

RORY KING

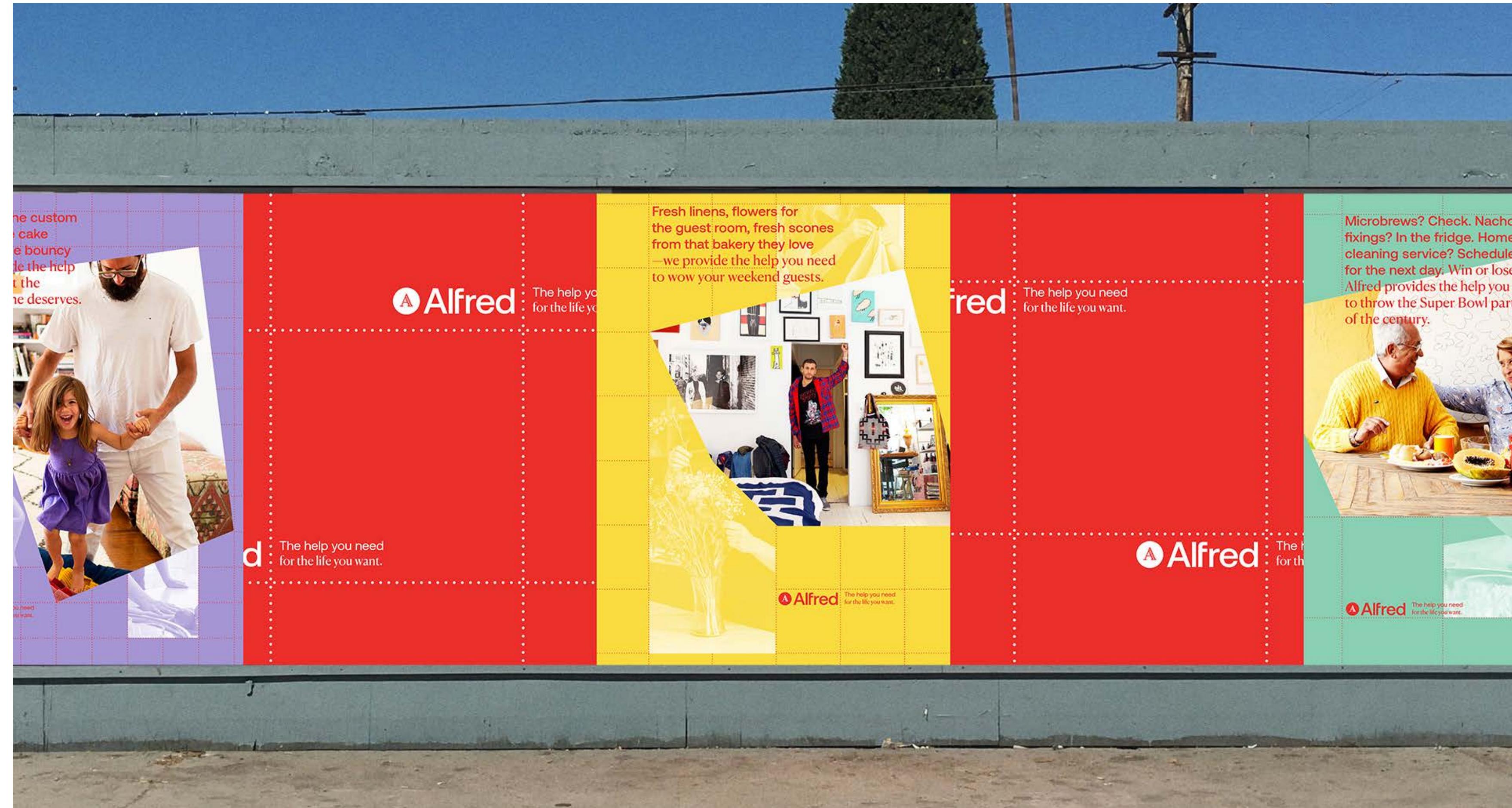
DESIGN, ETC.

