

RORY KING

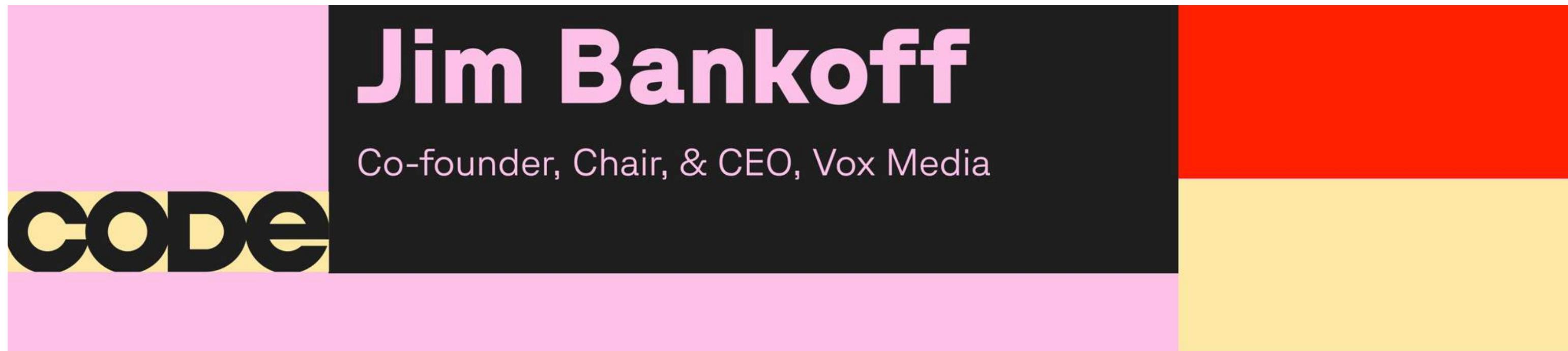
DESIGN, ETC.

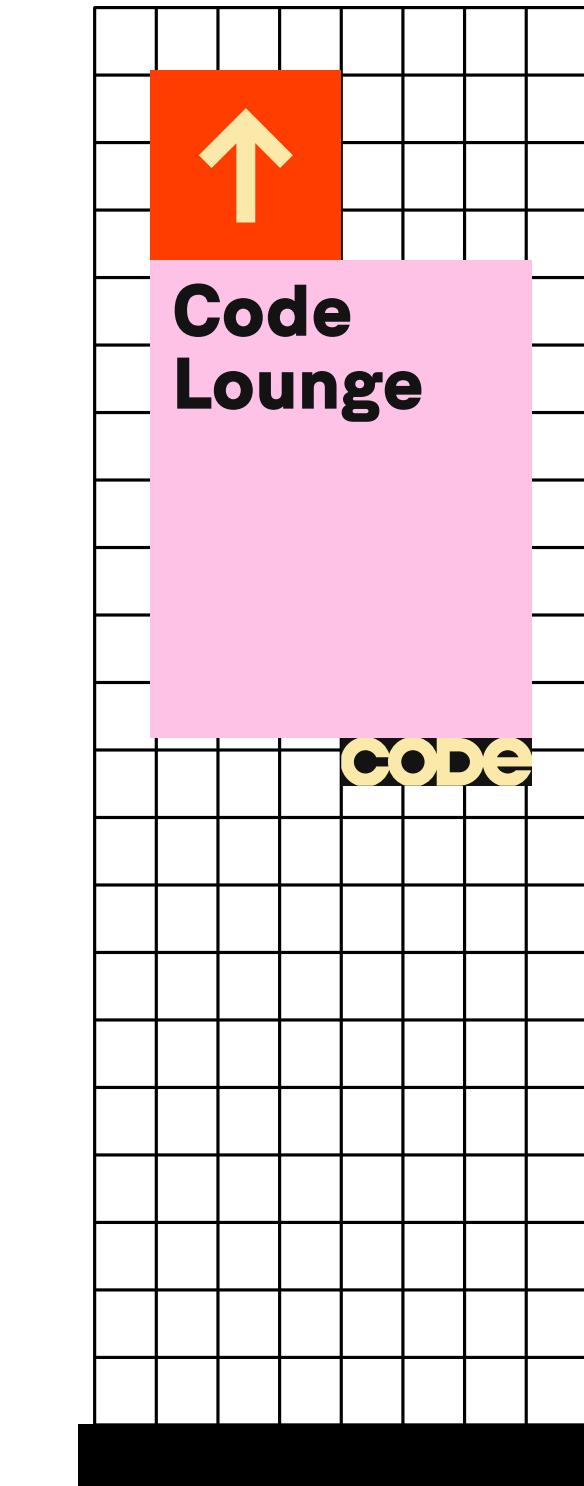
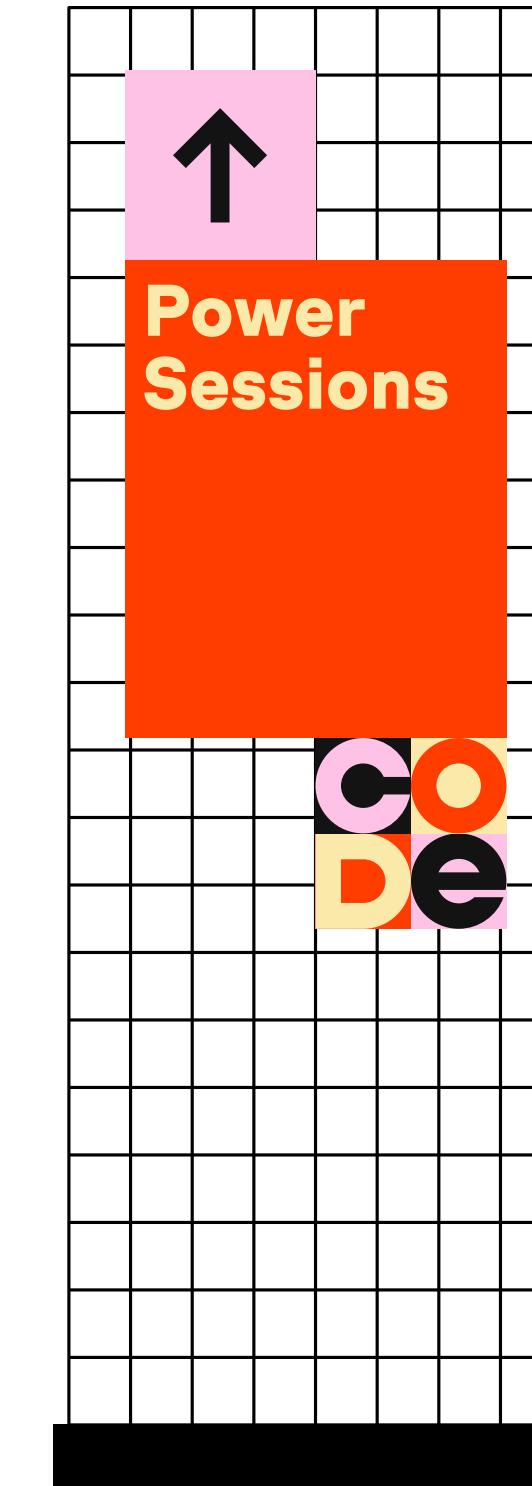
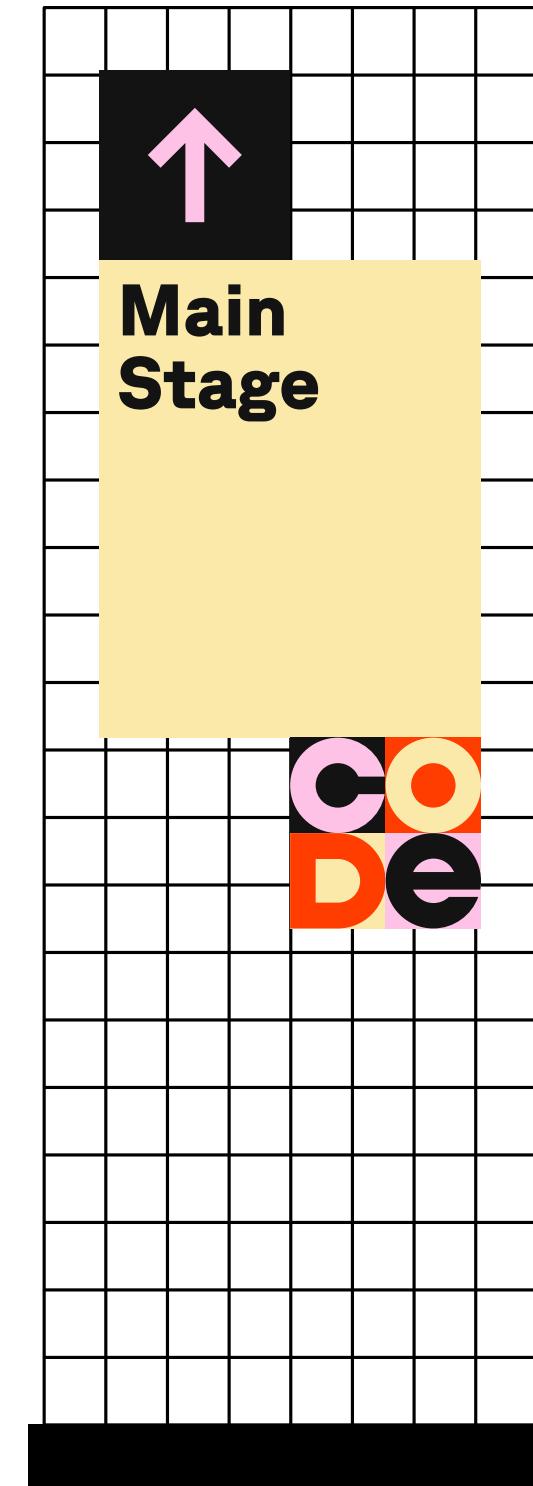
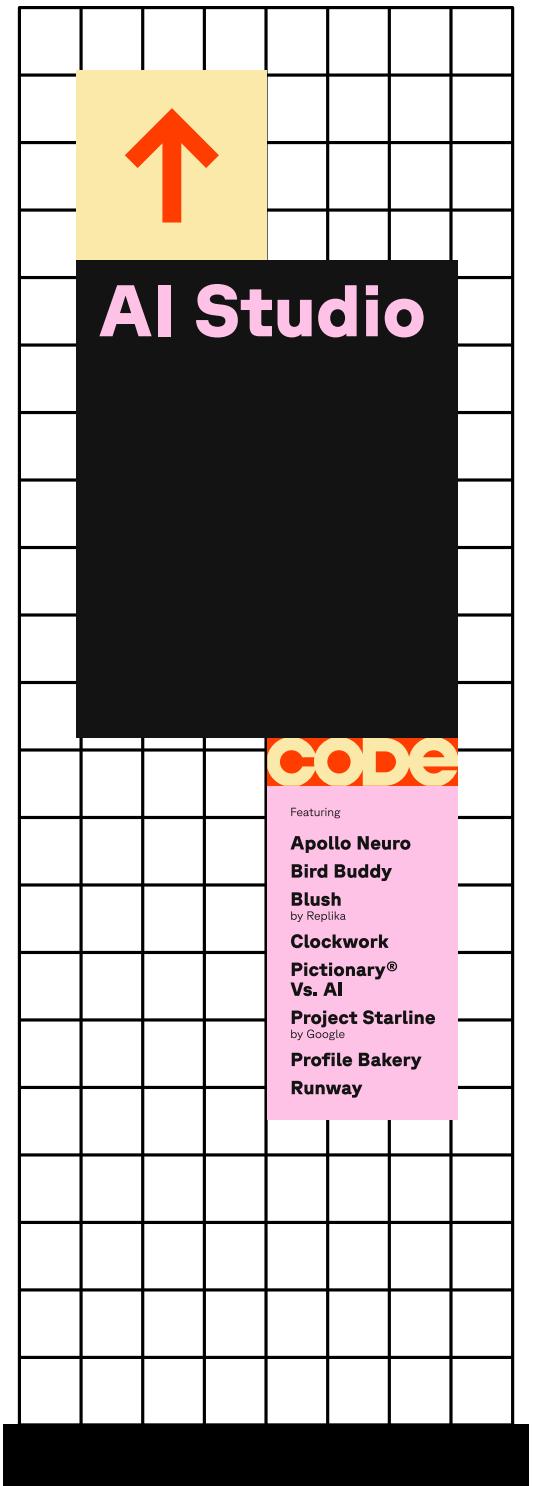
[www.rorykingetc.com](http://www.rorykingetc.com)  
mail@rorykingetc.com

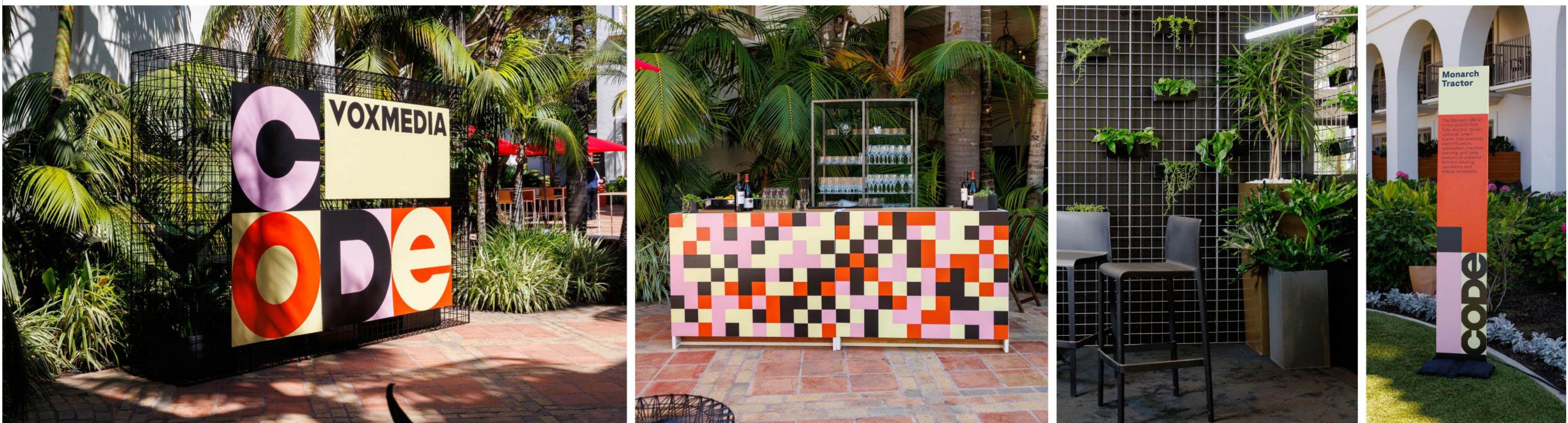
Rory King is a multidisciplinary designer, creative director, and educator based in New York City. In addition to his studio practice he has taught multidisciplinary design courses at Pratt Institute and Wayne State University. He received his MFA from Cranbrook Academy Of Art.

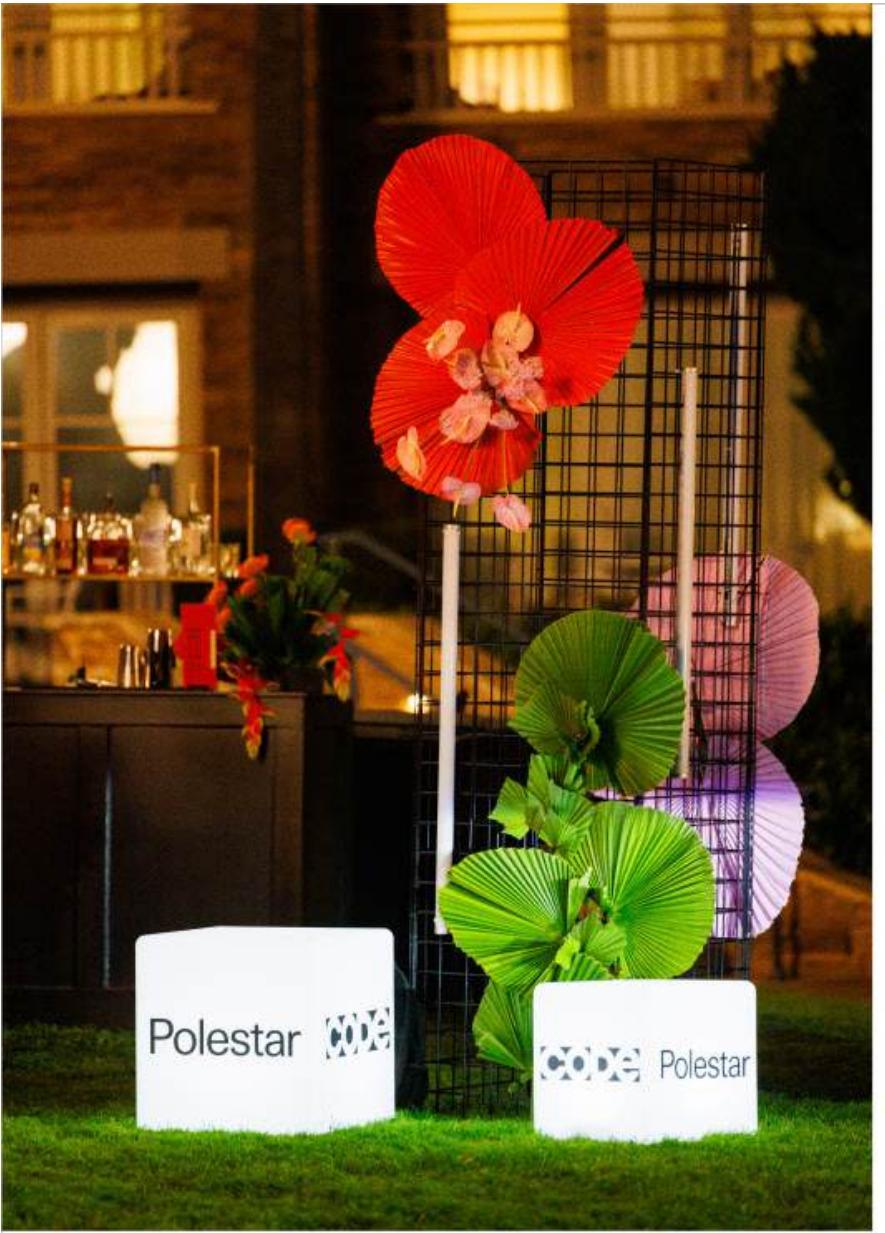
Selected clients include Vox Media, New York Magazine, Sony Music Entertainment, Instrument, Look Inc., OnePlus, Sylvain, Noë & Associates, Listen, Pratt Institute, Anomaly, Bloomberg Businessweek, Mold Magazine, Cranbrook Art Museum.

