

RORY KING

DESIGN, ETC.

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CRANBROOK LEATHER LOUNGE

POSTER

Poster for a gathering that celebrated goth, post-punk, and EBM music and culture.

2018

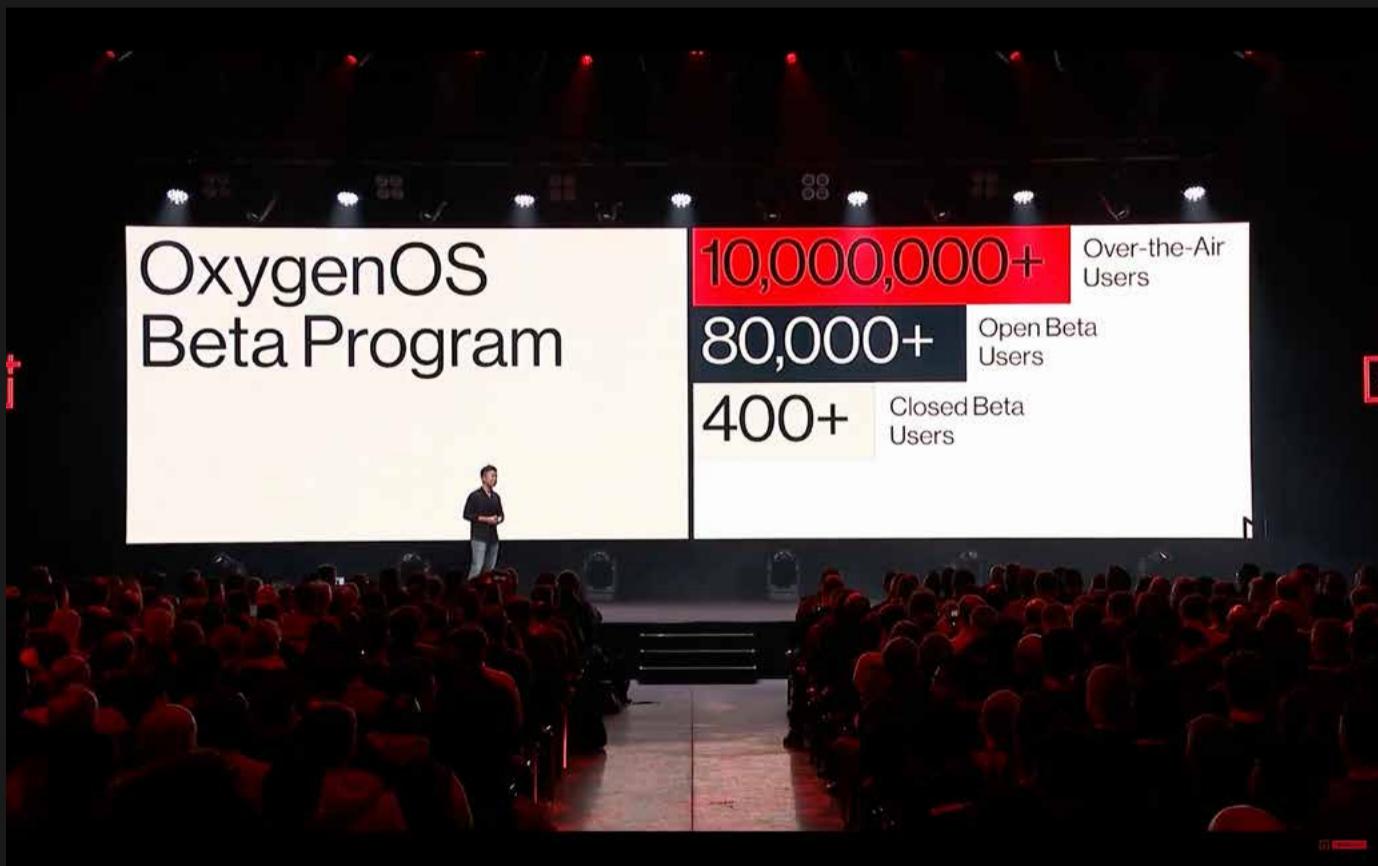


ONEPLUS 7T

LAUNCH EVENT KEYNOTE

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.

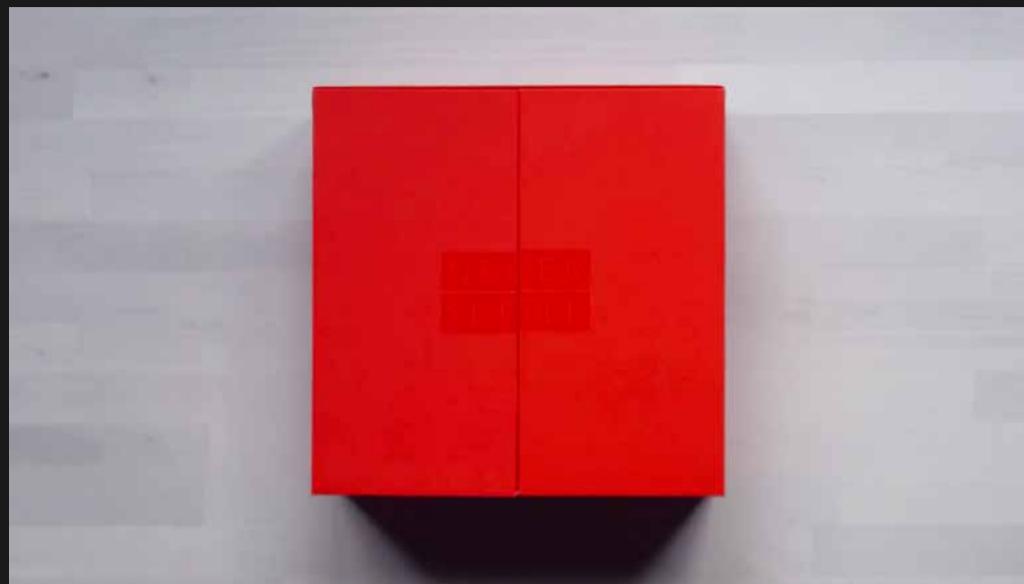
2019



ONEPLUS 7T

PRESS KIT AND PHONE PACKAGING

2019



PROPOSAL FOR CAMPAIGN DIRECT MAIL AND WEBSITE

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



10.17.18

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

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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

