

# RORY KING

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## DESIGN, WRITING, ETC.

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[www.rorykingetc.com](http://www.rorykingetc.com)  
mail@rorykingetc.com

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**Rory King is a designer, art director, and writer based in New York City. In addition to his freelance practice, he has worked as a designer at Pratt Institute and 2x4, taught multidisciplinary design courses at Wayne State University, and received his MFA from Cranbrook Academy Of Art.**

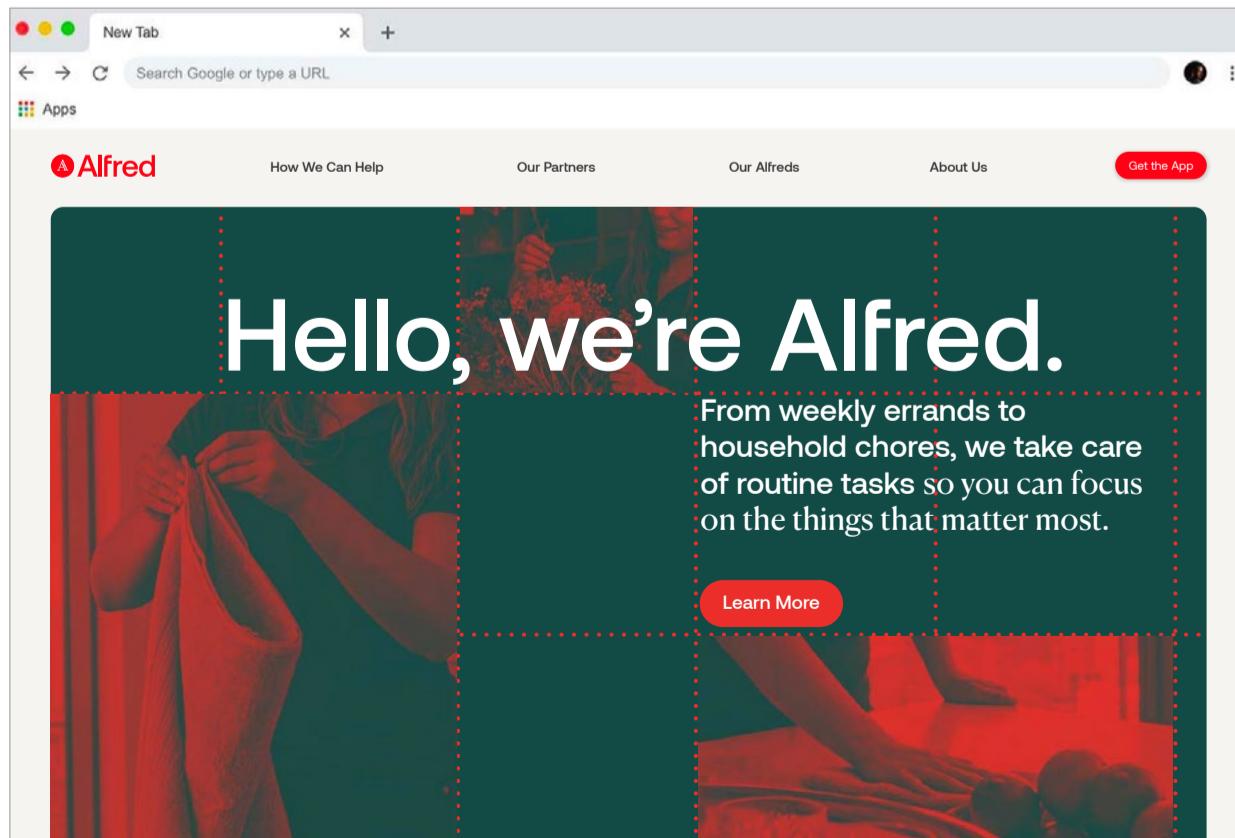
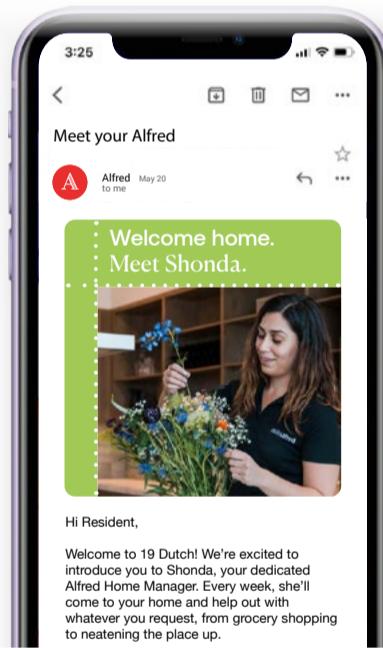
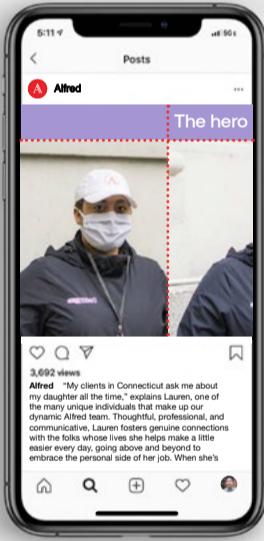
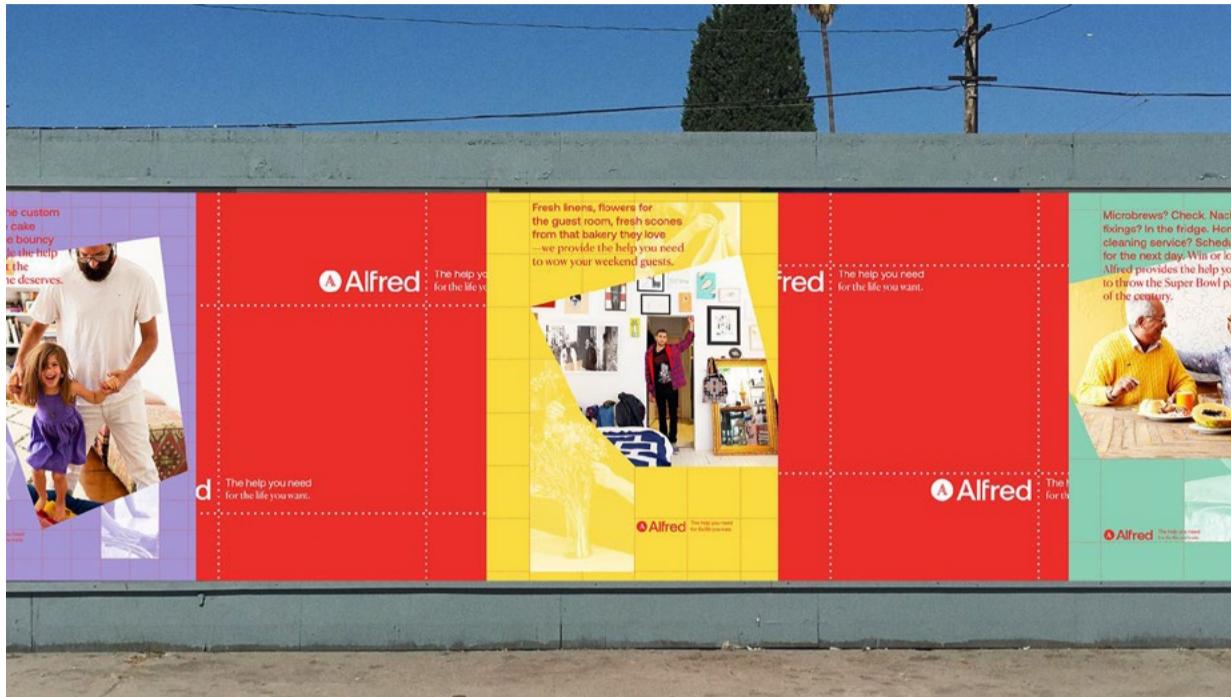
**Clients include Sony Music Entertainment, Look Studios, OnePlus, Noë & Associates, We Are Listen, 321 Gallery, Daniel Terna, Even The Strong Records, and Cranbrook Art Museum.**

# HELLO ALFRED – REBRAND PROPOSAL

## DESIGNER & BRAND CONSULTANT

Top row: out-of-home advertising. Middle row: Instagram, email, app UI. Bottom row: website.

2020



# HELLO ALFRED – UNIFORM PROPOSALS

## DESIGNER & BRAND CONSULTANT

Jacket uniform proposals using Hello Alfred's new dot-motif branding system.

2020



## DESIGN LEAD / STRATEGIST / CREATIVE DIRECTION

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.

2017



FfP.009

10.17.18  
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

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**Pratt**

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

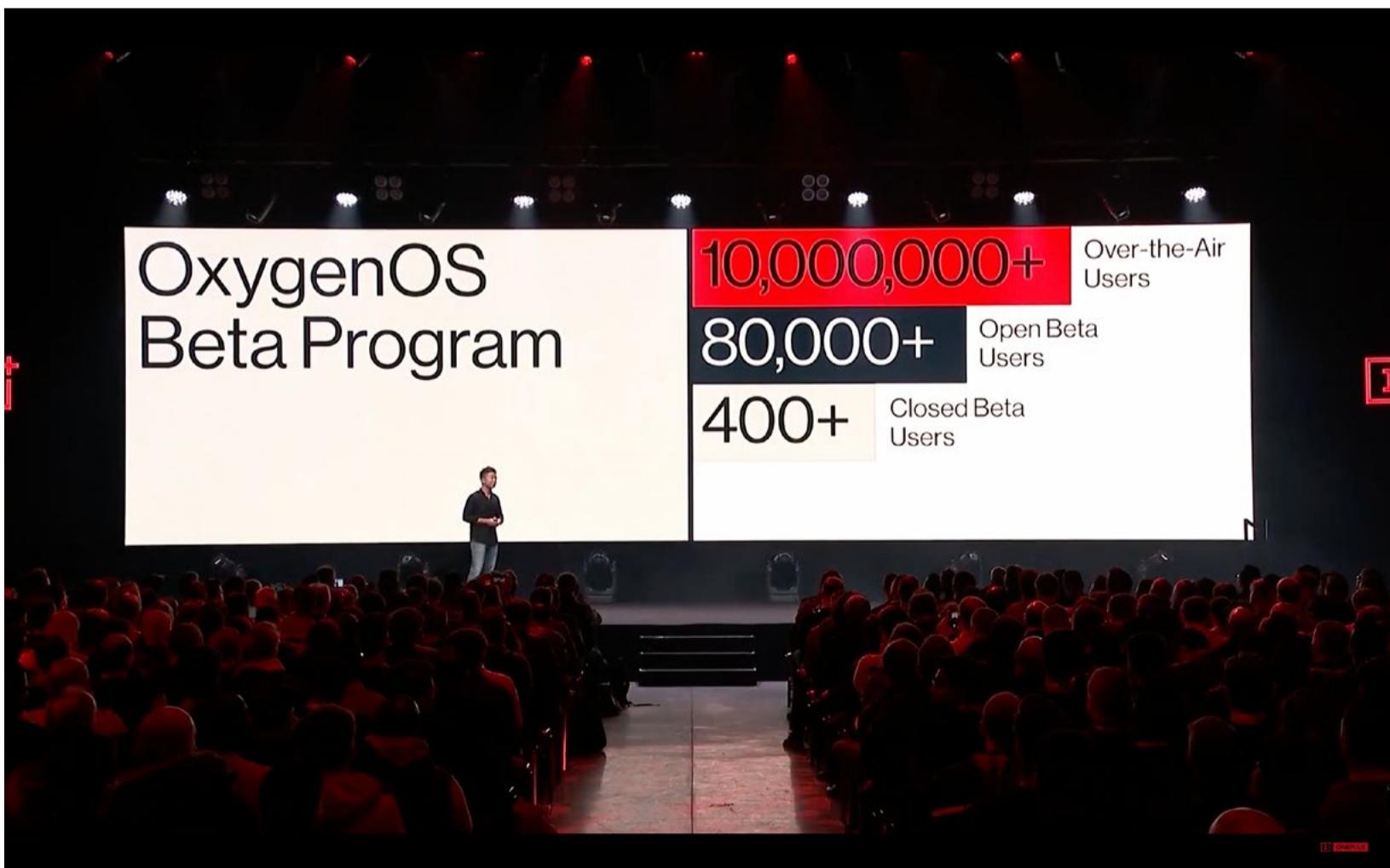
- ARCHITECTURE AS PRODUCT: ONE DESIGNER'S EVOLUTION**  
Feras Alhabib, BID '17  
10.17.18
- UNCOVERING ORIGINS THROUGH DESIGN**  
Dylan Rutz, BFA Fashion Design '18  
08.22.18
- A NEW TYPOLOGY FOR URBAN DENSITY IN BROOKLYN**  
06.20.18
- SPEAK ENGLISH WE'RE IN AMERICA**  
Ada Chen, BFA Jewelry '18  
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