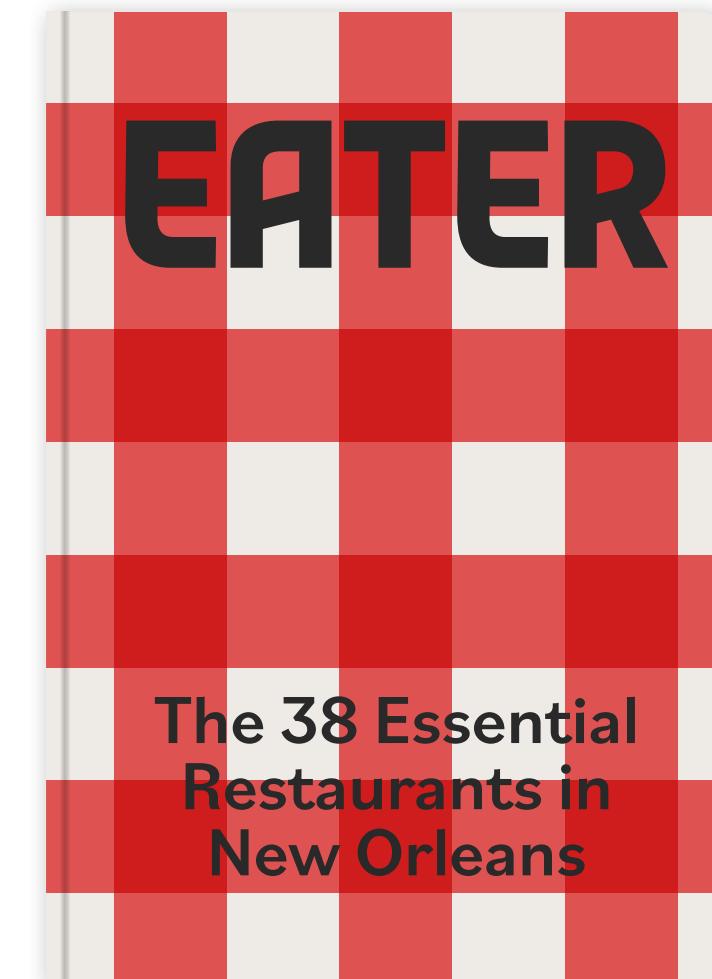
The concept behind Code's identity system is that of growth and impact. The shapes don't have to be overly regimented or mathematically incremental in their size relationship. The idea is that every composition, in spirit, speaks to something that starts with Code and grows from there. It's a system that shouldn't only be fun looking but fun to create. It lives between predictability and volatility. Never expected but not random either.



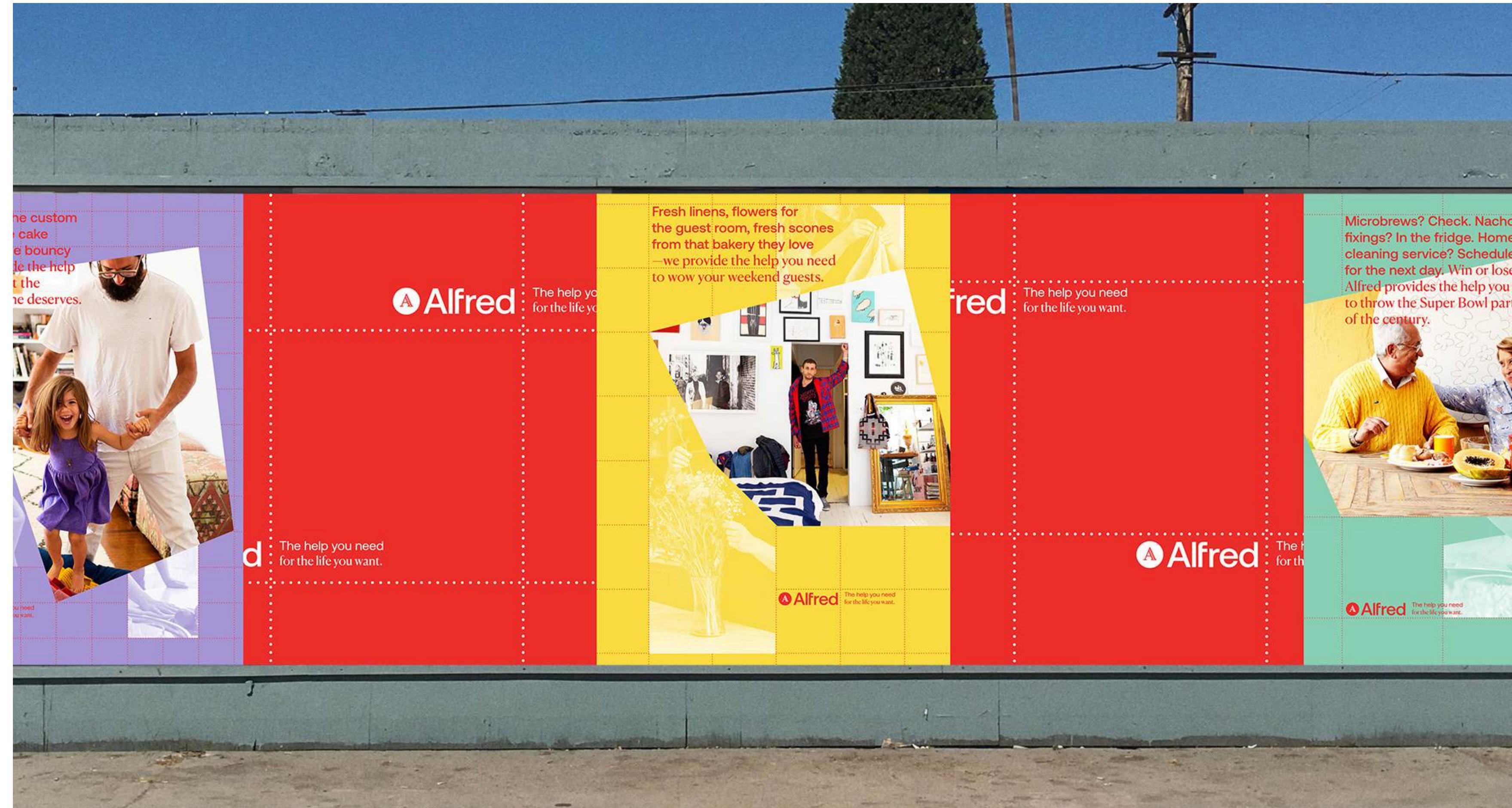


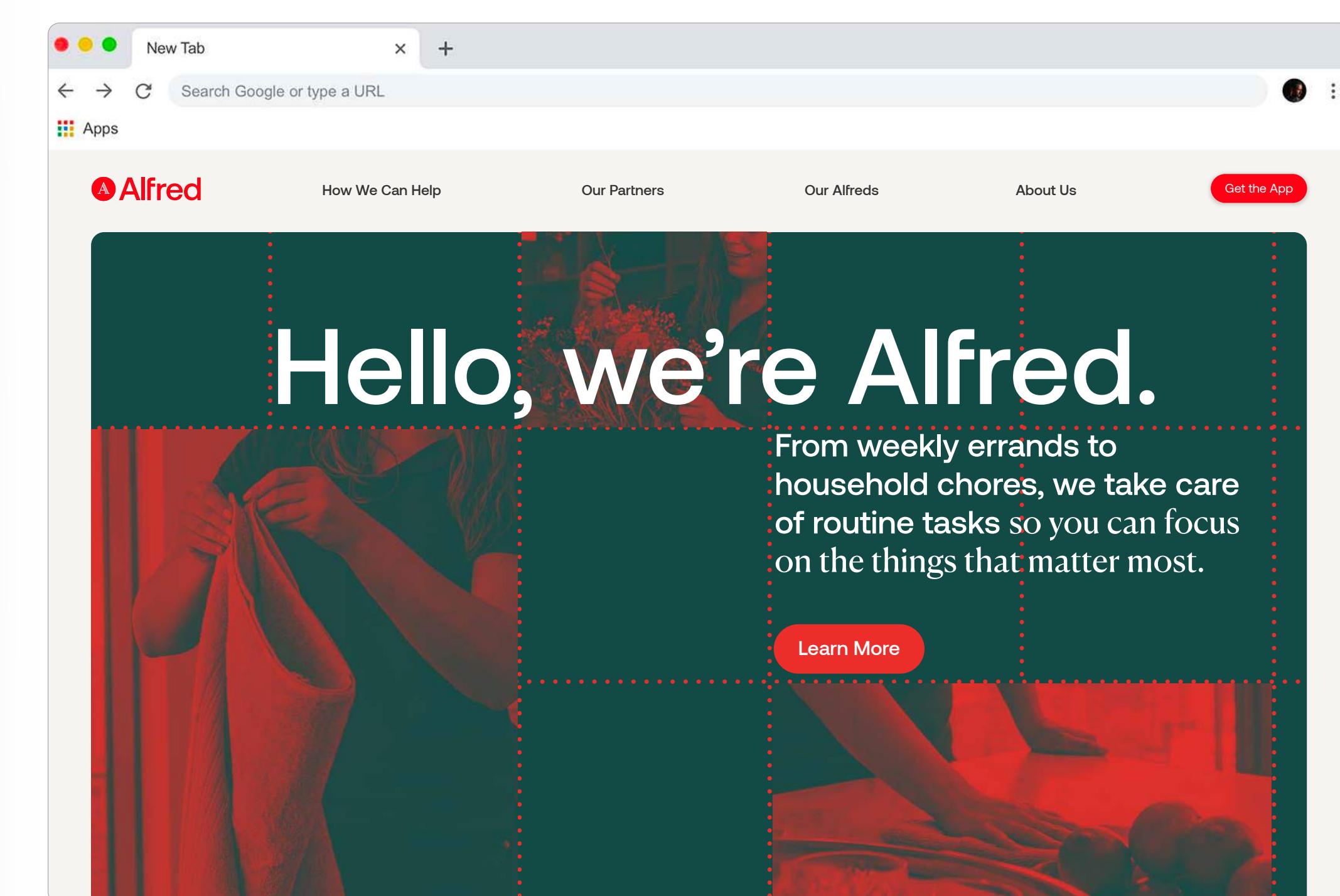
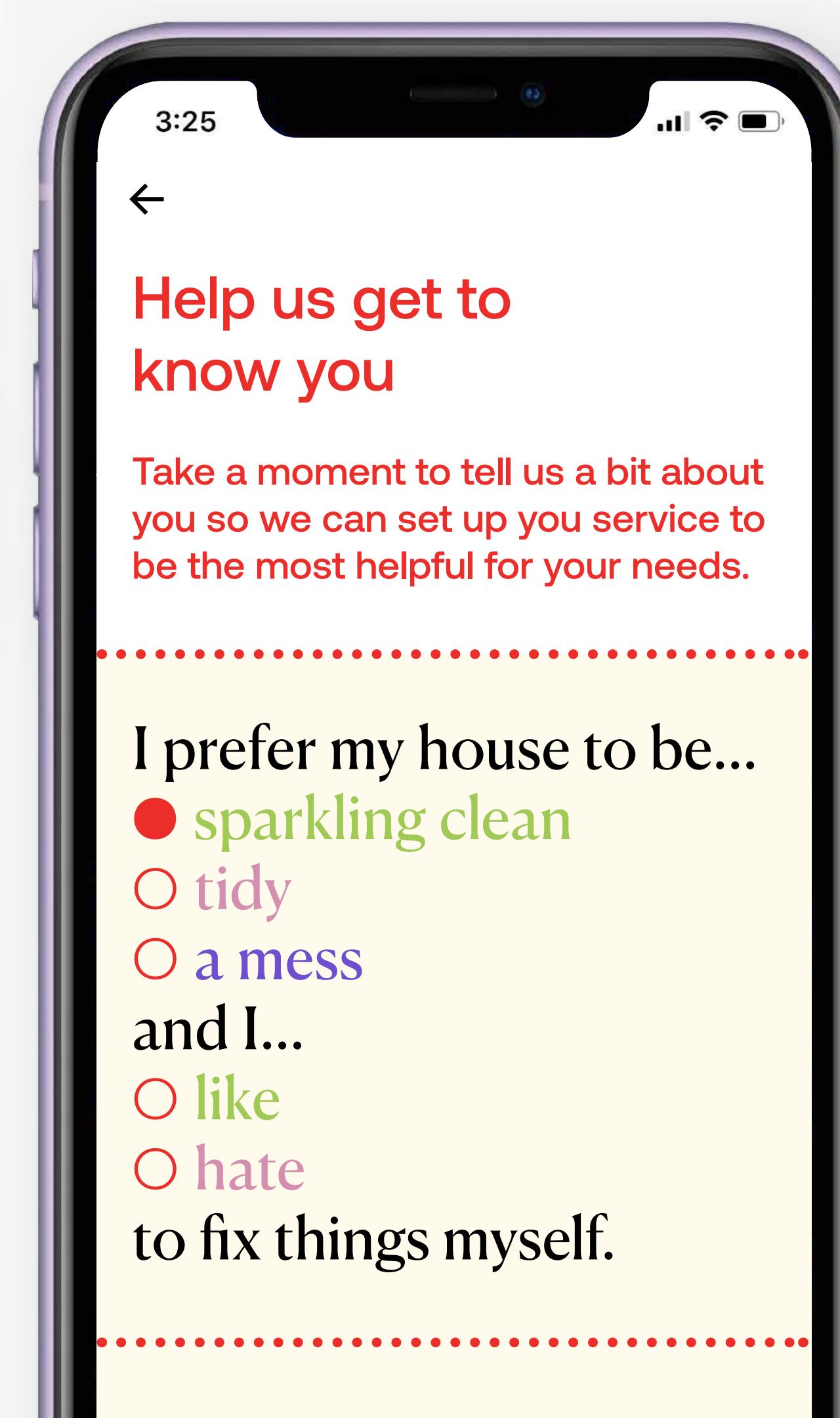
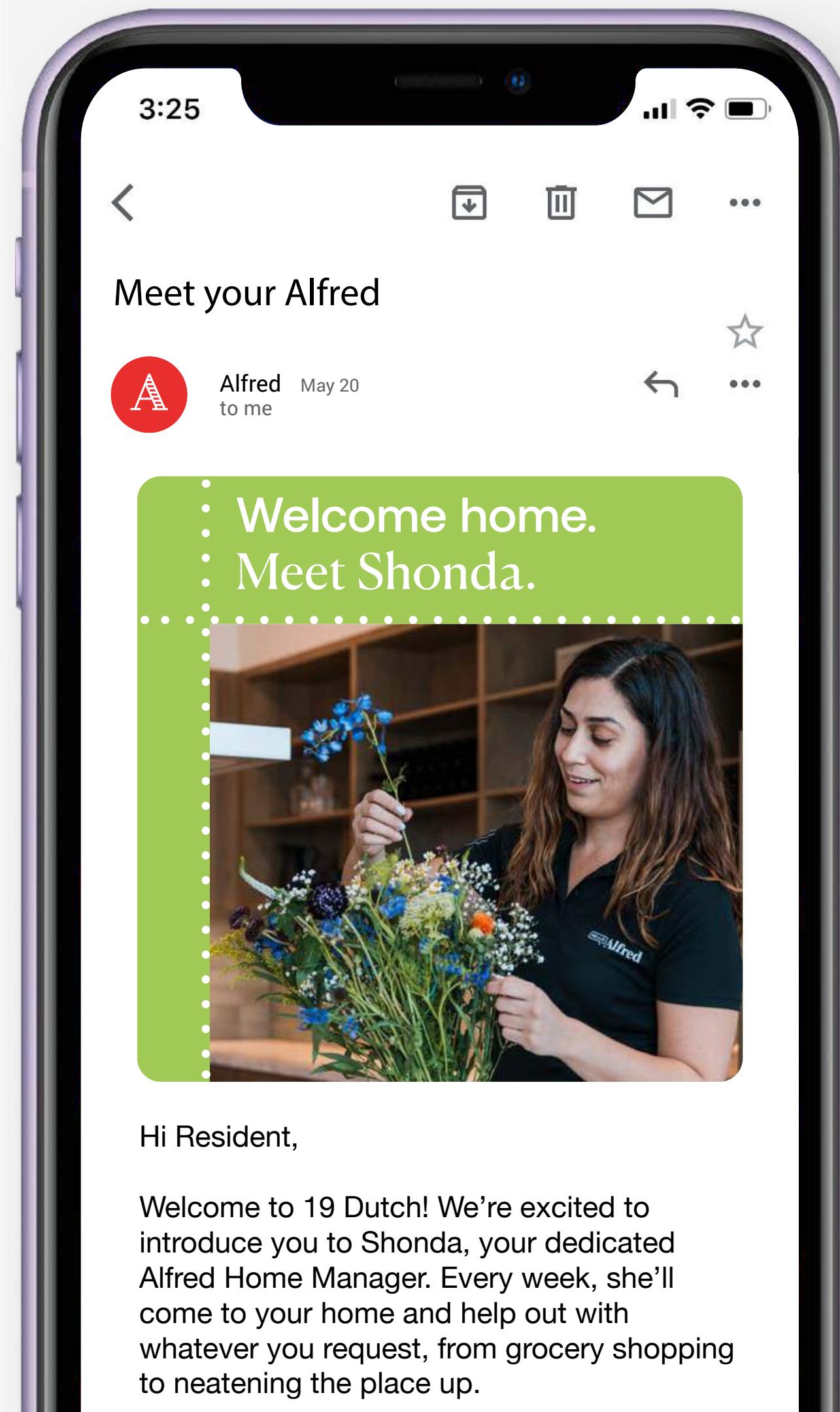