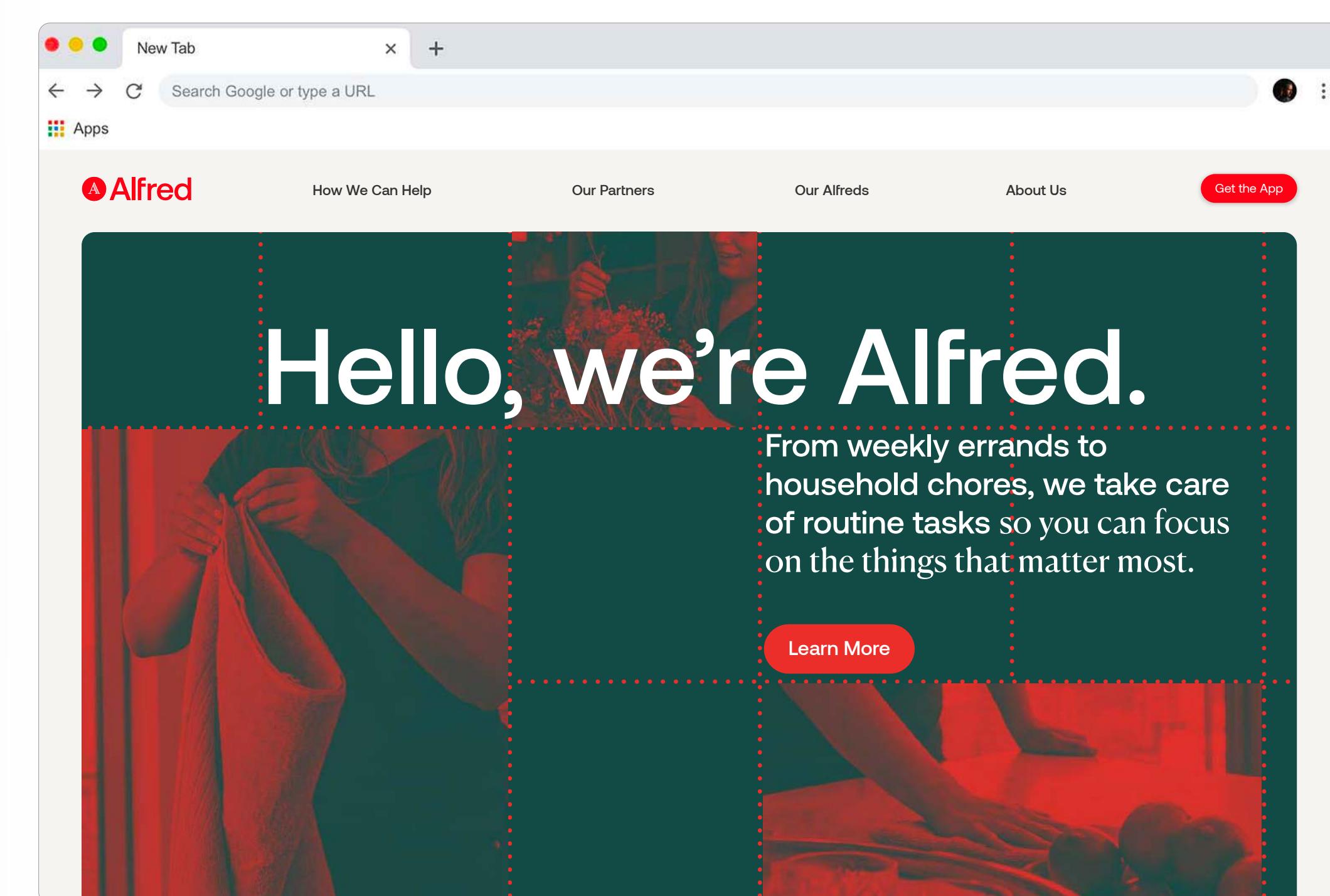
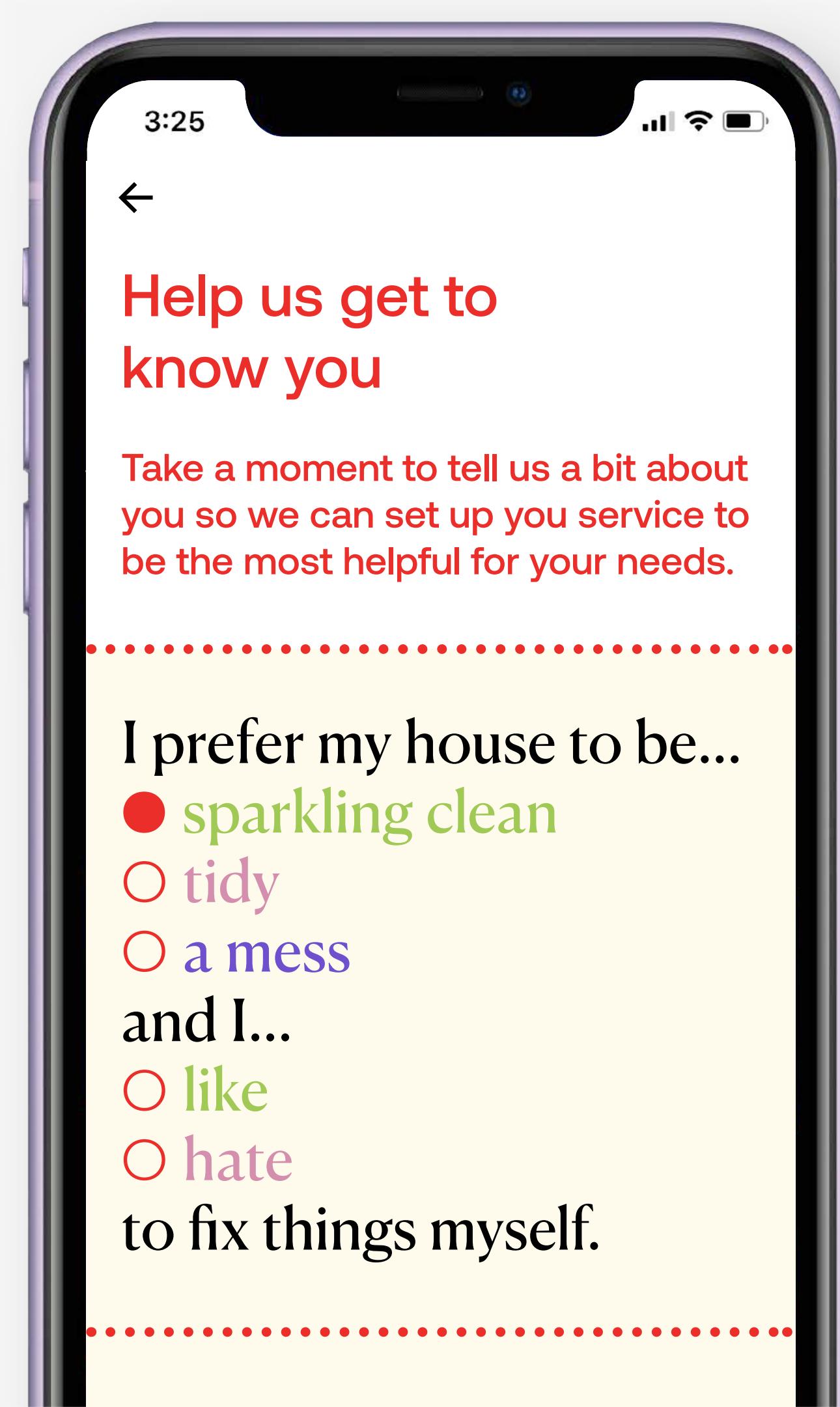
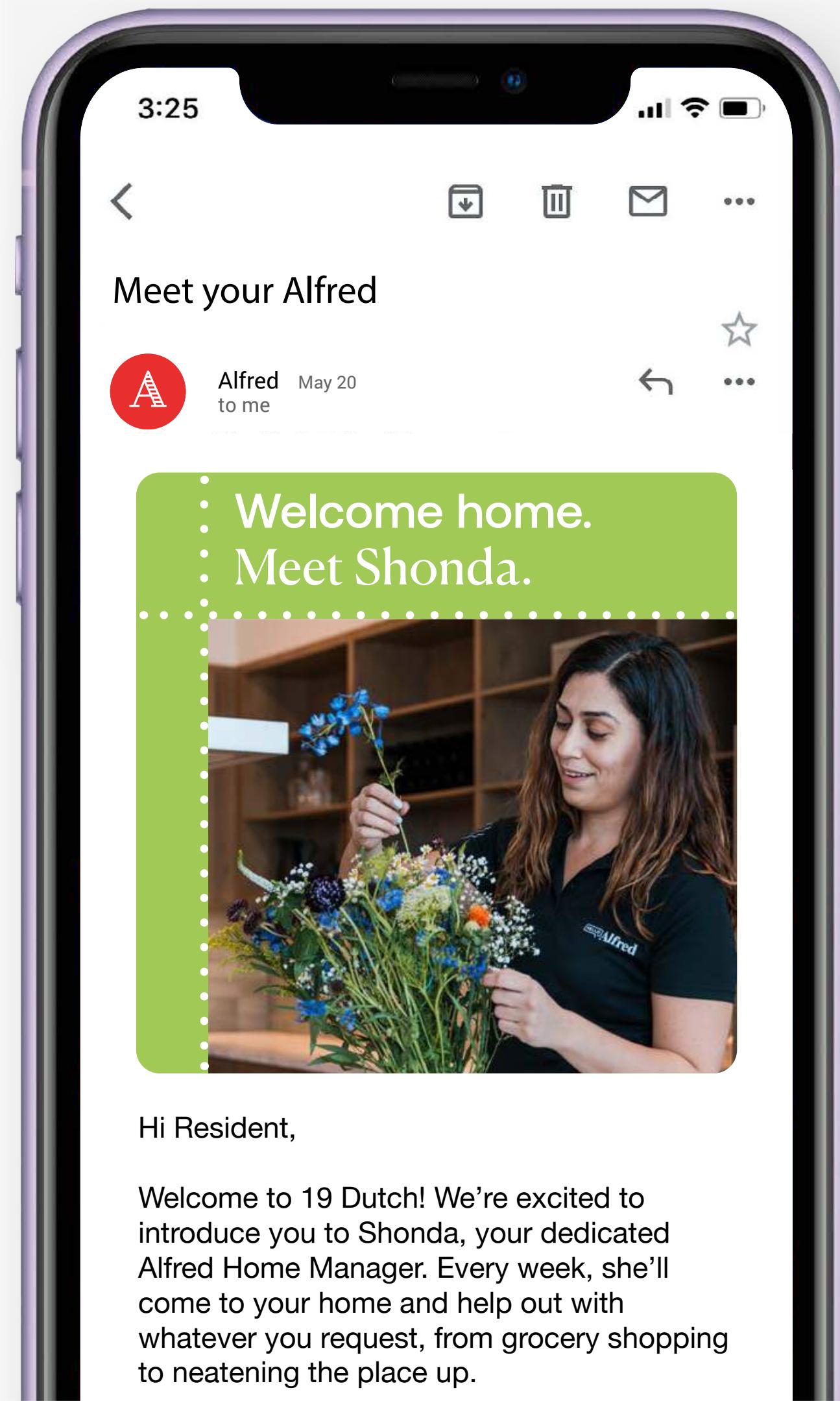
www.rorykingetc.com
mail@rorykingetc.com

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

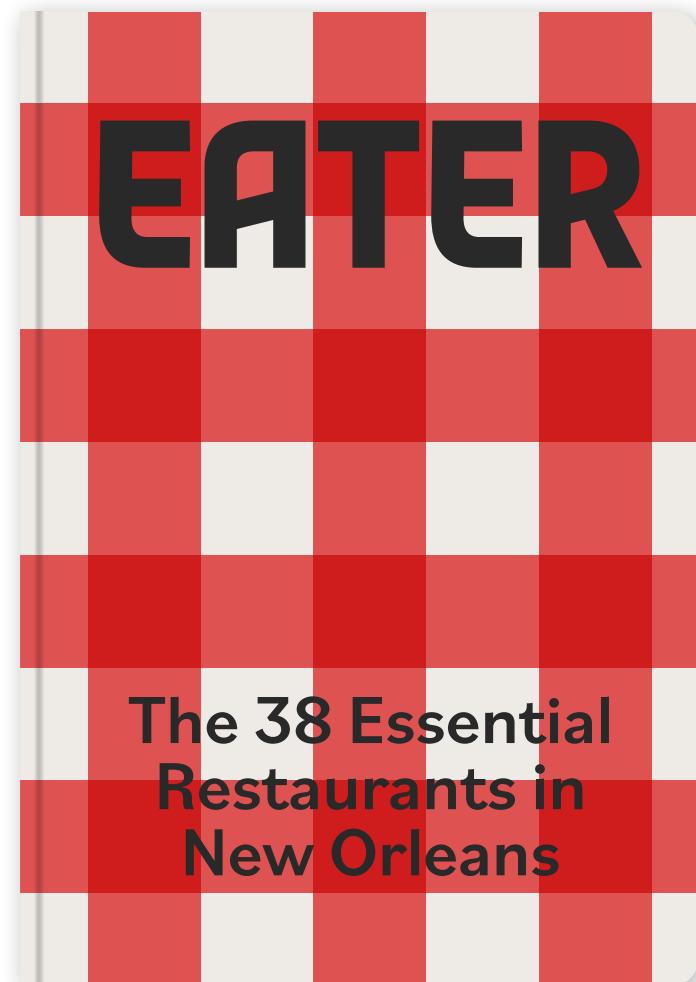
Selected clients include Vox Media, Sony Music Entertainment, Instrument, Look Studios, OnePlus, Noë & Associates, Listen, 321 Gallery, Even The Strong Records, and Cranbrook Art Museum.