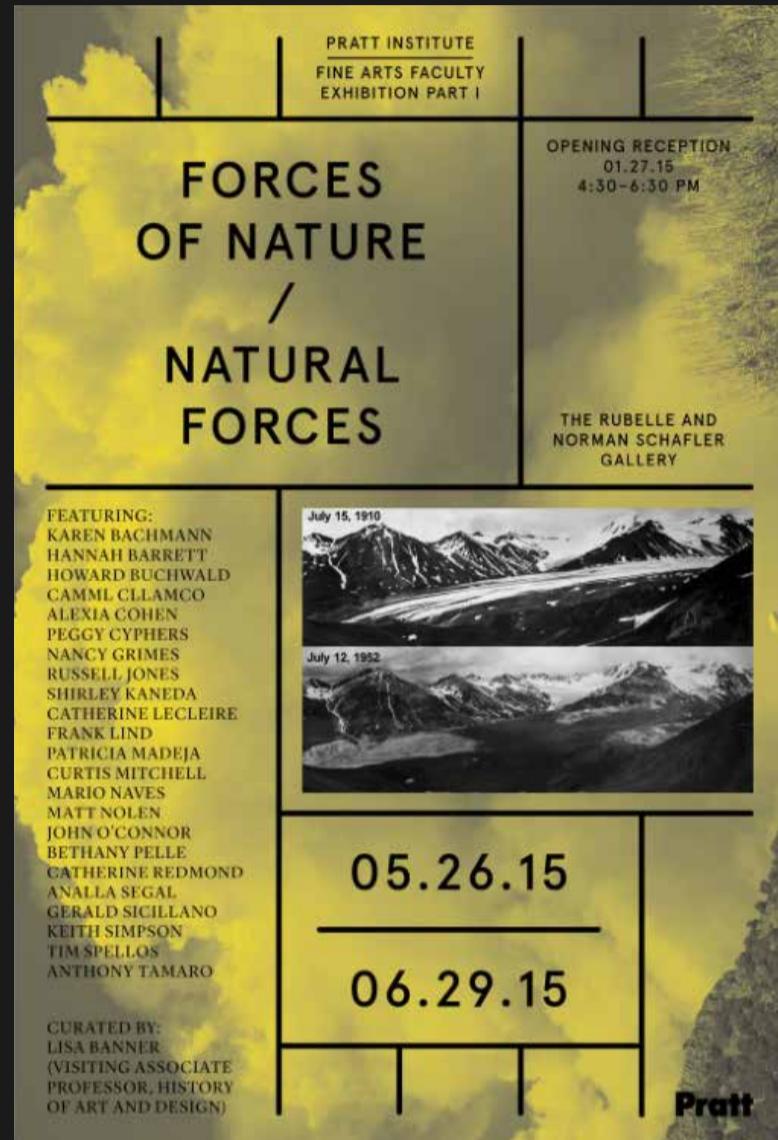
GRADUATE WRITING FIELDWORK RESIDENCY
Maria G. Baker, MFA Writing '17
04.12.18

Pratt

CREATIVE SERVICES DESIGN SYSTEMS

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	Title text	LARGE
The name of your event		
SUBTITLE	A description of your event	
EVENT DATE		
EVENT TIME		