In-house rebrand using a dot-motif to mimic the latitude and longitude lines of the globe while signifying the distance an Alfred employee is willing to go to get the job done. As a graphic device, this dot-motif used a macro and micro zoom gesture to convey the difference between user and corporate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







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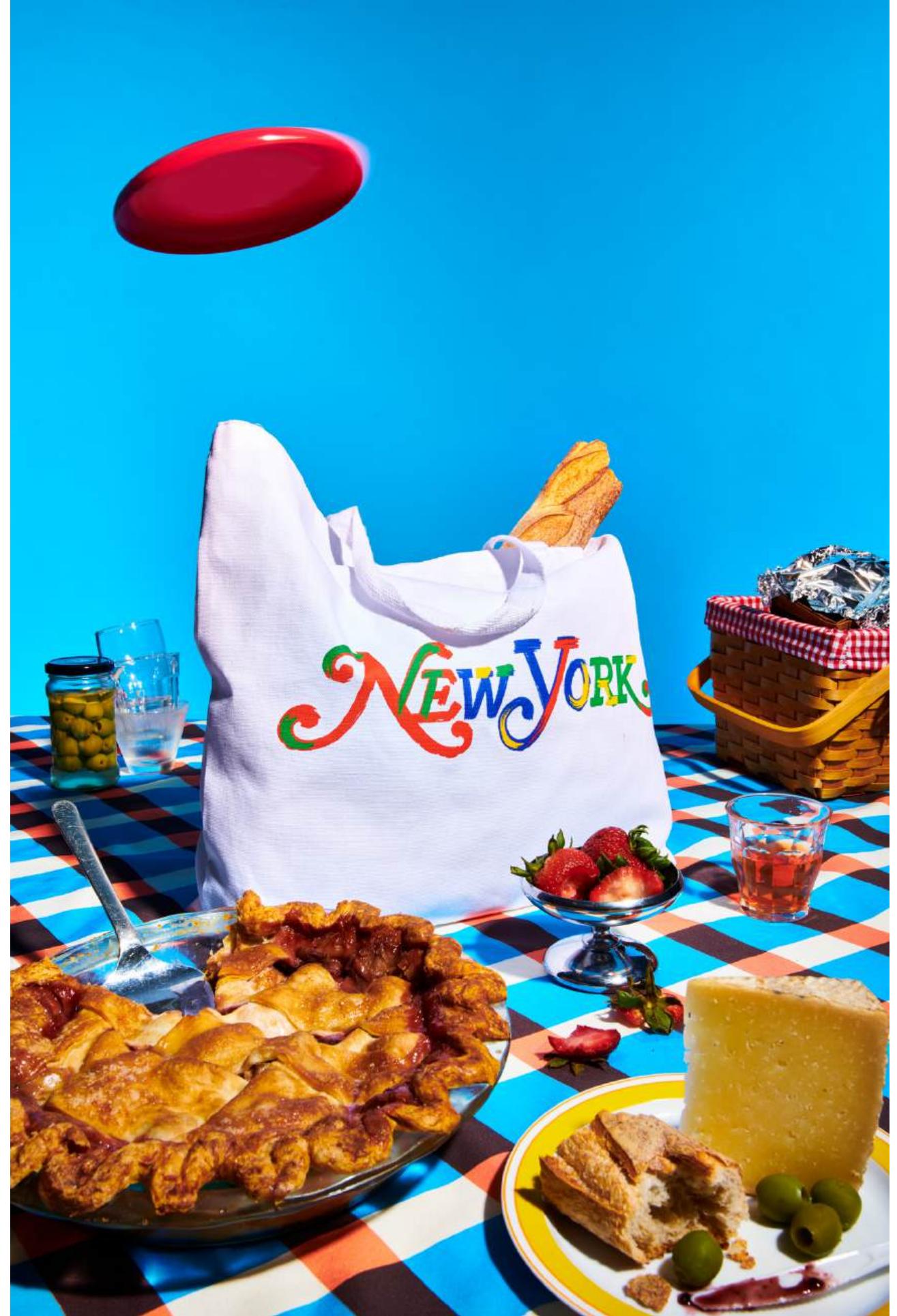
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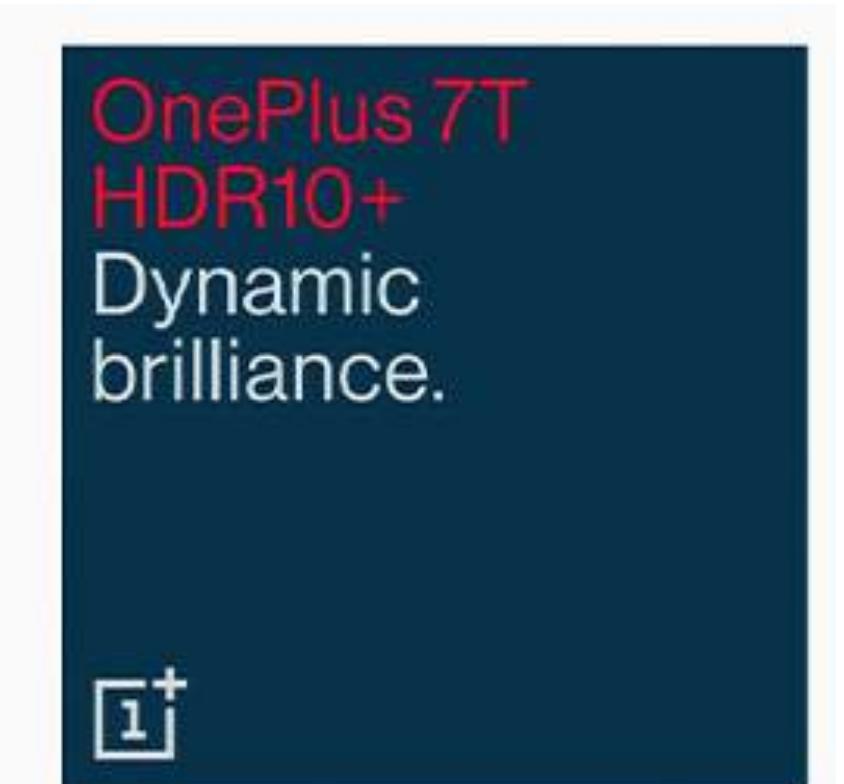
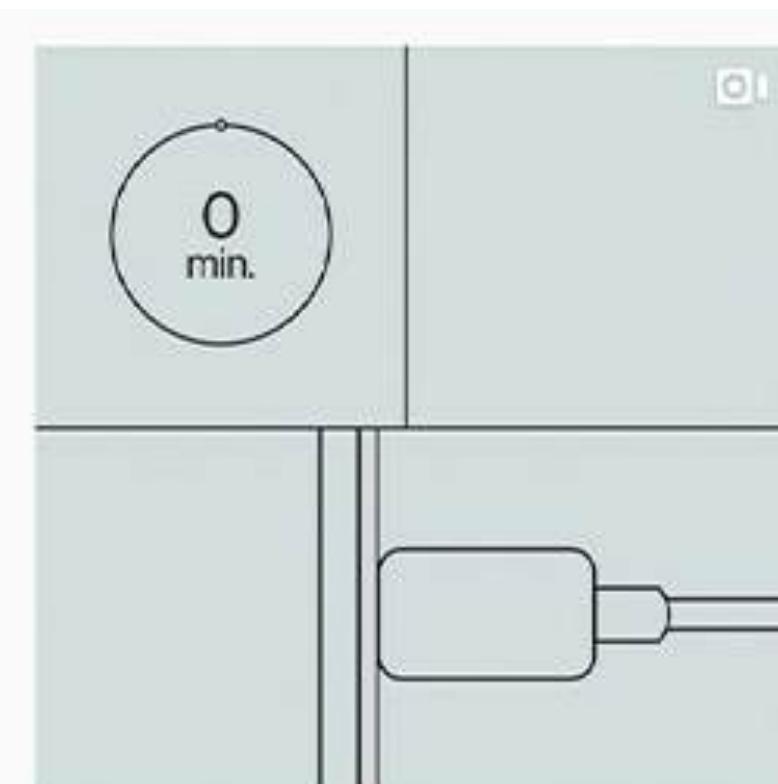
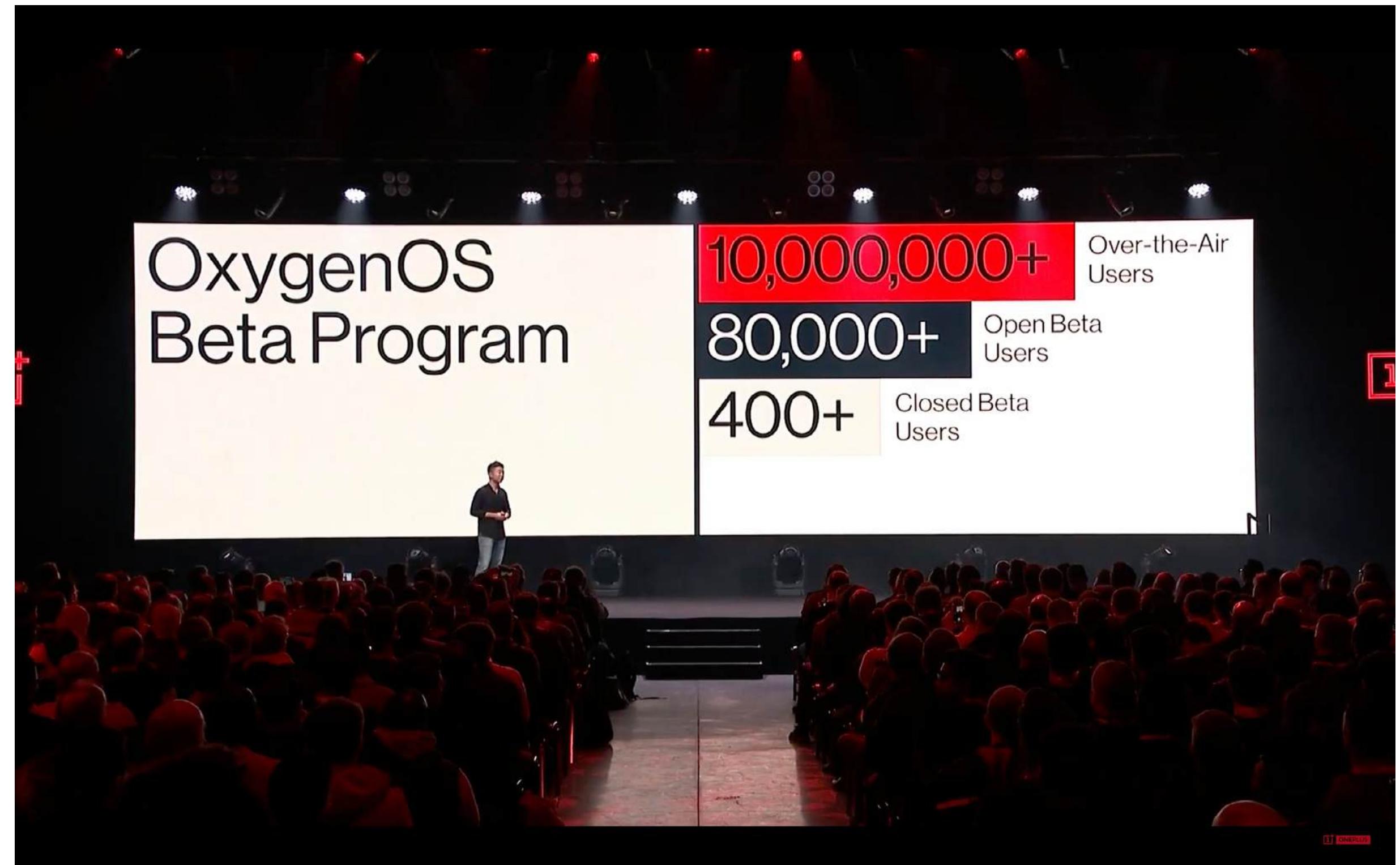
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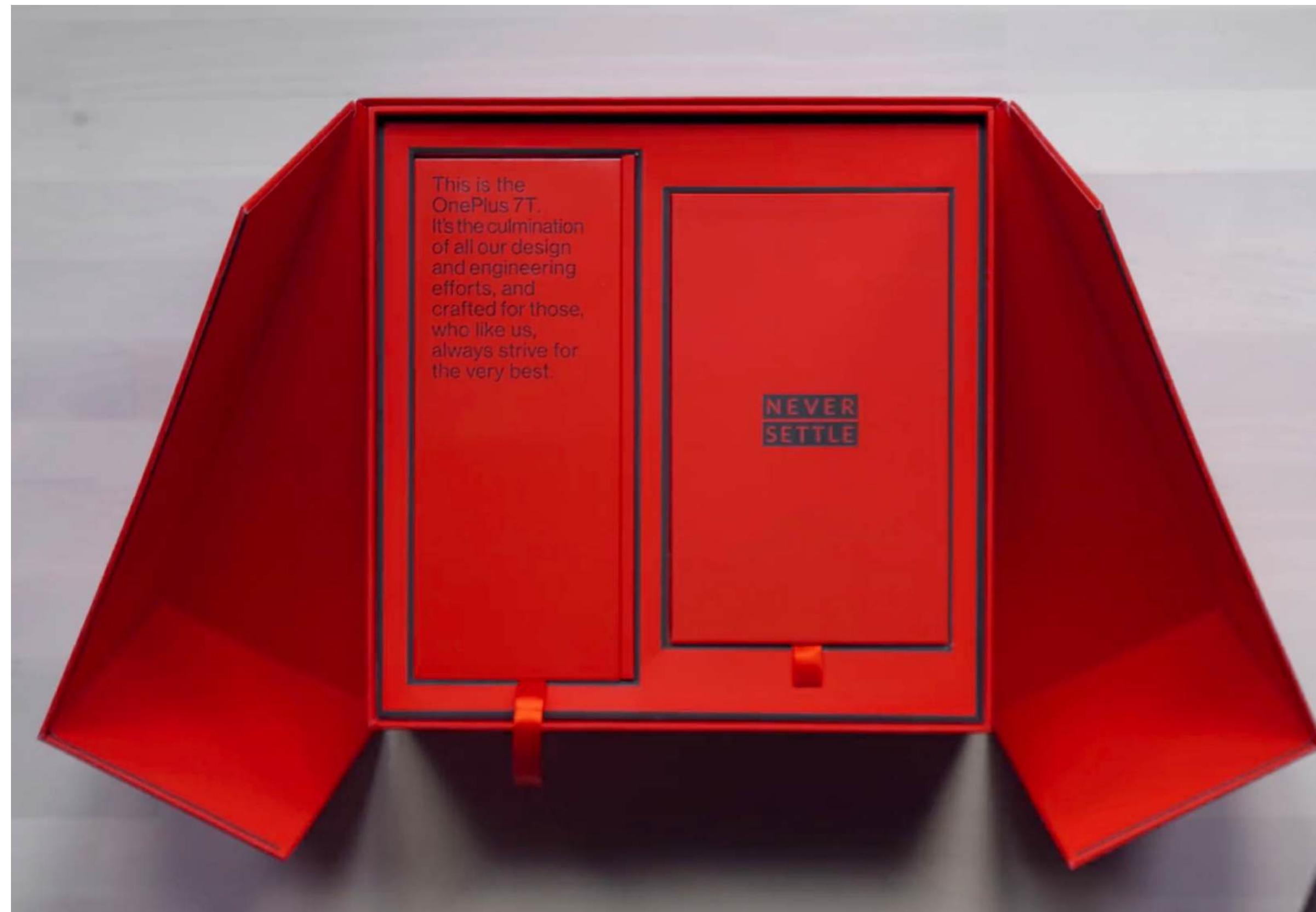