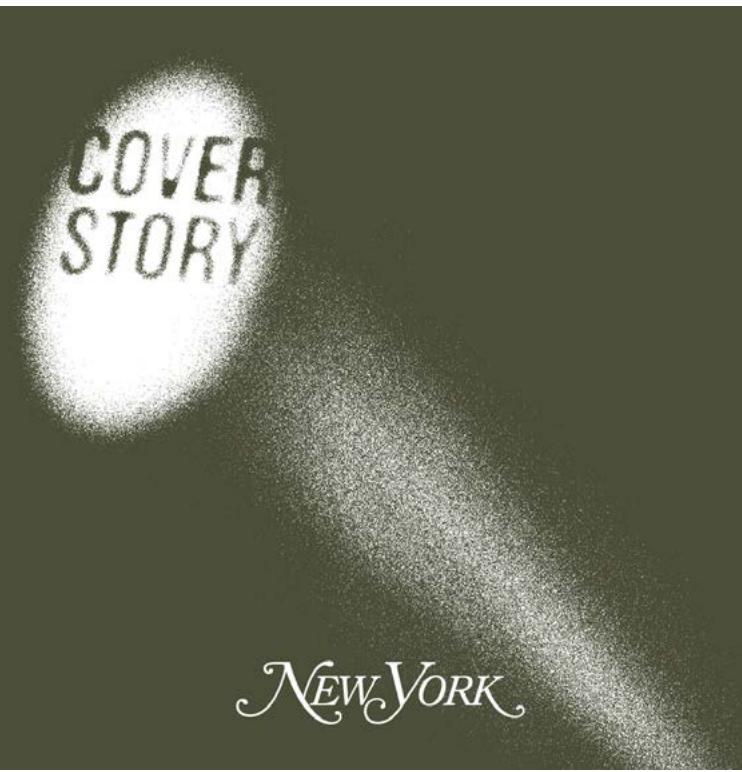
In-house rebrand using a dot-motif to mimic the latitude and longitude lines of the globe while signifying the distance an Alfred employee is willing to go to get the job done. As a graphic device, this dot-motif used a macro and micro zoom gesture to convey the difference between user and corporate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



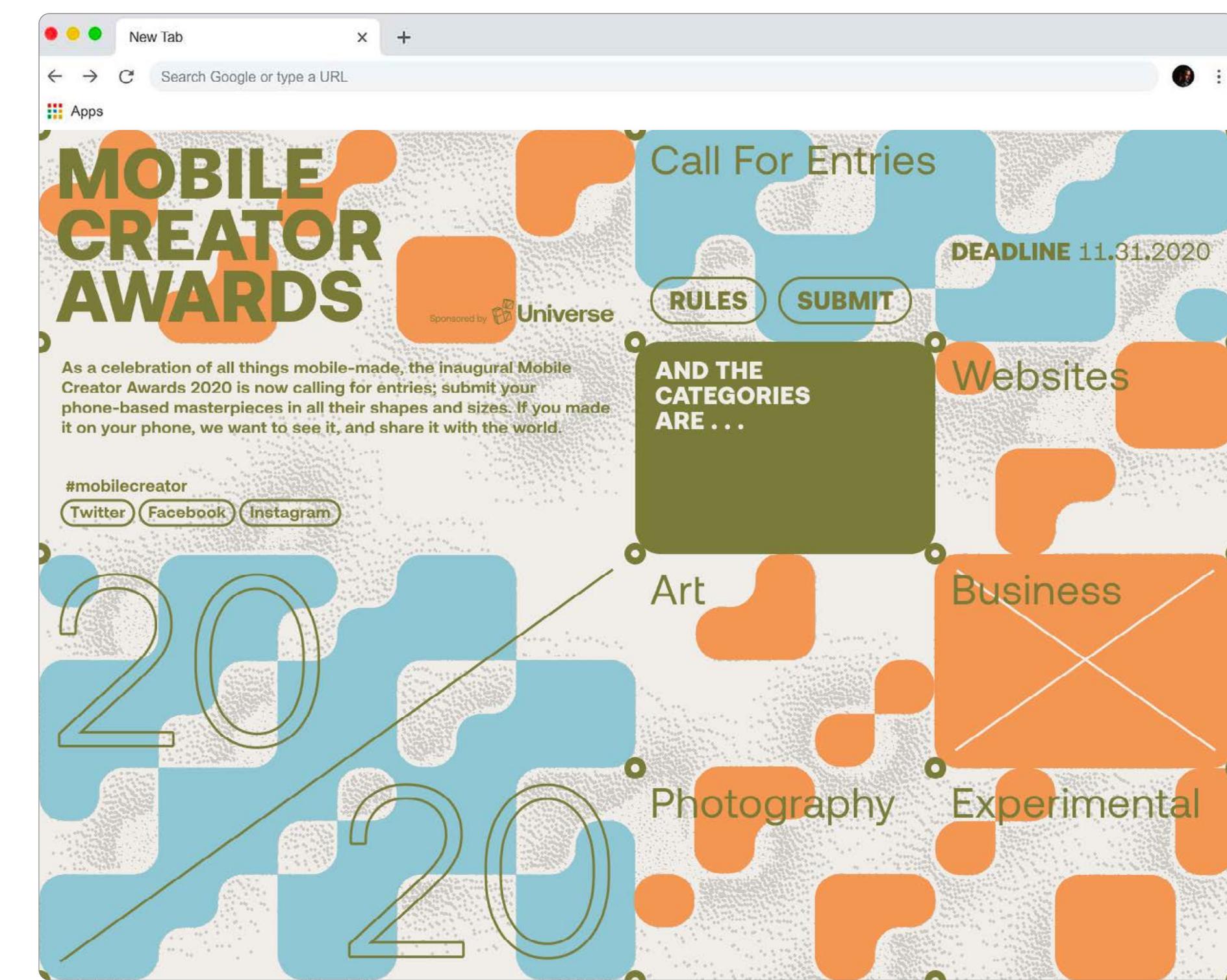
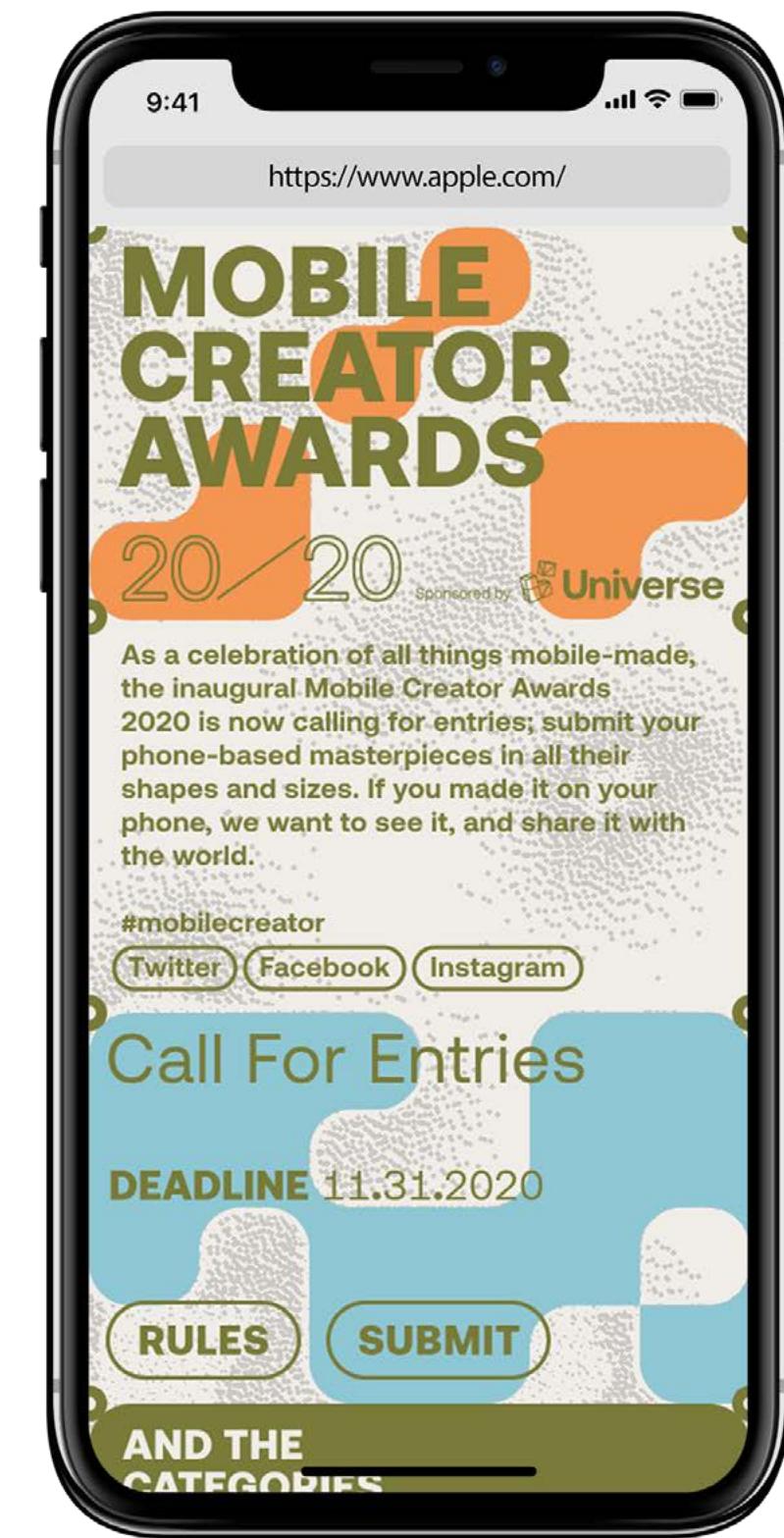
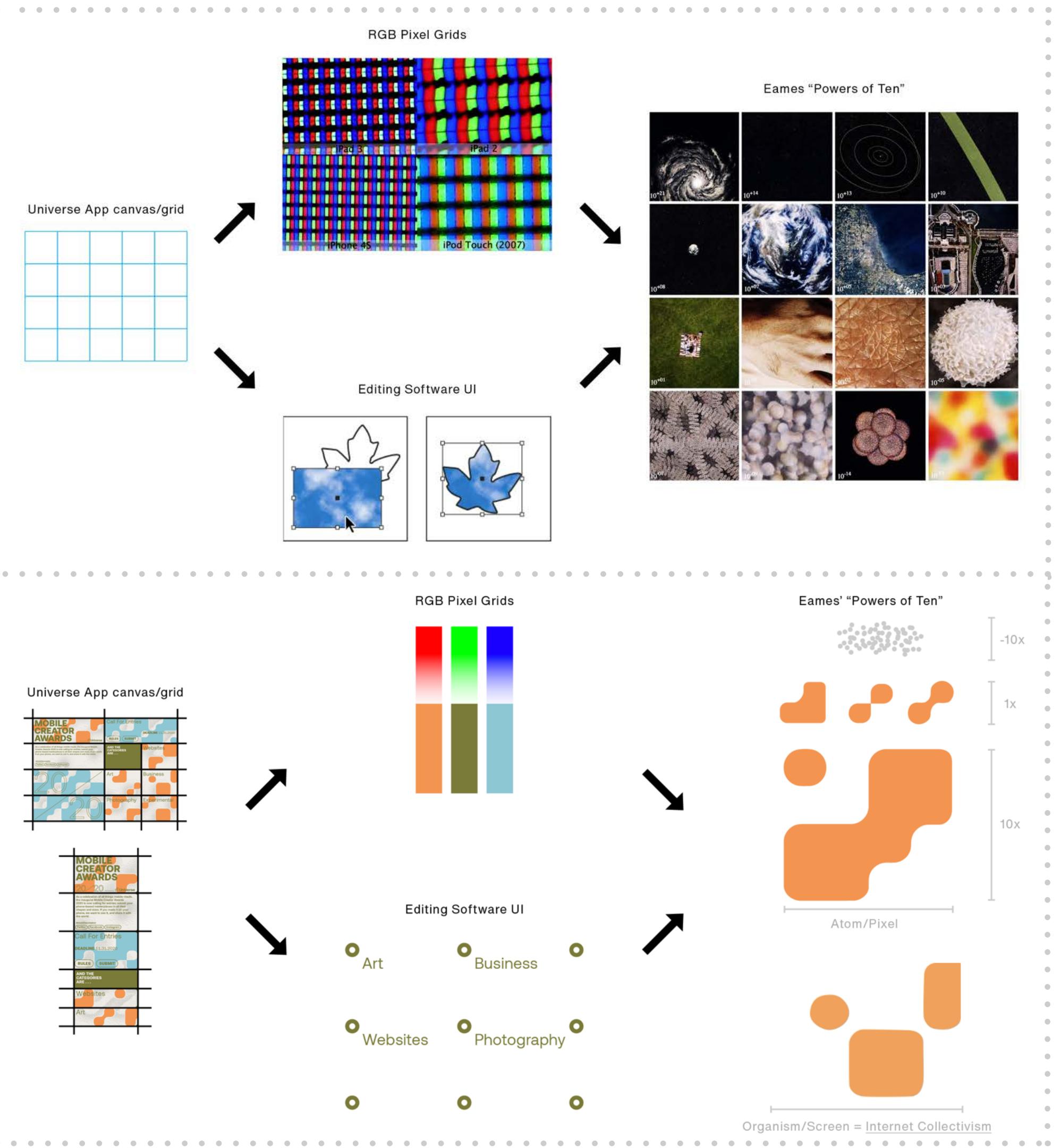