PRATT INSTITUTE

SCHOOL NAME / DEPARTMENT NAME

DATE/S / TIME/S

LOCATION LINE 1 / LOCATION LINE 2

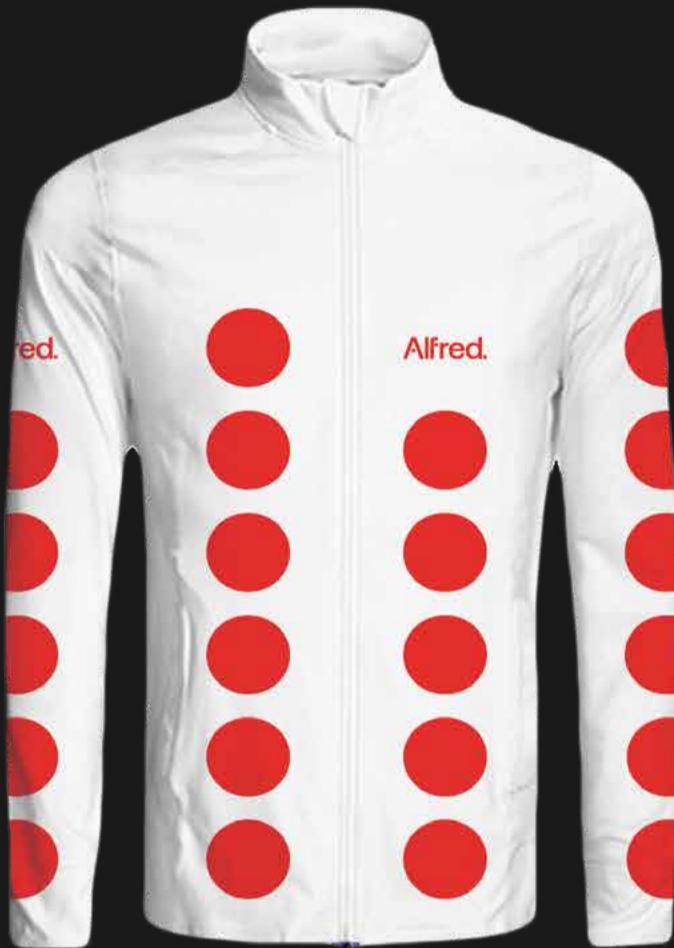
Download Project

HELLO ALFRED

UNIFORMS

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

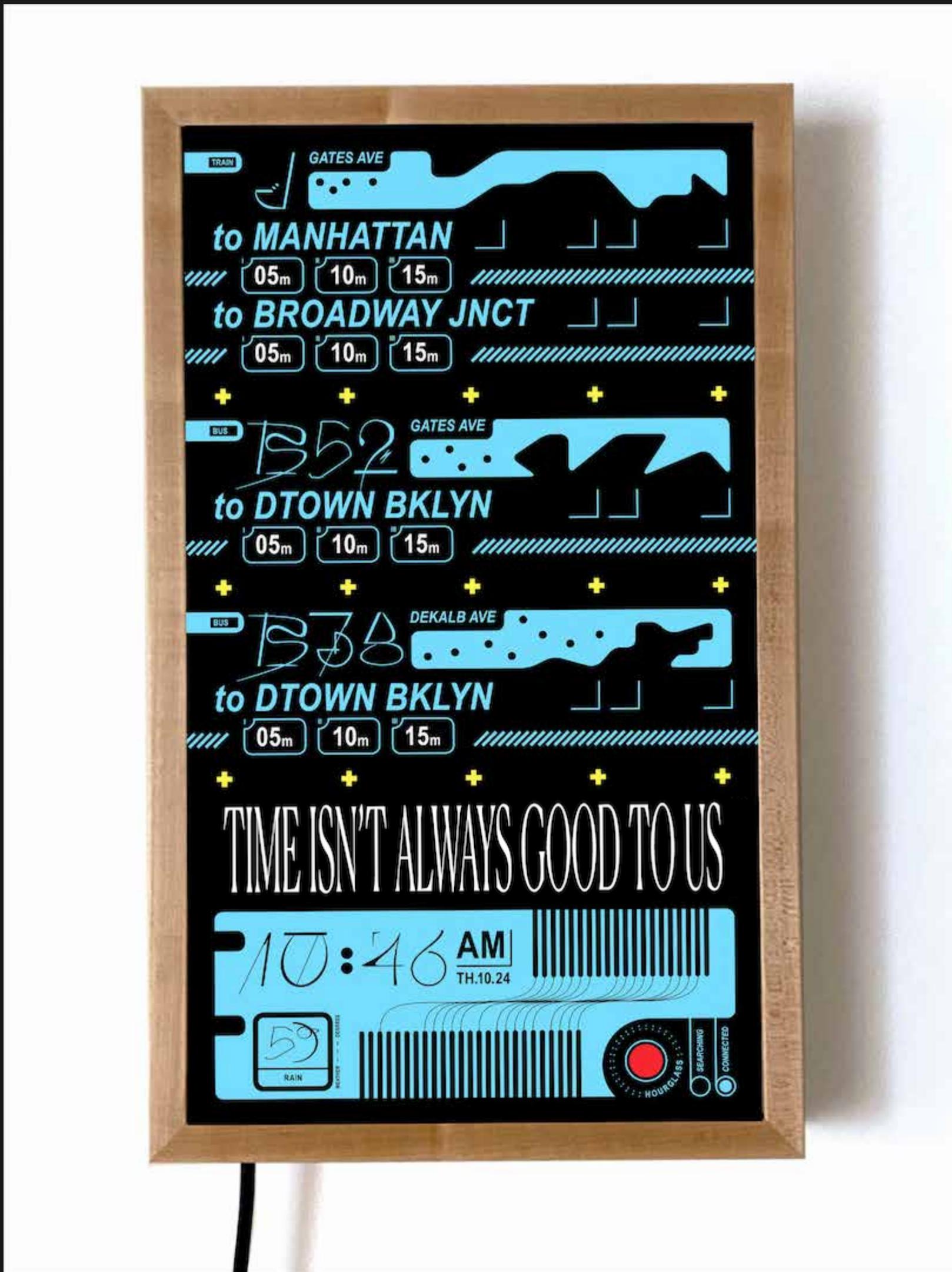
2020



UI/PRODUCT DESIGN

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

2019



LOGO, IDENTITY, AND WEBSITE DEVELOPMENT

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

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

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 'Postictial Paradise' at 321 Gallery in Brooklyn," *ArtNews*, December 8, 2016

Chris Wiley, "Goings On About Town: Evan Whale," *New York Magazine*, October 2016.

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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 chair's form is similar to the one in Untitled (1), and its

LOGO, IDENTITY, AND WEBSITE DEVELOPMENT

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- Chris Wiley, "Goings On About Town: Evan Whale," *New Yorker*, October, 2016
- Aimee Lusty, "Review: Evan Whale, *i heard, as it were, the noise of thunder*," *SciArt Magazine*, October 26, 2016
- Stephen Westfall, "Frederick Terna by Stephen Westfall," *BOMB Magazine*, BOMB 136, Summer 2016

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- Karen Krasner, "Karen Rosenberg's Picks From NADA New York 2016," *Artnet*, April 26, 2016
- Karl Holzschach, "Paul Matisse," *Artforum*, January 2016 (PDF)

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321 WASHINGTON AVE
GARDEN LEVEL