## **DESIGN LEAD**

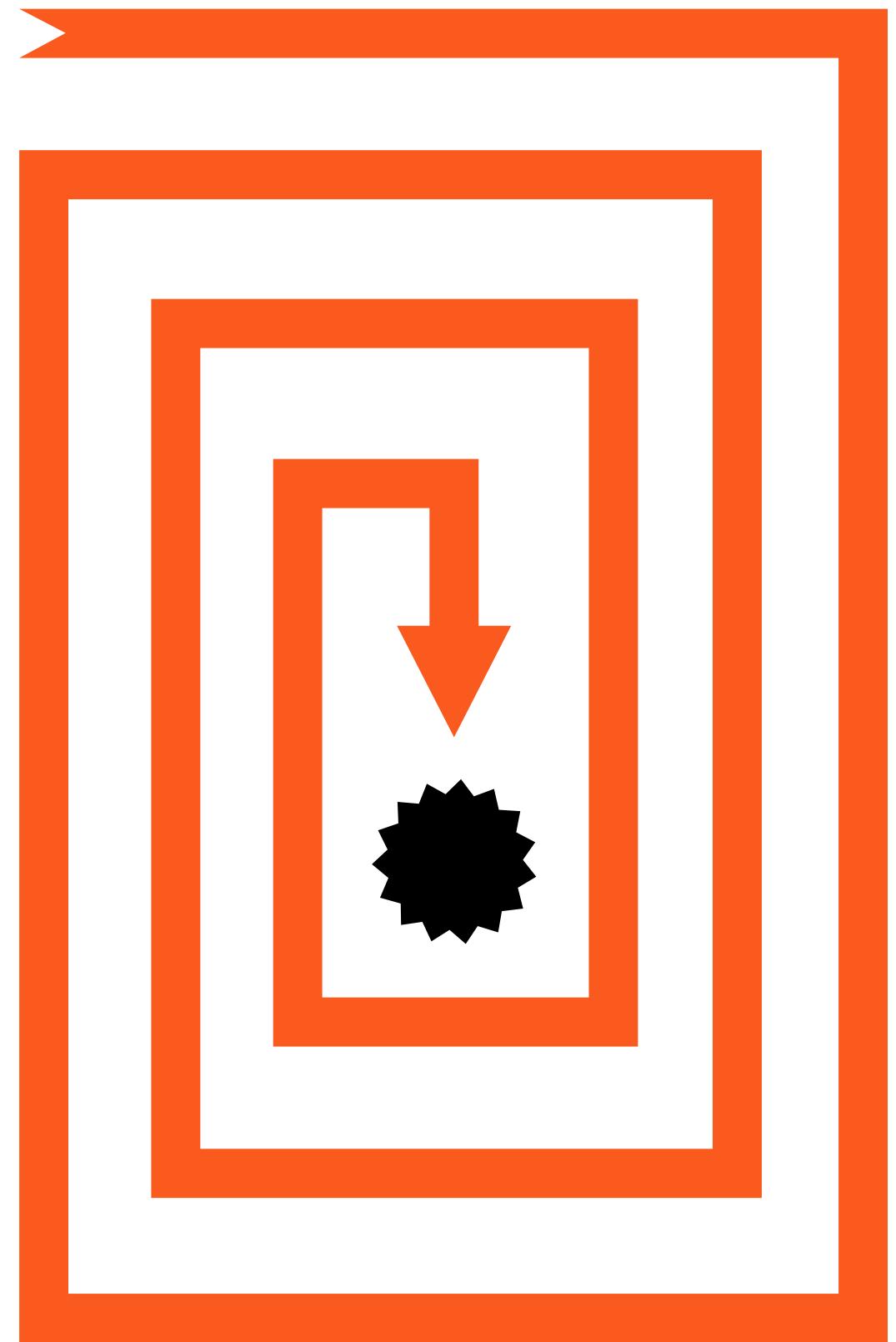
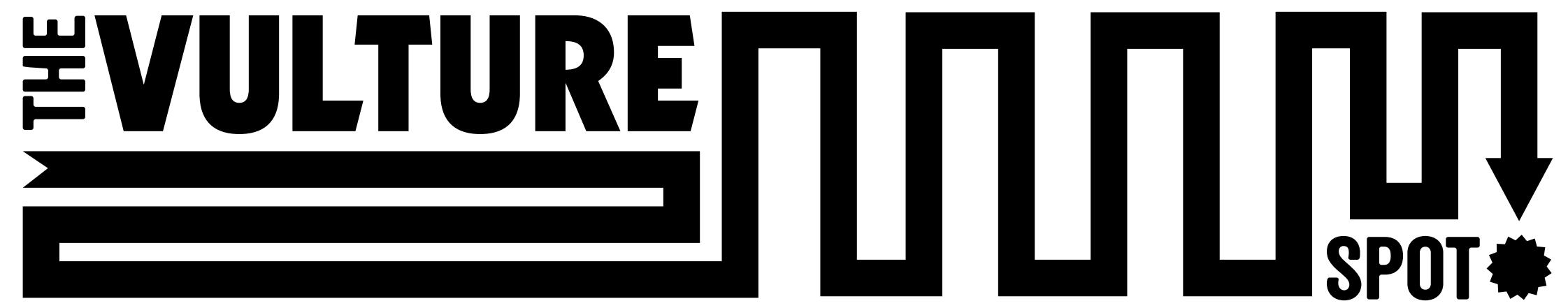
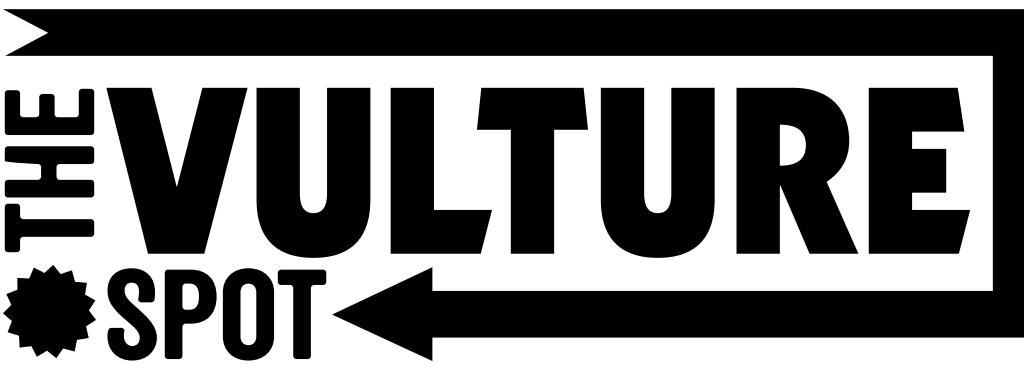
The OnePlus7T was the first product to compete with Apple, Samsung, and Google premium phone products. In order to stand out from the competition, I led a small design team to design a visual campaign that dismissed the blurry-rainbow-gradient visual trend of most tech/smartphone companies and built a visual branding system for OnePlus that relied heavily on a thoughtful color scheme and rigid typographic hierarchy. These guidelines allowed the system to be easily applied and establish a sense of cohesion across digital assets, packaging, press kits, and other collateral.

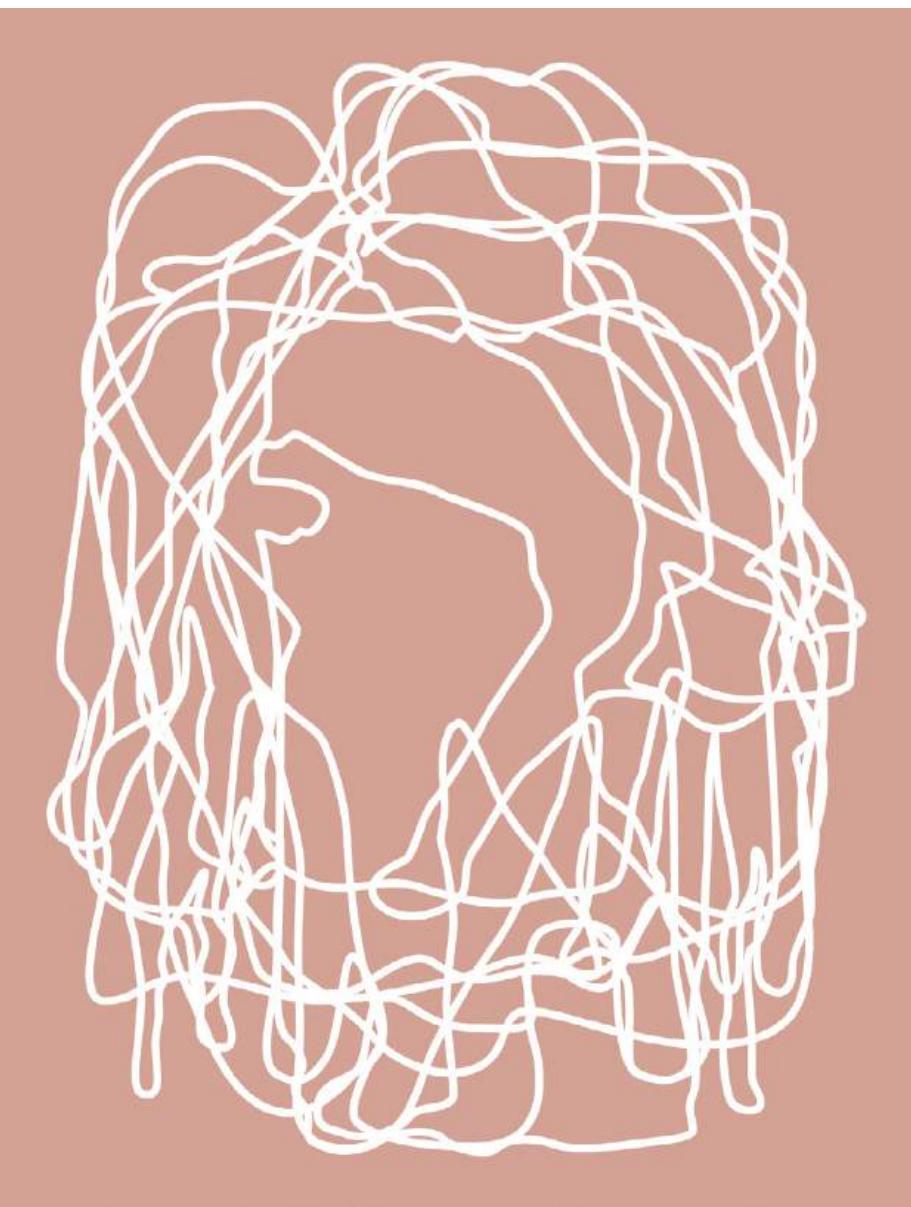


## DESIGN LEAD



The Vulture Spot identity was crafted to fit a variety of environments and therefore has a kinetic nature built into the logo with "SPOT" having the flexibility to be positioned anywhere.





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

## II. LARSON GRANT

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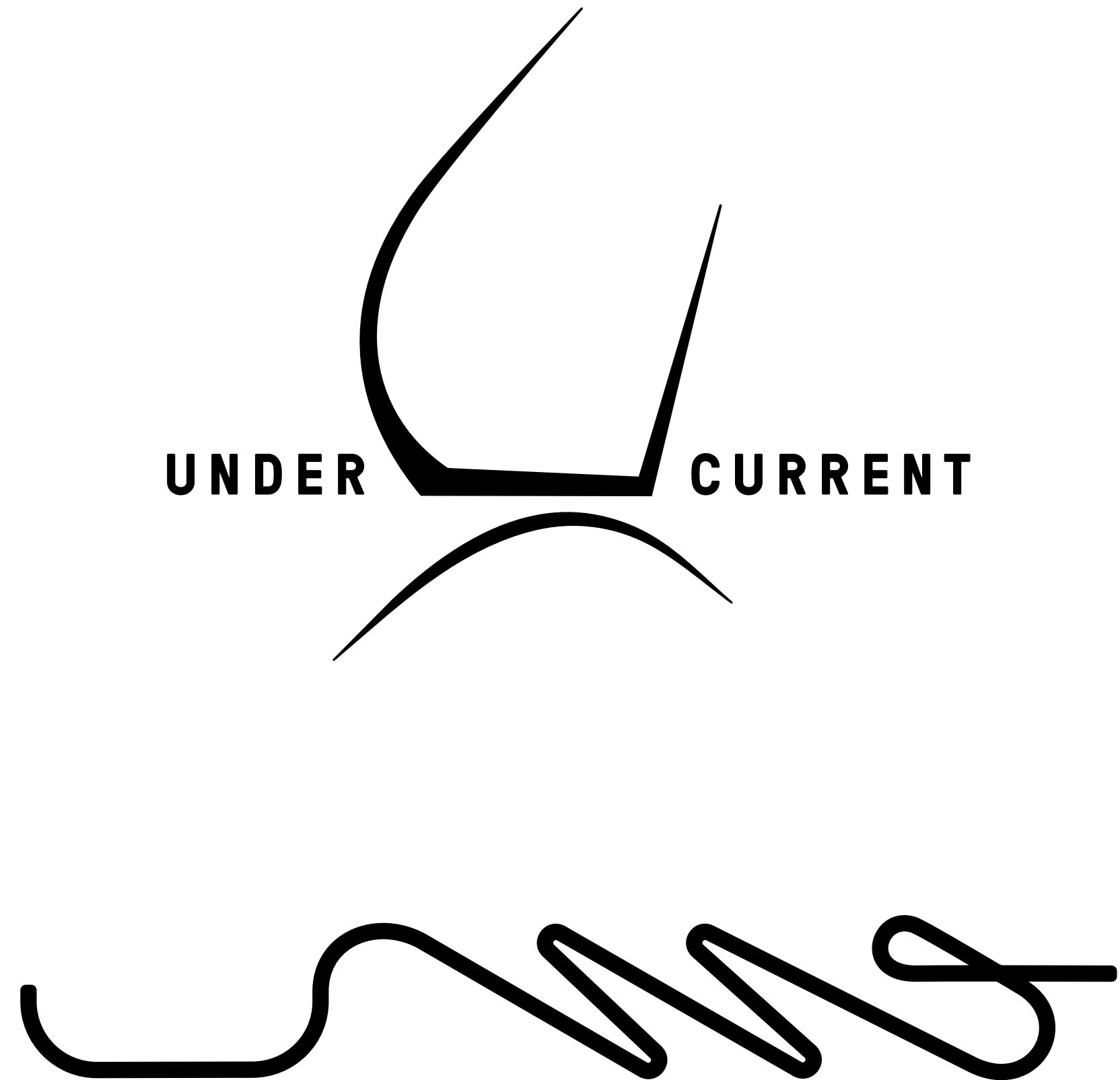
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underCurrent

Want

## A MEMORIAL TO COMMEMORATION, TOLD THROUGH FILM STILLS (DANIEL TERNA)

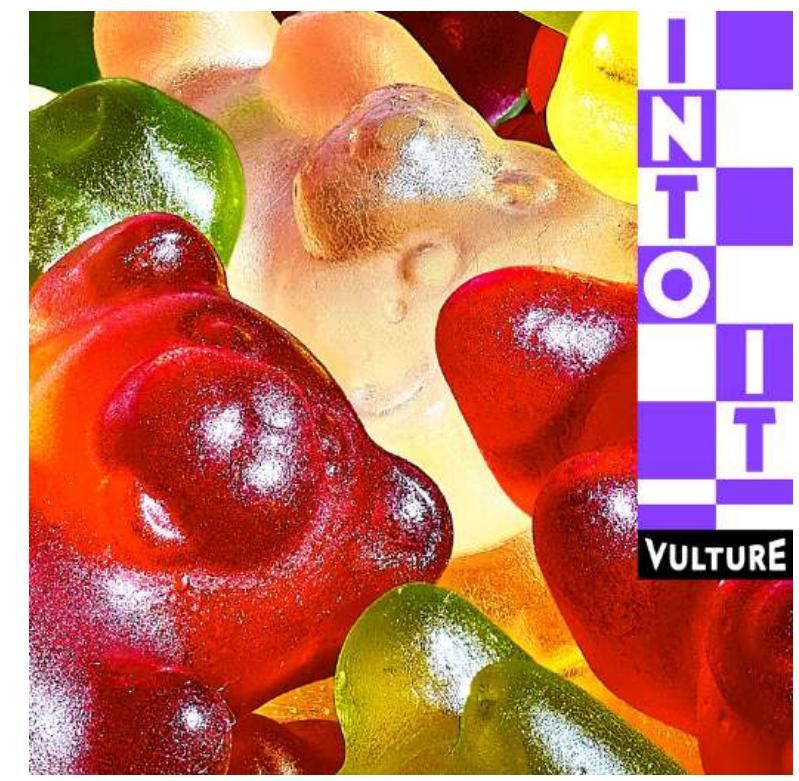
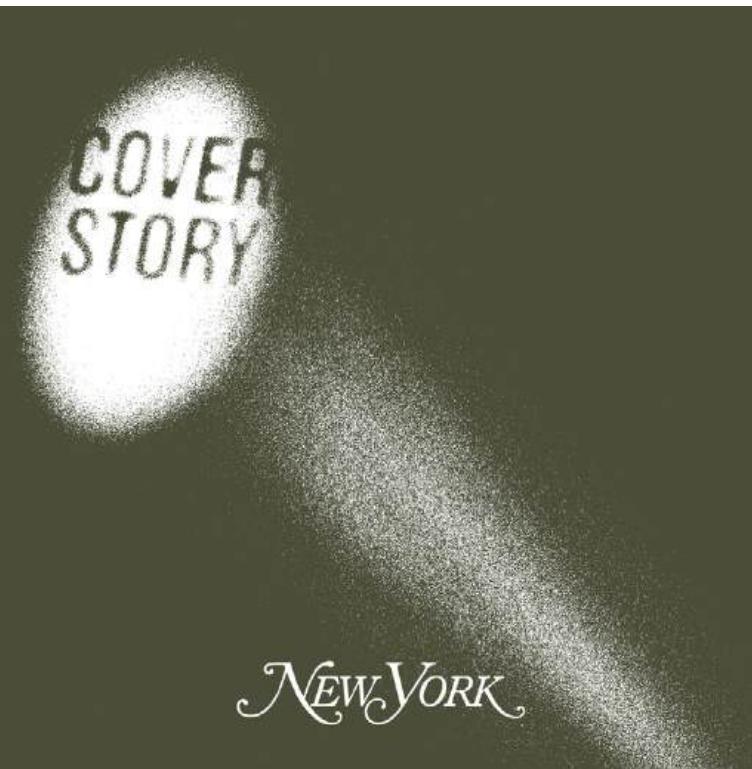
### CREATIVE DIRECTION, DESIGN

