

RORY KING

DESIGN, WRITING, ETC.

www.rorykingetc.com
mail@rorykingetc.com

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.

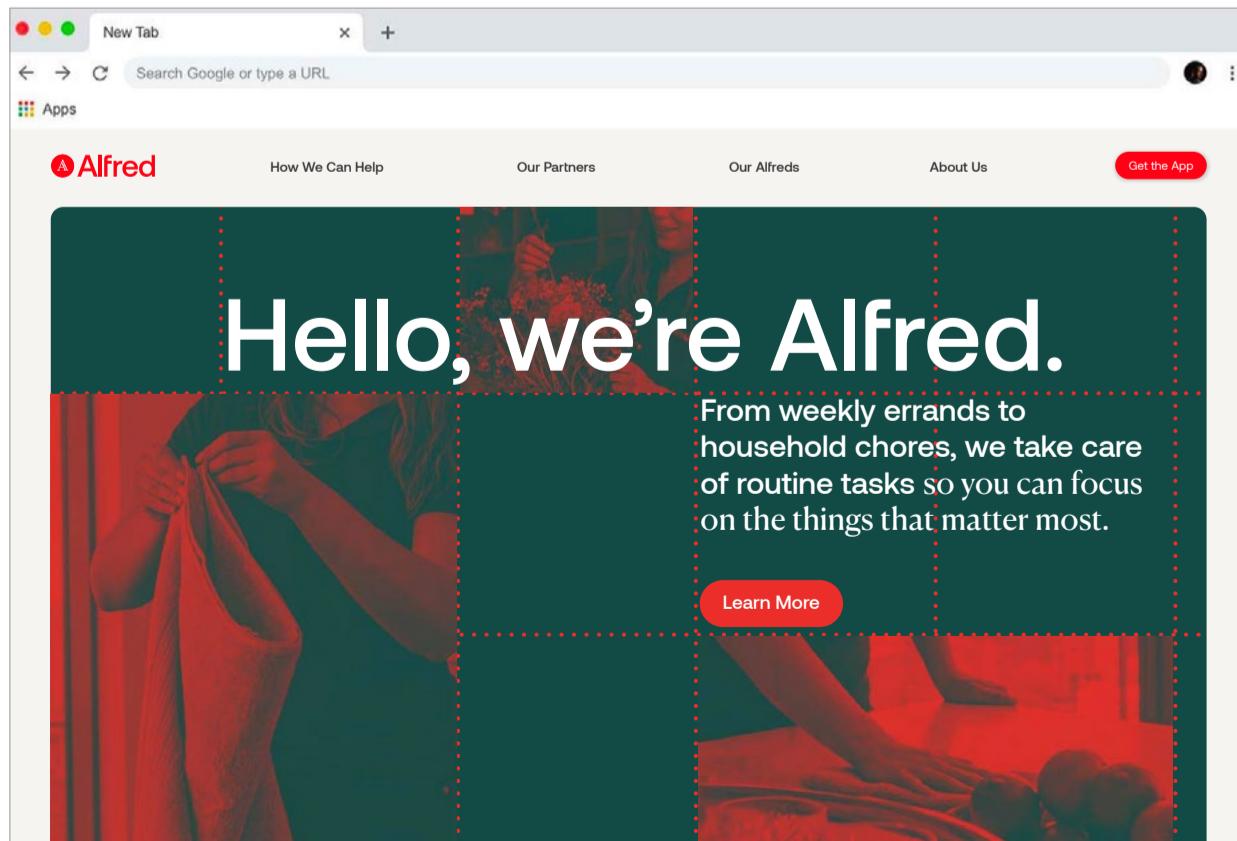
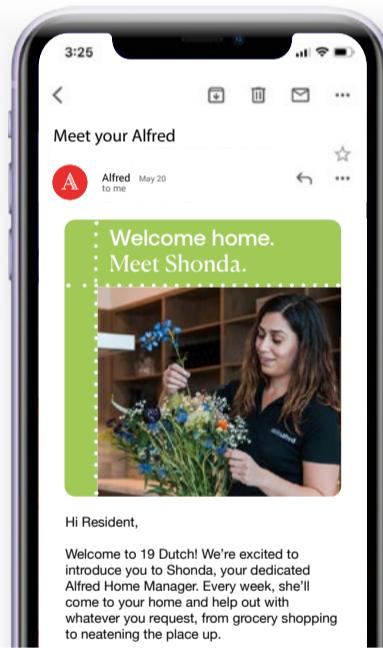
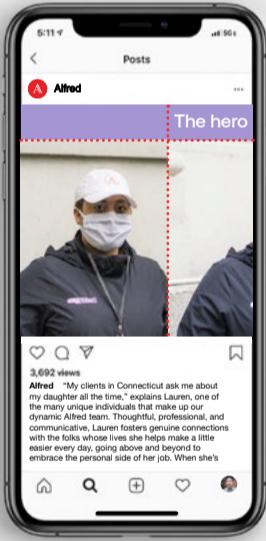
Select clients include Sony Music Entertainment, Instrument (Nike account), Look Studios, OnePlus, Noë & Associates, We Are Listen, 321 Gallery, Even The Strong Records, and Cranbrook Art Museum.

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

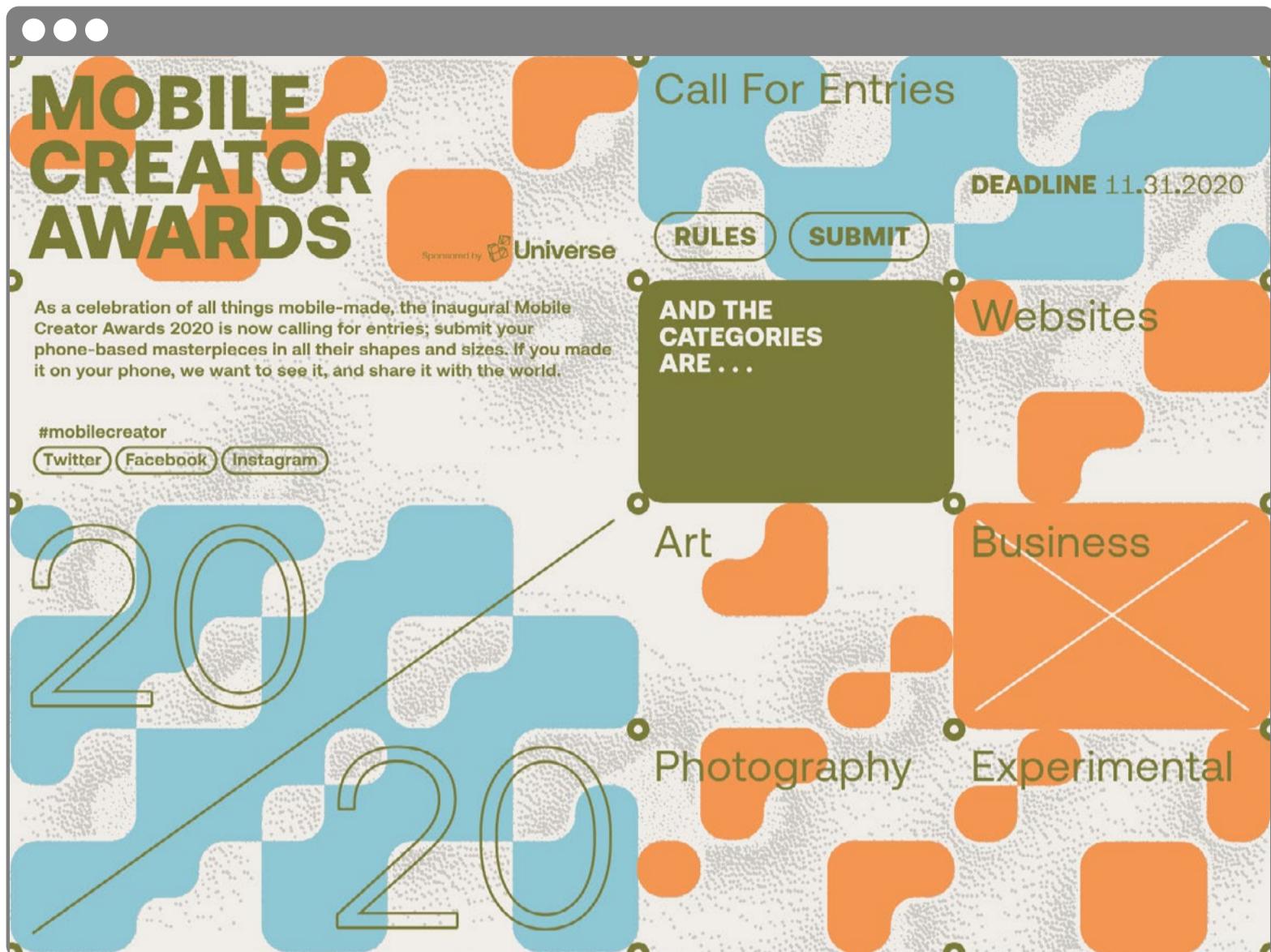
Jacket uniform proposals using Hello Alfred's new dot-motif branding system.