## ONEPLUS 7T – VISUAL IDENTITY / LAUNCH EVENT KEYNOTE

### DESIGN LEAD & ART DIRECTOR

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.

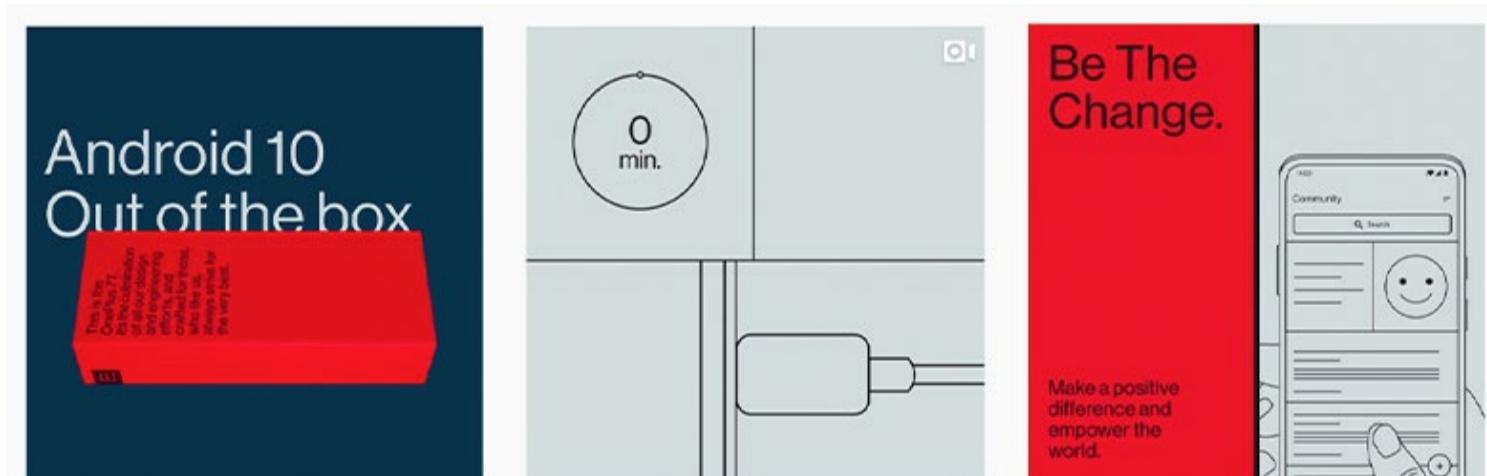
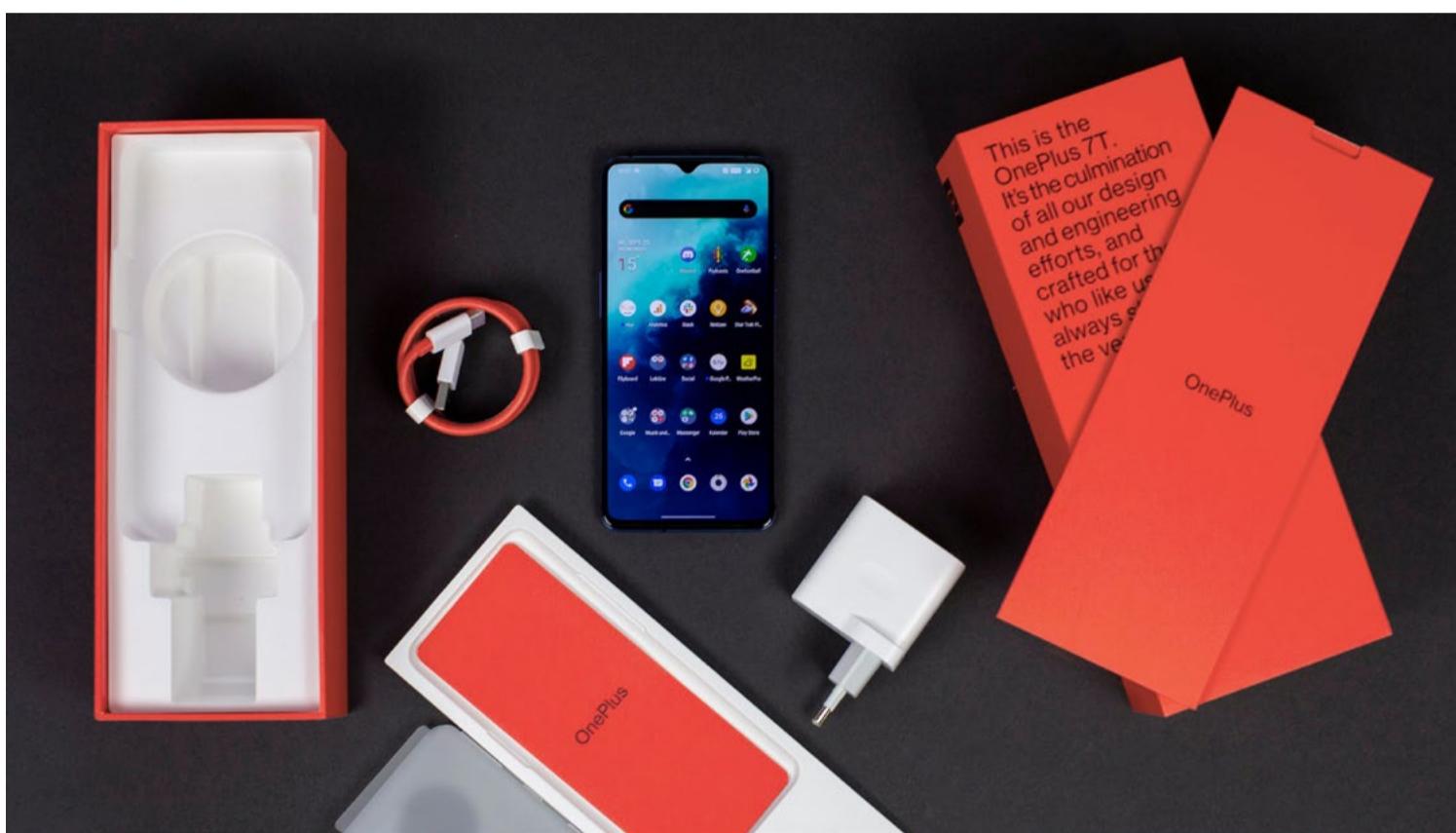
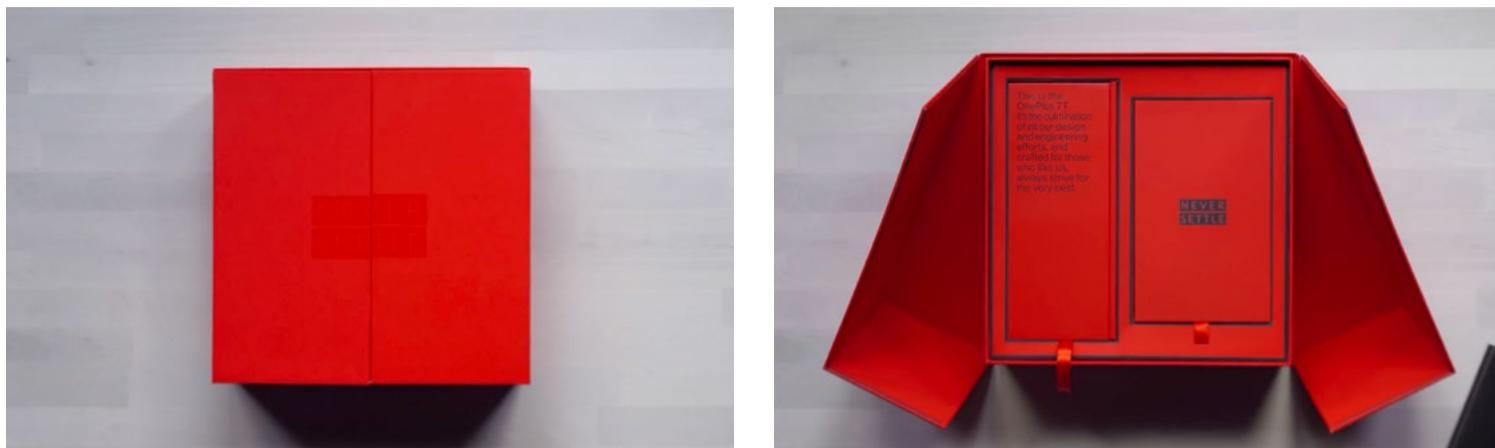
2019