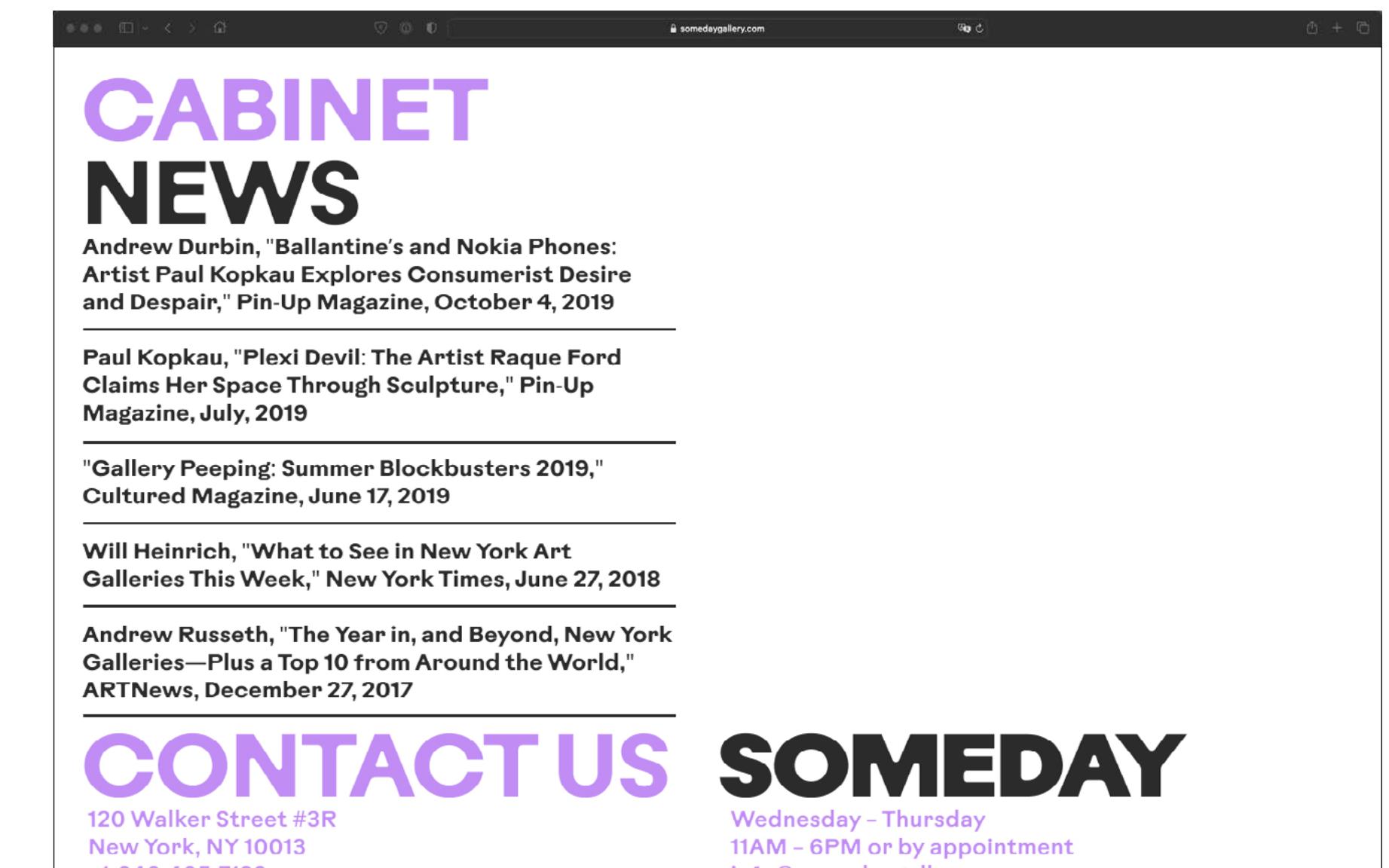
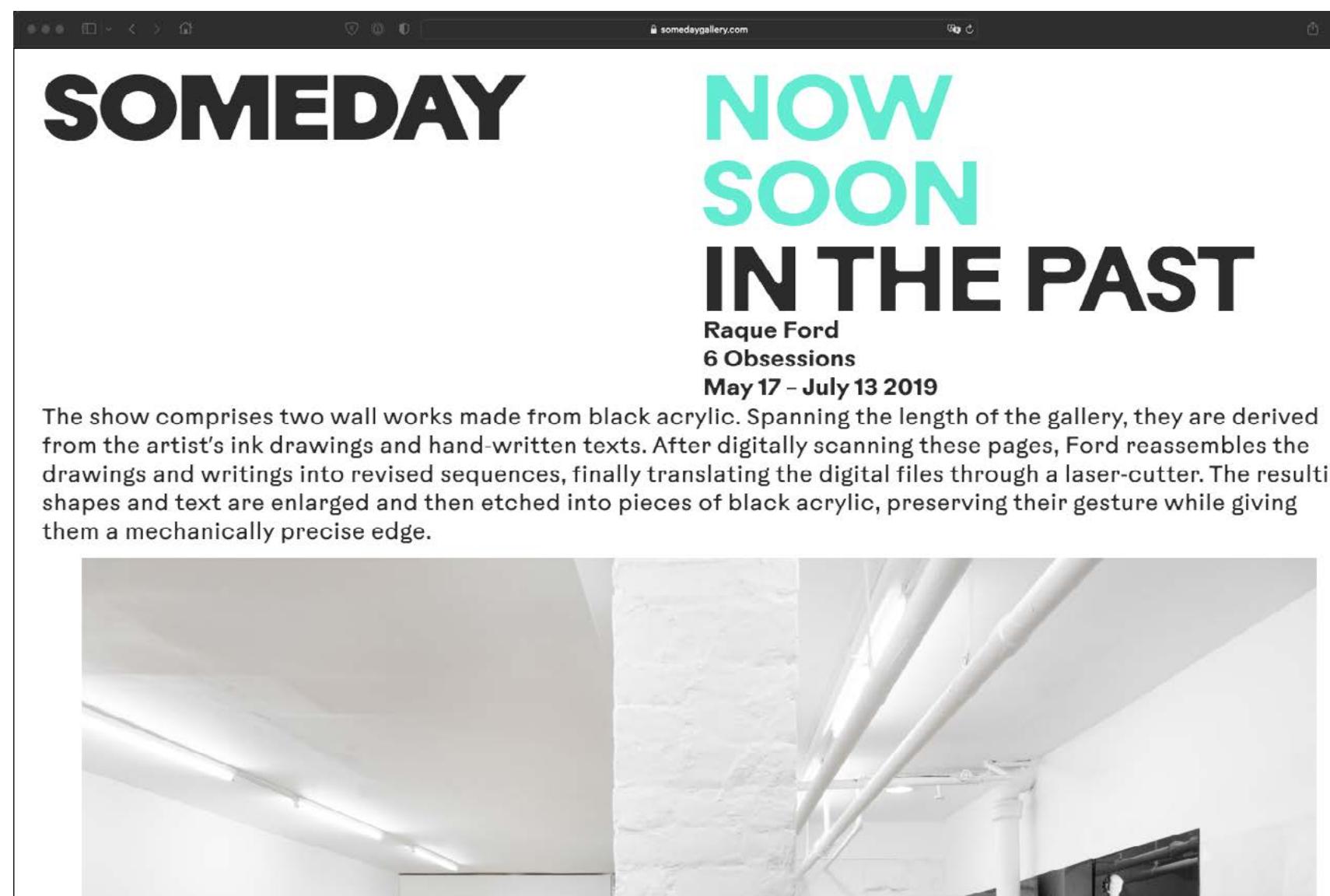