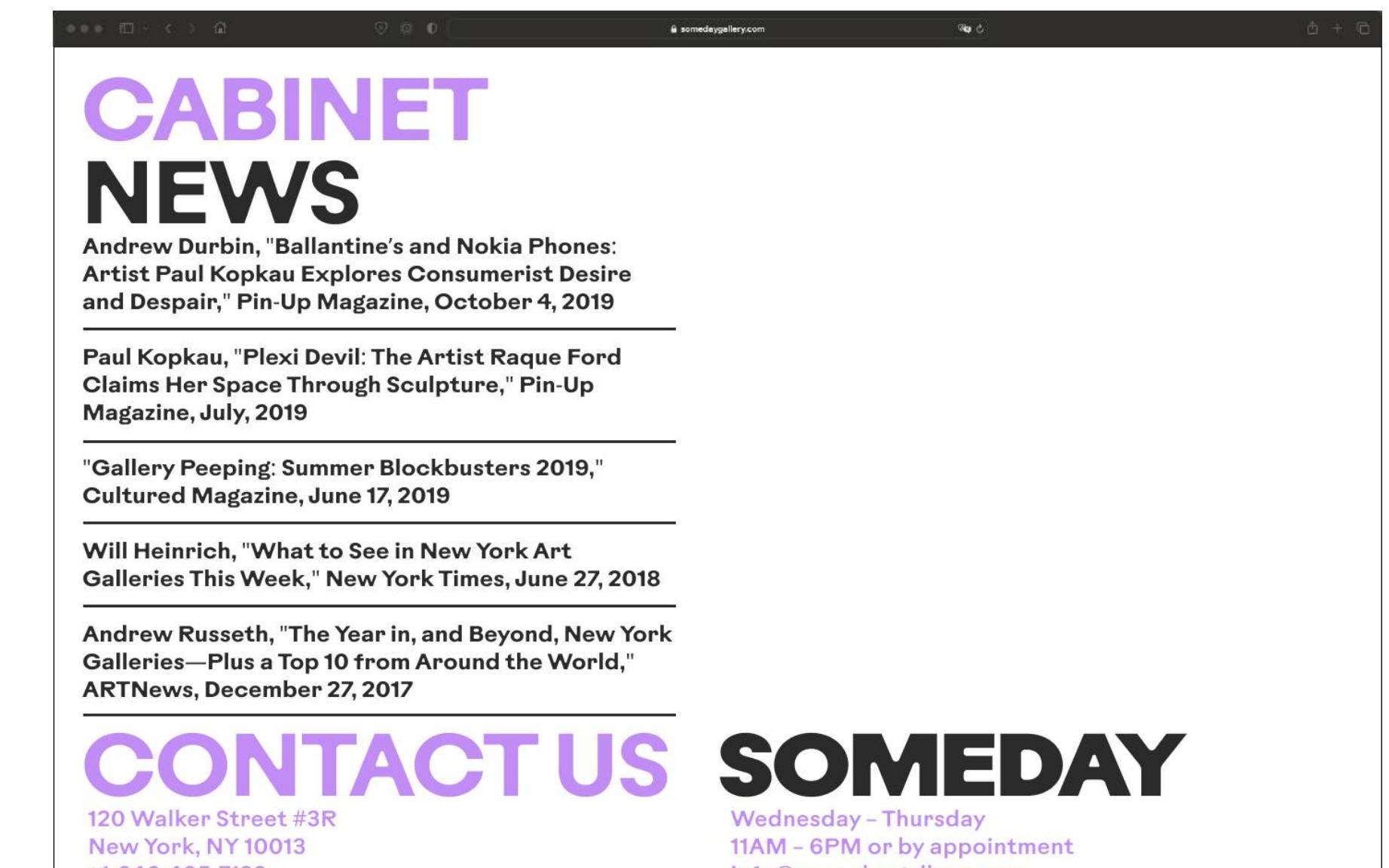
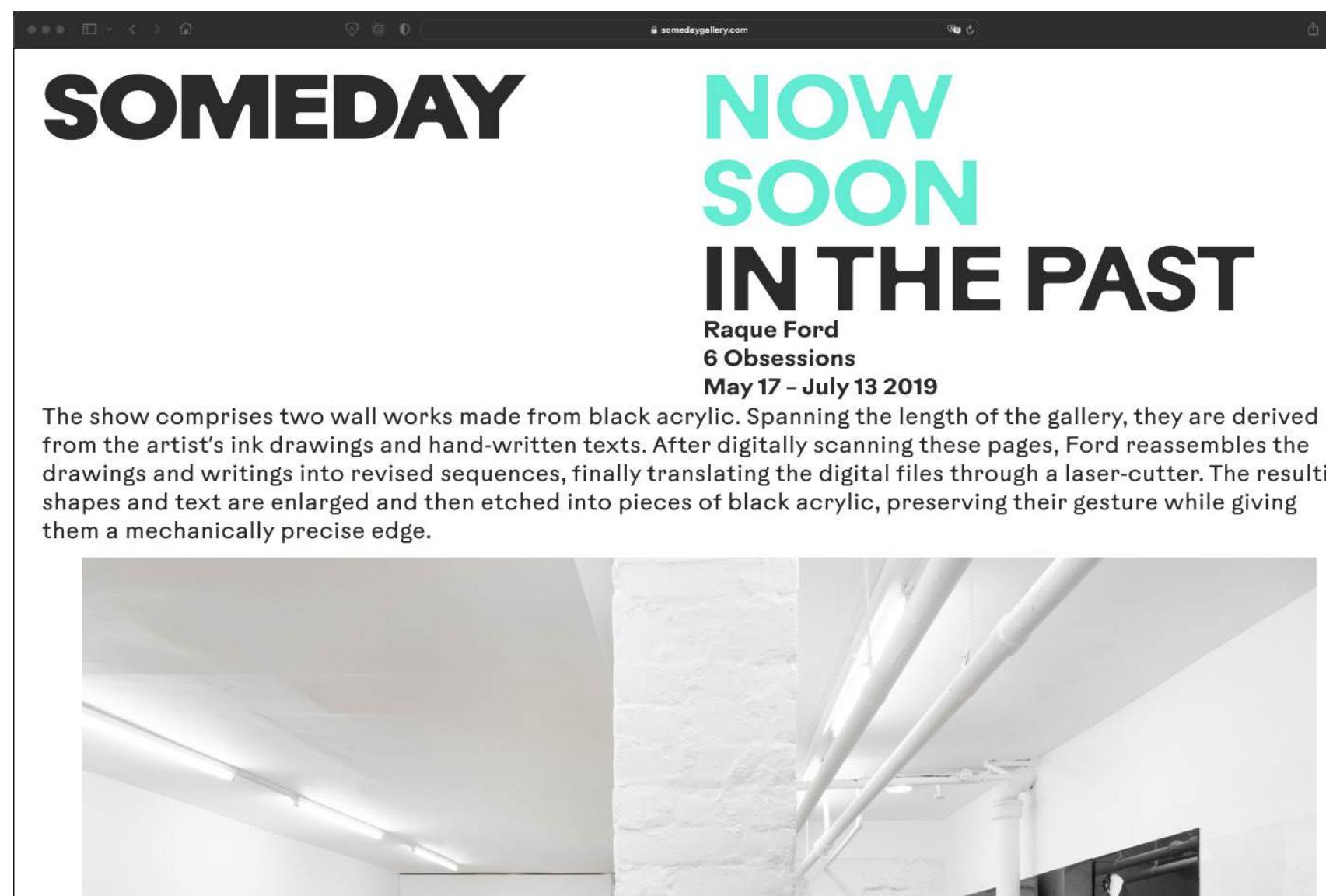
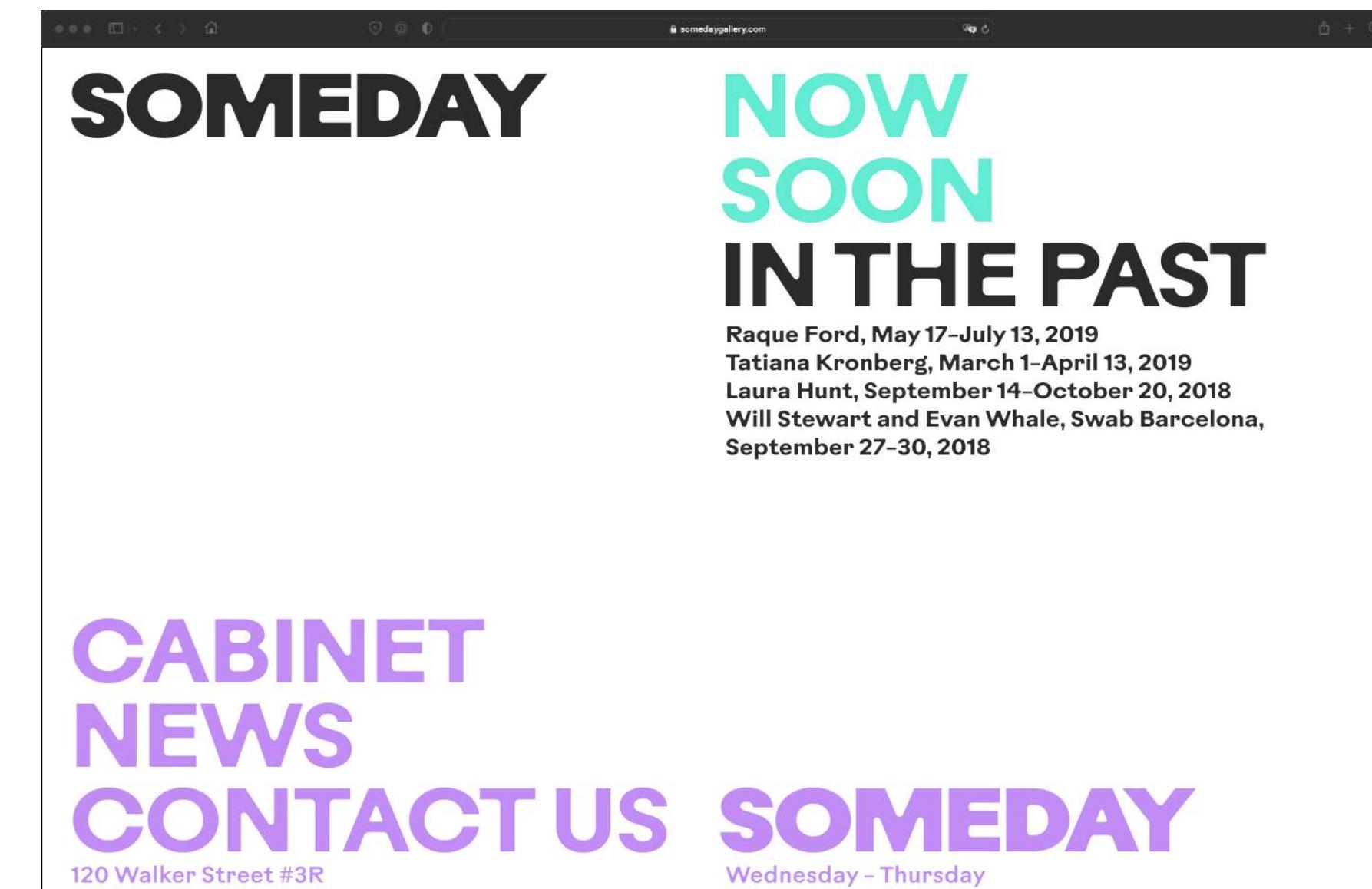


2023

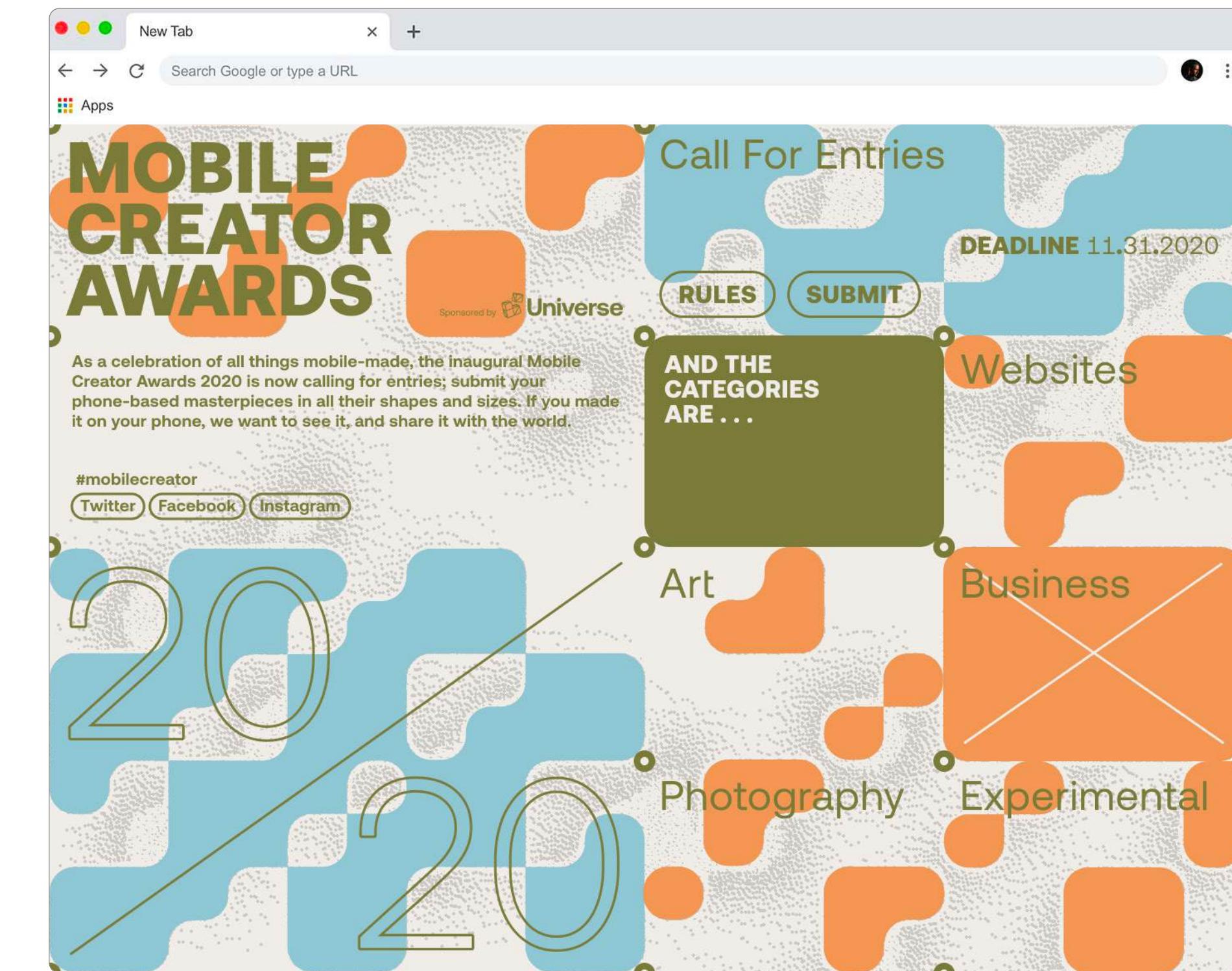
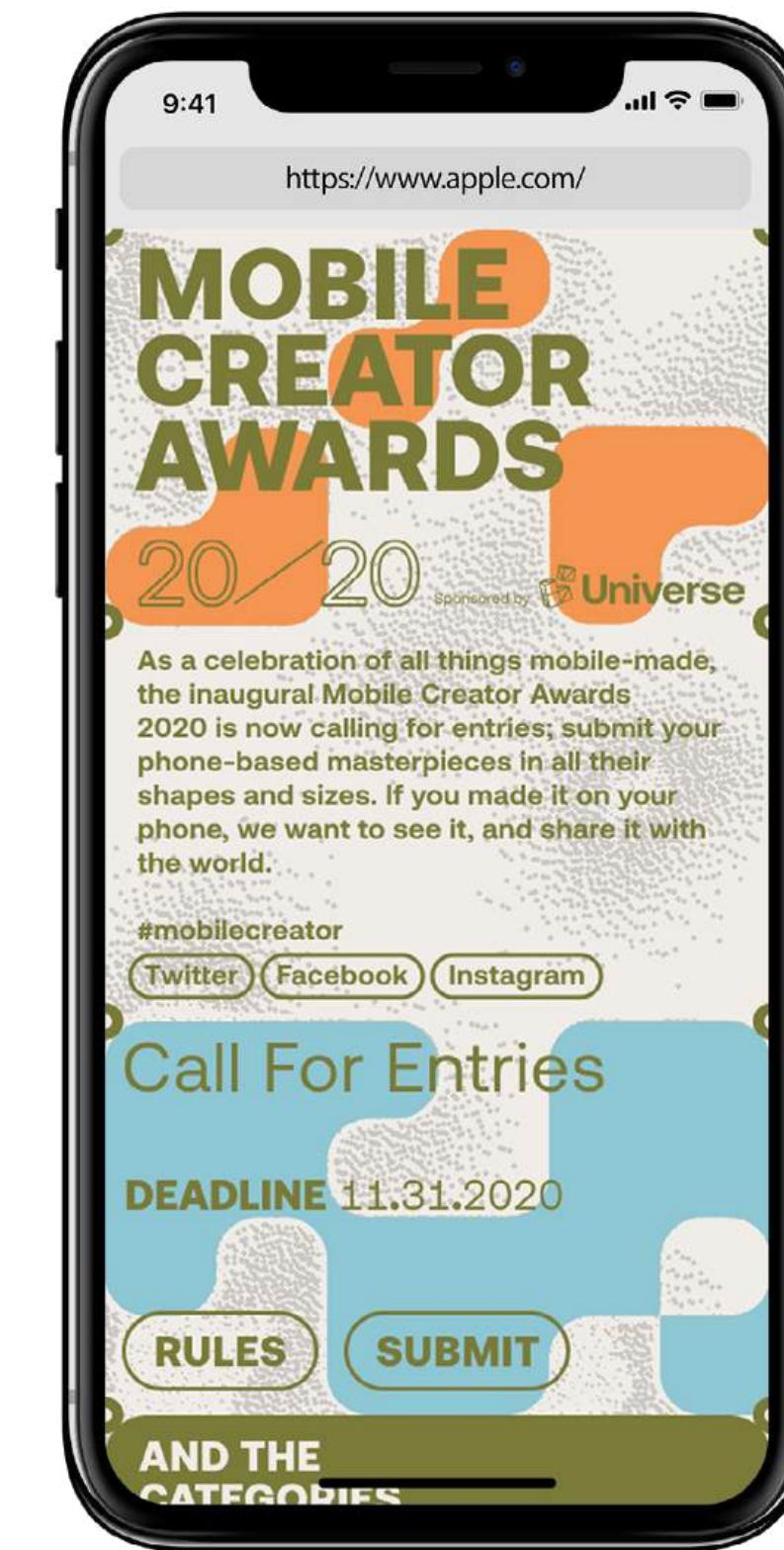
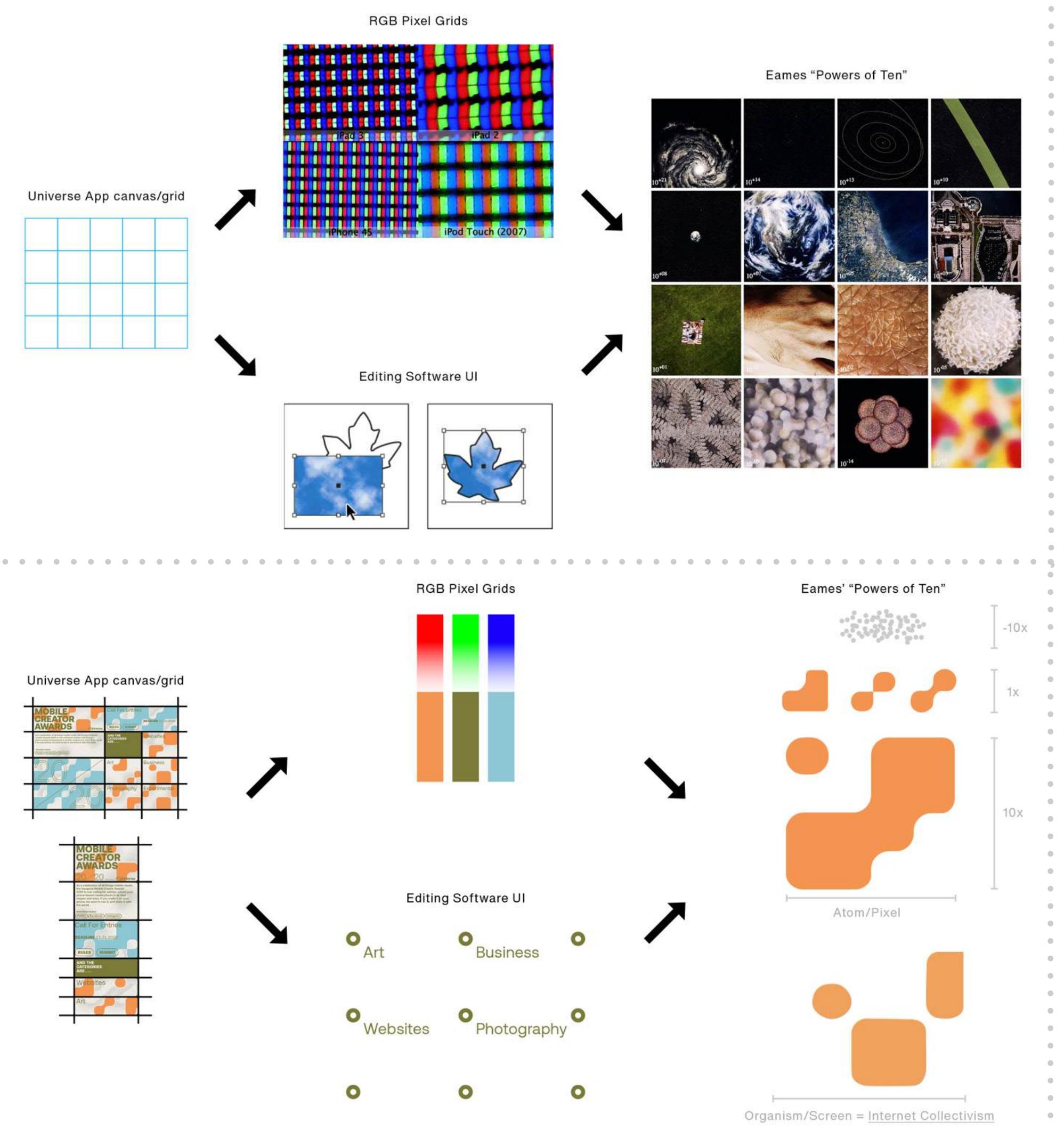
In collaboration with artist and photographer Daniel Terna, I conceptualized and designed the layout for his installation in St. Ottilien Archabbey, Bavaria, Germany. Photographs documenting Daniel's father, Fred Terna, a WWII Holocaust survivor, at a Holocaust ceremony, are placed within an underlying design grid constructed as a film strip. Fragments from Fred's journal entries (in both English and German) are overlaid on top, styled as subtitles to a film. Consideration to audiences' entry and approach to each panel was also taken into account so that the timeline and narrative of this documentation had clarity but also intrigue to roam freely.