# ONEPLUS 7T – PRESS KIT, PHONE PACKAGING, INSTAGRAM POSTS

## DESIGN LEAD & ART DIRECTOR

2019



## VARIOUS LOGOTYPES

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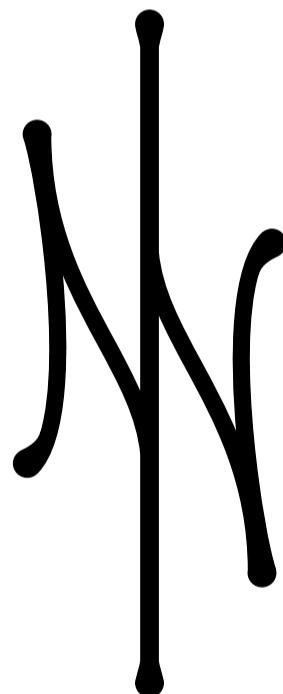
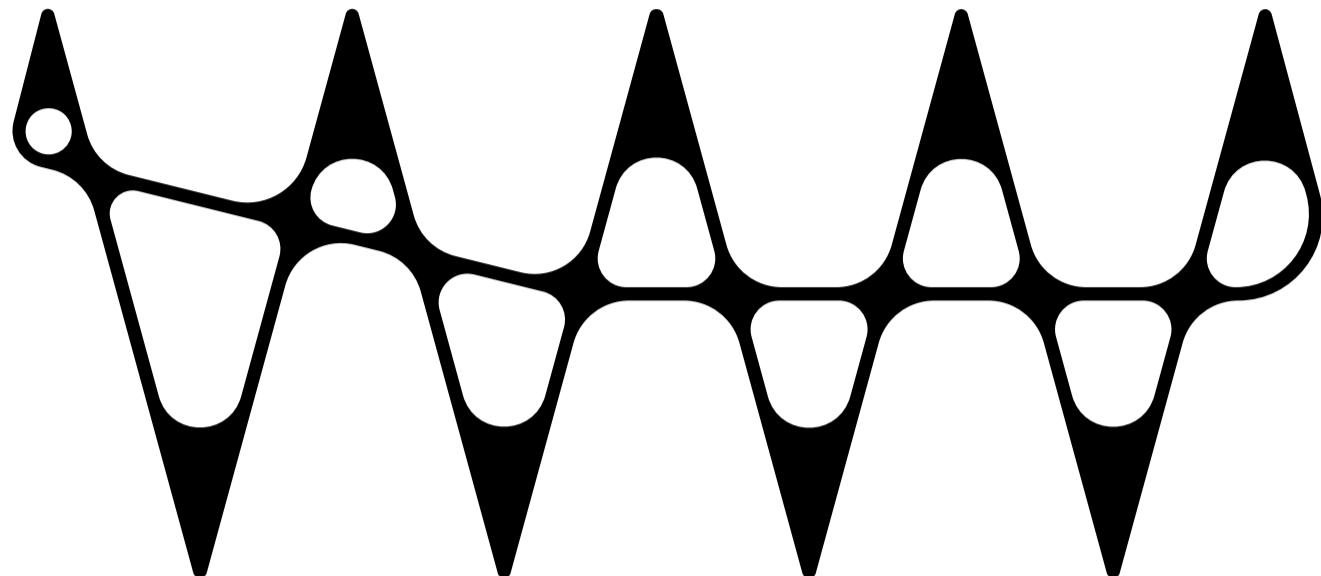
### DESIGNER

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Logotypes for various clients: VAMP Magazine, Nuit Noire Wine, Nervous Attack Records.

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2011–Present

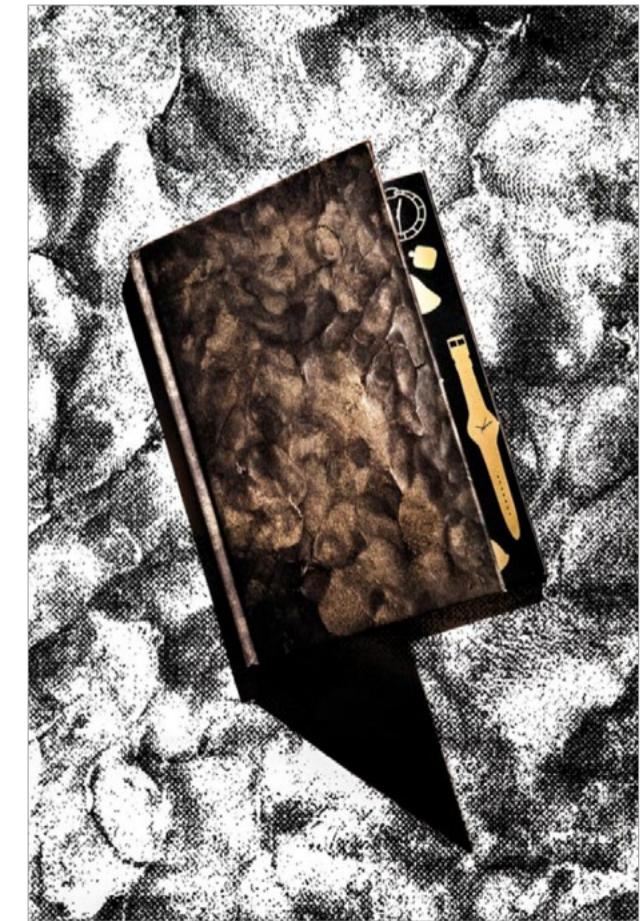
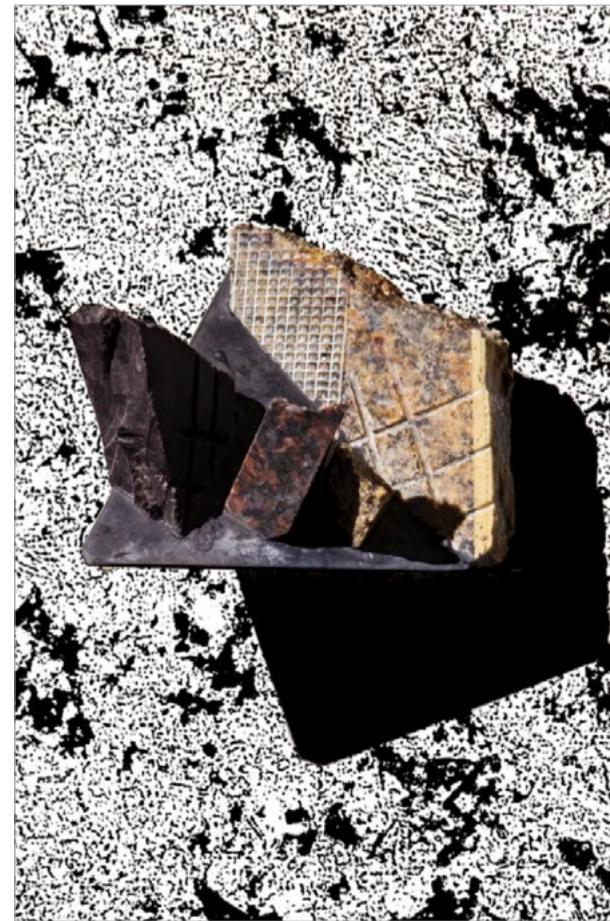
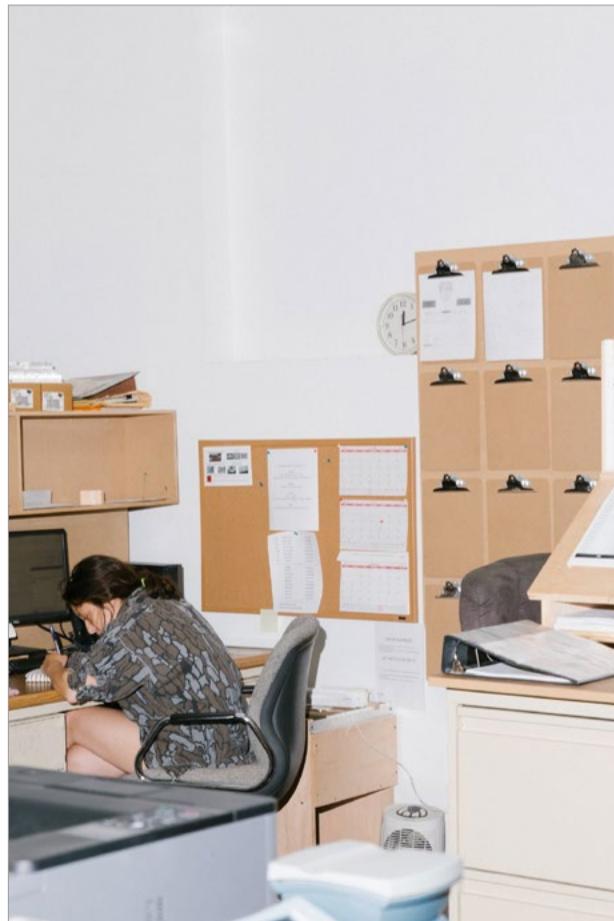


**nervousAttack**

ART DIRECTOR

Various on-site art direction for product and lifestyle photoshoots for Pratt Institute.

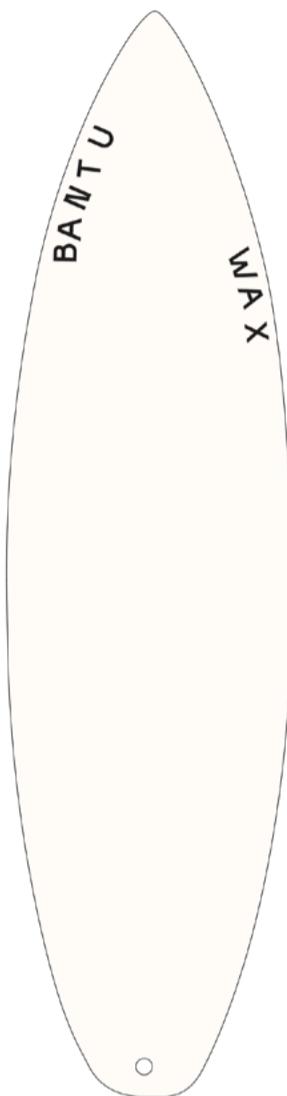
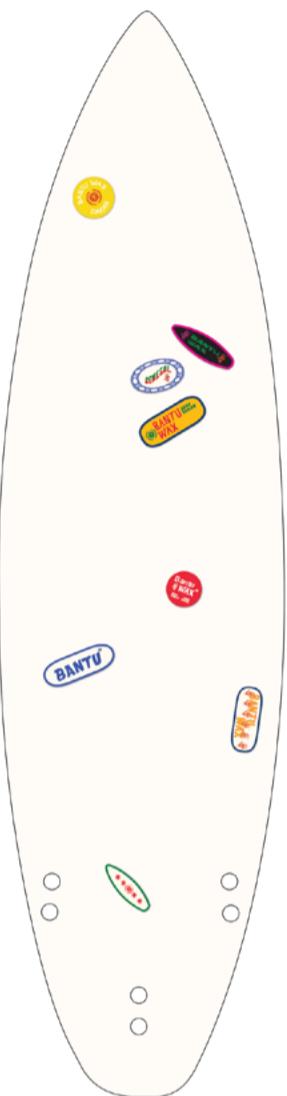
2015–2017



# BANTU WAX – SURFBOARDS

DESIGNER / ART DIRECTOR (with Look Studios)