2020



DESIGNER

2020

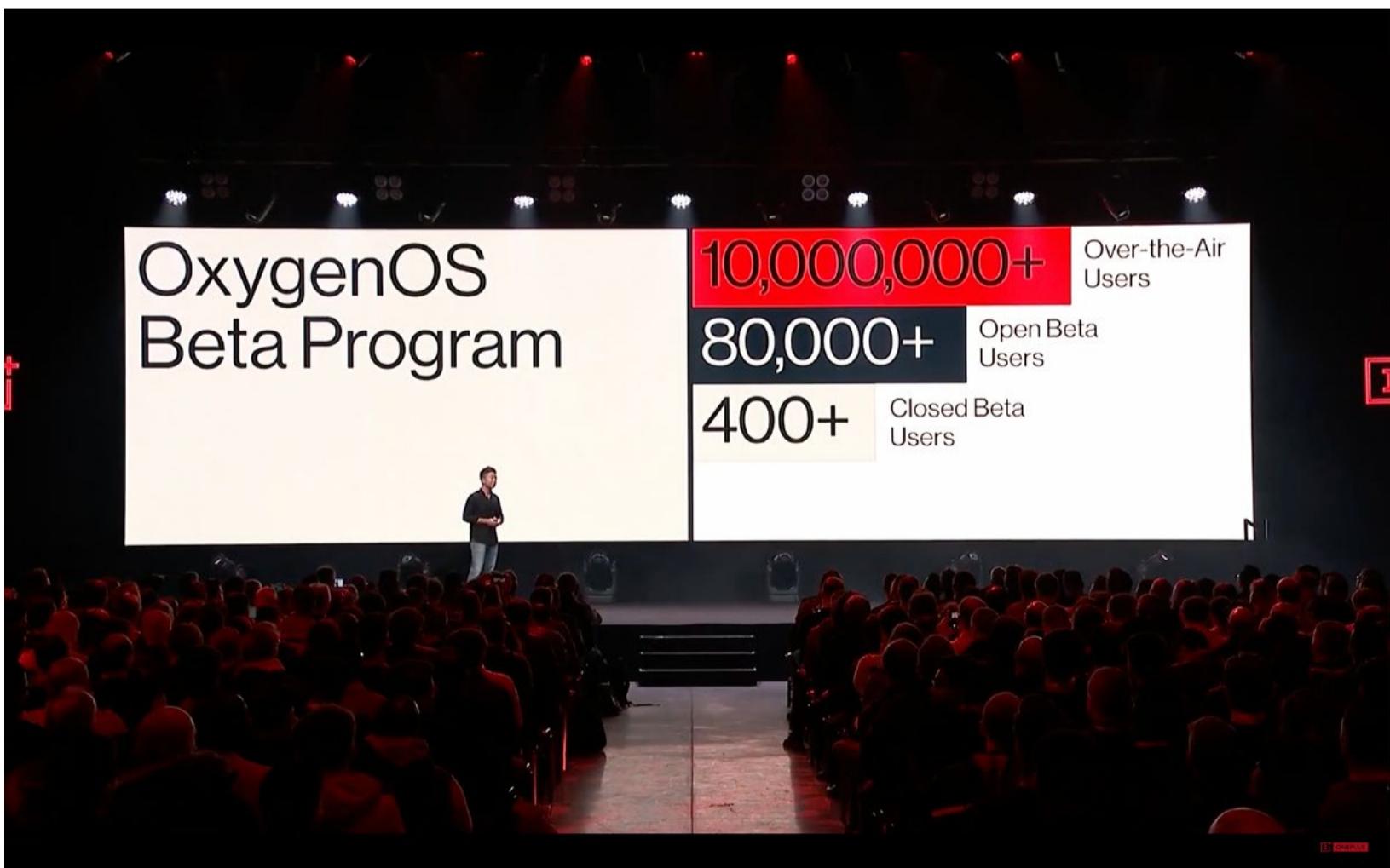


ONEPLUS 7T – VISUAL IDENTITY / LAUNCH EVENT KEYNOTE

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.

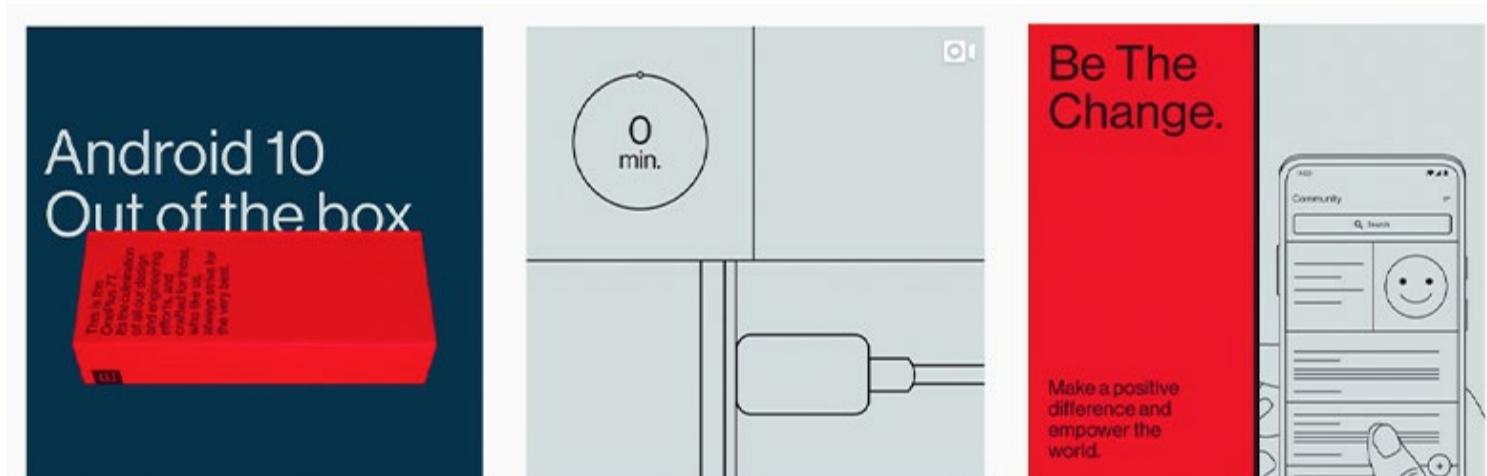
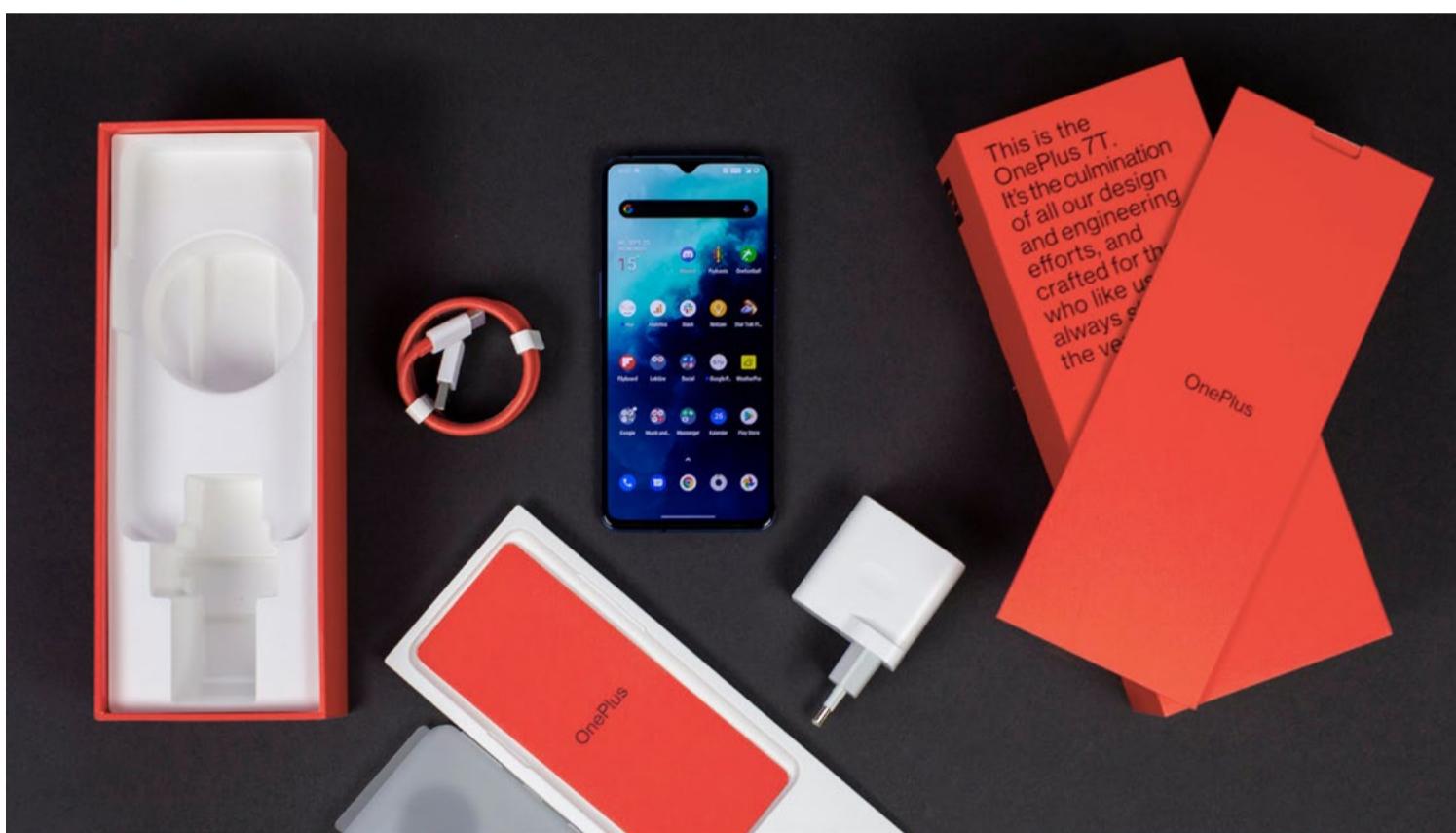
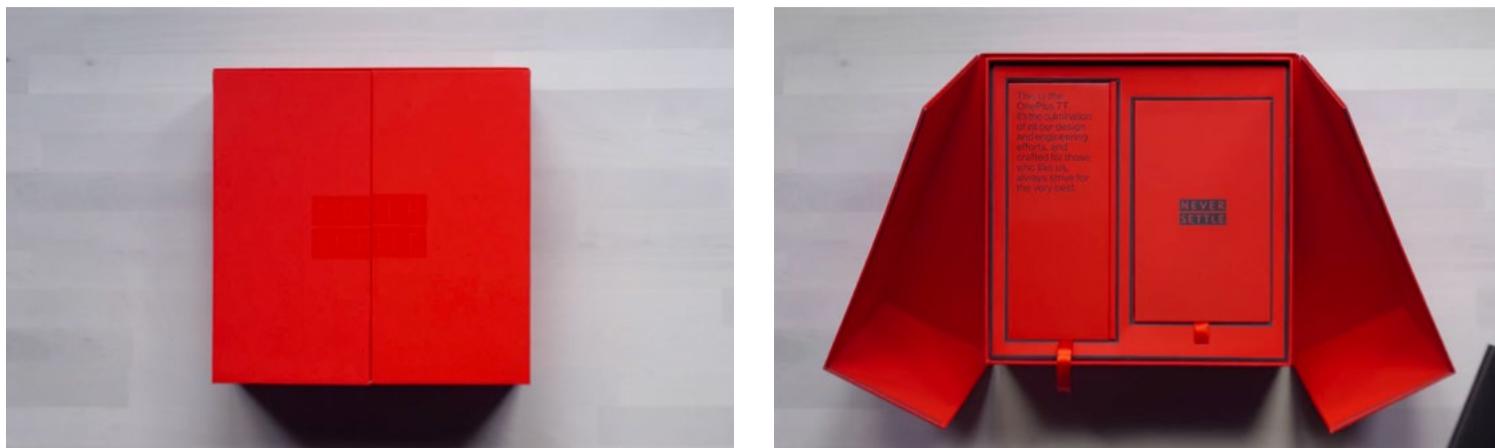
2019



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

DESIGN LEAD & ART DIRECTOR

2019



THE FUND FOR PRATT (PRATT INSTITUTE) – STRATEGY & MARKETING CAMPAIGN

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



A screenshot of the Fund for Pratt website, FfP.009. The page features a green abstract graphic on the left and a sidebar on the right with a list of past projects. The main content discusses Feras Alhabib's work on architecture as a product.