SPACESPACESPACE

INFLATABLE ARCHITECTURE

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

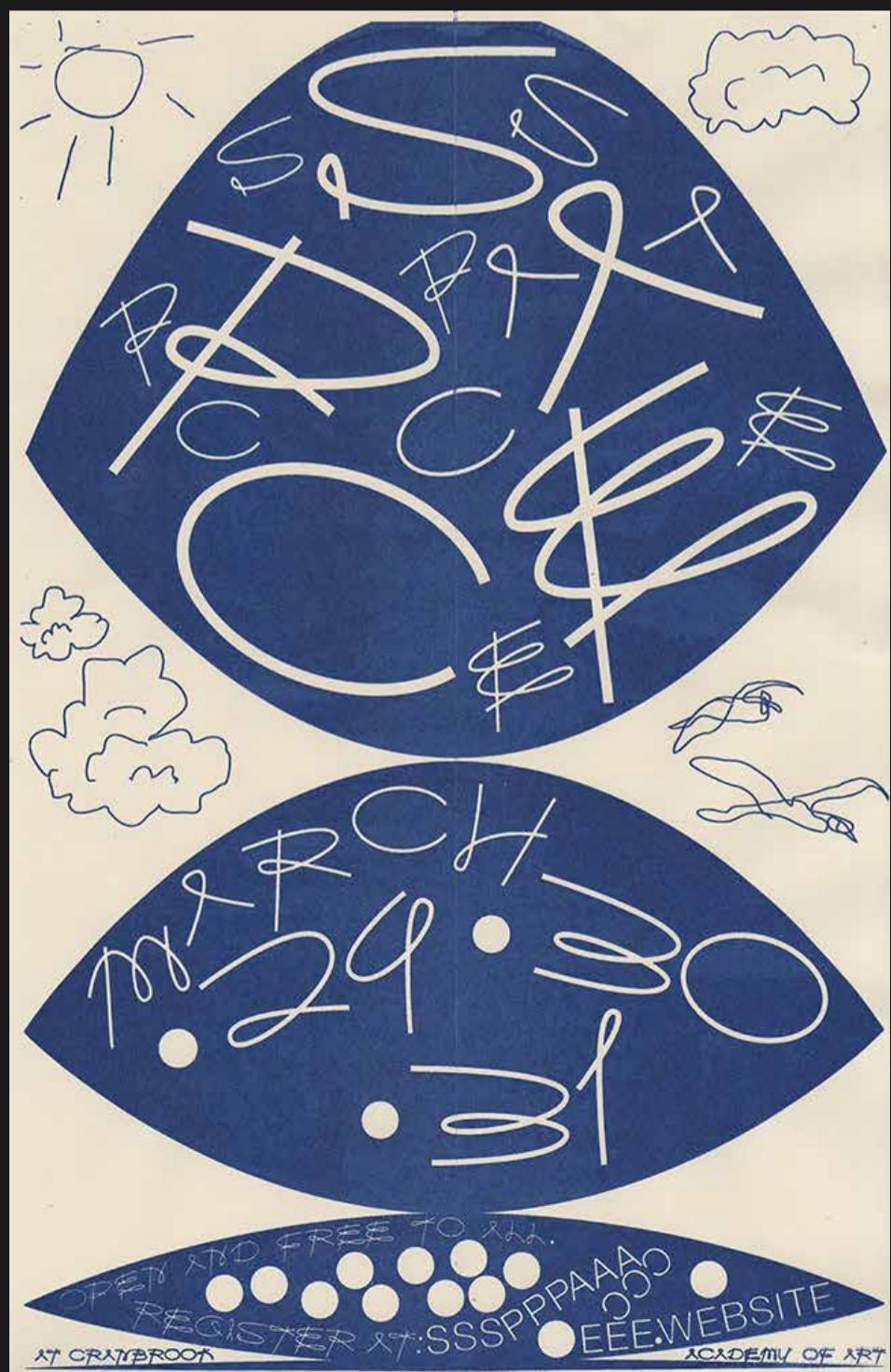
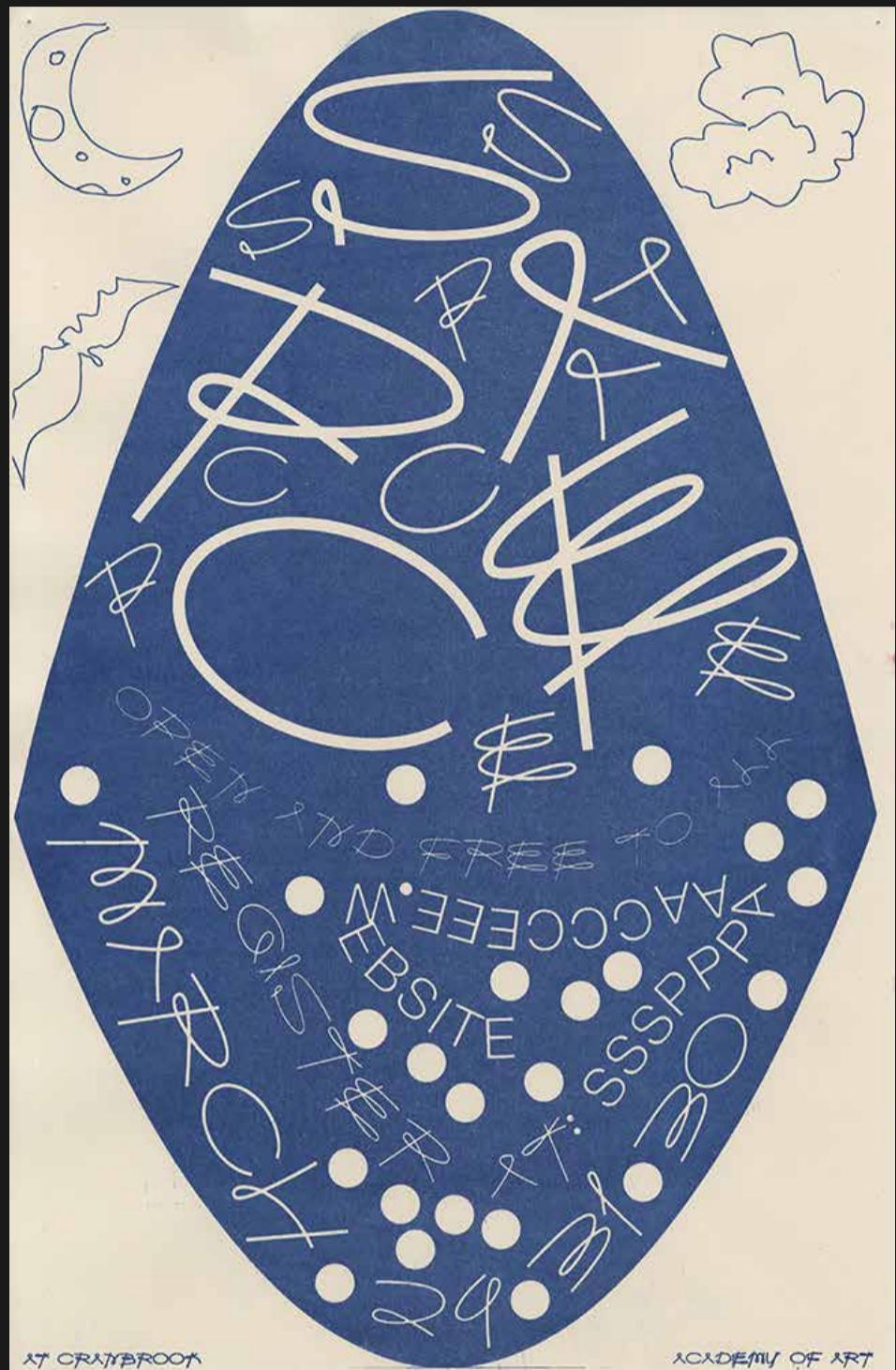