2019

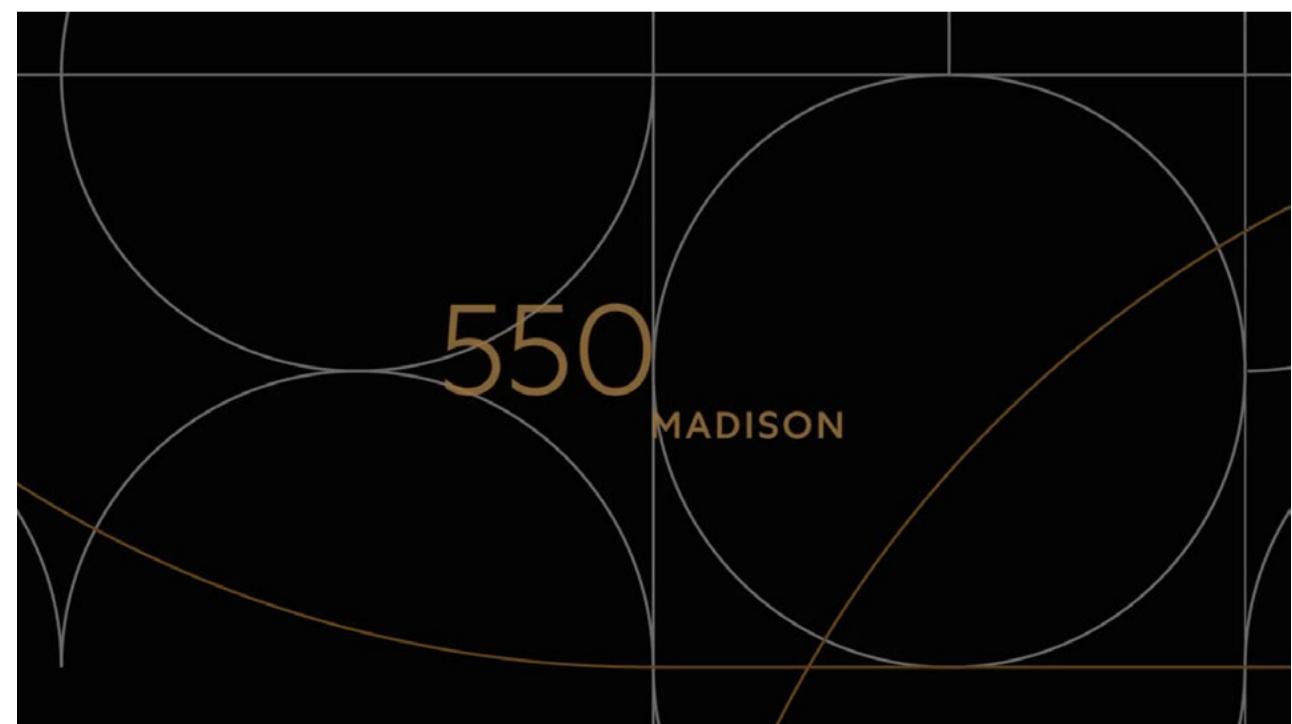
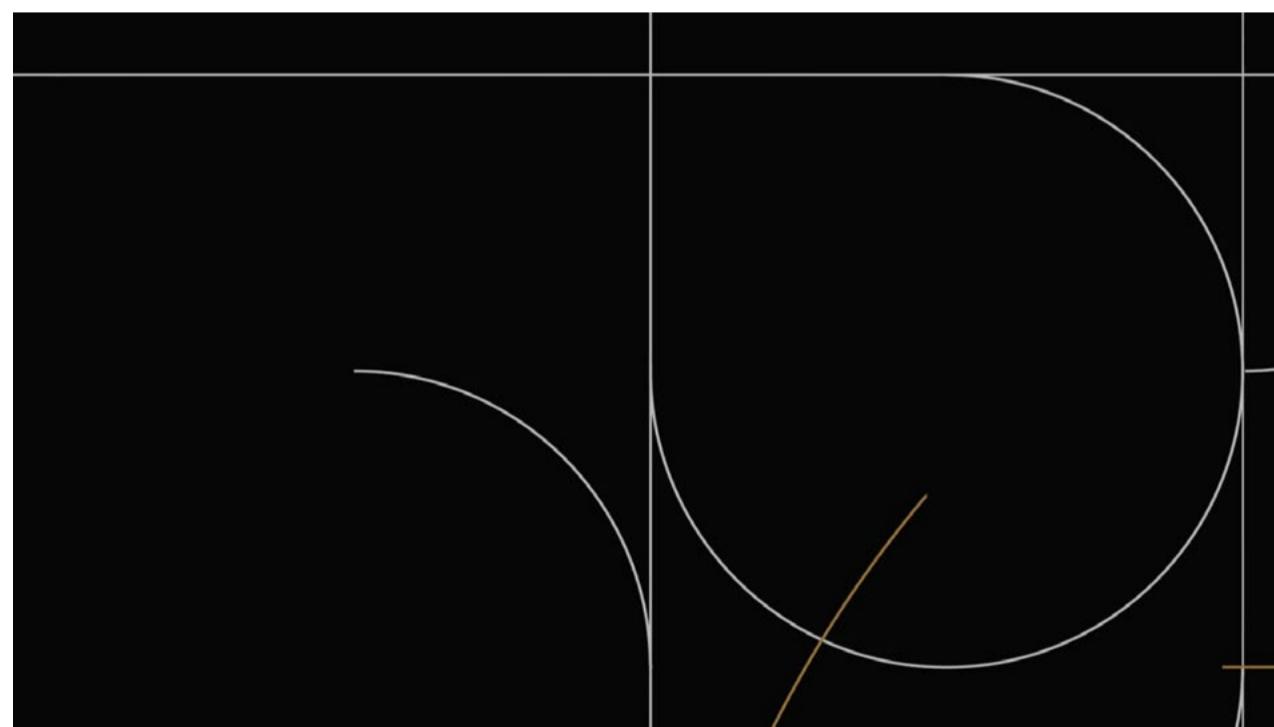


**550 MADISON**

**DESIGNER (Creative Direction: Noë & Associates)**

**Identity development for real estate property 550 Madison.**

**2019**



## CREATIVE DIRECTOR / DESIGNER / PROGRAMMER

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.

2016–PRESENT

CURRENT  
UPCOMING  
PAST  
EVENTS  
PUBLICATIONS  
ABOUT

JENNI CRAIN  
*SCENES FROM A PAUSE*  
MAY 26–JULY 8, 2017  
OPENING RECEPTION:  
FRIDAY, MAY 26, 6–9 PM

Scenes From A Pause, exhibition view

Untitled (1), 2017. Cement board, baltic birch plywood, hardware. 62.25 x 112.25 x 6 inches

321 Gallery presents *Scenes From A Pause*, a solo exhibition by Jenni Crain. Drawing from architecture, Crain's work negotiates the conditions of a given or perceived space, often referring to the environment of the exhibition itself, as well as to the emotional associations to moments and memories of elapsed experience. Crain's allusions to time reflect upon and trace our intersecting and evolving relationships with place, perspective, and personal histories.

A pause, a momentary cessation of activation, becomes the site of presentation and observation in Crain's works. This fleeting moment is memorialized by virtue of the physicality of its representations and the effectual environmental shifts of their presence. These expressions, here and now, offer one particular experience, yet the imprints of inevitable, circumstantial flux will beckon another collection of impressions and interpretations. Their stagnation in a constant state of evolution.

The exhibition is comprised of four works. Three of these are untitled, with their definitions to be determined over the course of their comprehensive contexts. Two of these, sculptural works, Untitled (1) and Untitled (2), occupy opposite lateral planes that meet—the wall and the floor; the ground from which we gaze. Their forms mirror the spatial qualities of their surroundings and supports. Untitled (3), a framed, found photograph, depicts an unknown relative of the artist. The subject sits in a sling chair in a perceivably enclosed, outdoor environment. The

CURRENT  
UPCOMING  
PAST  
EVENTS  
PUBLICATIONS  
ABOUT

PRESS:

Sam Korman, The Whitney Biennial is not the only story in town, as this roundup of exhibitions reveals, *ArtReview*, May 2017

Wendy Syfret, From Dave Navarro to Rachel Green, Am Schmidt understands the art of celebrity, *i-D*, May 26, 2017

Andrew Nunes, The Outfits Rachel Wore on "Friends" Get Turned into Art, *Vice: The Creators Project*, April 30, 2017

Rachel Miller, "Best in Show: Brooklyn at NADA and SPRING/BREAK," *Brooklyn Magazine*, March 4, 2017

Anne Doran and Andrew Russeth, "Fair's Fare: Highlights from NADA New York," *ArtNews*, March 3, 2017

Scott Indrisek, "Think Art Is Overly Academic? You're Wrong," *The Observer*, March 3, 2017

John Chiaverina, "Puppets, Bagels, and Amphibian Usher: At David Kirshoff's 'Postictal Paradise' at 321 Gallery in Brooklyn," *ArtNews*, December 8, 2016

Chris Wiley, "Goings On About Town: Evan Whale," *New*

321 Gallery is an artist-run space located on the garden level of a residential brownstone. Founded in 2012, the gallery's mission is to highlight underrepresented artists while providing a platform for a range of curatorial endeavors.

Open Saturdays 12–5 PM or by appointment.

Email inquiries may be directed to [321@321gallery.org](mailto:321@321gallery.org).

We are currently unable to accept proposals for exhibitions.