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

About FfP
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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

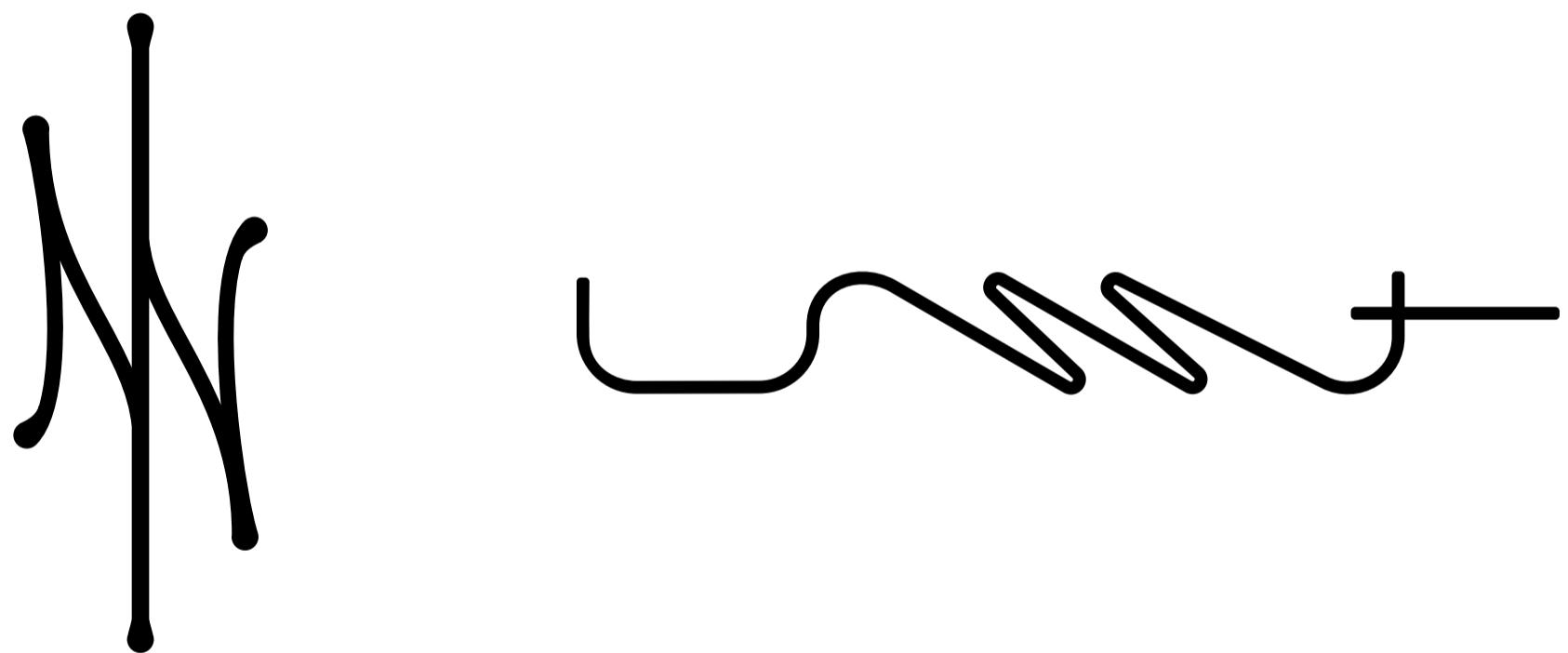
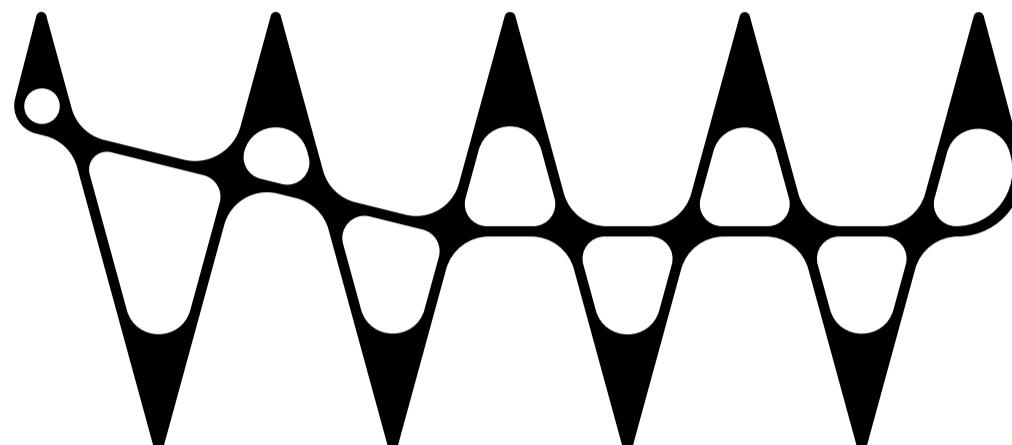
GRADUATE WRITING FIELDWORK RESIDENCY
Maria G. Baker, MFA Writing '17
04.12.18

VARIOUS LOGOTYPES

DESIGNER

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

2011–Present

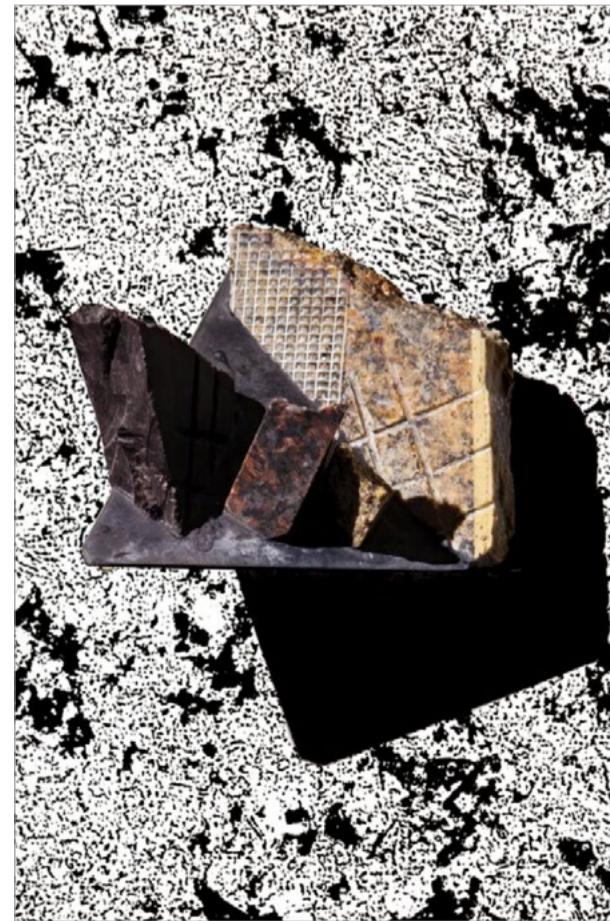
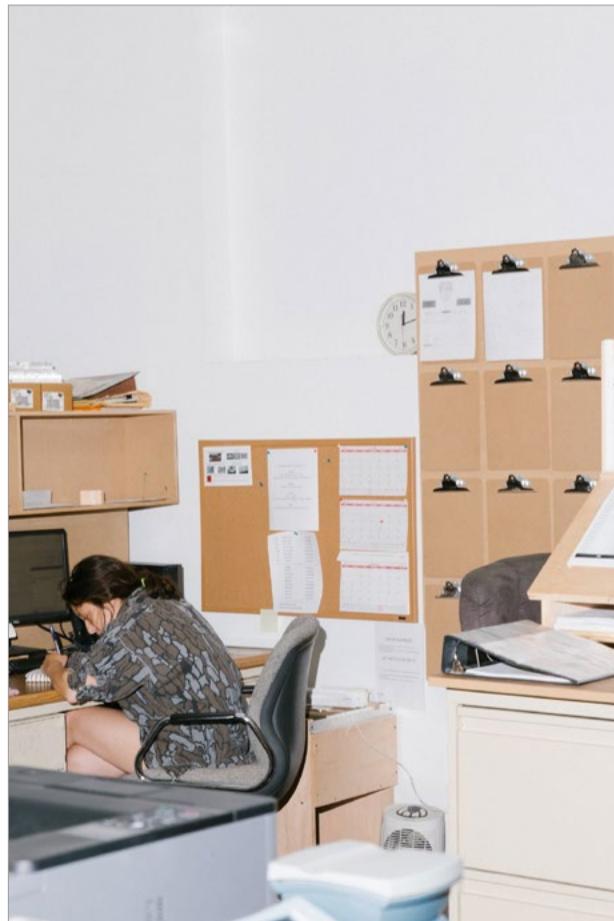
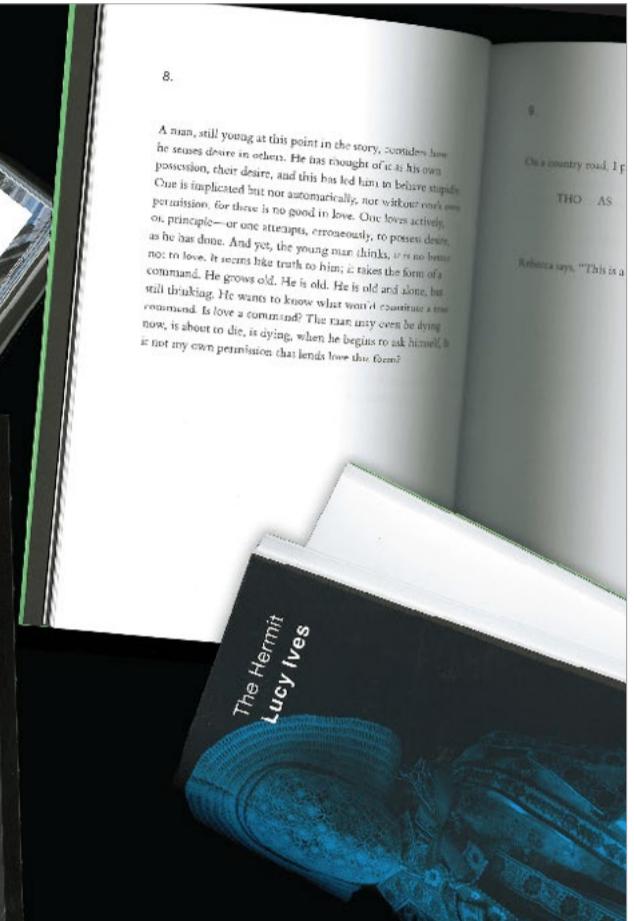
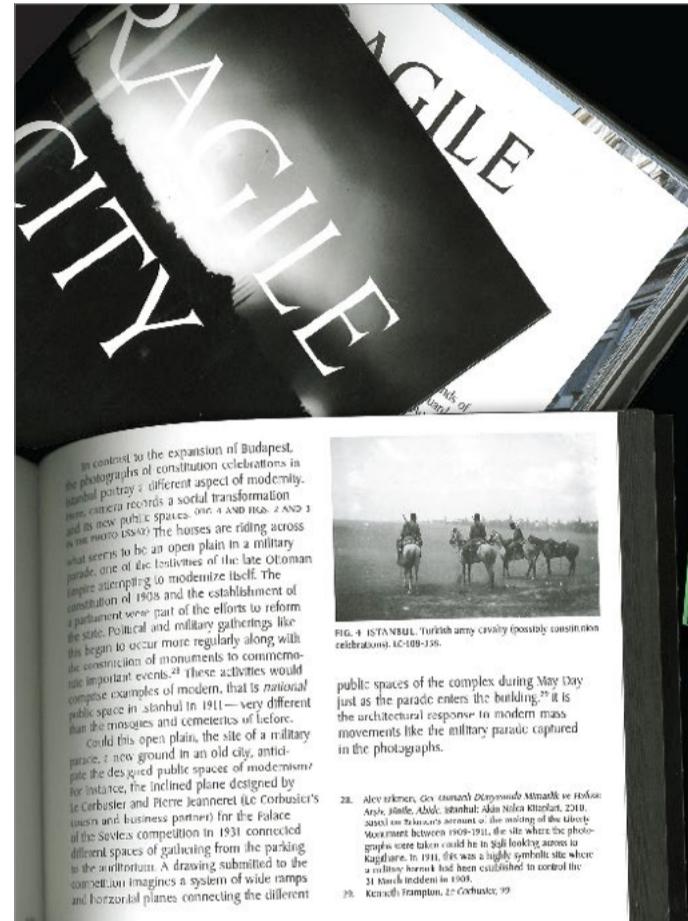


Nervous Attack

ART DIRECTOR

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

2015–2017



In contrast to the expansion of Budapest, the photographs of constitution celebrations in Istanbul portray a different aspect of modernity. While cameras record a social transformation and its new public spaces (FIGS. 2 AND 3) and its new motto (FIG. 4), the horses are riding across what seems to be an open plain in a military parade, one of the last vestiges 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.²⁹ 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

public spaces of the complex during May Day just as the parade enters the building.³⁰ It is the architectural response to modern mass movements like the military parade captured in the photographs.

