Postcard	4x4 Instagram	

TEXT

TITLE	Title text	LARGE
The name of your event		

SUBTITLE

A description of your event

EVENT DATE

Date/s

EVENT TIME

DATE/S TIME/S	LOCATION LINE 1 LOCATION LINE 2
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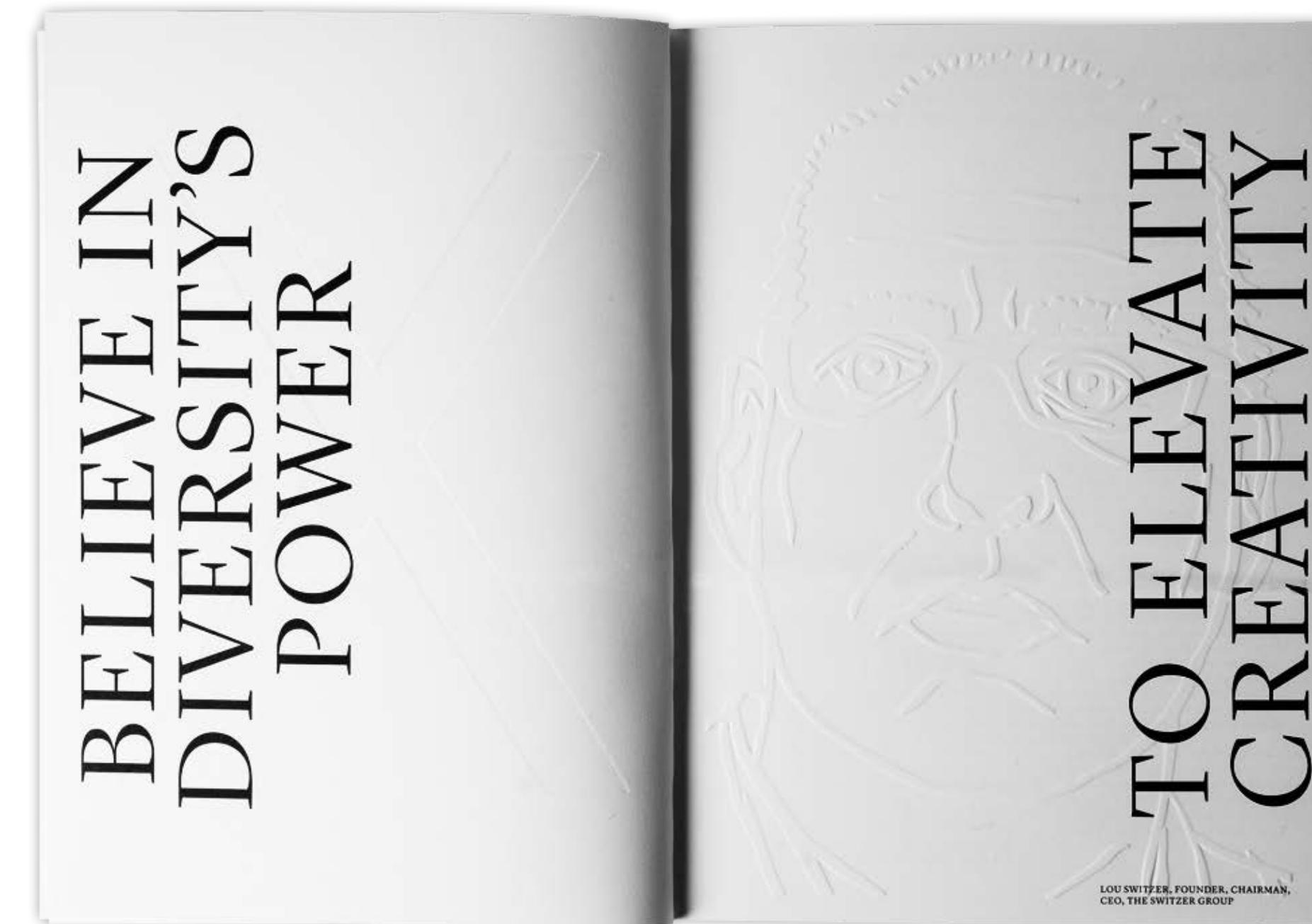
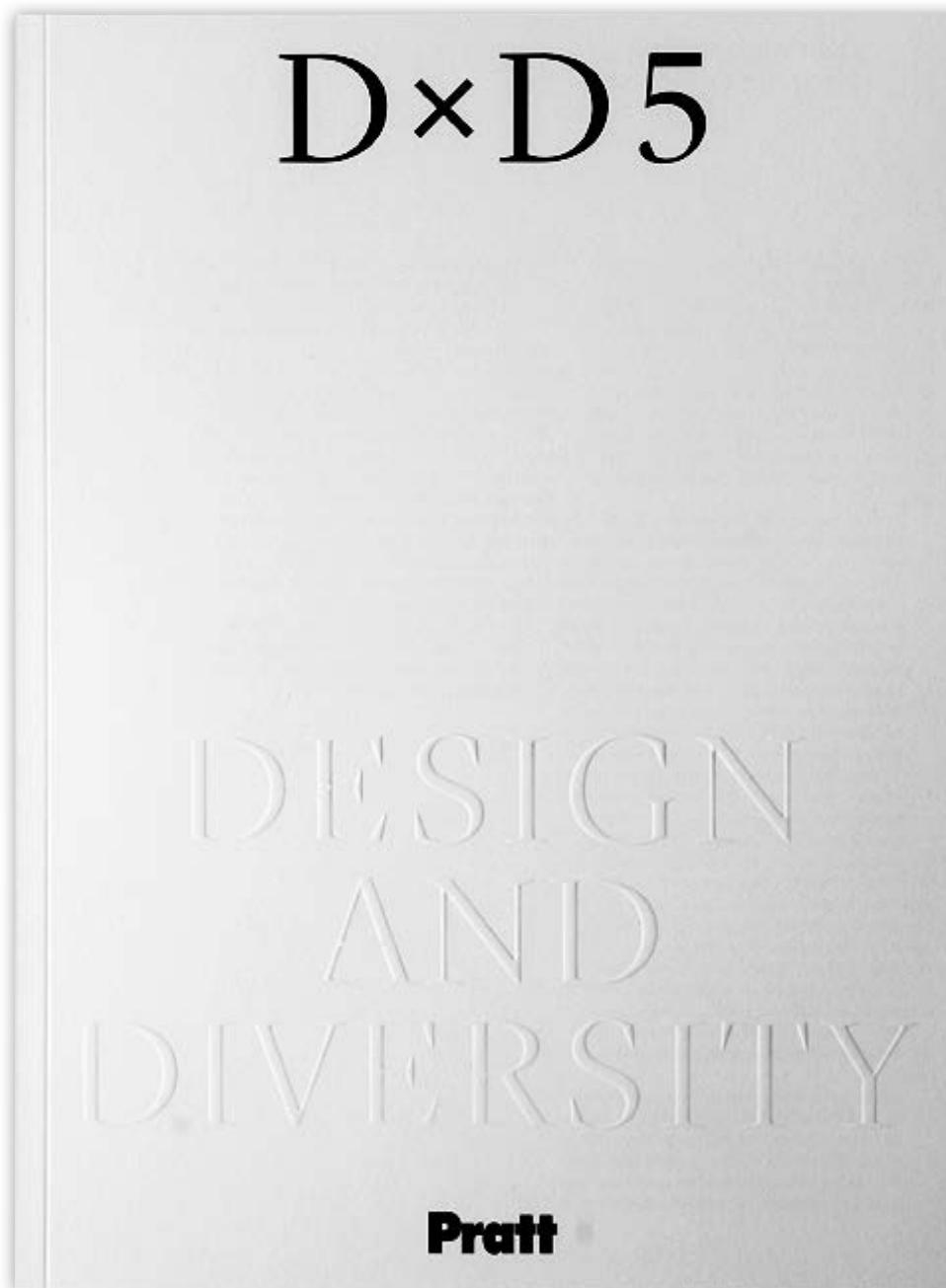
SCHOOL NAME
DEPARTMENT NAME