Email Address

Subscribe

## BESPOKE TYPOGRAPHY

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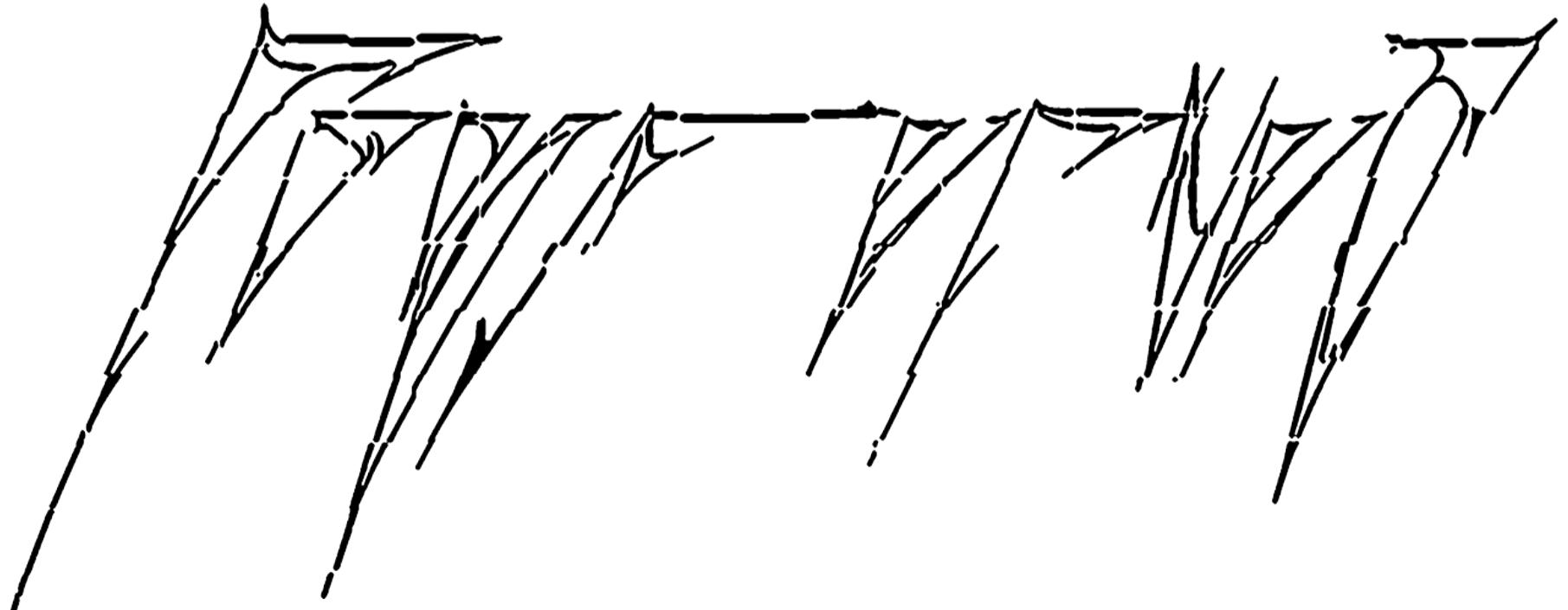
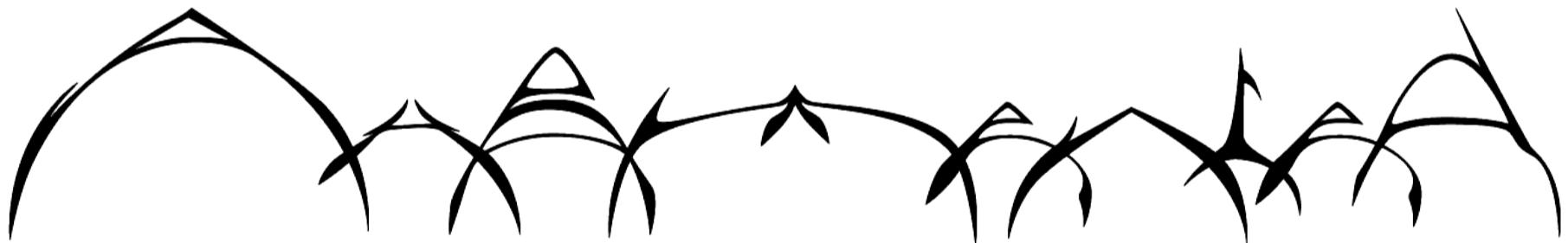
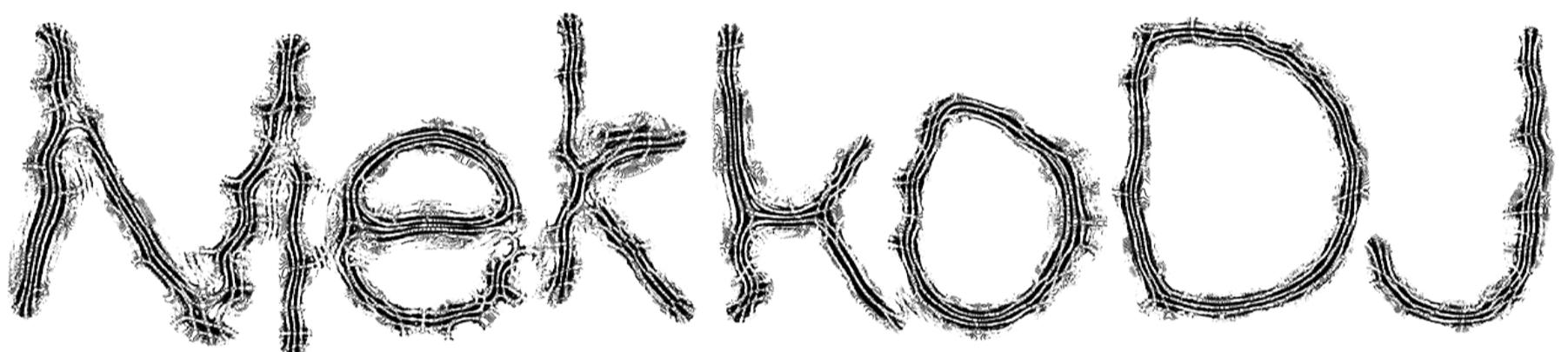
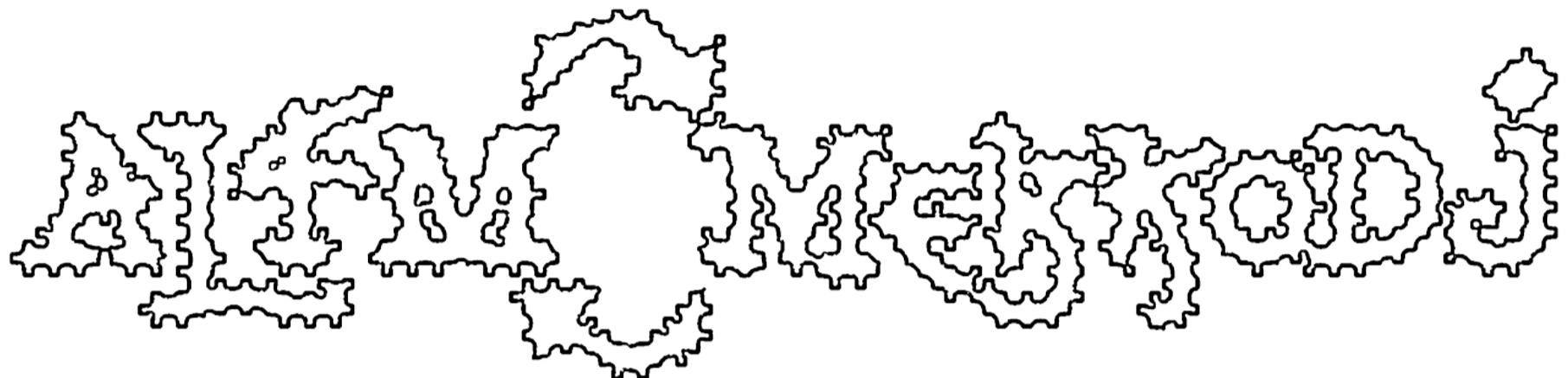
### DESIGNER

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Custom typography for various clients (shown here: Unistrut Radio, U-S.biz, and Microsoft).

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2011–Present



## DESIGN LEAD

HUD displaying live arrival times for local NYC MTA bus and subway services, as well as the date, time, and local weather.

2019



## SPACESPACE – INFLATABLE ARCHITECTURE

### CO-ORGANIZER / DESIGNER / FABRICATOR

I was a co-organizer and designer of SpaceSpaceSpace, 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 connection between Detroit initiatives and Cranbrook could be instilled.

2018

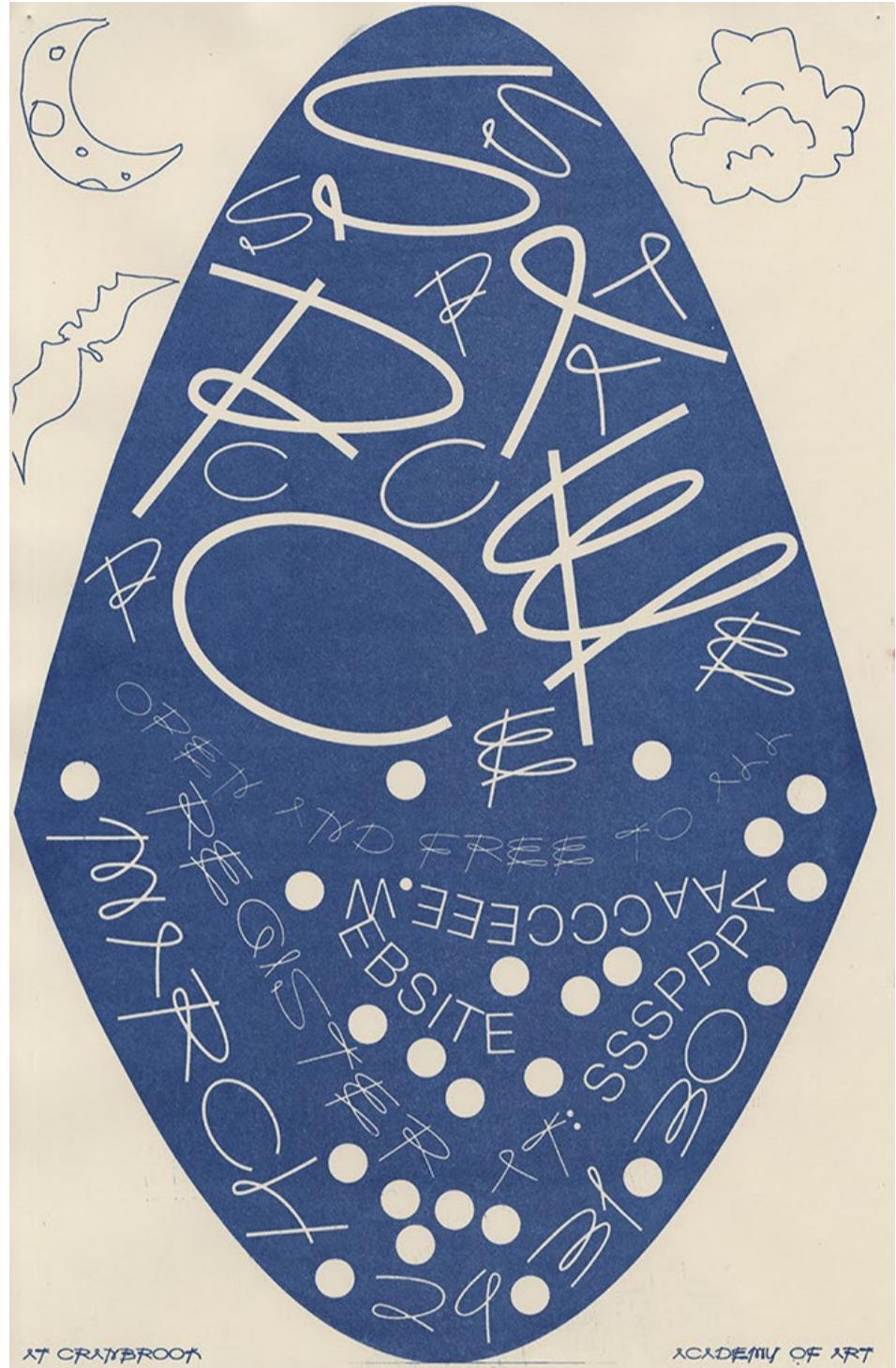


# SPACESPACESPACE – BESPOKE TYPEFACE & POSTERS

## CO-ORGANIZER / DESIGNER / FABRICATOR

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.