SPACESPACESPACE

BESPOKE TYPEFACE & POSTERS

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

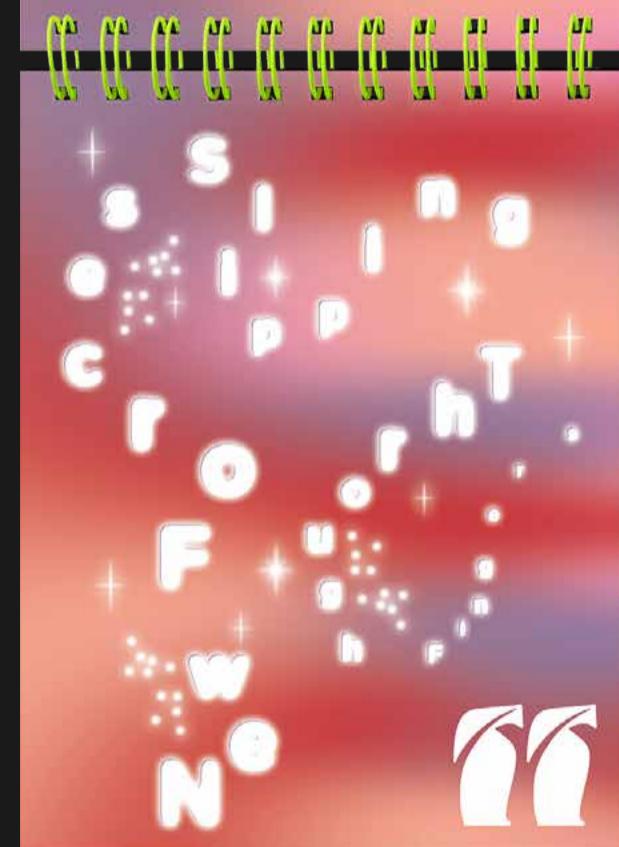
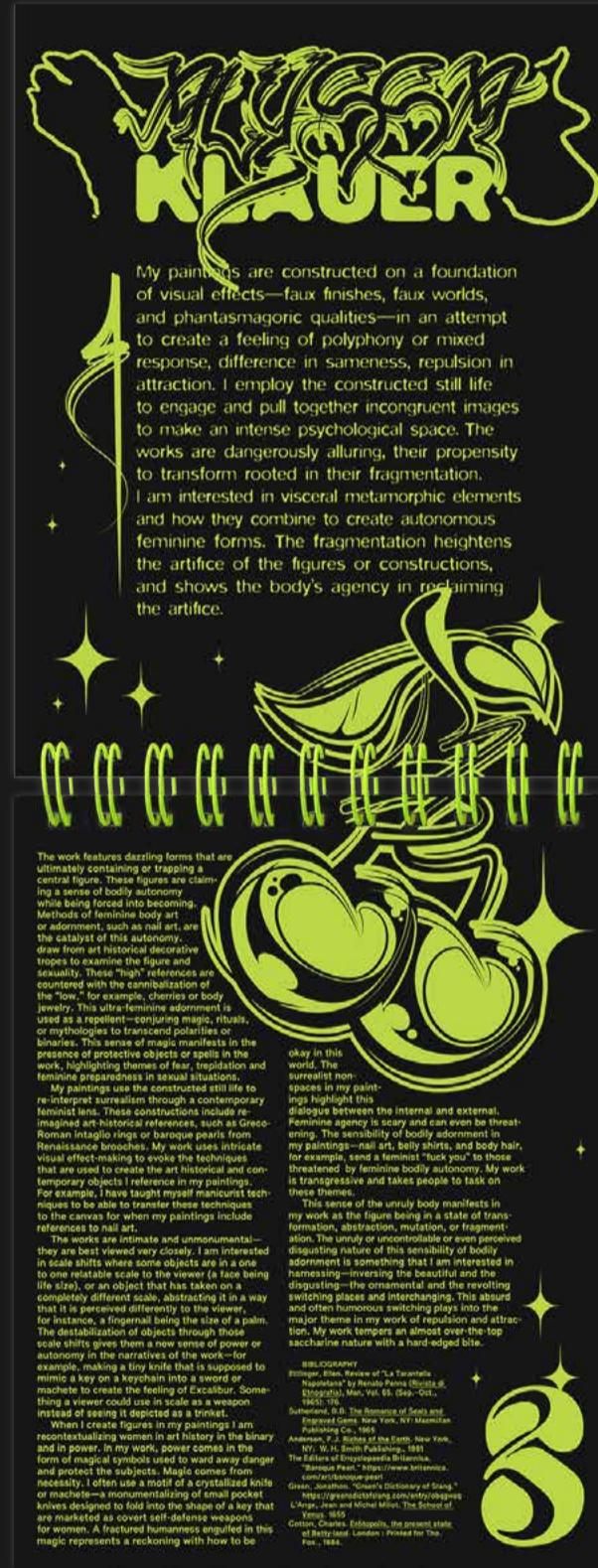
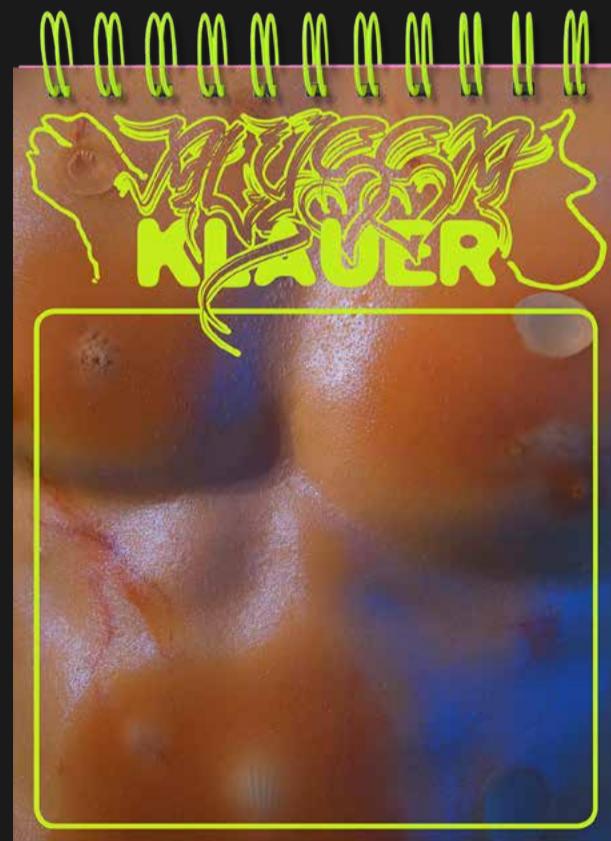