28. Alvar Aalto, *Ces Journaux Démontables*, 1920. Ark, Jyväskylä, Finland. Also visible in figure 23.0 above. 29. Turkey's scenario: the meeting of the Treaty of Sèvres between 1908–1911, the site where the photographs were taken could be in sight looking across to Kappadocia. In 1911, it was a highly symbolic site where a military journal had been published to control the 31 March incident in 1909. Kenneth Frampton, 27. Corbusier, 99.

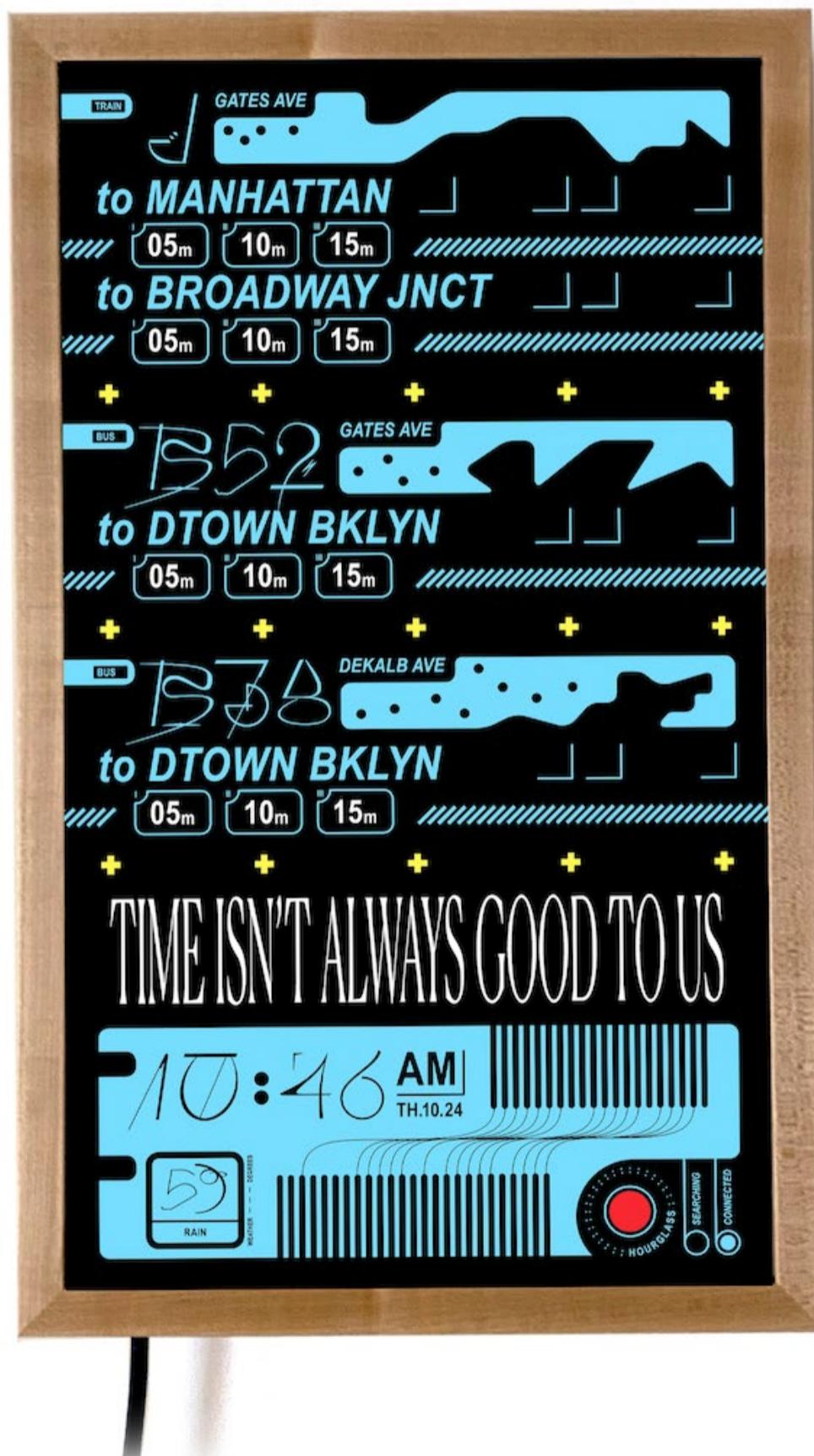
A man, still young at this point in the story, considers how he seizes desire in others. He has thought of it as his own possession, their desire, and this has led him to believe supply. One is implicated but not automatically; nor without risk, one prioritises, for there is no good in love. One loves actively, or, principle—or one attempts, erroneously, to possess desire, as he has done. And yet, the young man thinks, *it is no better 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 went wrong*. A man, 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
Roberta says, "This is a

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

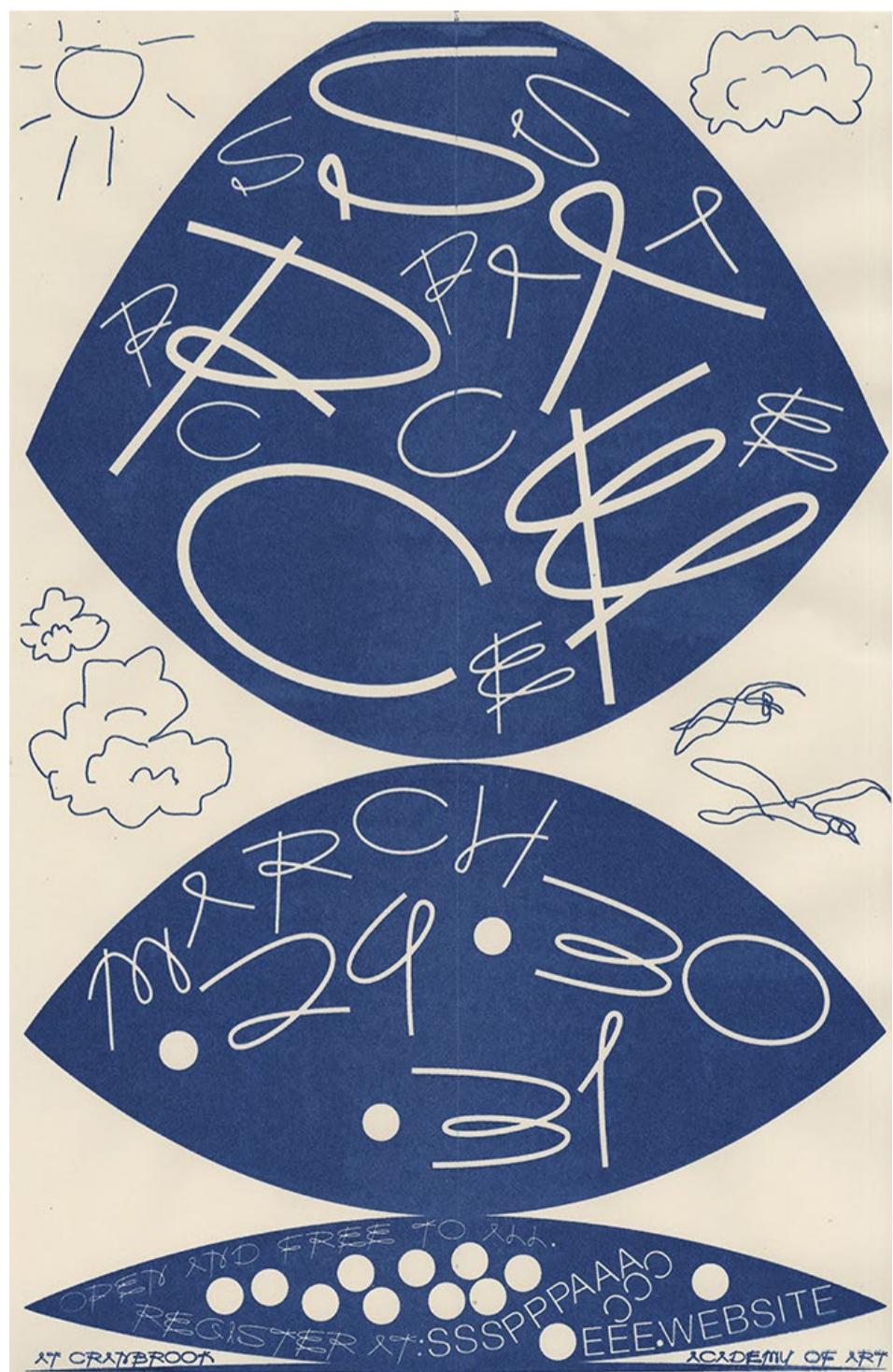
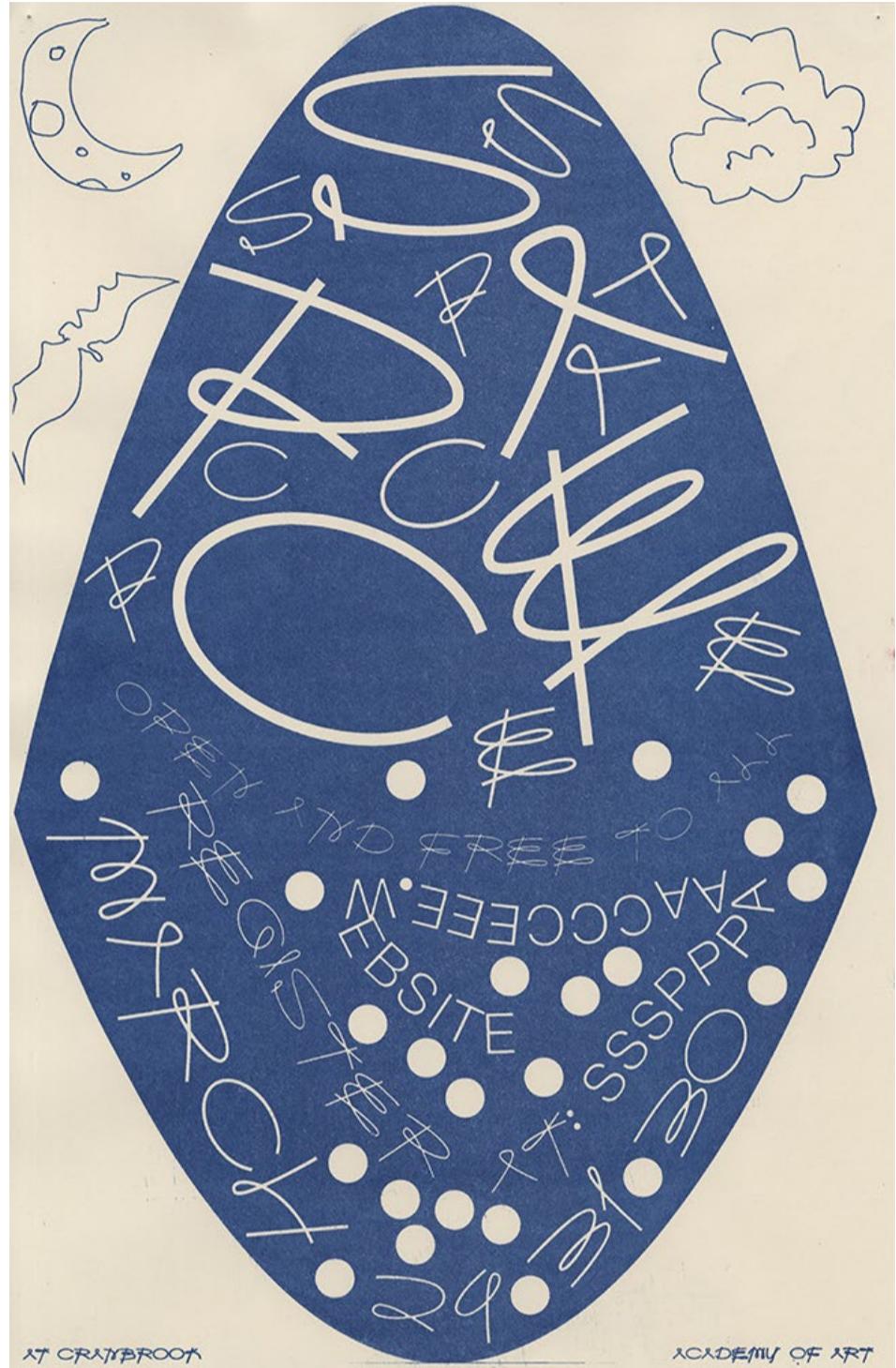