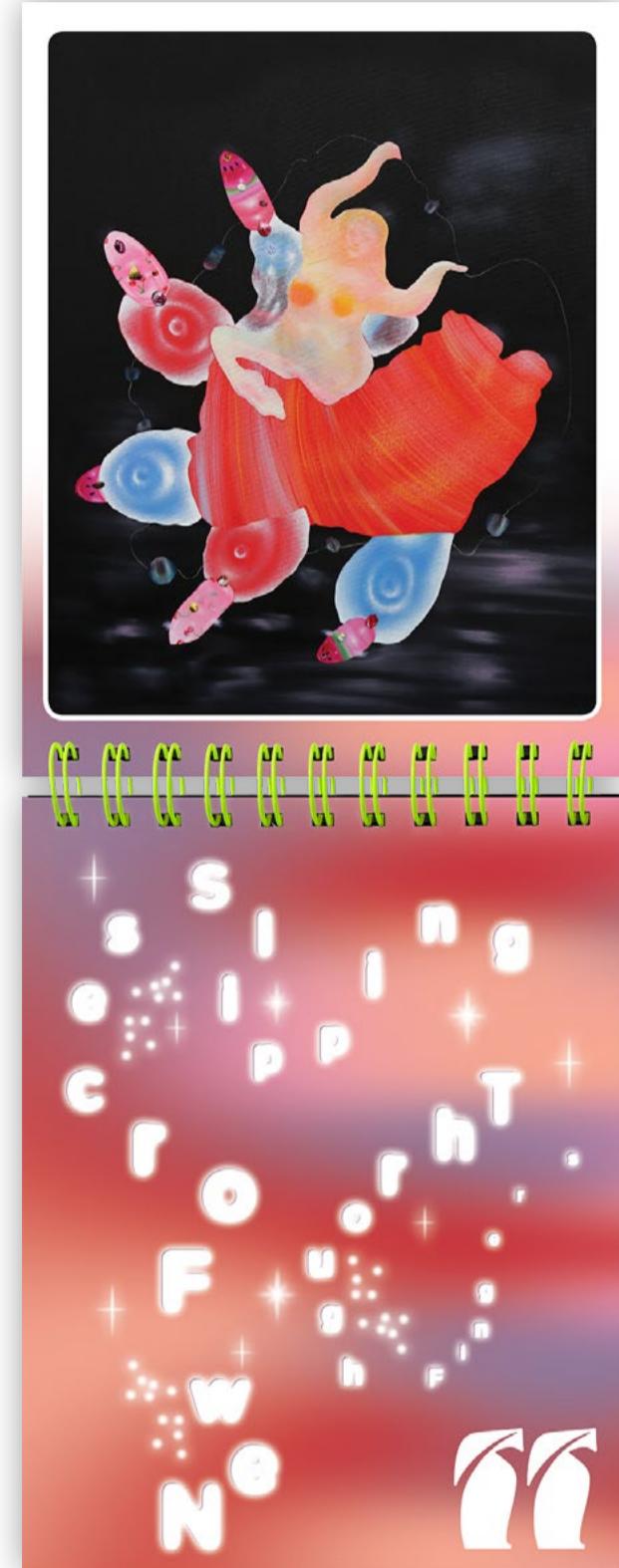
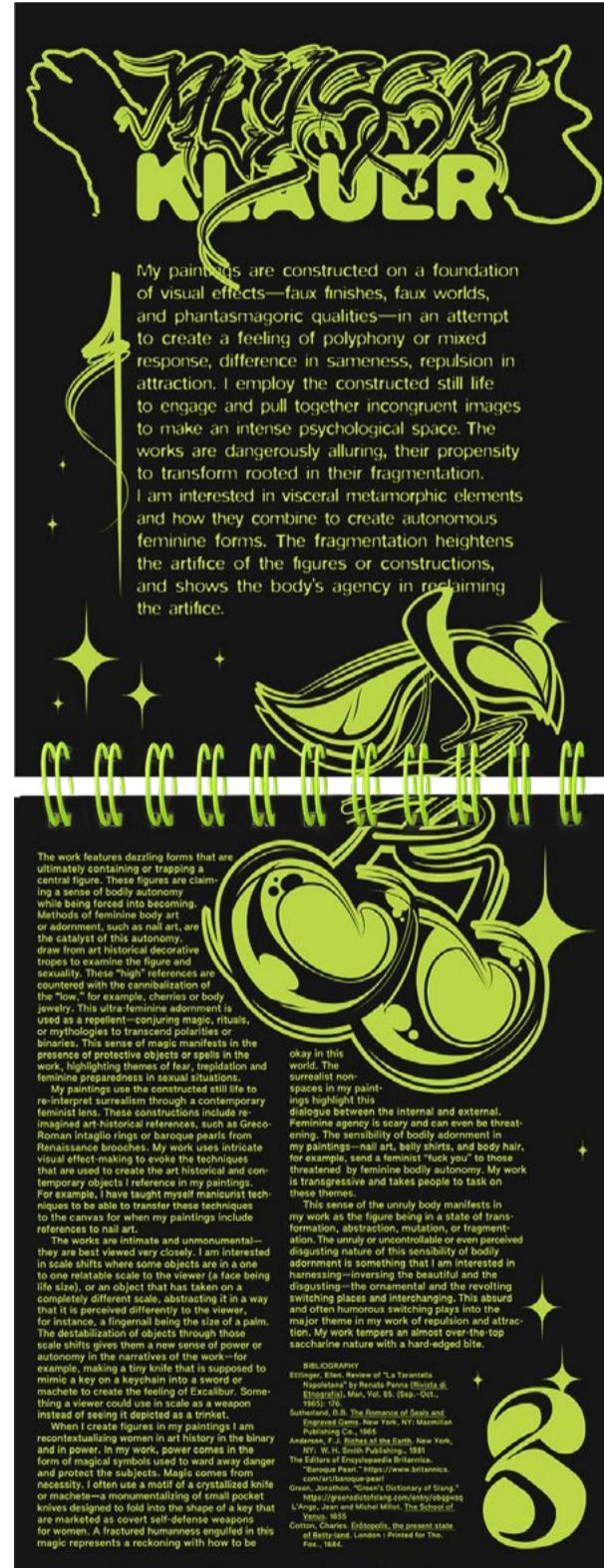
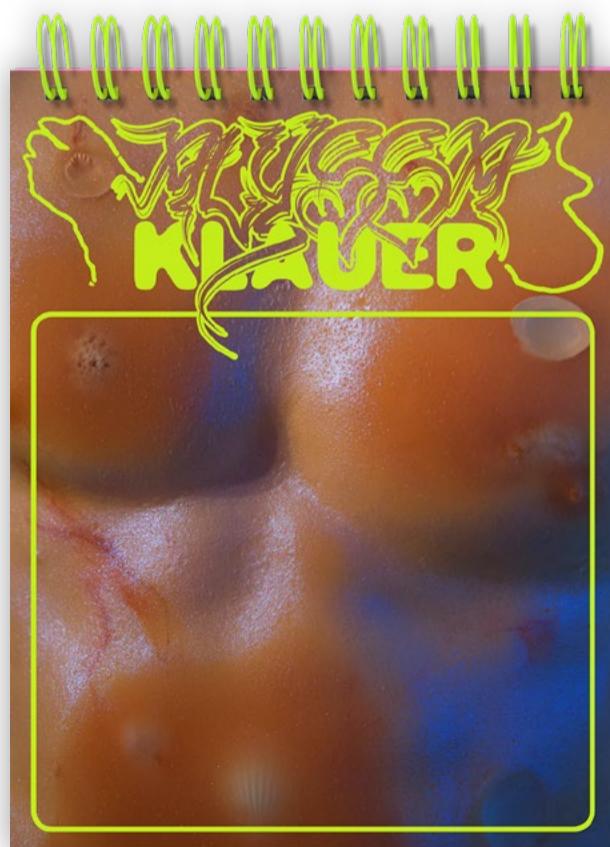
2018



## DESIGNER & ART DIRECTOR

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.

2019

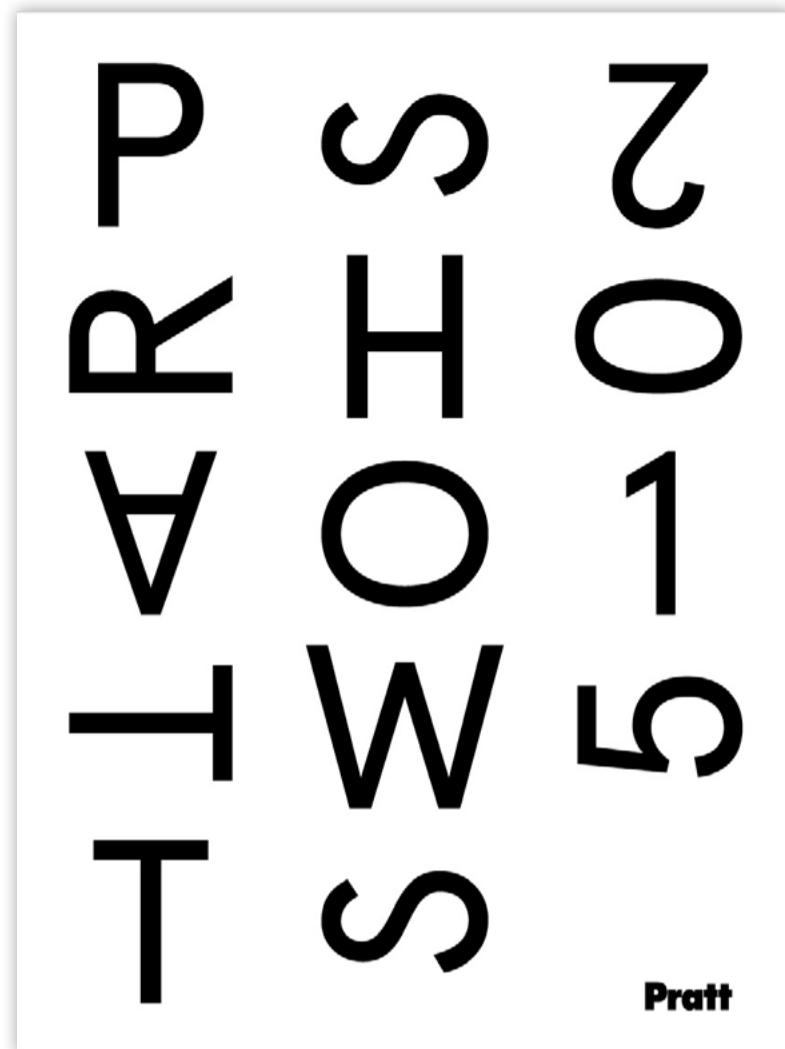


# PRATT SHOWS 2015 – PROGRAM BOOKLET

## DESIGNER

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)

2015



| 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](http://WWW.PRATT.EDU/PRATT-SHOWS) FOR UPDATES

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**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](http://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.

# PRATT SHOWS 2015 – PROGRAM BOOKLET

## DESIGNER

2015

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

**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 Schaffer 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 Schaffer Gallery on Pratt's Brooklyn Campus:

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

**JEWELRY**  
April 7–15  
Opening reception: April 6, 5–8 PM

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

**SCULPTURE SECTION II**  
May 5–13  
Opening reception: May 4, 5–8 PM

The Rubelle and Norman Schaffer 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

PRATT PRESENTS → MARCH 31, APRIL 20, APRIL 29, AND MAY 8

**PRATT PRESENTS**

Original public programming developed by Pratt Institute that brings you big ideas, bold thinkers, and brilliant dialogue. Join us.

**JEFFREY DEITCH IN CONVERSATION WITH STEFAN SAGMEISTER**  
A Pratt Presents President's Lecture and Surface Design Dialogues event  
March 31, 7 PM  
Pratt and Surface present a conversation between two luminaries of art and design, Jeffrey Deitch and Stefan Sagmeister. Creator of the influential Deitch Projects gallery, Deitch facilitated the rise of a new generation of artists for nearly 15 years. From 2010 to 2013, he served as director of the Museum of Contemporary Art in Los Angeles. Deitch is now working on bringing his influential *Art in the Streets* exhibition to New York. Sagmeister, a Pratt alumnus, is one of the most renowned graphic designers and typographers working today. He is co-founder of Sagmeister & Walsh, a design firm that creates identities, commercials, websites, apps, films, books, and objects. Deitch and Sagmeister will speak with Spencer Bailey, editor-in-chief of *Surface* magazine, about Deitch's new book *Live the Art* (Rizzoli), designed by Sagmeister.

Free and open to the public; reservations are required. Please visit [www.pratt.edu/public-programs](http://www.pratt.edu/public-programs) for reservations.