ALYSSA KLAUER

ARTIST BOOK

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.

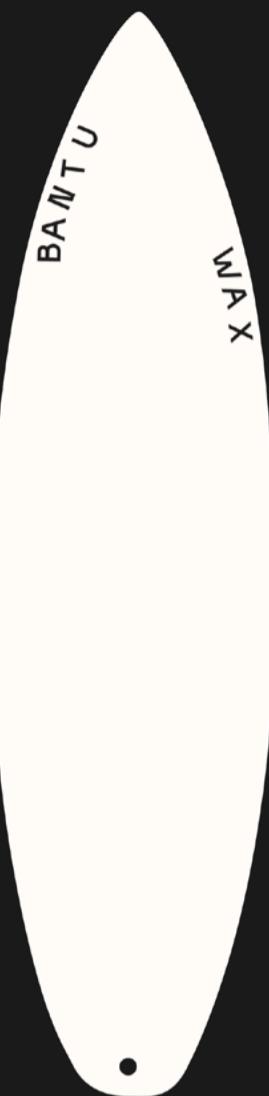
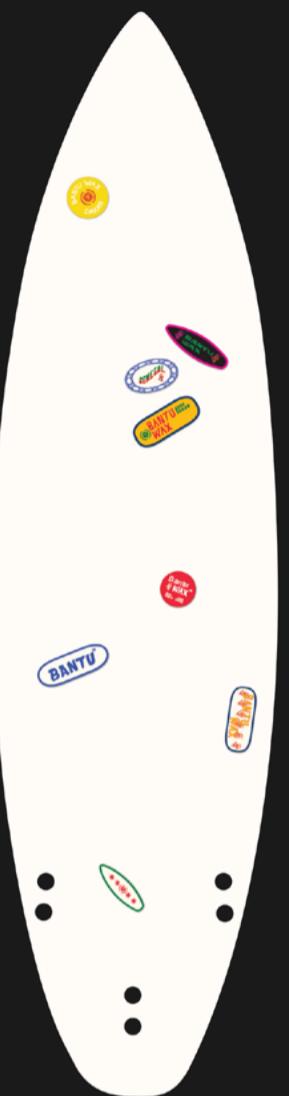
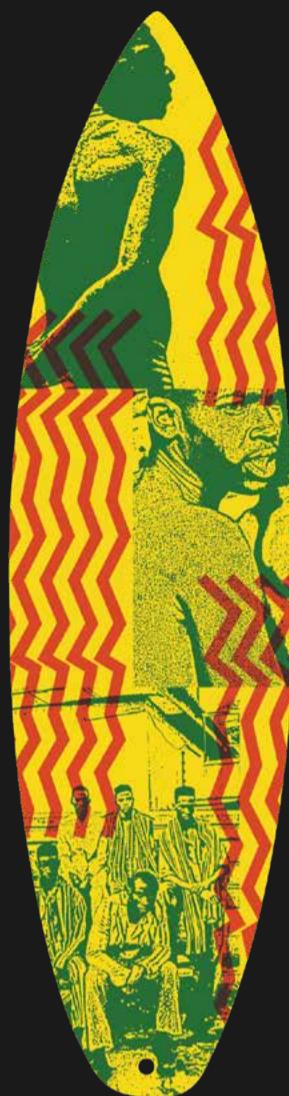
2019