SPACESPACESPACE – BESPOKE TYPEFACE & POSTERS

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.

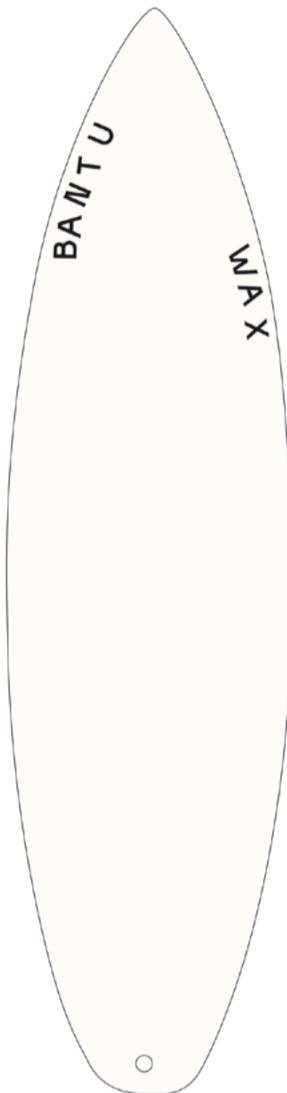
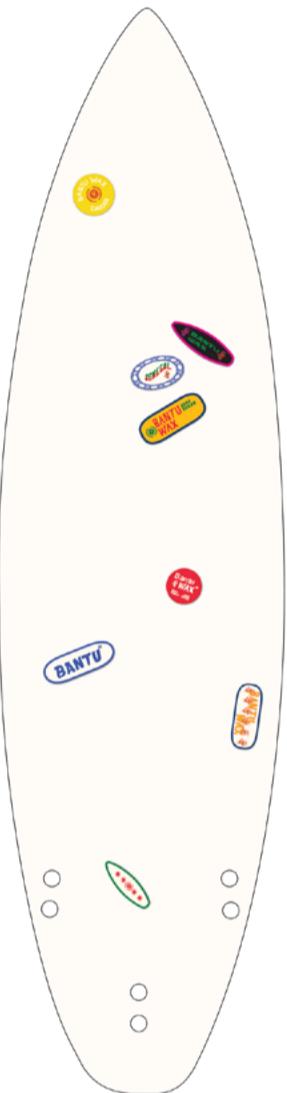
2018



BANTU WAX – SURFBOARDS

DESIGNER / ART DIRECTOR (with Look Studios)

2019

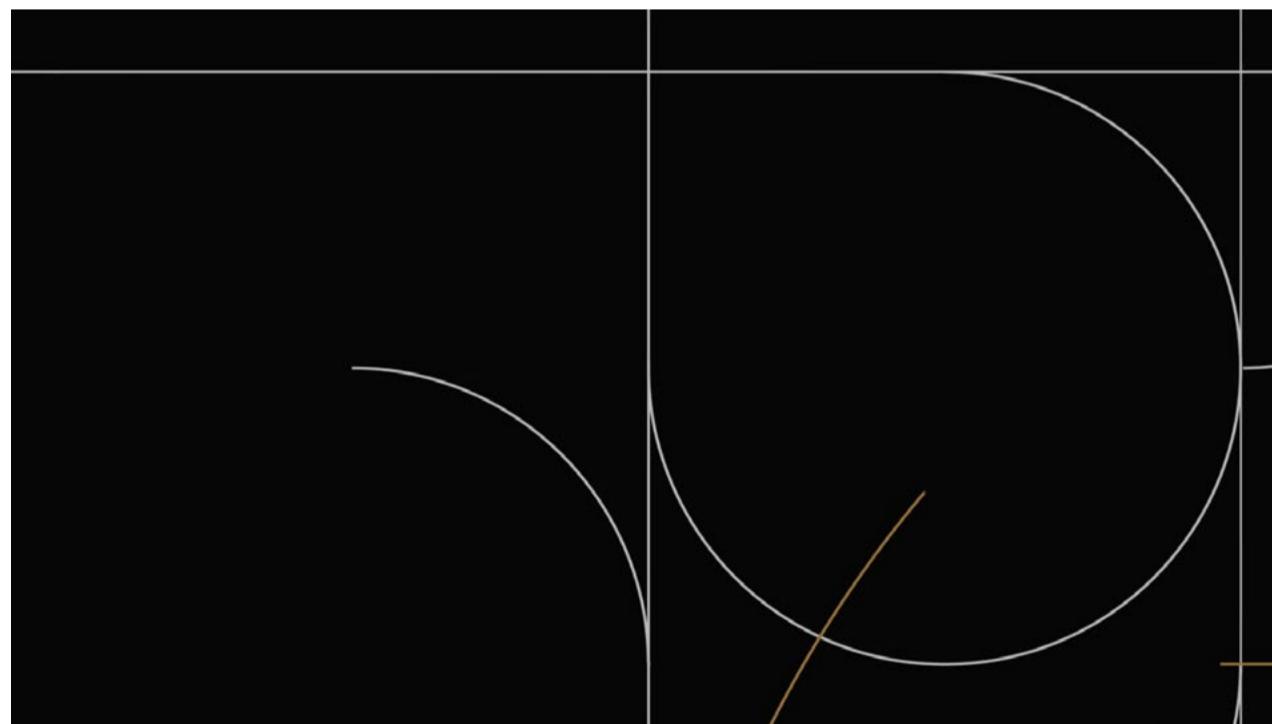
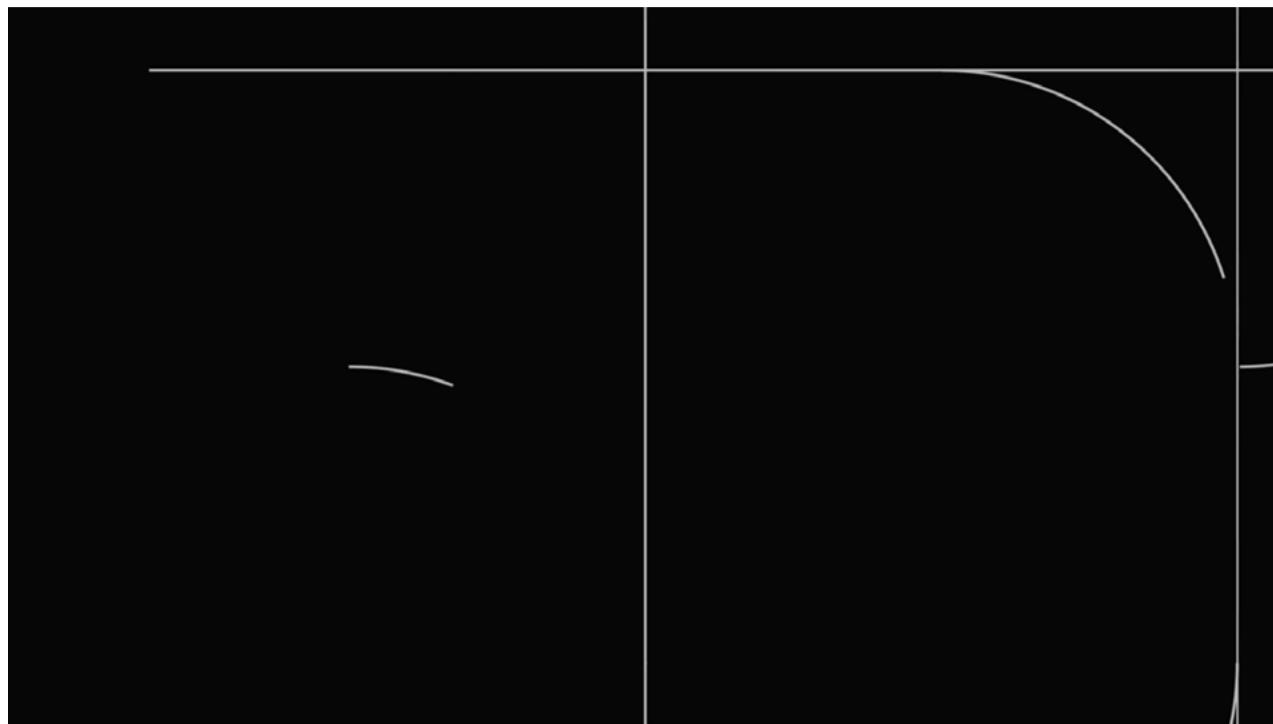


550 MADISON

DESIGNER (Creative Direction: Noë & Associates)

Identity development for real estate property 550 Madison.