Pratt Brooklyn Campus  
Memorial Hall Auditorium

**BAM AND PRATT INSTITUTE PRESENT UNBOUND: PHILIP GLASS WITH KURT ANDERSEN**  
Co-presented with Greenlight Bookstore  
April 20, 8 PM  
Upon the publication of his new memoir, *Words Without Music*, Philip Glass, one of the most renowned and influential composers of this century, speaks about his life and career with writer, novelist, public radio host, and Pratt Trustee Kurt Andersen. A versatile composer whose works include symphonies, operas, film scores, and small-scale compositions, Philip Glass crafted the dominant sound of late 20th-century classical music. In *Words Without Music* (Liveright), he traces his artistic arc, from childhood in post-World War II Baltimore to student days in Chicago, to Juilliard, and his first journey to Paris, where he studied under the formidable composer/conductor Nadia Boulanger. In this new memoir, Glass movingly recalls his early mentors, while reconstructing the places that helped shape his artistic consciousness.

Tickets: \$25 for event only and \$45 with book, with a 15% discount for Pratt students and faculty (use code 3947 to take advantage of the discount; quantities are limited). For tickets, visit: [bam.org/literary/2015/unbound-philip-glass](http://bam.org/literary/2015/unbound-philip-glass)

Brooklyn Academy of Music  
Howard Gilman Opera House  
30 Lafayette Avenue, Brooklyn

**DESIGN, TECHNOLOGY, AND THE FUTURE WITH JUSTIN HENDRIX, EXECUTIVE DIRECTOR, NYC MEDIA LAB AND PHILLIP TIJONGSON, PRINCIPAL AND CREATIVE DIRECTOR, POTION**  
Co-organized by NYC Media Lab  
April 29  
6:30 PM event, 5:30 PM pre-event reception  
A conversation that navigates the newest intersections between design and technology, exploring the ways in which ideas and innovation are fueling the future. It continues to evolve, where is technology taking us? What are the emerging trends in digital media and communications? How are designers and artists engaging with technology in unexpected ways? Join NYC Media Lab's Executive Director Justin Hendrix as he speaks with interaction designer Philip Tijongson for a conversation about what's next for design and technology.

Free and open to the public; reservations are required. Please visit [www.pratt.edu/public-programs](http://www.pratt.edu/public-programs) for reservations.

Civic Hall  
156 Fifth Avenue  
Manhattan

Presented with:  
**NYC MEDIA LAB**

**WOMEN OF INFLUENCE IN THE BUSINESS OF STYLE WITH SHIRLEY COOK, CEO OF PROENZA SCHOULER; MELISA GOLDIE, CMO OF CALVIN KLEIN; AND ERIC WILSON, FASHION NEWS DIRECTOR OF INSTYLE**  
Sponsored by Rolls-Royce  
May 8, 6:30 PM event  
6:30 PM pre-event reception  
This moderated panel discussion will feature an exclusive group of top-level female business leaders who are leading change in the fashion industry and profoundly impacting the market. The discussion will explore the qualities that define the past and future generations of female leaders by looking at the unique ways in which these women have created, shaped, and innovated brands with a global reach.

The presentation is sponsored by Rolls-Royce USA and will feature the worldwide launch of their *Fashion Wrath*.

Free and open to the public; reservations are required. Please visit [www.pratt.edu/public-programs](http://www.pratt.edu/public-programs) for reservations.

IAC Building  
550 West 18th Street  
Manhattan

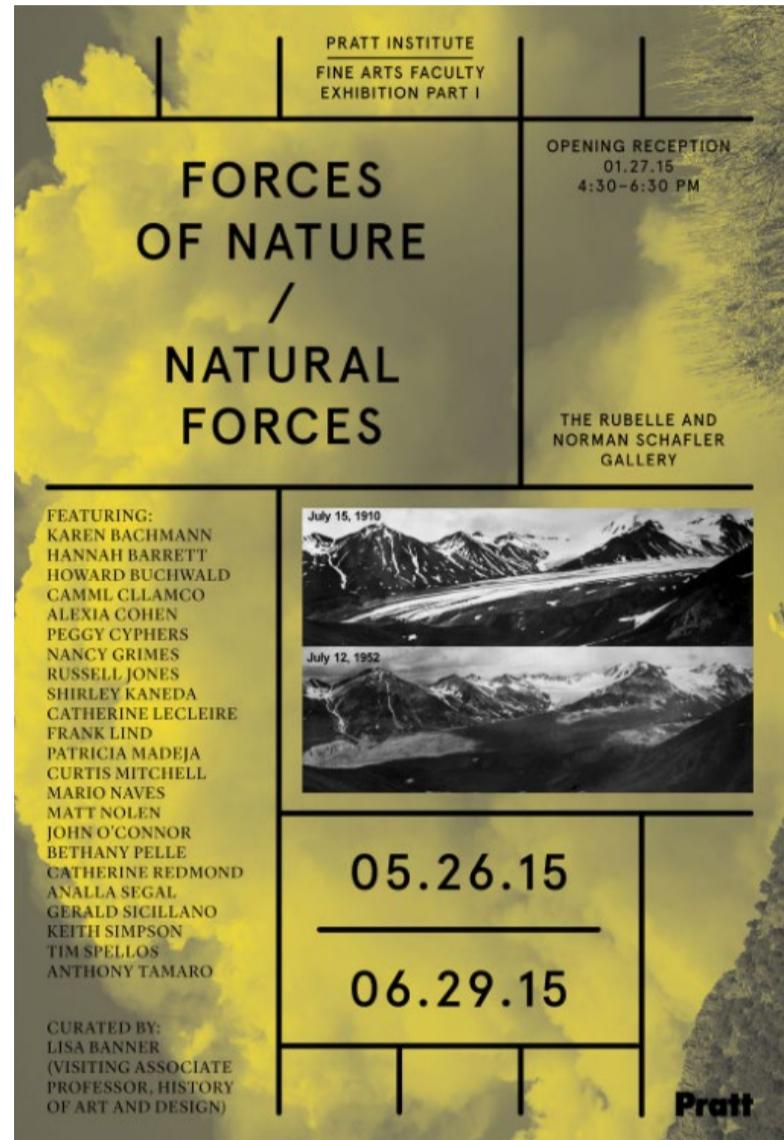
ROLLS ROYCE

PRATT PRESENTS → MARCH 31, APRIL 20, APRIL 29, AND MAY 8

## DESIGNER

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.

2016–2017



The 'Generator' tab of the Pratt Generator software interface. The left sidebar shows 'Templates' and 'Generator'. The main area has a 'SETUP' section with a 'FORMAT' dropdown showing '24x36 Poster' and '16x24 Poster' selected. Below it are '11x17 Flyer', '8.5x11 Flyer', '6x9 Postcard', and '4x4 Instagram'. Under 'TEXT', there are sections for 'TITLE' (Title text, LARGE, 'The name of your event'), 'SUBTITLE' ('A description of your event'), 'EVENT DATE' ('Date/s'), and 'EVENT TIME' ('Event time'). To the right, a preview window shows a template for 'INSTITUTE' with orange and blue geometric shapes. It includes fields for 'SCHOOL NAME DEPARTMENT NAME', 'DATE/S TIME/S', 'LOCATION LINE 1 LOCATION LINE 2', and 'SUBTITLE GOES HERE'. The 'Pratt' logo is at the bottom right. At the bottom left, there is a 'Download Project' button.

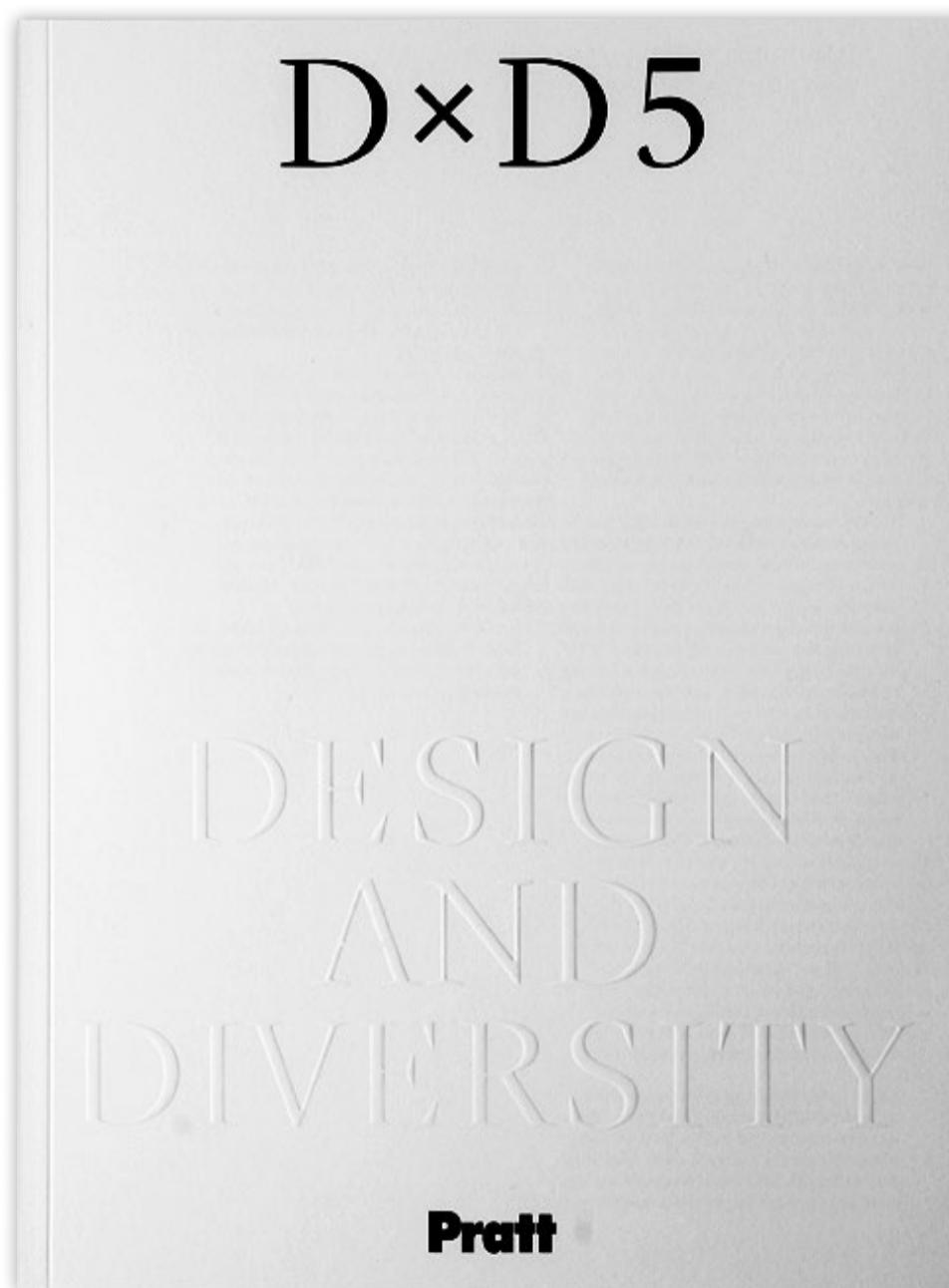
DESIGNER / ART DIRECTOR / ILLUSTRATOR

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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.