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



## 321 GALLERY

CREATIVE DIRECTOR, DESIGN, WEB DEVELOPMENT

2016 – PRESENT

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

A screenshot of a Mac OS X browser window showing the website for the Jenni Crain exhibition at 321 Gallery. The URL is 321gallery.org/past/jennicrain.html. The page features a large image of the gallery space with three framed artworks on the wall and a wooden floor. To the right of the image is a sidebar with navigation links: CURRENT, UPCOMING, PAST, EVENTS, PUBLICATIONS, and ABOUT. Below the sidebar is a large, bold, lowercase 'y' logo. The main content area contains text about the exhibition, featuring a quote from Sam Korman in ArtReview. Below the text is an image of a framed artwork titled 'Untitled (1)' made of cement board, baltic birch plywood, and hardware. A caption below the image reads: 'Untitled (1), 2017. Cement board, baltic birch plywood, hardware. 62.25 x 112.25 x 6 inches'.

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

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.

Scenes From A Pause, exhibition view

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

A screenshot of a Mac OS X browser window showing the website's About page. The URL is 321gallery.org/about.html. The page features a large image of the gallery space with three framed artworks on the wall and a wooden floor. To the right of the sidebar is a large, bold, lowercase 'y' logo. The main content area contains text about the gallery's location and mission, followed by a list of press reviews. At the bottom is a contact form with fields for Email Address and a red 'Subscribe' button.

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](mailto:321@321gallery.org).

We are currently unable to accept proposals for exhibitions.

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

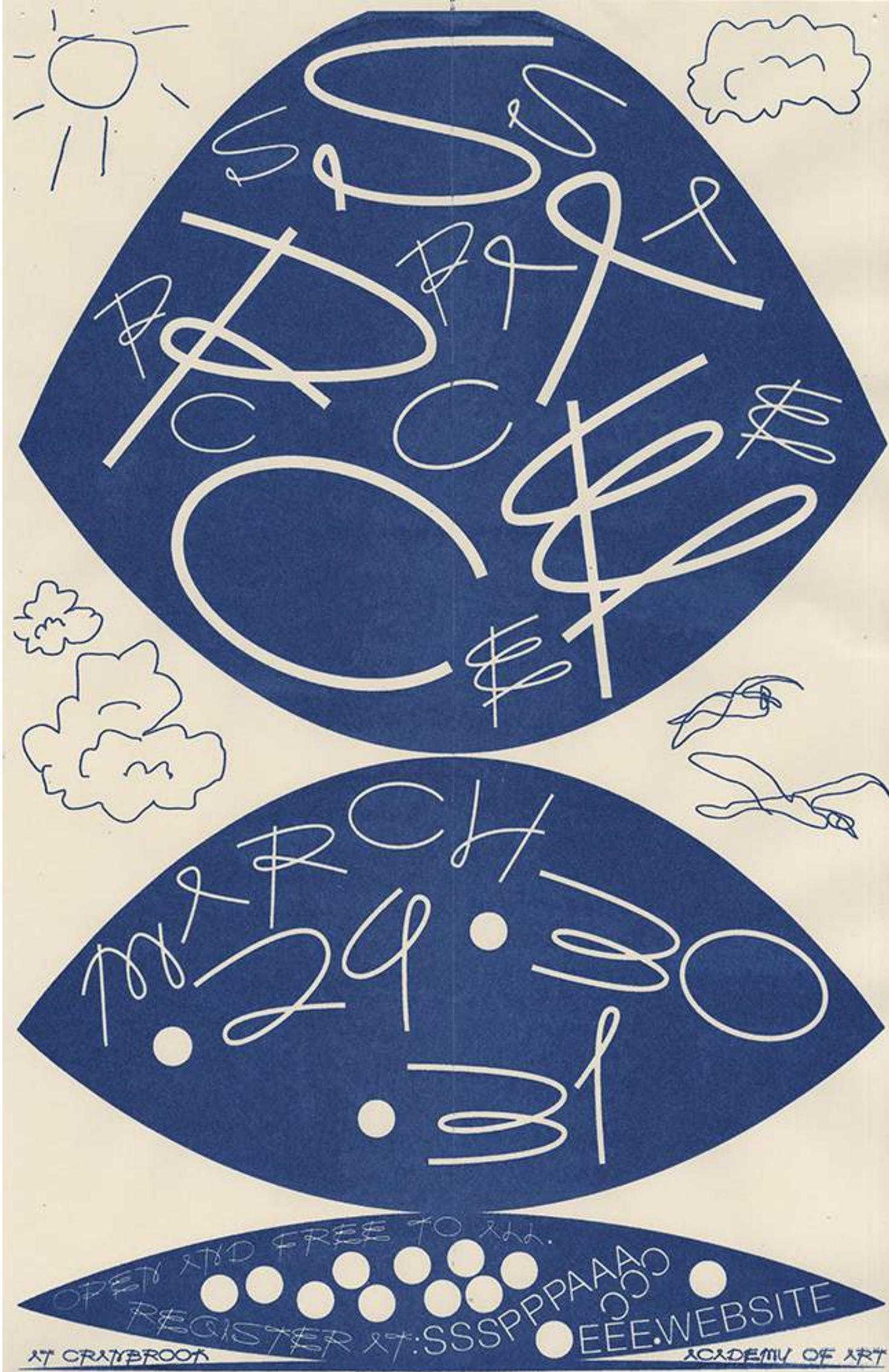
Scott Indrisek, "Think Art Is Overly Academic? You're Wrong," *The Observer*, March 3, 2017

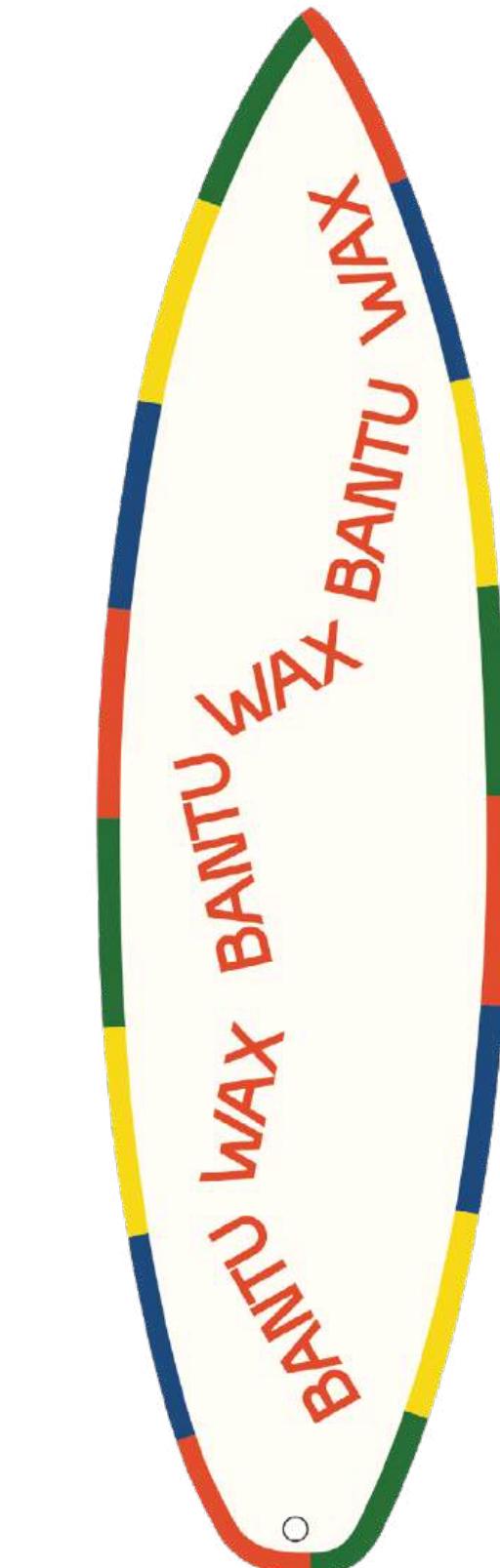
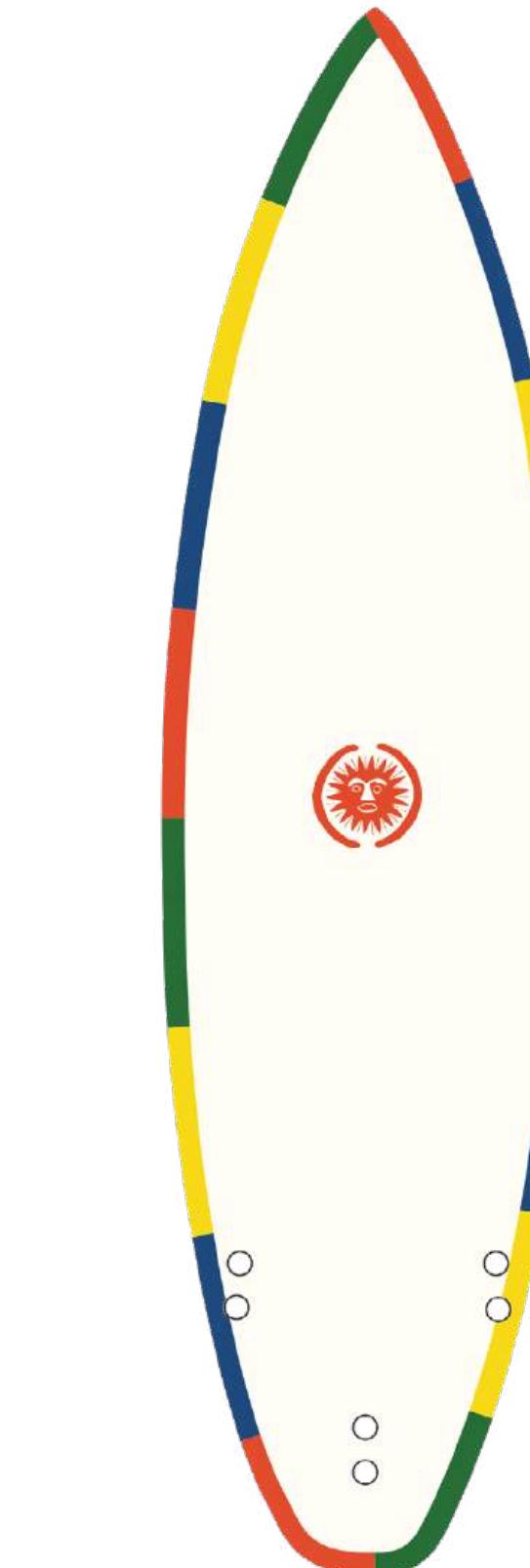
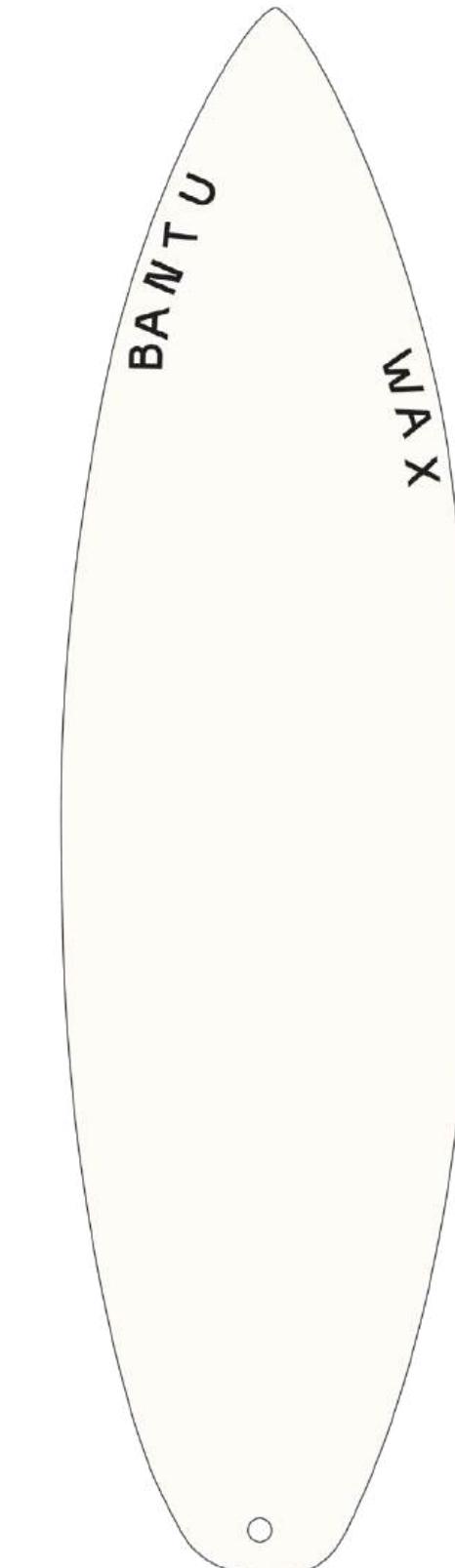
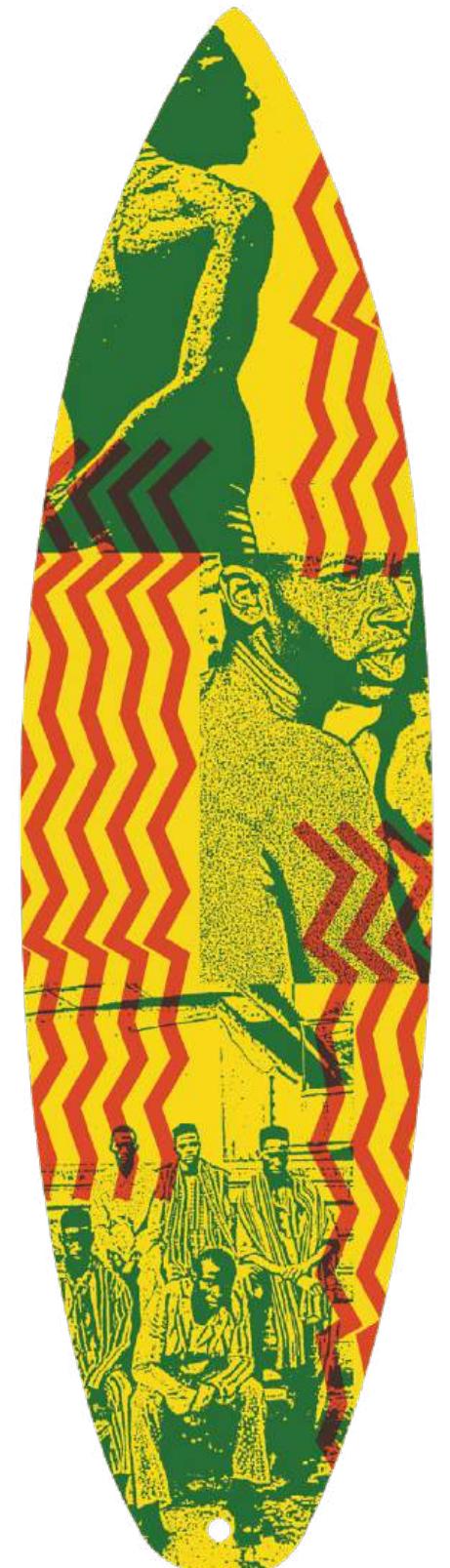
John Chiaverina, "Puppets, Bagels, and Amphibian Usher: At David Kirshoff's 'Postictal Paradise' at 321 Gallery in Brooklyn," *ArtNews*, December 8, 2016