2019



321 GALLERY – LOGO, IDENTITY, UX/UI

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.

We are currently unable to accept proposals for exhibitions.

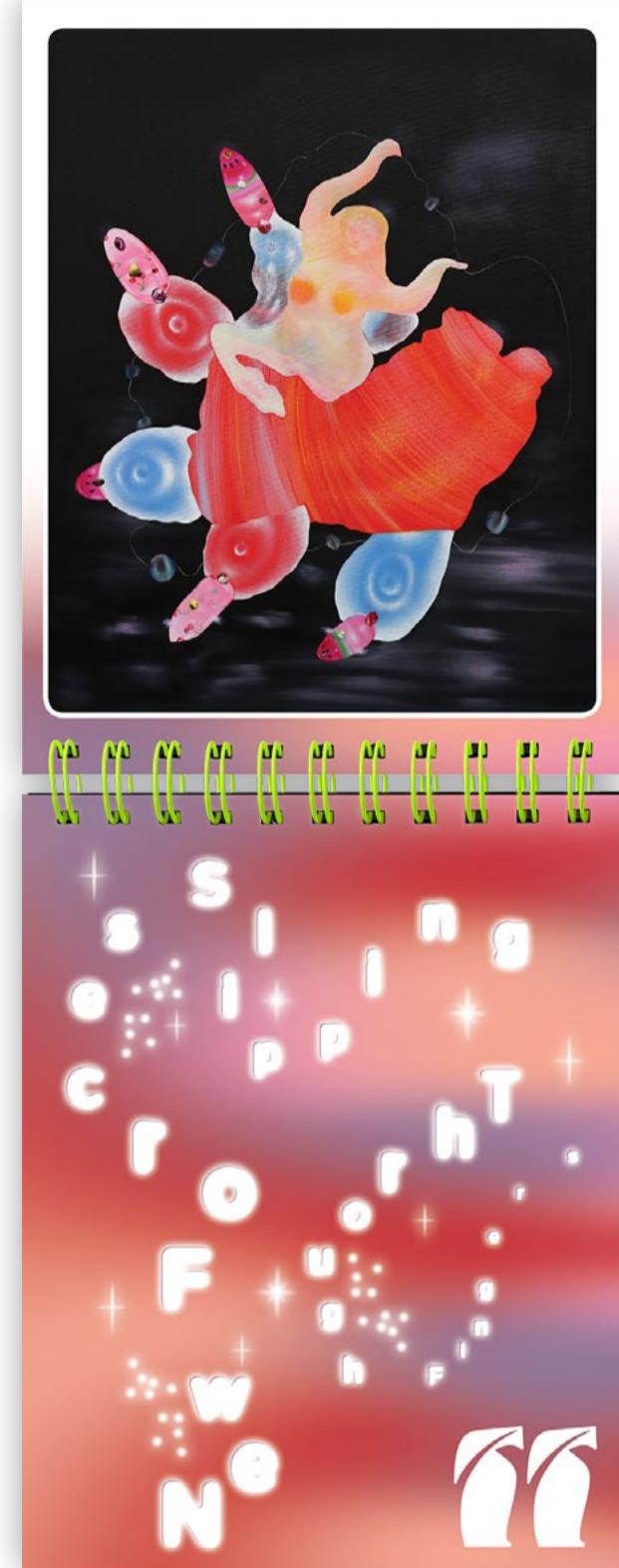
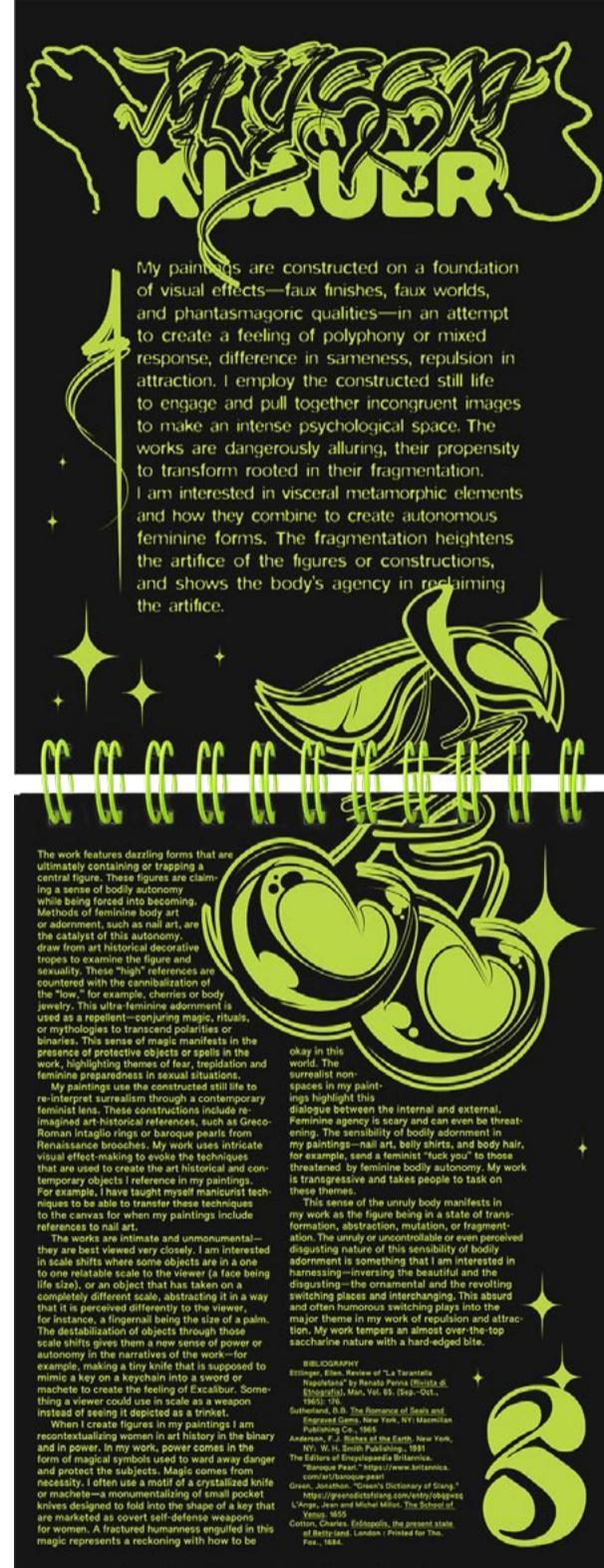
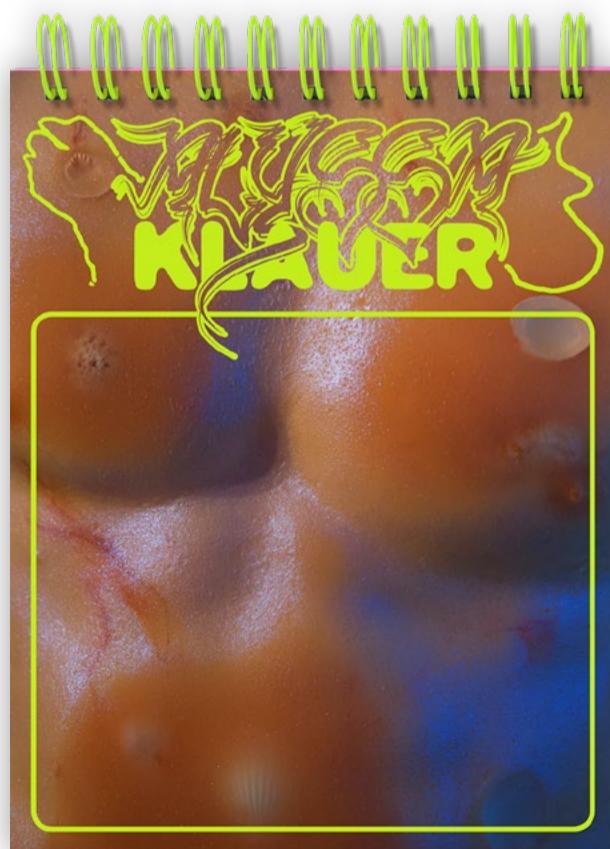
Email Address _____

Subscribe

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.