Pratt

SUBTITLE GOES HERE

Download Project

The book is printed entirely in black and white to instill within the reader a desire for diversity (e.g., color). Portraits are converted to embossments so that the age, gender, race, or other characteristics of a person influence the text of the current and previous profiles.



Pratt School of Art alumnus Lou Switzer is founder, chairman, and chief executive officer of The Switzer Group, the nation's largest black-owned interior architectural design firm. Clients include Fortune 500 companies such as AMC Networks, Wells Fargo, and Consolidated Edison, and the firm has worked in industries ranging from finance, insurance, legal, media, entertainment, and technology to real estate, health care, education, and not-for-profit. The Switzer Group, listed among the country's top interior design firms, is celebrating its 40th anniversary this year.

That's an impressive number of years in business. What's equally impressive is that Switzer's first two clients, Citibank and IBM, are still on his roster. And his firm boasts an enviable level of repeat business; 80 percent of clients come back with additional projects. It's not magic; it simply stems from the inherent focus on relationship-building that is embedded in Switzer's business approach.

As he says, "When I built this firm, I not only wanted to create long-term relationships with our clients; I also wanted the same relationship with employees." Two of his longest-serving employees—Stewart Fishbein (B.Arch. '77) and Beth Holechek (B.Arch. '80)—are also Pratt graduates, and there are many other Pratt alumni in his organization. (His son Gregory Switzer [B.Arch. '93] also attended Pratt and served as a recent graduate trustee.)

Switzer's commitment to hiring Pratt grads stems from his assessment of their preparation: They know how to focus on the details, can do an admirable set of drawings, and understand both the technology and the design side of the business. "Today, more schools produce students fully able to contribute from the start, but Pratt has always graduated students ready to do good work the moment they arrive," he says. There are a number of characteristics that define Switzer and his company. He and his staff listen closely and observe well. A hallmark of The Switzer Group is designing environments that

DESIGN (Creative Direction: 2 x 4)

2012

Three booklets bound as one book to depict the overall progress of developing as a student and professional through the entire USC School of Architecture undergraduate and graduate programs. The book's grid structure and layout become more complex within each new booklet.



Bachelor of Architecture Five-Year Curriculum			Graduate Programs	
YEAR	COURSE	UNITS	TOTAL	
FIRST YEAR				
FIRST SEMESTER				
Architectural Design I	ARCH 100AL	4		
Fundamentals of Design Communication	ARCH 101L	2		
Architecture Culture and Community	ARCH 104	2		
Social Issues	GENERAL ED.	4		
Introductory College Mathematics, or Writing and Critical Reasoning	MATH 100* / WRIT 140*	4	16	
SECOND SEMESTER				
Architectural Design II	ARCH 100BL	4		
World History of Architecture	ARCH 104A	3		
Physics for Architects	PHYS 101**	4		
General Ed., or Analytical Writing	GENERAL ED. / WRIT 150**	4	15	
SECOND YEAR				
FIRST SEMESTER				
Architectural Design III	ARCH 200AL	6		
Building Structures and Seismic Design	ARCH 210A	3		
World History of Architecture	ARCH 240B	3		
General Education	GENERAL ED.	4	16	
SECOND SEMESTER				
Architectural Design IV	ARCH 200BL	6		
Materials and Methods of Building Construction	ARCH 211	3		
Building Structures and Seismic Design	ARCH 210B	3		
General Education	GENERAL ED.	4	16	
THIRD YEAR				
FIRST SEMESTER				
Design for the Thermal & Atmospheric Environment	ARCH 313	3		
Architectural Design V	ARCH 300AL	6		
Design of Building Structures	ARCH 310	3		
General Education	GENERAL ED.	4	16	
SECOND SEMESTER				
Architectural Design VI	ARCH 300BL	6		
Design for the Luminous and Seismic Environment	ARCH 311	3		
Architectural Technology	ARCH 301	3		
General Education	GENERAL ED.	4	16	
FOURTH YEAR				
FIRST SEMESTER				
History of Architecture: Contemporary Issues	ARCH 414	3		
Architectural Design IV	ARCH 400AL	6		
Professional Practice: Pre-Design, Project and Office Administration	ARCH 403	3		
Electives		4	16	
SECOND SEMESTER				
Architectural Design IV	ARCH 400BL	6		
Professional Practice: Legal and Economic Context, Project Documentation	ARCH 402	3		
Architectural History Electives		2-4		
Electives		4-6	17	
FIFTH YEAR				
FIRST SEMESTER				
Architectural Design IV	ARCH 400CL	6		
Critical Topics in Architecture	ARCH 403	2		
Advanced Writing	WRIT 340	4		
Electives		4	16	
SECOND SEMESTER				
Architectural Design V	ARCH 500AL	6		
Electives		10	16	