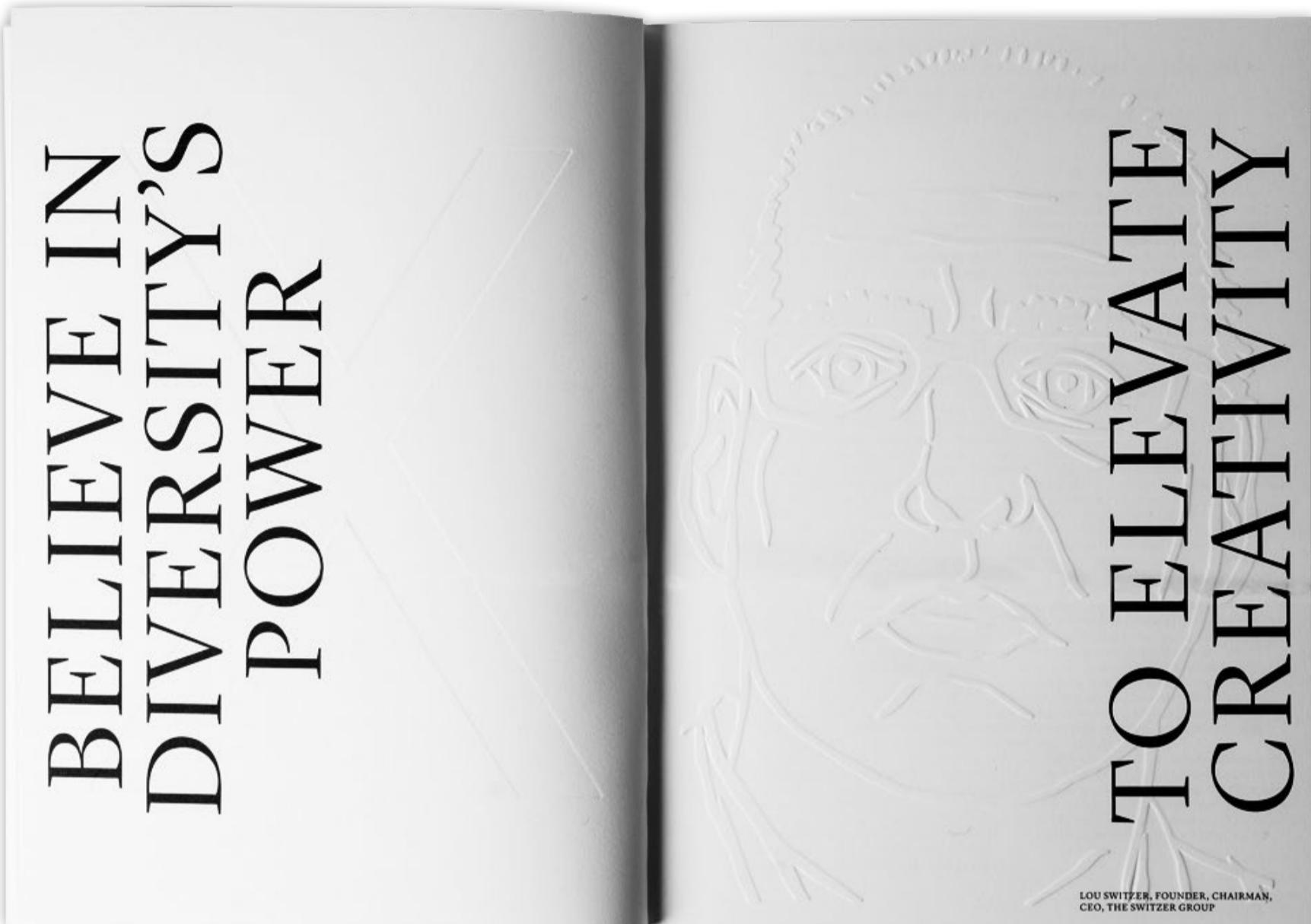
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2015



## DESIGN LEAD / ART DIRECTOR / ILLUSTRATOR

2015



**LOU SWITZER—  
WELL-PREPARED PRATT GRADS  
FAVORED AT PROGRESSIVE  
INTERIOR ARCHITECTURE FIRM**

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 reflect clients' organizational personalities as well as their workspace needs. Whether addressing interior design, planning, or real estate issues, Switzer's staffers strive to understand each client's goals and future plans. They do this by listening closely, presenting design alternatives, and then working with the client to determine a customized option that solves all problems related to space and is also tailored to the client's function, image, and operational objectives.

Switzer is as involved with his charitable efforts as he is hands-on with clients. "I respect the opportunities given to me, and I believe in giving back," he says. He was a founding member and a trustee of the ACE Mentor Program; he also has served on the board of directors of Bedford-Stuyvesant Restoration Corp. and the Make-A-Wish Foundation of Metro New York and Western New York, and on the board of trustees for the Design Industries Foundation Fighting AIDS. He is currently a member of the board of The Windward School.

Through his firm's range of clients, its staff, and its areas of focus, Switzer underscores his belief in diversity's power to elevate creativity and keep a business strong, as well as the importance of giving back—in countless ways—to the community.

9 ALUMNI PROFILE

## DESIGNER (Creative Direction: 2x4)

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.

2012



|   | UNITS                    | TOTAL |
|---|--------------------------|-------|
| <b>FIRST YEAR</b>   |                          |       |
| Architectural Design I  | ARCH 100L                | 4     |
| Fundamentals of Design Communication                                | ARCH 100L                | 2     |
| Architectural Culture and Community                                 | ARCH 110                 | 2     |
| Social Issues   | GENERAL ED.              | 4     |
| Introductory College Mathematics, or Writing and Critical Reasoning | MATH 101 / MINT 101*     | 4     |
|   |                          | 15    |
| <b>SECOND SEMESTER</b>  |                          |       |
| Architectural Design II   | ARCH 100L                | 4     |
| World History of Architecture                                       | ARCH 100A                | 3     |
| Physics for Architects  | PHYS 101**               | 4     |
| General Ed., or Analytical Writing                                  | GENERAL ED. / WRIT 101** | 4     |
|   |                          | 15    |
| <b>SECOND YEAR</b>  |                          |       |
| Architectural Design III  | ARCH 100L                | 6     |
| Building Structures and Seismic Design                              | ARCH 110A                | 3     |
| World History of Architecture                                       | ARCH 100B                | 3     |
| General Education   | GENERAL ED.              | 4     |
|   |                          | 16    |
| <b>SECOND SEMESTER</b>  |                          |       |
| Architectural Design IV   | ARCH 100BL               | 6     |
| Professional Practice Legal and Economic                            | ARCH 100L                | 3     |
| Contract Paper Documentation  | ARCH 100A                | 3     |
| Architectural History Electives                                     |                          | 2-4   |
| Electives   |                          | 4-6   |
|   |                          | 17    |
| <b>THIRD YEAR</b>   |                          |       |
| Architectural Design V  | ARCH 100L                | 6     |
| Critical Topics in Architecture                                     | ARCH 100I                | 2     |
| Advanced Writing  | WRIT 200                 | 4     |
| Electives   |                          | 4     |
|   |                          | 16    |
| <b>SECOND SEMESTER</b>  |                          |       |
| Architectural Design VI   | ARCH 100BL               | 6     |
| Electives   |                          | 10    |
|   |                          | 16    |

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|   | UNITS       | TOTAL |
|---|-------------|-------|
| <b>SECOND SEMESTER</b>  |             |       |
| Architectural Design VII  | ARCH 100BL  | 6     |
| Design for the Luminescent and Sonic Environment                    | ARCH 310    | 3     |
| Architectural Technology  | ARCH 400    | 3     |
| General Education   | GENERAL ED. | 4     |
|   |             | 16    |
| <b>FOURTH YEAR</b>  |             |       |
| History of Architecture: Contemporary Issues                        | ARCH 310A   | 3     |
| Architectural Design IV   | ARCH 400BL  | 6     |
| Professional Practice Pre-Design, Project and Office Administration | ARCH 500    | 3     |
| Electives   |             | 4     |
|   |             | 16    |
| <b>SECOND SEMESTER</b>  |             |       |
| Architectural Design IV   | ARCH 400BL  | 6     |
| Professional Practice Legal and Economic                            | ARCH 500    | 3     |
| Contract Paper Documentation  | ARCH 500A   | 3     |
| Architectural History Electives                                     |             | 2-4   |
| Electives   |             | 4-6   |
|   |             | 17    |
| <b>FIFTH YEAR</b>   |             |       |
| Architectural Design V  | ARCH 100L   | 6     |
| Electives   |             | 10    |
|   |             | 16    |

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\*APPLYING THIS INFORMATION TO YOUR ARCHITECTURE

**MASTER OF ARCHITECTURE** The School occupies a key position in design pedagogy in the global design community, the Pacific Rim, and Los Angeles in particular, drawing inspiration from the energy and dynamism of the city of itself.

Los Angeles is a complex laboratory for architectural research and practice. It is a city that experiments and explores at tensed extremes. Blasted by a benign climate, and yet ever vulnerable to fire, drought, and flooding, it is a city of manmade disasters, but also one that has learned to take environmental and social challenges in stride. As such, Los Angeles is a highly original and experimental city that has consistently influenced the world of architecture and practice. By locating our design research within the context of the city, we can engage in a constant environment of creativity, as we actively confront culture, and construction in preparing for practice in the coming century.

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**MASTER OF ARCHITECTURE • B PROGRAM** The first level of the program is dedicated to introducing the essential language of architecture and design. The NAAB accredited degree, the first level builds upon this background in a more specialized way, focusing on the development of drawing on the resources and inspiration of Los Angeles itself. Faculty research, teaching, and professional practice, the aim of every graduate from the USC Master of Architecture Program, is to prepare students for the challenges of the 21st century.

Potential students may have a four-year school of studies with an accredited professional architecture program, or a U.S. school that is accredited by a regional accrediting body, without an accredited professional architecture program, or an international program that is deemed

National Architectural Accrediting Board (NAAB) accredits degree programs in accredited professional degree programs in a prospective, for accreditation. The National Council of Architectural Registration Boards (NCARB), which is the sole agency authorized to accredit U.S. professional degree programs in architecture, engineering, and surveying, and the Bachelor of Architecture, the Master of Architecture and the Doctor of Architecture, if programs may be offered in these fields. The NAAB accredits degree programs in architecture, depending on the nature of the program and standards of accreditation.

Due to the nature and standards of accreditation, degree programs may consist of pre-professional undergraduate degree and professional graduate degree programs, or both undergraduate and professional graduate degree programs. Some programs may offer an accredited professional education. However, the professional degree is not, by itself, recognized as an accredited degree.

The USC School of Architecture offers the following NAAB-accredited degree programs:

- Master of Architecture
- Master of Science in Architecture
- Master of Science in Urban Planning

**Master of Architecture** This program is designed for careers in major urban developments, planning and urban design, development, architecture, and design. It is intended for students who are admitted to the graduate program in both the School of Architecture and the USC Price School of Public Policy. The dual degree requires 72 units, including 36 units in architecture and 36 units in planning.

**MASTER OF ARCHITECTURE/MASTER OF PLANNING** Graduates of this dual degree program are prepared for careers in major urban developments, planning and urban design, development, architecture, and design. It is intended for students who are admitted to the graduate program in both the School of Architecture and the USC Price School of Public Policy. The dual degree requires 72 units, including 36 units in architecture and 36 units in planning.

MARCH2004 – POSTER

DESIGNER / ILLUSTRATOR

Promotional poster for my mix at [march2004.com](http://march2004.com)

2020