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

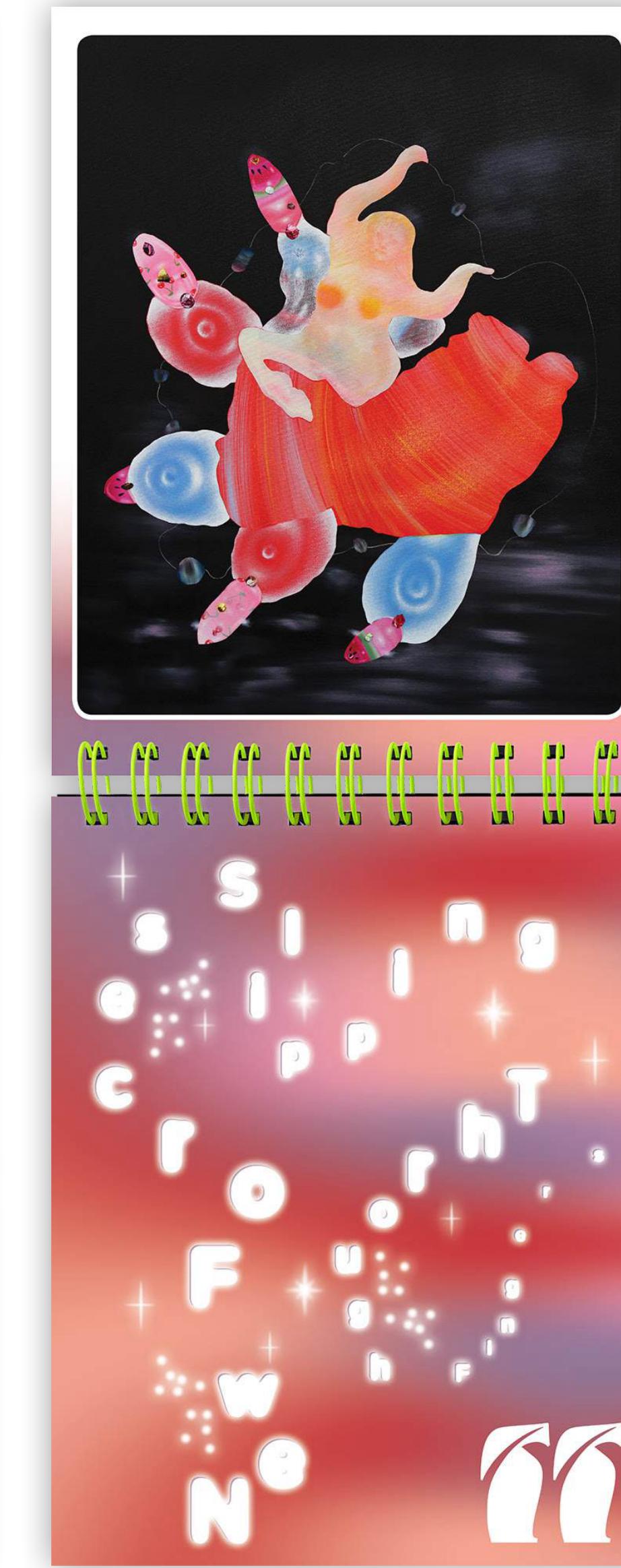
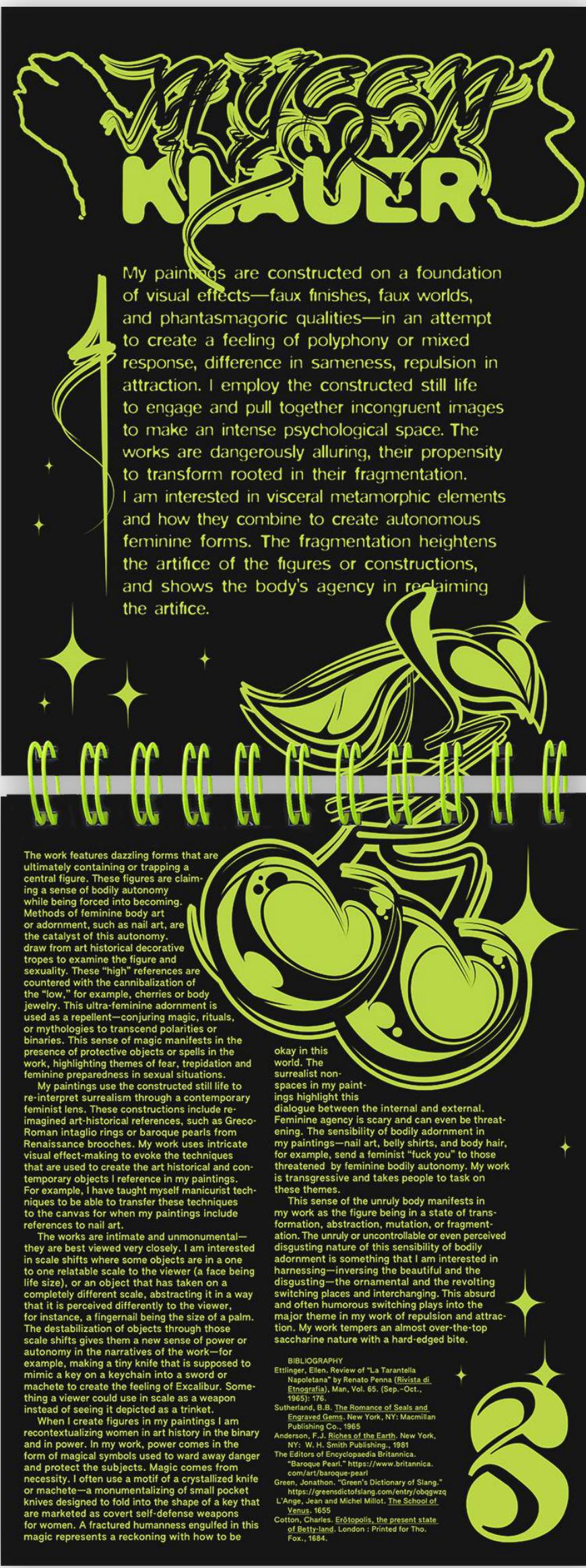
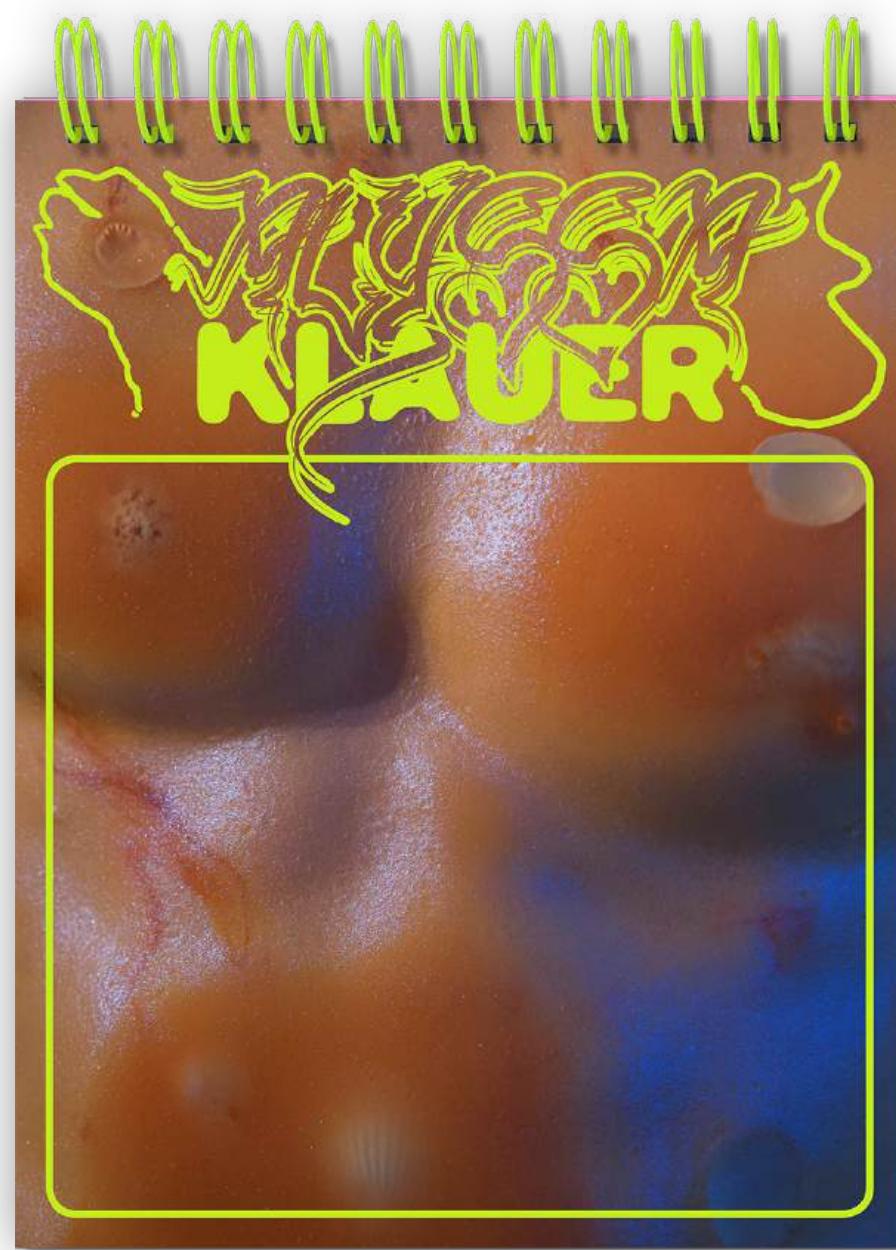
Email Address \_\_\_\_\_  
Subscribe

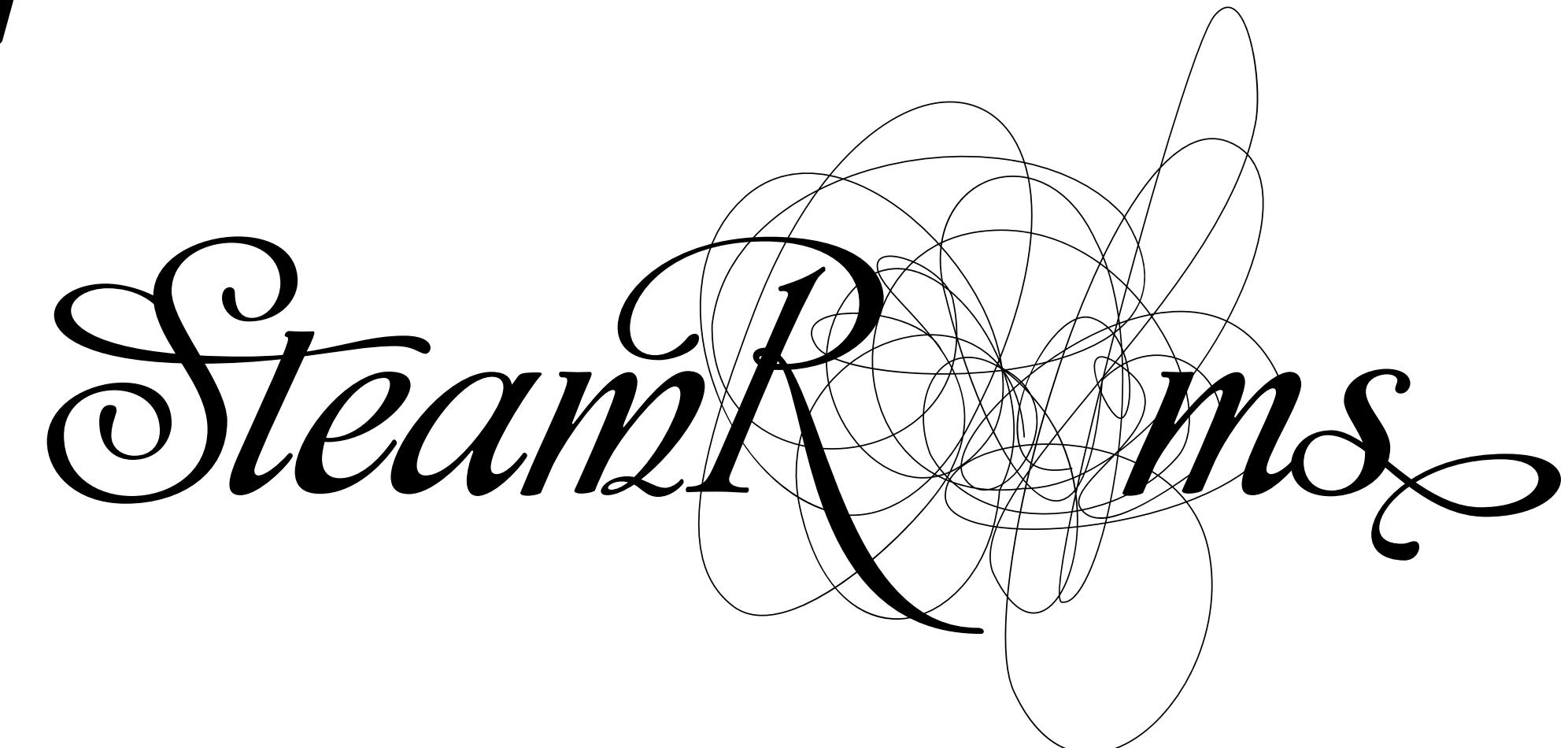
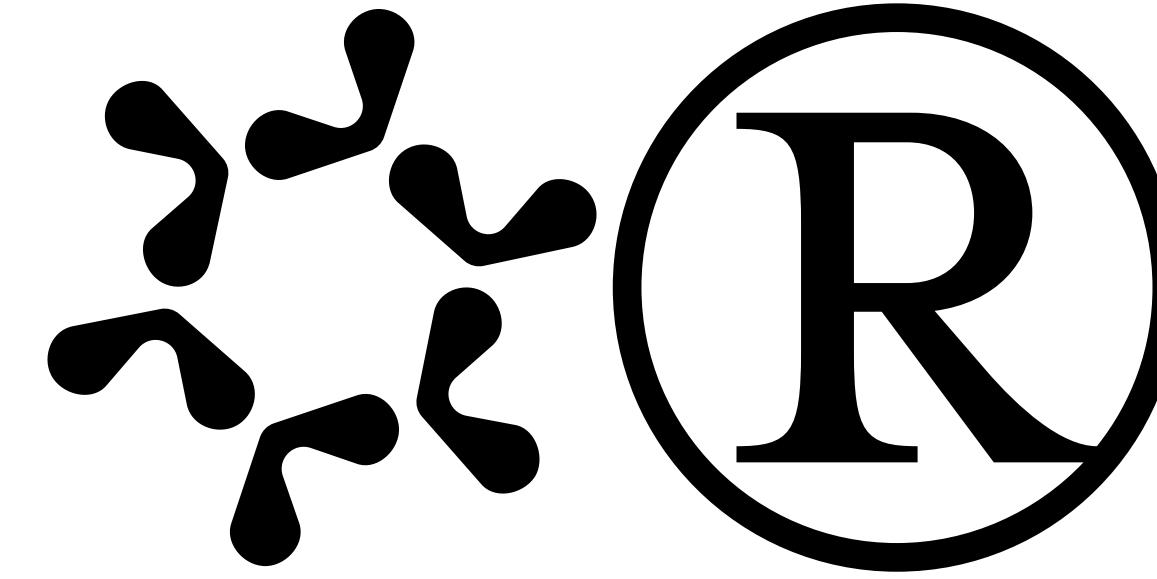
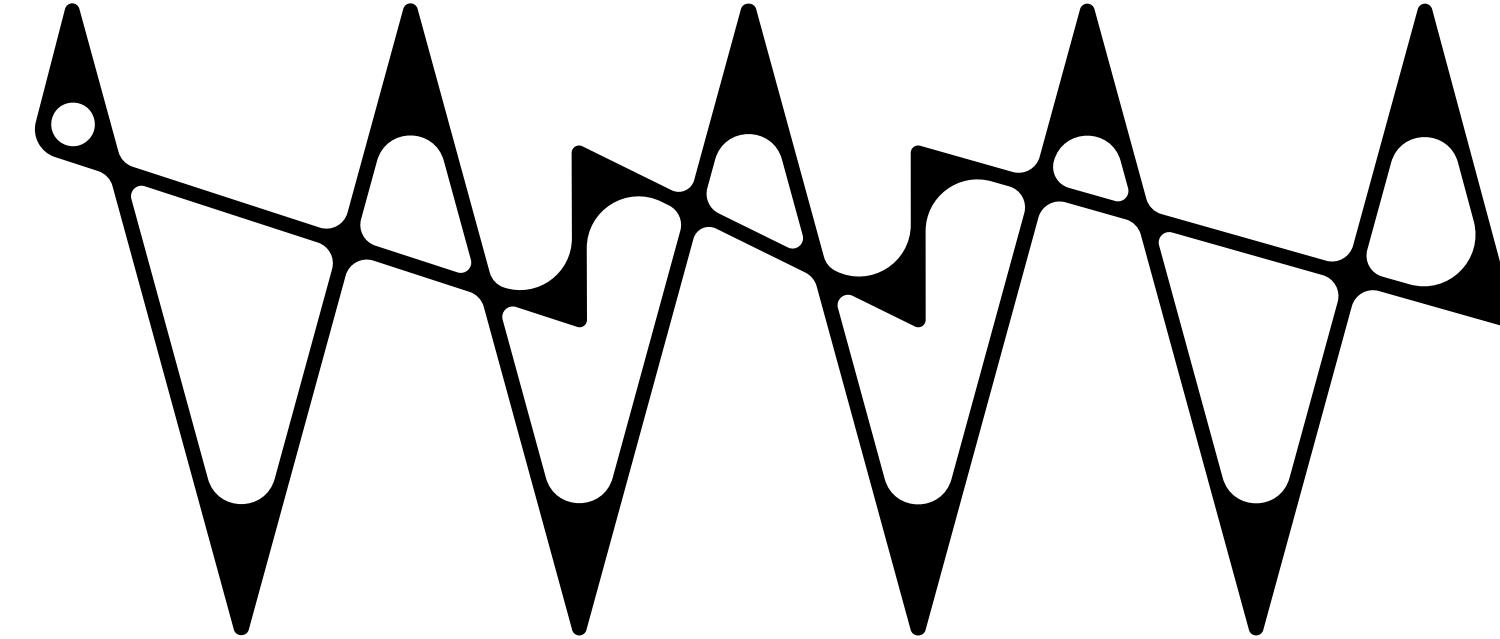
SpaceSpaceSpace was a three-day gathering centered around alternative pedagogy, self-organizing, and exploring ways of disrupting the productions of knowledge within academic structures. Inflatable architecture was built to house the event and provide a stark contrast to the historic Cranbrook campus.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