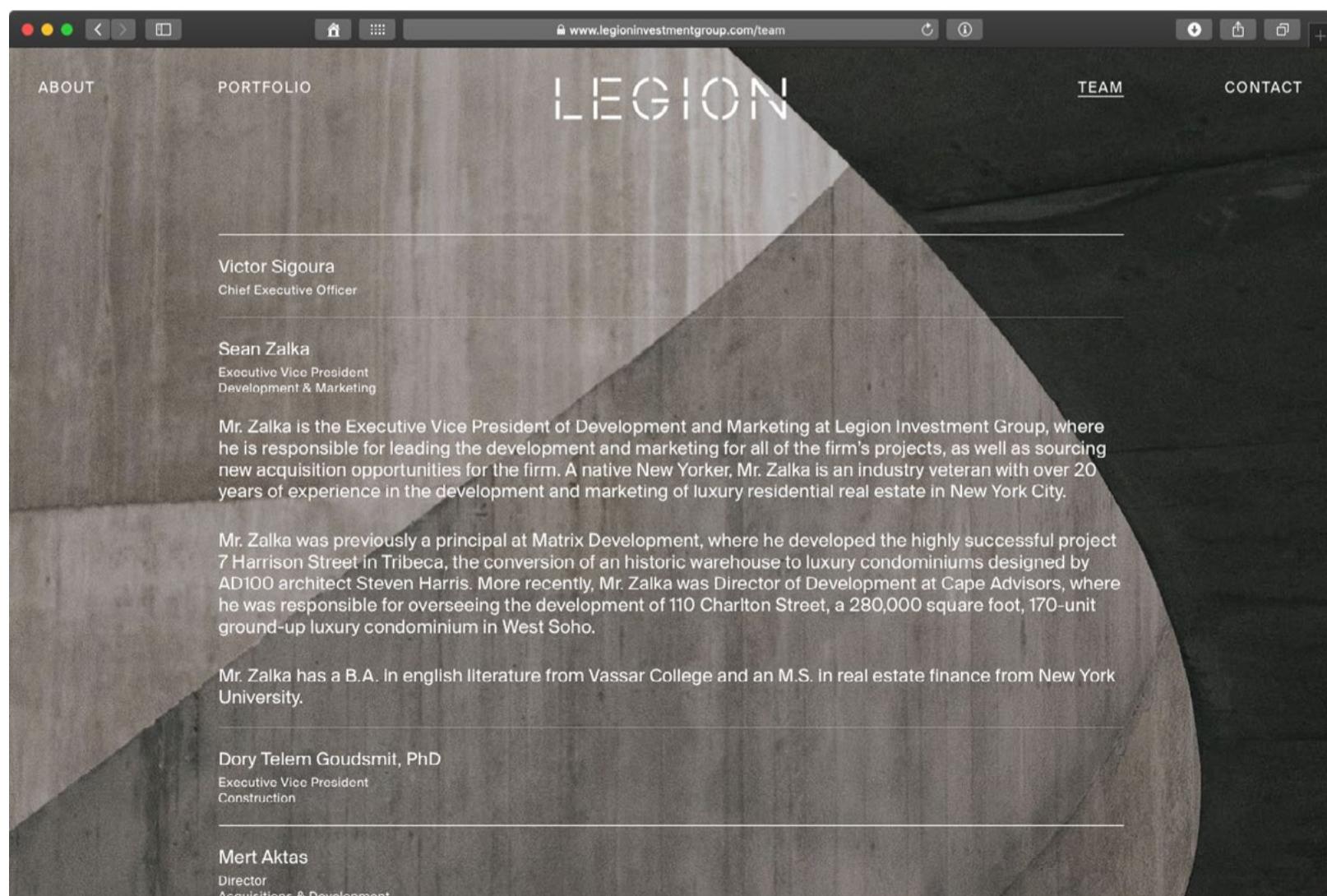
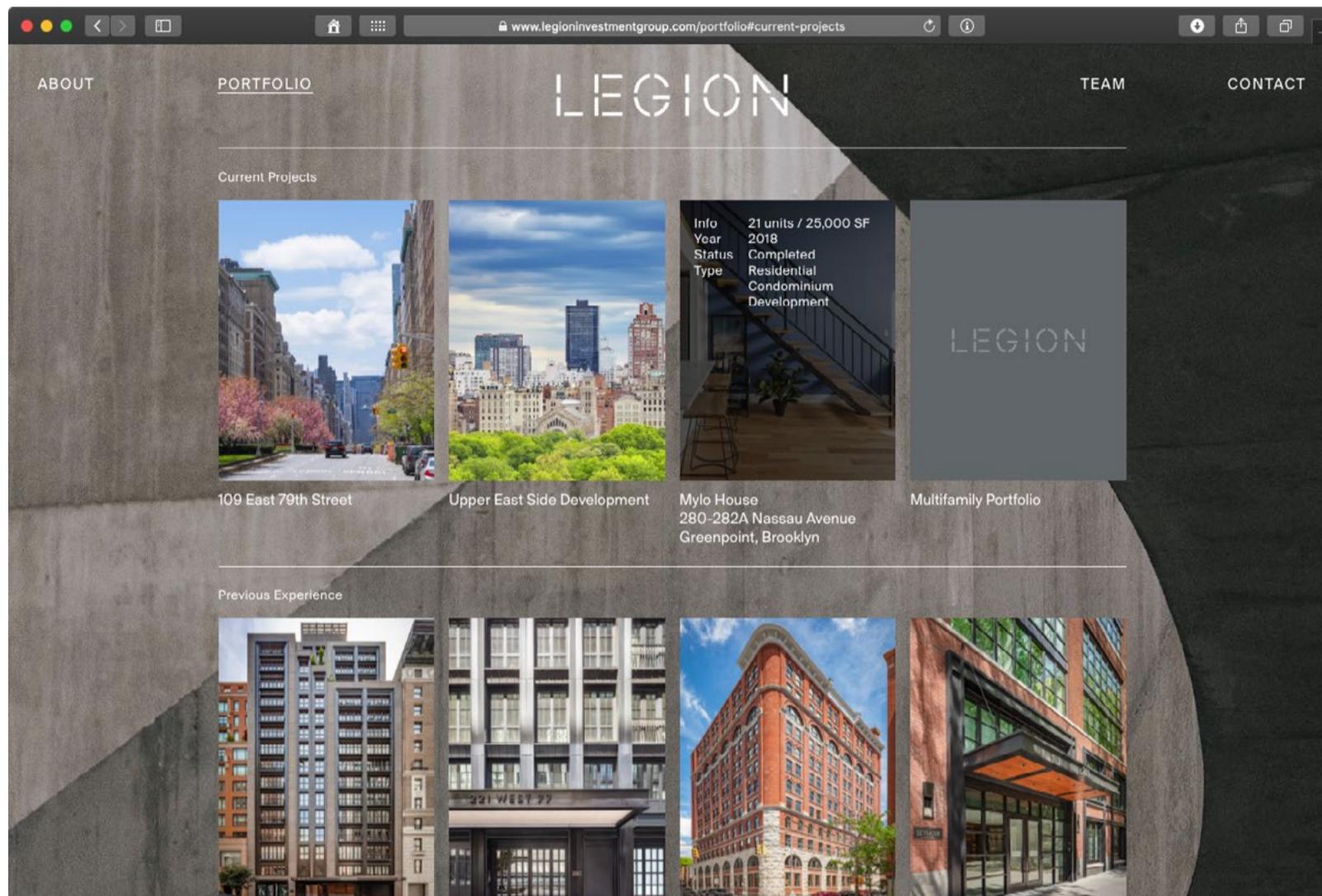
2019



LEGION INVESTMENT GROUP — WEBSITE UI

DESIGNER (Creative Direction: Noë & Associates)

2020

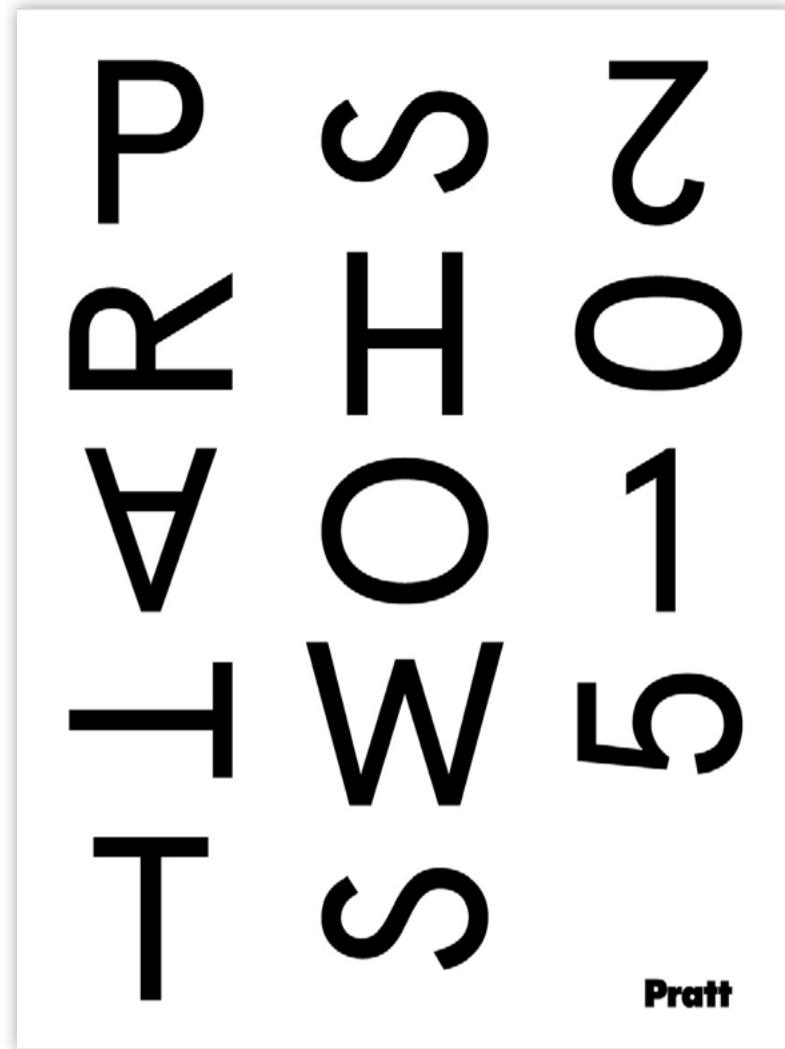


PRATT SHOWS 2015 – PROGRAM BOOKLET

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



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

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.

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

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

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 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

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 TIONGSON, 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 Tiongson 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 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 for reservations.