BANTU WAX

SURFBOARDS

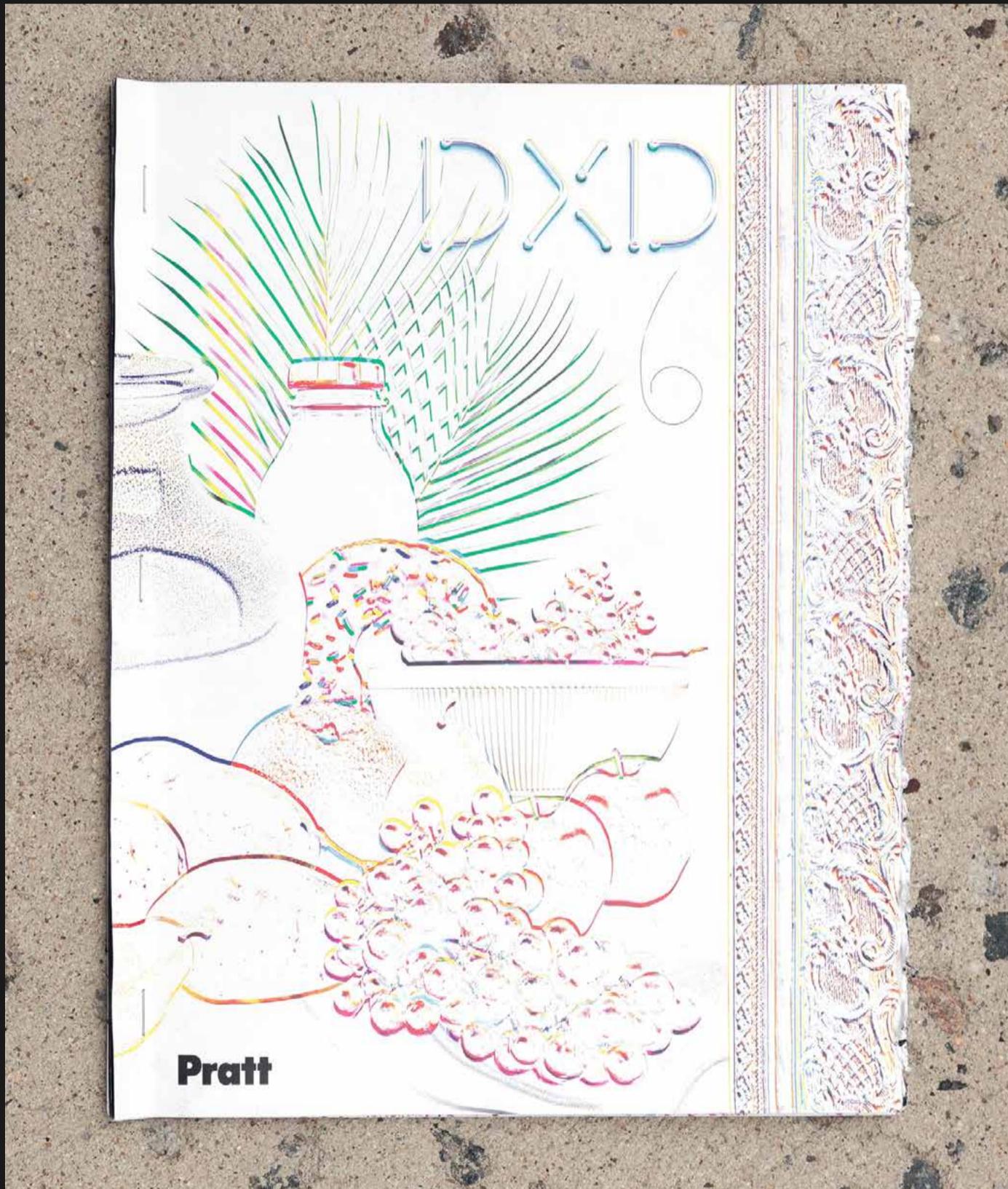
2019



MAGAZINE

A majority of contemporary art fairs cater more to celebrities and commerce rather than culture. Using french folds and collaged stock photography, this booklet asks the reader if they are willing to destroy this gaudy artifact—by ripping the french folds—and break down the facade that art fairs have constructed.

2016





Speaking of Design

Art World Veteran
Jeffrey Deitch Envisions
the Evolution of the Art
Fair Experience

Art dealer and curator Jeffrey Deitch, founder of SoHo's storied Deitch Projects gallery and former director of the Museum of Contemporary Art in Los Angeles, has long been an art fair influencer. Bringing his gallery's signature event-based approach to Art Basel Miami Beach (ABMB) since the fair's inception in 2002, he was instrumental in shaping the spectacle it became—but as he says, the art world demands innovation. At last winter's ABMB, Deitch collaborated with fellow gallerist Larry Gagosian to present *Unrealism*, a more immersive trend-focused exhibition of figurative works that broke new ground at ABMB. A 40-year veteran of the art fair circuit, Deitch sat down with Pratt Provost Kirk E. Pillow to reflect on how a thematic approach and thought-provoking programming can help refine today's frenzied fair culture into a rich art experience, and how institutions like Pratt, which has presented ABMB programs on topics such as digital arts and women in the art business, can be part of that evolution.

Kirk Pillow: Were you happy with how your project at Art Basel turned out—the *Unrealism* show?

Jeffrey Deitch: It was very successful. Up through 2009, I always had a booth in the main fair, the first booth that people walked into. I wasn't able to walk around the fair like I have in the last few years—it's become so crowded, so intense, a very challenging experience for the visitor. I realized what people need is a coherent structure—an overview saying, this is the important trend. Here's what's going on now. Here are the historical precedents that build to it.

KP: Some thematic framework for what's being shown.

JD: Yes, so I said, this is what I want to do. I want to see what the most exciting new trend is and build a show around that, with some historic weight. [In] the case of *Unrealism*, there's an exciting new group of figurative painters. People were thrilled to be able to see this, and because it was a rewarding experience, the word got out. Many of the major collectors, museum groups, they all came. It wasn't like an art fair booth, where they're in and out in less than a minute. People would spend a full hour.

KP: Do you see yourself participating in art fairs down the road?

JD: Probably now. Art Basel Miami Beach was a very important thing for business when I was running Deitch Projects, so we really ran with it, and we did help—for better or worse—shape what the art fair became. We created an exciting platform. We had performances, social events, and really tried to build an audience.

KP: It sounds like you were bringing attention, substance, and excitement to a venue that the regular galleries, which were there simply to sell work, really needed.