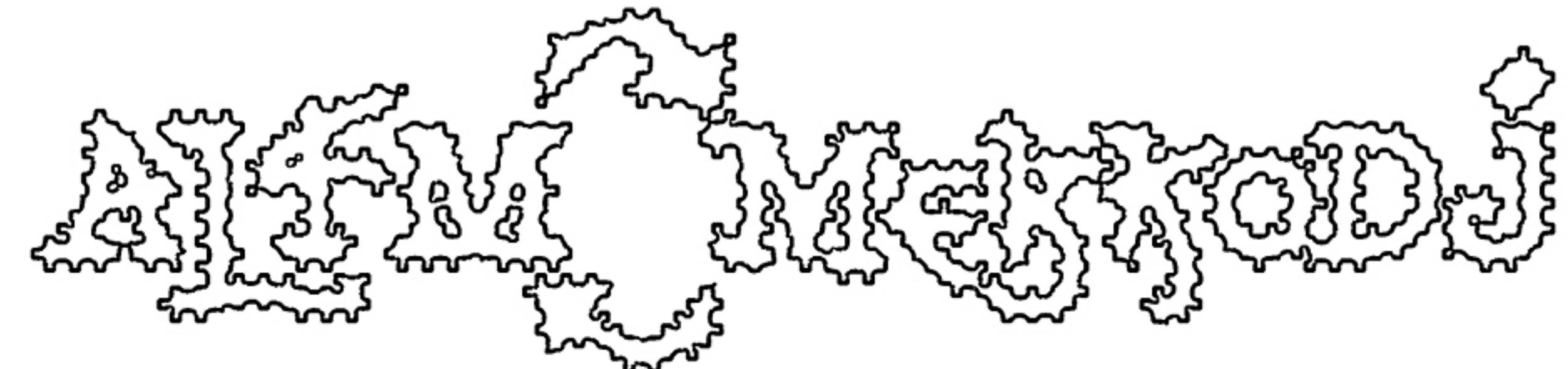


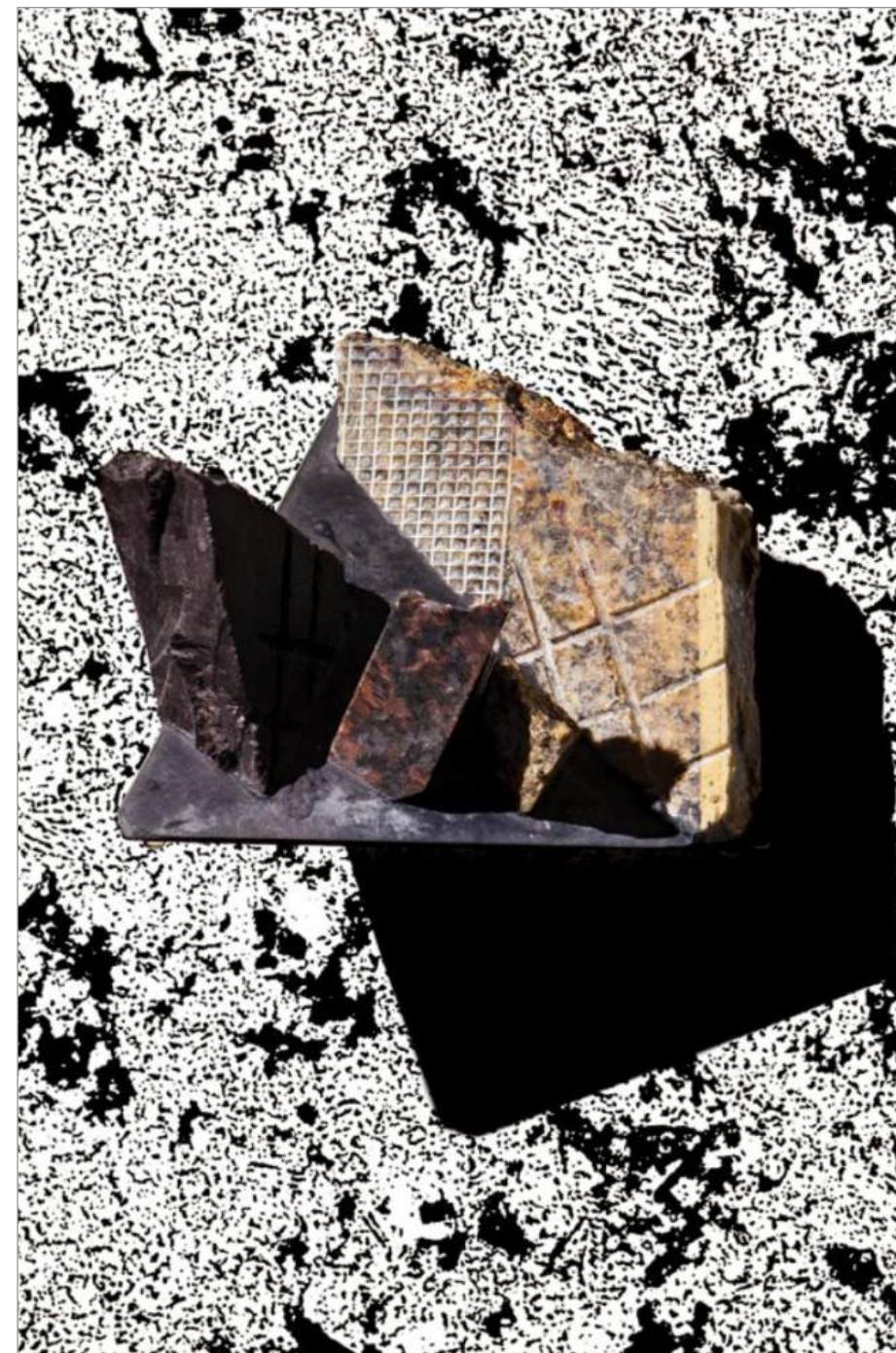
The book design for painter Alyssa Klauer uses the blurry and volatile brush strokes of Klauer's paintings to depict the intersection of magic, feminism, cherries, and other themes and methodologies of Klauer's practice.





nervous  
attack





## STRATEGY, CREATIVE DIRECTION, DESIGN

2017

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



**FfP.009**

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

**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

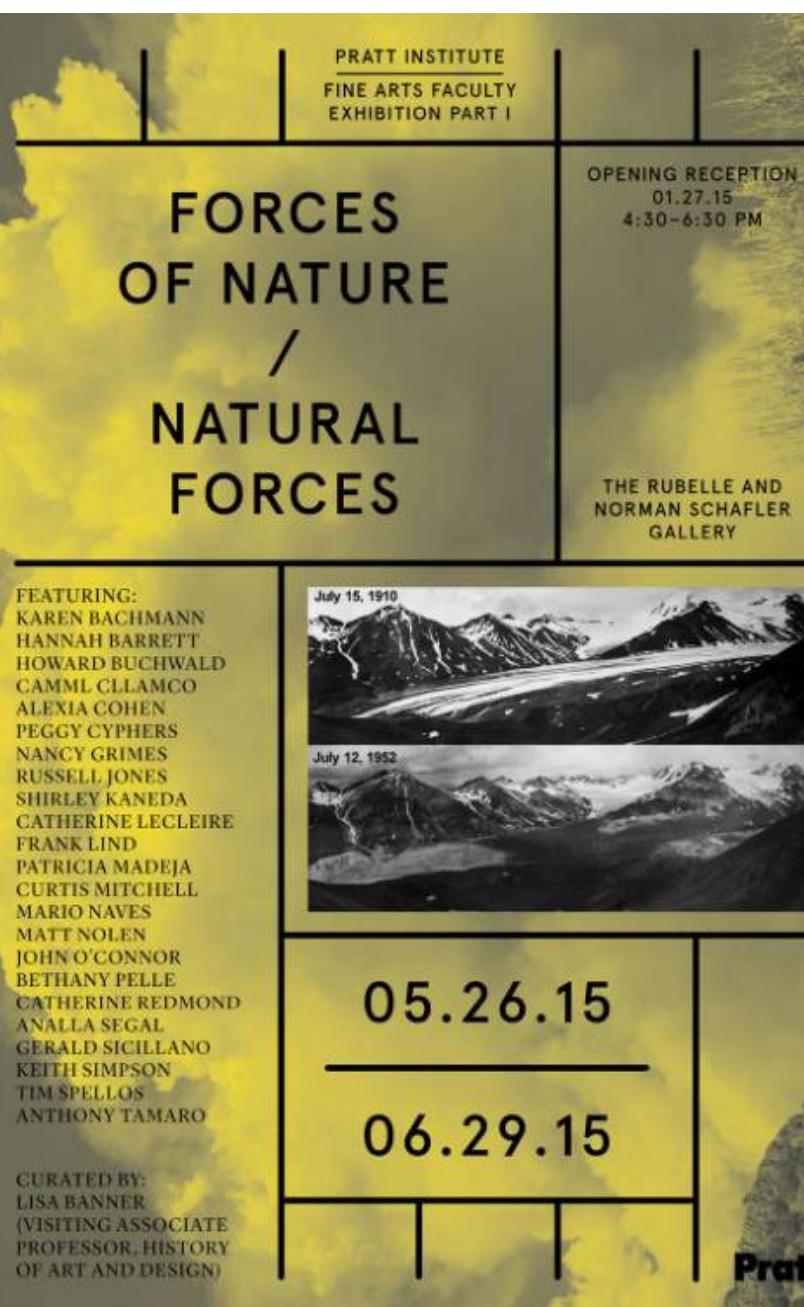
**DESIGN FOR THE MIND, PICTURE MIRROR**  
Hsing-Yin Liang, MID '18  
05.08.18

**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

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



Not Secure — prattgenerator.org/canvas

**Templates**      **Generator**

**SETUP**

**FORMAT**

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

**TEXT**

**TITLE**

Title text **LARGE**  
The name of your event

**SUBTITLE**

A description of your event

**EVENT DATE**

Date/s

**EVENT TIME**

**Download Project**

**SCHOOL NAME / DEPARTMENT NAME**

**DATE/S TIME/S**

**LOCATION LINE 1 / LOCATION LINE 2**

**Pratt**

The interface shows a preview of a red and blue graphic design with placeholder text for school name, date/time, and location.

## DESIGN (Creative Direction: 2x4)

2012

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



| Graduate Programs         |  |
|---------------------------|--|
| Undergraduate Programs    |  |
| USCSchool of Architecture |  |
| <b>PROGRAM</b>            |  |
| 2013/2014                 |  |

| Bachelor of Architecture Five-Year Curriculum                               |                         |
|---|-------------------------|
| FIRST YEAR  |                         |
| FIRST SEMESTER  |                         |
| Architectural Design I  | ARCH 1001               |
| Introduction to Design Communication  | ARCH 1002               |
| Architectural Culture and Community   | ARCH 1003               |
| Second Year   | GENERAL ED.             |
| Inter-Human-Culture Mathematics, or Writing, or Studio Elective             | GENERAL ED. / MATH 1001 |
|   | 4 15                    |
| SECOND SEMESTER   |                         |
| Architectural Design II   | ARCH 1004               |
| World History of Architecture   | ARCH 1005               |
| Principles of Materials   | ARCH 1006               |
| General Ed., or Academic Writing  | GENERAL ED. / MATH 1002 |
|   | 4 15                    |
| THIRD SEMESTER  |                         |
| Architectural Design III  | ARCH 1007               |
| Building Structures and Surface Design                                      | ARCH 1008               |
| World History of Architecture   | ARCH 1009               |
| General Education   | GENERAL ED.             |
|   | 4 15                    |
| FOURTH SEMESTER   |                         |
| Architectural Design IV   | ARCH 1010               |
| Professional Practice I: Design   | ARCH 1011               |
| Principles of Construction  | ARCH 1012               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| FIFTH SEMESTER  |                         |
| Architectural Design V  | ARCH 1013               |
| Professional Practice II: Legal and Economic Context, Project Documentation | ARCH 1014               |
| Architectural History Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTH SEMESTER  |                         |
| Architectural Design VI   | ARCH 1015               |
| Critical Topics in Architecture   | ARCH 1016               |
| Advanced Writing  | ARCH 1017               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SEVENTH SEMESTER  |                         |
| Architectural Design VII  | ARCH 1018               |
| Design for the Third World: Atmospheric Environment                         | ARCH 1019               |
| Architectural Design VIII   | ARCH 1020               |
| Design of Building Structures   | ARCH 1021               |
| General Education   | GENERAL ED.             |
|   | 4 15                    |
| EIGHTH SEMESTER   |                         |
| Architectural Design IX   | ARCH 1022               |
| Critical Topics in Architecture   | ARCH 1023               |
| Advanced Writing  | ARCH 1024               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| NINTH SEMESTER  |                         |
| Architectural Design X  | ARCH 1025               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| TENTH SEMESTER  |                         |
| Architectural Design XI   | ARCH 1026               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| ELEVENTH SEMESTER   |                         |
| Architectural Design XII  | ARCH 1027               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| TWELFTH SEMESTER  |                         |
| Architectural Design XIII   | ARCH 1028               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| THIRTEEN SEMESTER   |                         |
| Architectural Design XIV  | ARCH 1029               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| FOURTEEN SEMESTER   |                         |
| Architectural Design XV   | ARCH 1030               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| FIFTEEN SEMESTER  |                         |
| Architectural Design XVI  | ARCH 1031               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XVII   | ARCH 1032               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XVIII  | ARCH 1033               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XIX  | ARCH 1034               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XX   | ARCH 1035               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXI  | ARCH 1036               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXII   | ARCH 1037               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXIII  | ARCH 1038               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXIV   | ARCH 1039               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXV  | ARCH 1040               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXVI   | ARCH 1041               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXVII  | ARCH 1042               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXVIII   | ARCH 1043               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXIX   | ARCH 1044               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXX  | ARCH 1045               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXI   | ARCH 1046               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXII  | ARCH 1047               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXIII   | ARCH 1048               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXIV  | ARCH 1049               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXV   | ARCH 1050               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXVI  | ARCH 1051               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXVII   | ARCH 1052               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXVIII  | ARCH 1053               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXIX  | ARCH 1054               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXX   | ARCH 1055               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXI  | ARCH 1056               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXII   | ARCH 1057               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXIII  | ARCH 1058               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXIV   | ARCH 1059               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXV  | ARCH 1060               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXVI   | ARCH 1061               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXVII  | ARCH 1062               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXVIII   | ARCH 1063               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXIX   | ARCH 1064               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXX   | ARCH 1065               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXI  | ARCH 1066               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXII   | ARCH 1067               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXIII  | ARCH 1068               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXIV   | ARCH 1069               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXV  | ARCH 1070               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXVI   | ARCH 1071               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXVII  | ARCH 1072               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXVIII   | ARCH 1073               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXIX   | ARCH 1074               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXX   | ARCH 1075               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXI  | ARCH 1076               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXII   | ARCH 1077               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXIII  | ARCH 1078               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXIV   | ARCH 1079               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXV  | ARCH 1080               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXVI   | ARCH 1081               |
| Electives   | GENERAL ED.             |
|   | 4 15                    |
| SIXTEEN SEMESTER  |                         |
| Architectural Design XXXXVII  | ARCH 1082               |