IAC Building
550 West 18th Street
Manhattan

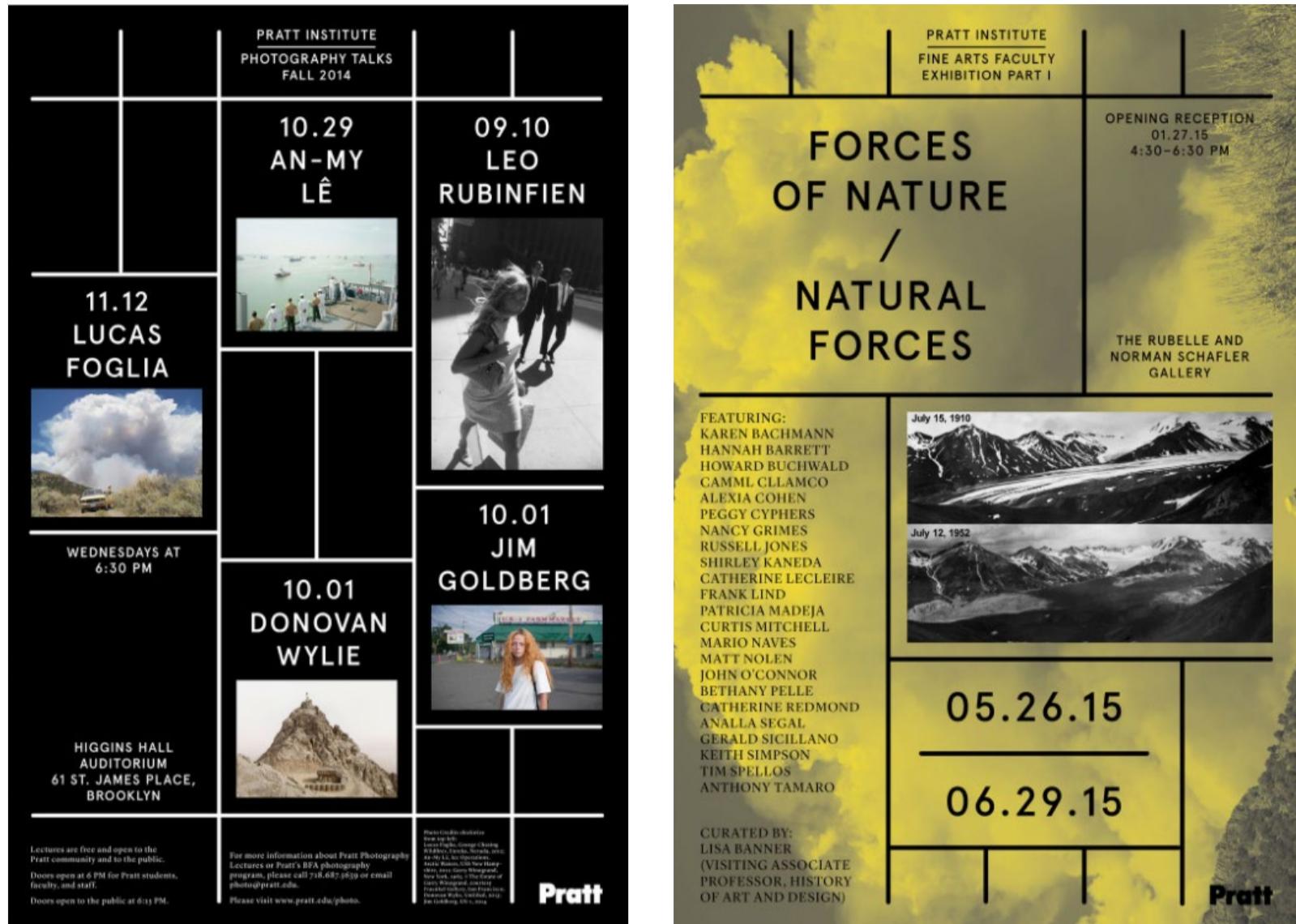
ROLLS ROYCE

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



Not Secure — prattgenerator.org/canvas

Templates **Generator**

SETUP

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

TEXT

TITLE	LARGE
The name of your event	

SUBTITLE	
A description of your event	

EVENT DATE	
Date/s	

EVENT TIME	

INSTITUTE

SCHOOL NAME
DEPARTMENT NAME

SUBTITLE GOES HERE

DATE/S
TIME/S

LOCATION LINE 1
LOCATION LINE 2

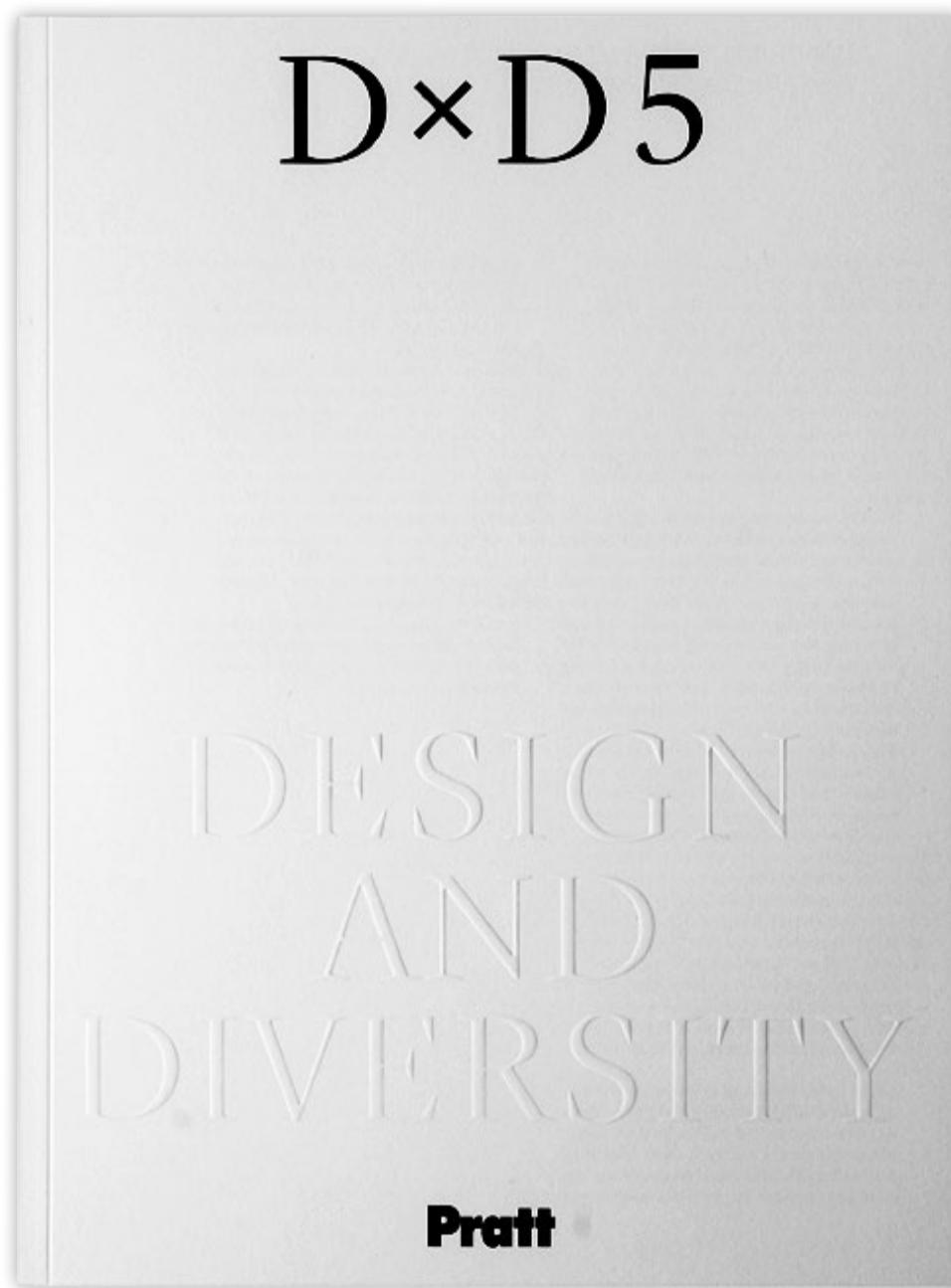
Pratt

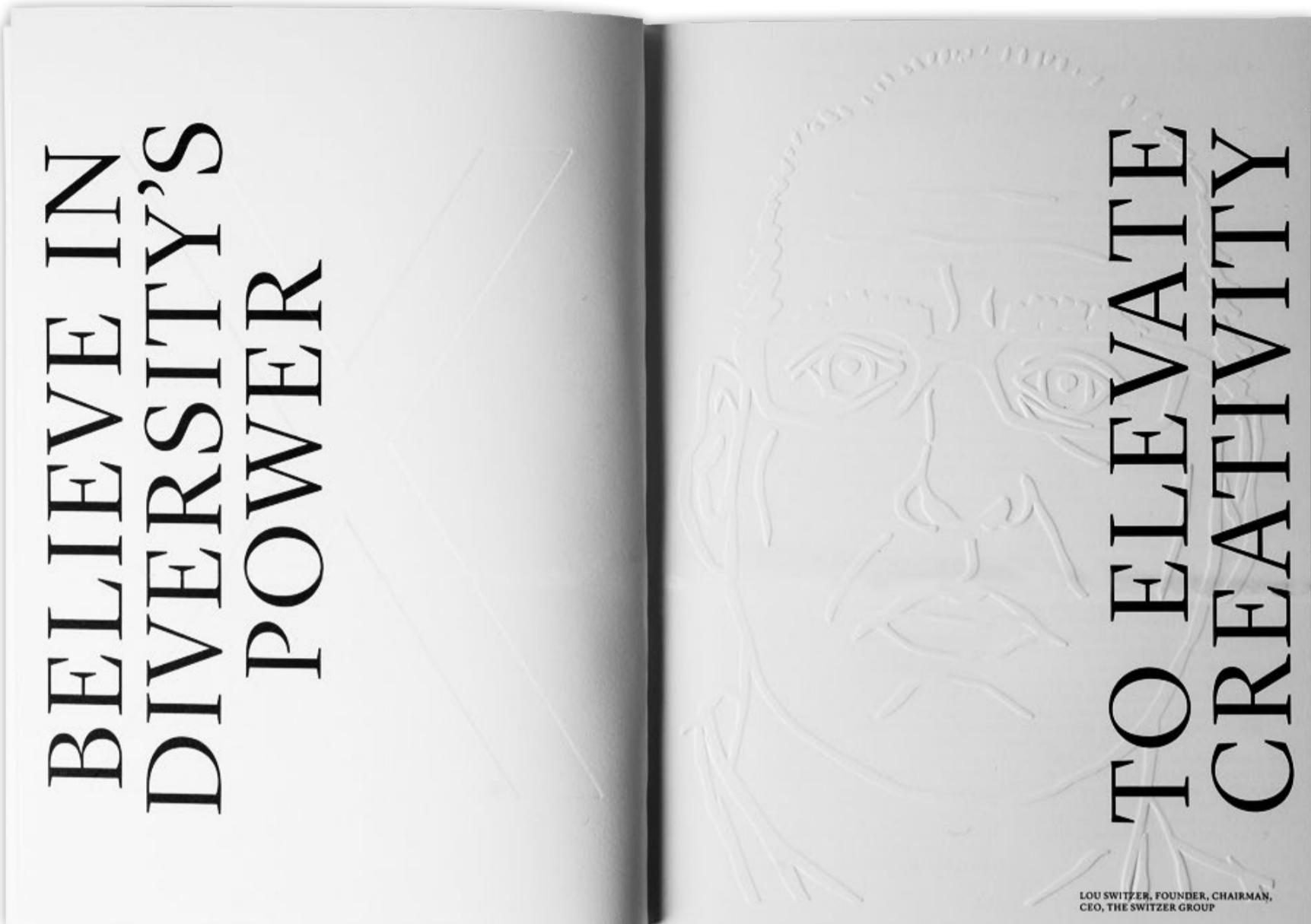
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DESIGNER / ART DIRECTOR / ILLUSTRATOR

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.

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

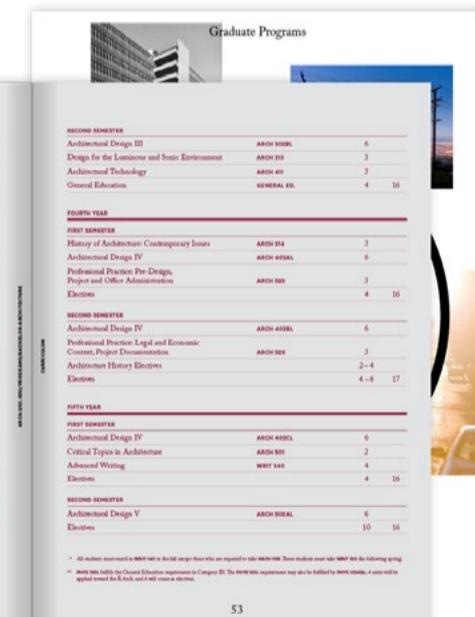
DESIGNER (Creative Direction: 2×4)

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



Bachelor of Architecture Five-Year Curriculum		
YEAR	UNITS	TERM
FIRST YEAR		
FIRST SEMESTER		
Architectural Design I	ARCH 100L	4
Fundamentals of Design Communication	ARCH 100L	2
Architects: Culture and Community	ARCH 114	2
Social Issues	GENERAL ED.	4
Introductory College Mathematics, or Writing and Critical Reasoning	MATH 100P / WRIT 100P	4
SECOND SEMESTER		
Architectural Design II	ARCH 100L	6
World History of Architecture	ARCH 104A	3
Physics for Architects	PHYS 101L	4
General Ed., or Analytical Writing	GENERAL ED. / WRIT 100P	4
SECOND YEAR		
FIRST SEMESTER		
Architectural Design III	ARCH 200L	6
Building Structures and Seismic Design	ARCH 214A	3
World History of Architecture	ARCH 204B	3
General Education	GENERAL ED.	4
SECOND SEMESTER		
Architectural Design IV	ARCH 200L	6
Methods and Materials of Building Construction	ARCH 211	3
Building Structures and Seismic Design	ARCH 213B	3
General Education	GENERAL ED.	4
THIRD YEAR		
FIRST SEMESTER		
Design for the Thermal & Atmospheric Environment	ARCH 215	3
Architectural Design V	ARCH 200L	6
Design of Building Structures	ARCH 212	3



MARCH2004 – POSTER

DESIGNER / ILLUSTRATOR

Promotional poster for my mix at march2004.com

2020