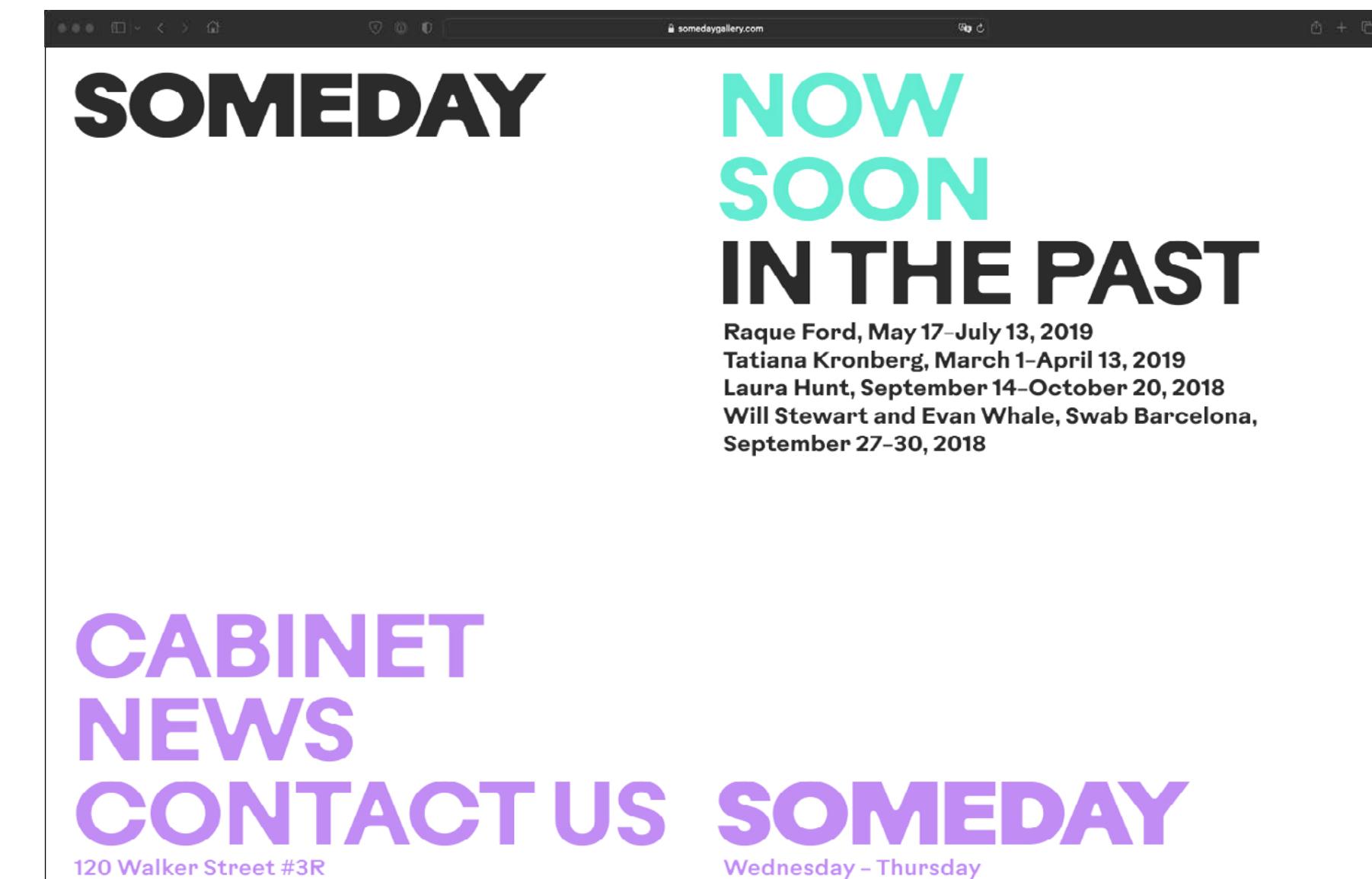
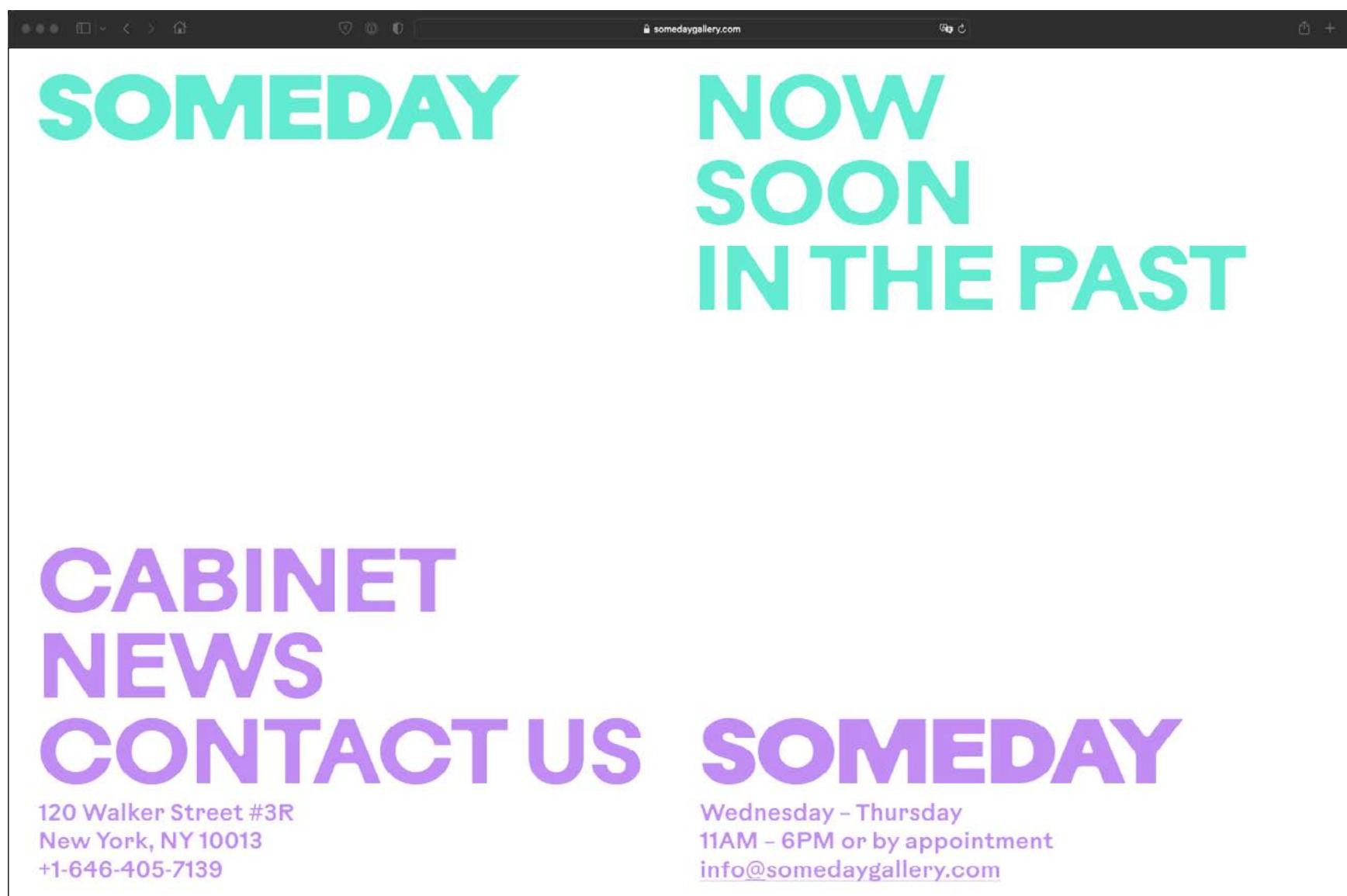