JD: Yes, so they all got a free ride with us. When I started, we gave the only glamorous party. Now it's become very commercial—fashion houses, liquor brands, automobile brands are doing these parties that have nothing to do with the art. They're just capturing this audience of tastemakers. So it's deteriorated, unfortunately. And that's why we started *Unrealism*—I felt it was time to take a different tack and do this focused project, where it was all about the art, and where people could have a rewarding art experience.

KP: Could the fairs and educational institutions work together toward this mission?

JD: [The fairs are] definitely an important platform for the nonprofits, the schools, and the museums. [Meanwhile,] the audience [for art is] becoming larger as a result of what Pratt does, and museums having more open educational programs.

KP: I'm hearing some real ambivalence about the fairs these days; what purpose they serve at this point.

JD: [The fair] has become a kind of open American cultural festival. What this shows is that there is this big enthusiastic audience for art and the extension of art into related creative fields. But for the serious art collector, Art Basel Miami Beach is not the elite experience it was at the beginning.

KP: So for those collectors, it's not really needed.

JD: I think there are enough collectors who will keep going. What happened is this intensity of “the new collector”—very active, in business and family, with many other things going on, and no time to go to galleries once a month. Going to Art Basel Miami Beach became an efficient way to follow up. I think the fair model is what the market wants, and what the art audience likes, because they want to combine this whole experience with the art—they want discussions around the art, and the art fairs are doing a great job with intellectual programs.

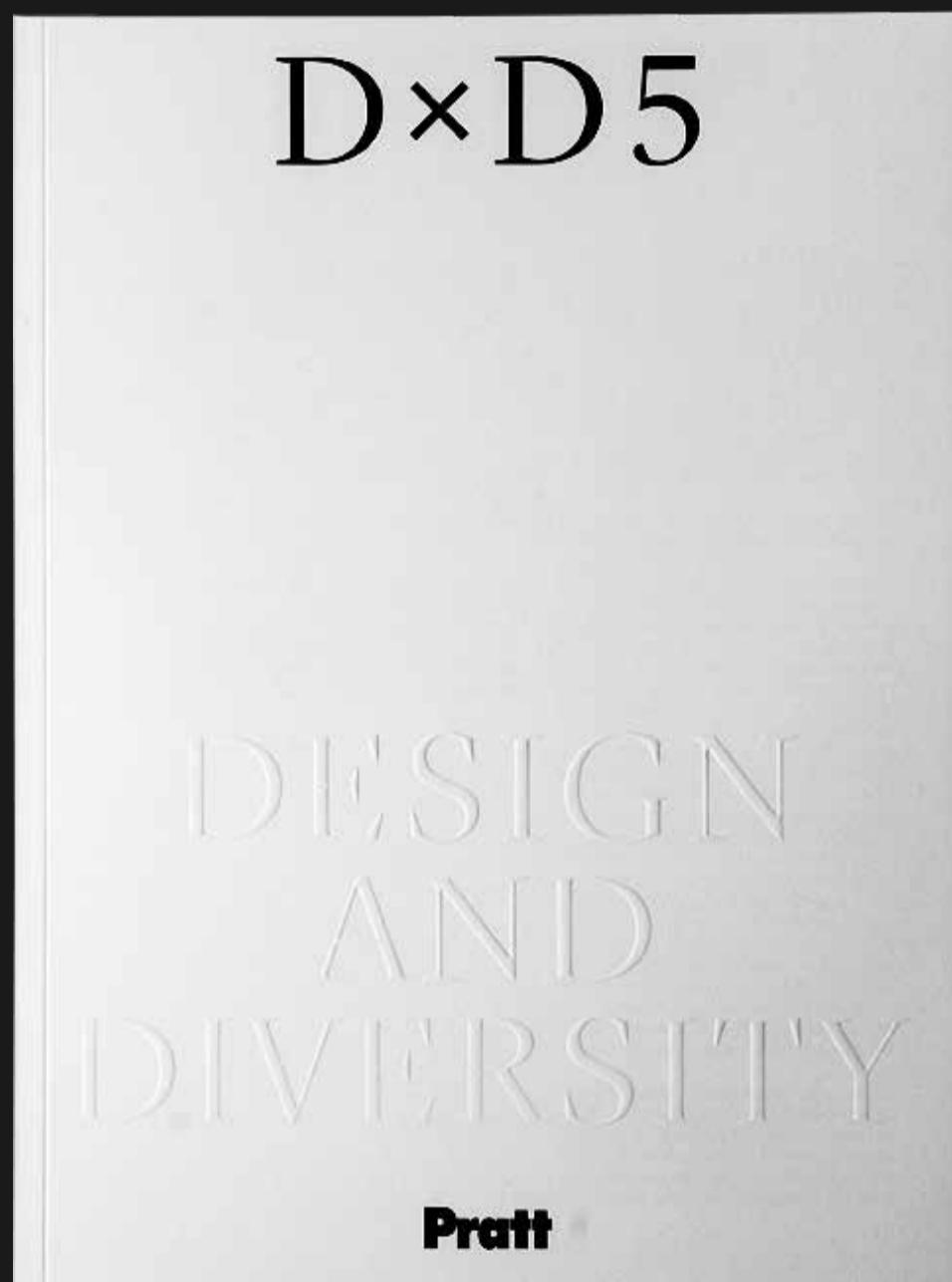
KP: Do you see the art fairs as having an educational value?

JD: Absolutely. At Art Basel, Frieze, the level of the seminars is very sophisticated. There are dialogues at a high level with big, standing-room-only audiences. I have a limited amount of time to sit in the seminar room, but I'd be happy to attend all of them. It would be a great education.

MAGAZINE

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



BELIEVE IN DIVERSITY'S POWER

TO ELEVATE CREATIVITY

LOU SWITZER, FOUNDER, CHAIRMAN,
CEO, THE SWITZER GROUP

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.