This identity was based off of the basic functioning of the Universe app and how it could be redefined to speak to design, technology, and collectivism on the internet.



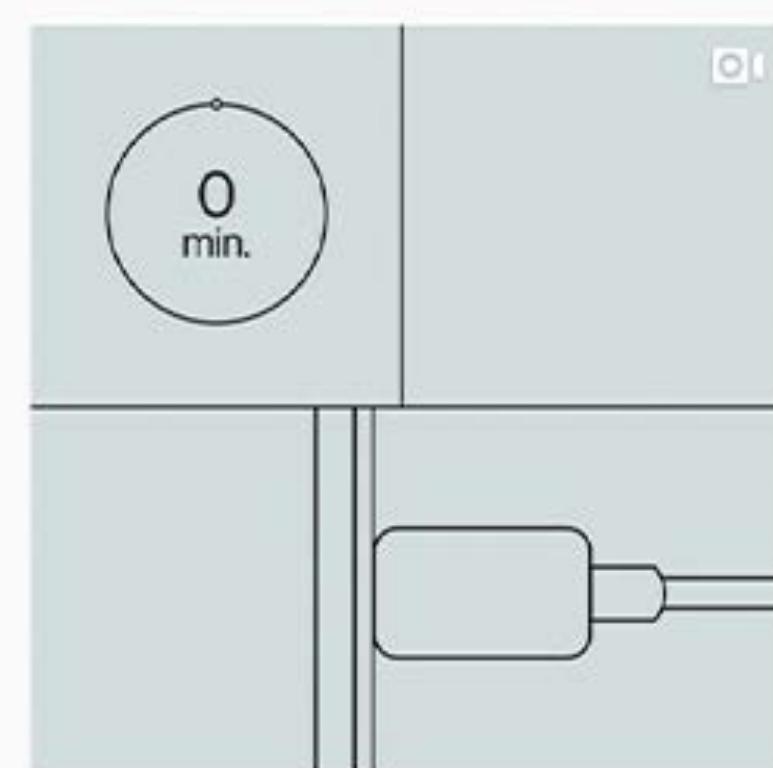
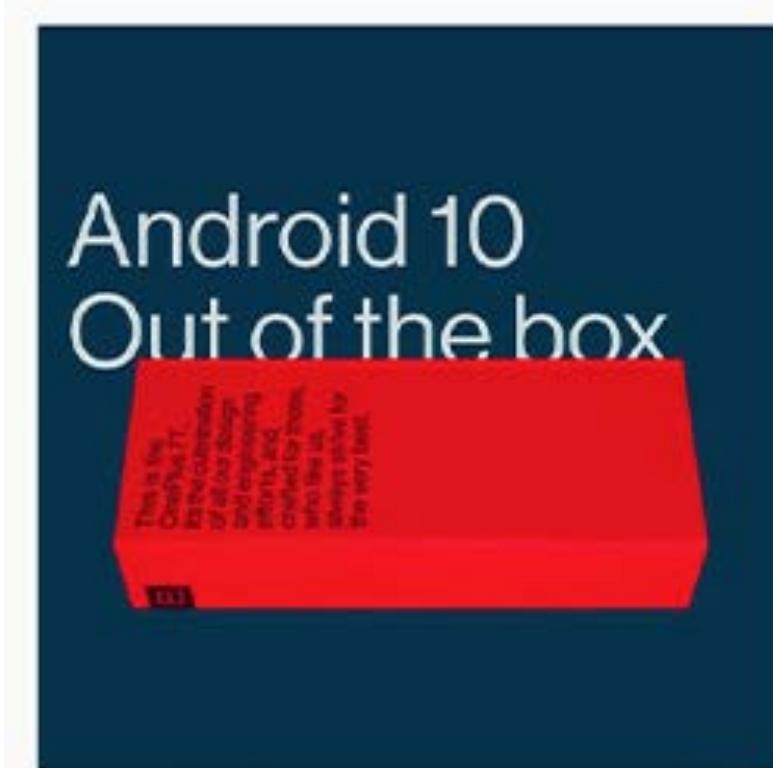
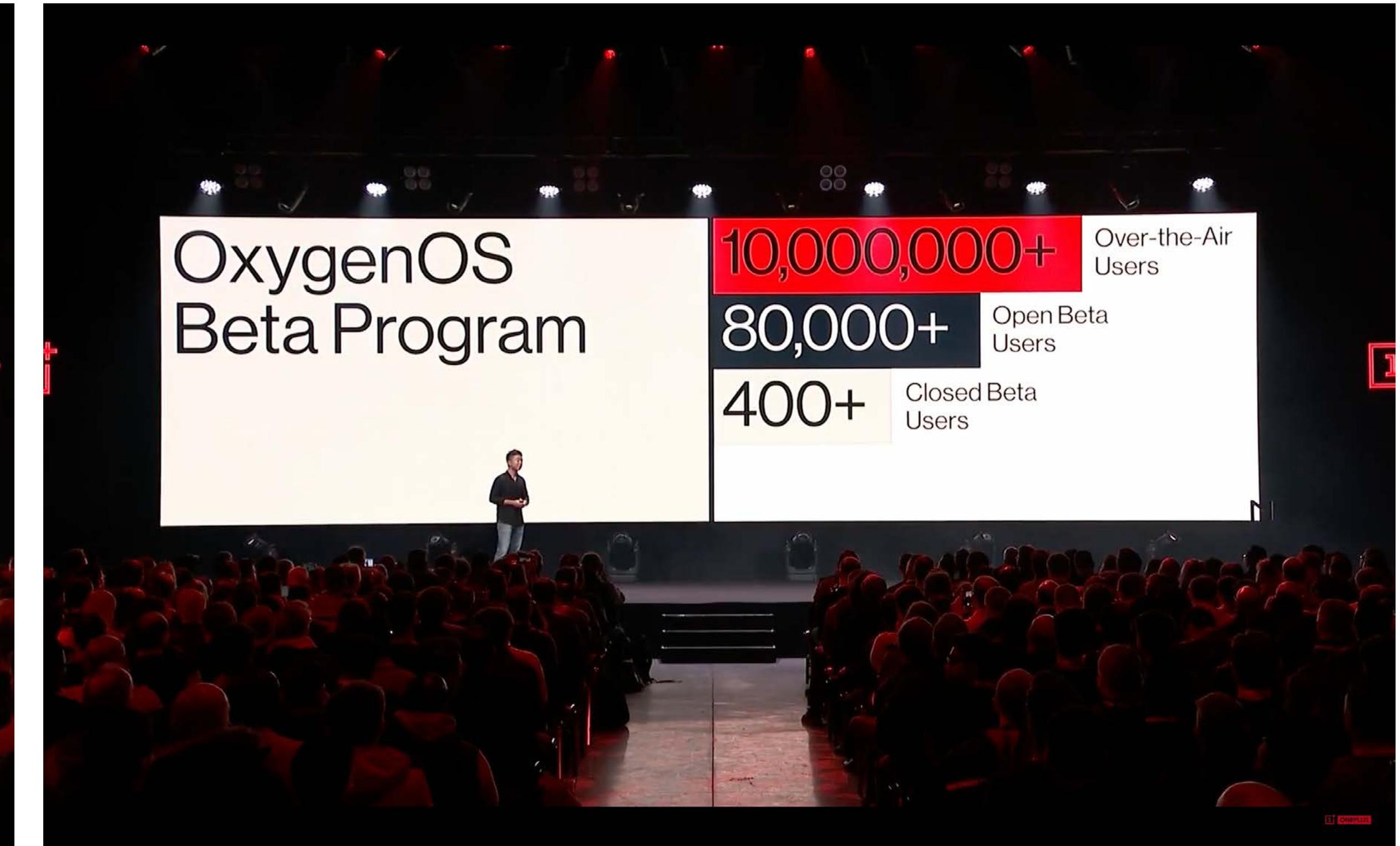




DESIGN LEAD

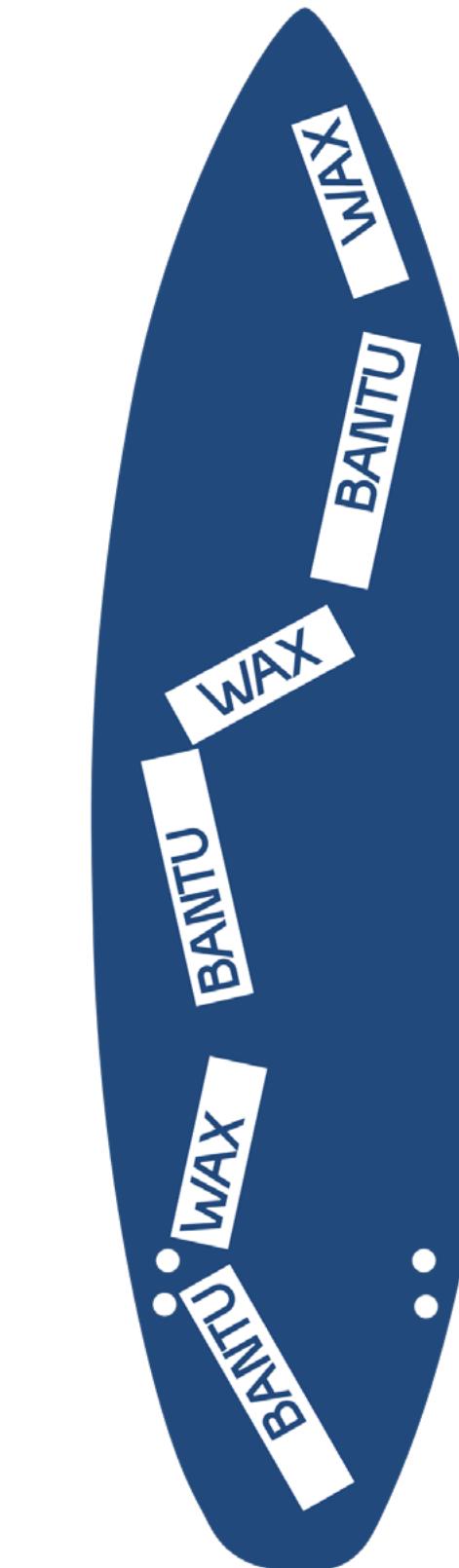
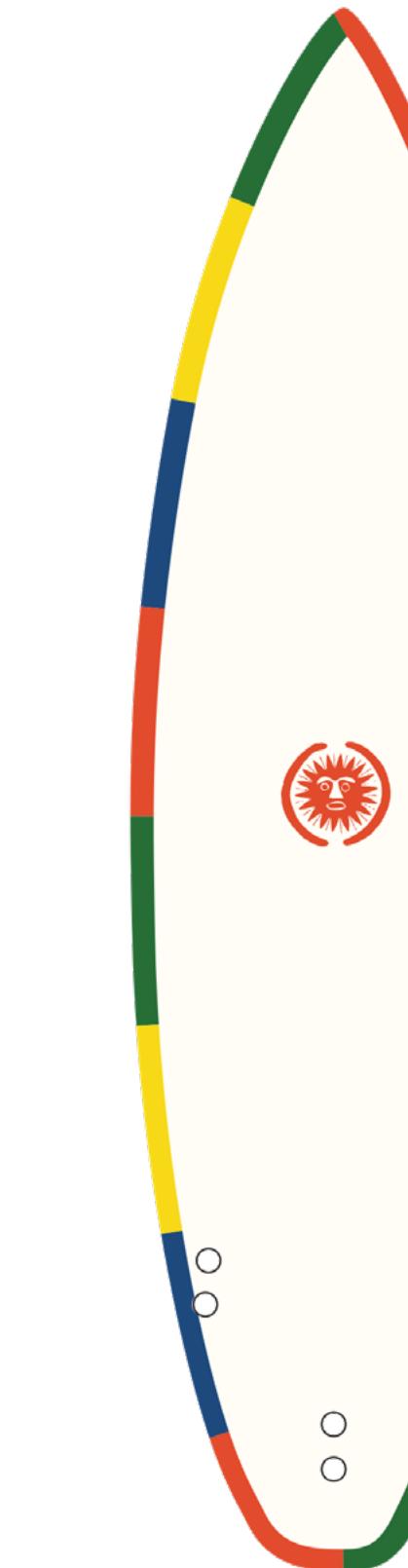
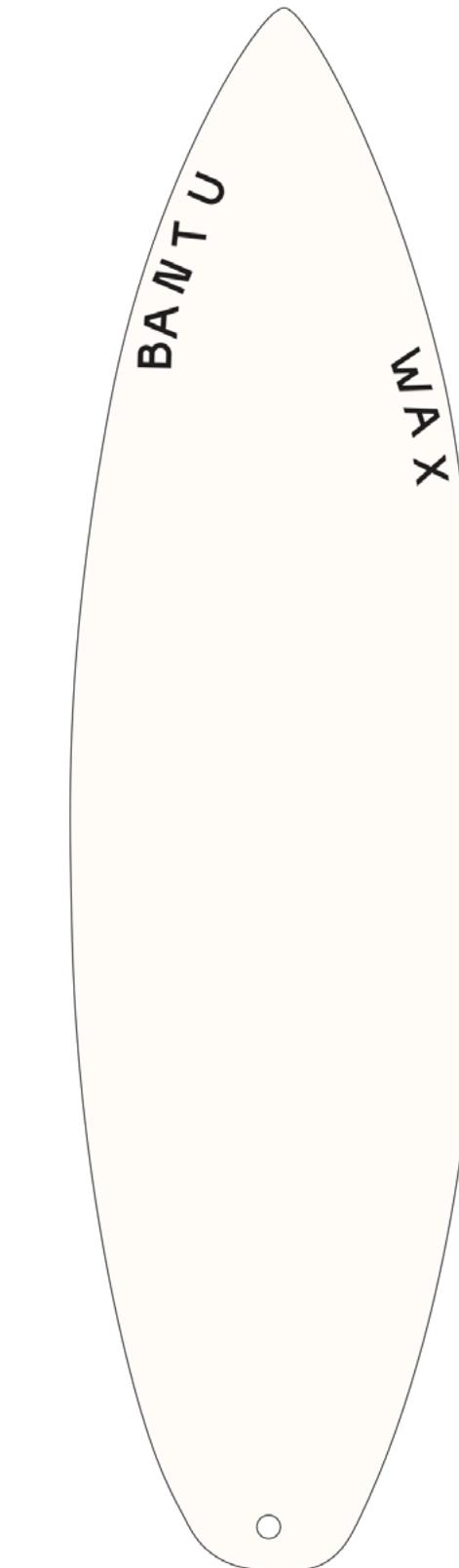
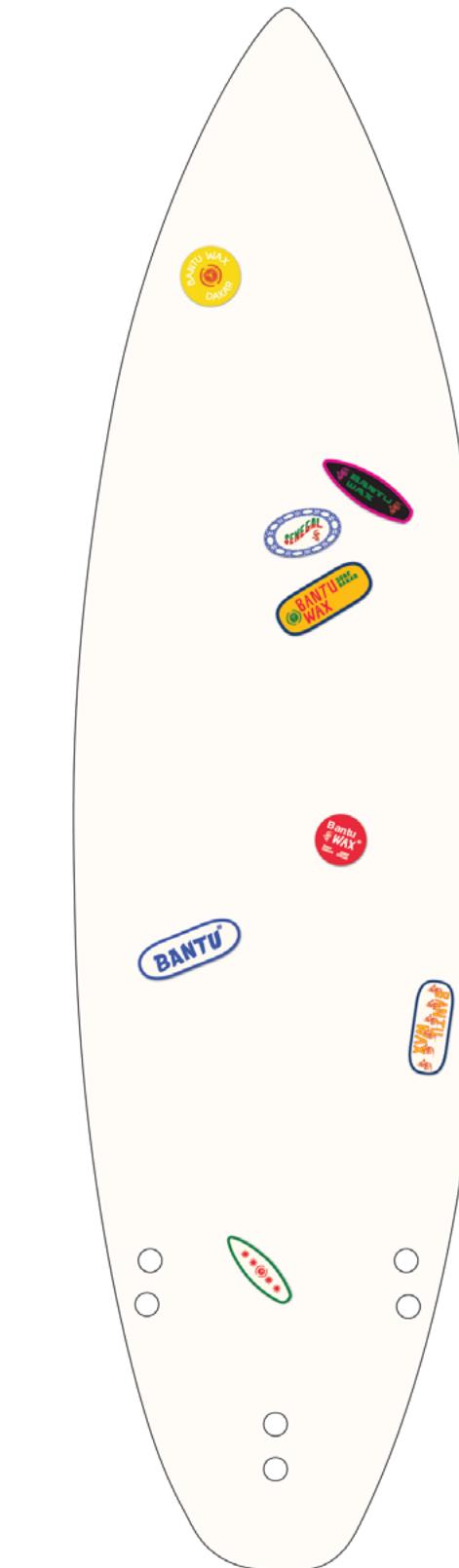
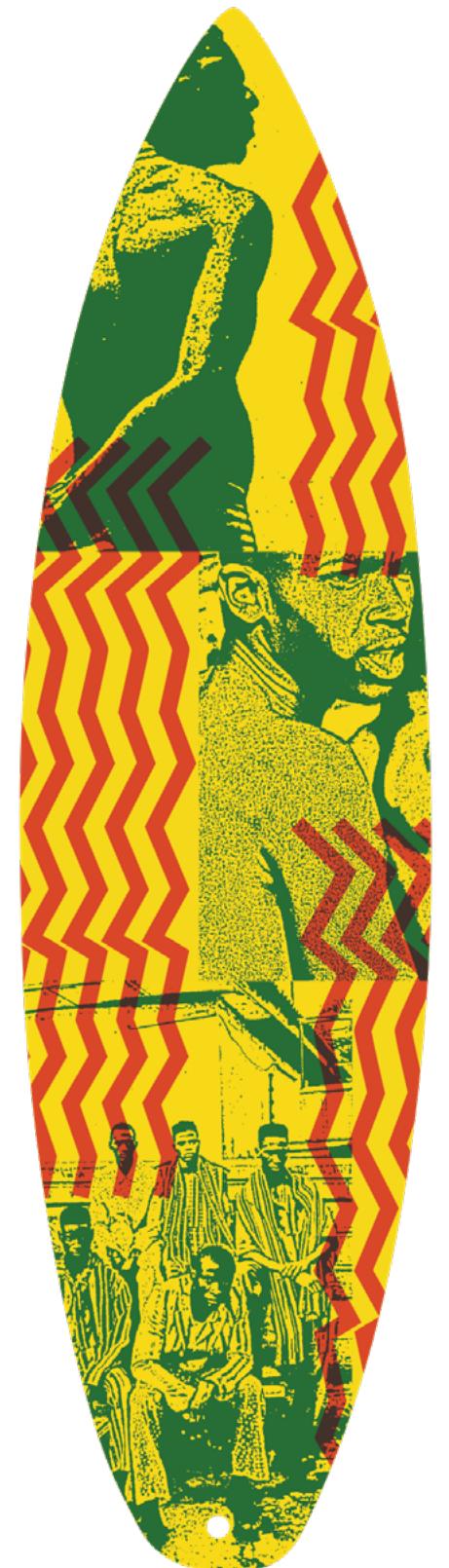
2019

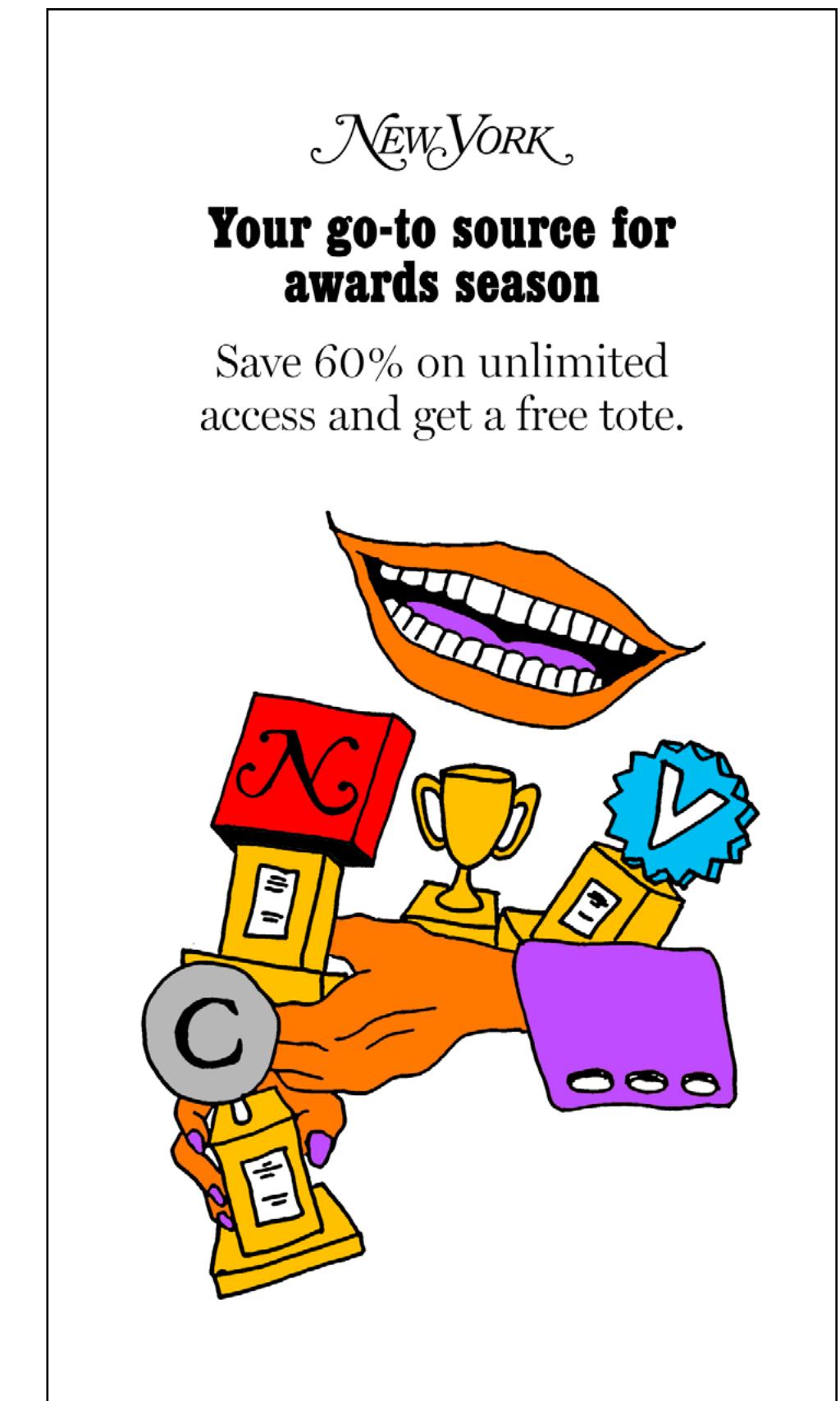
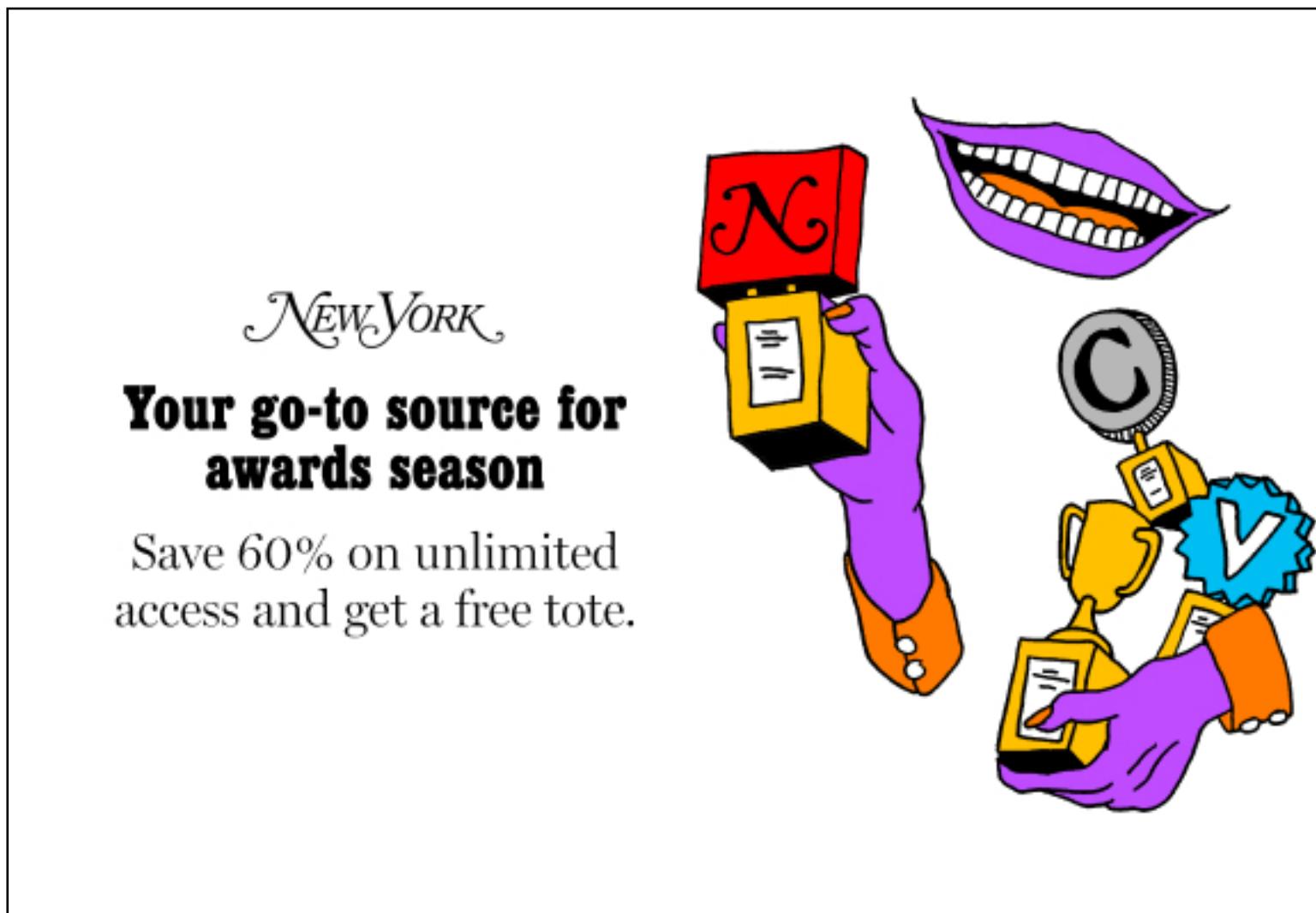
The OnePlus 7T was the first product to compete with Apple, Samsung, and Google premium phone products. In order to stand out from the competition, I led a small design team to design a visual campaign that dismissed the blurry-rainbow-gradient visual trend of most tech/smartphone companies and built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



DESIGN LEAD







STRATEGY, CREATIVE DIRECTION, DESIGN

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

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

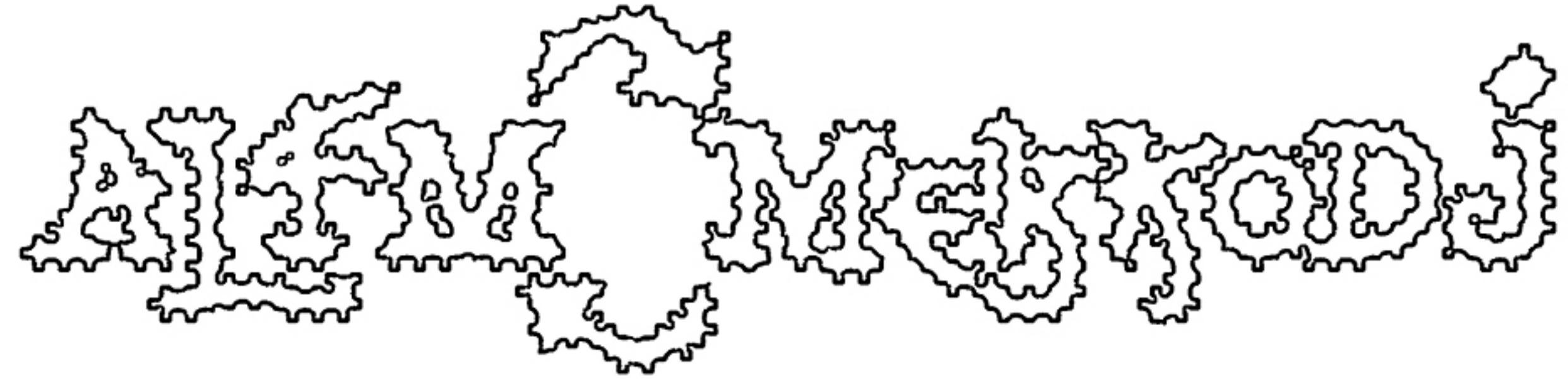
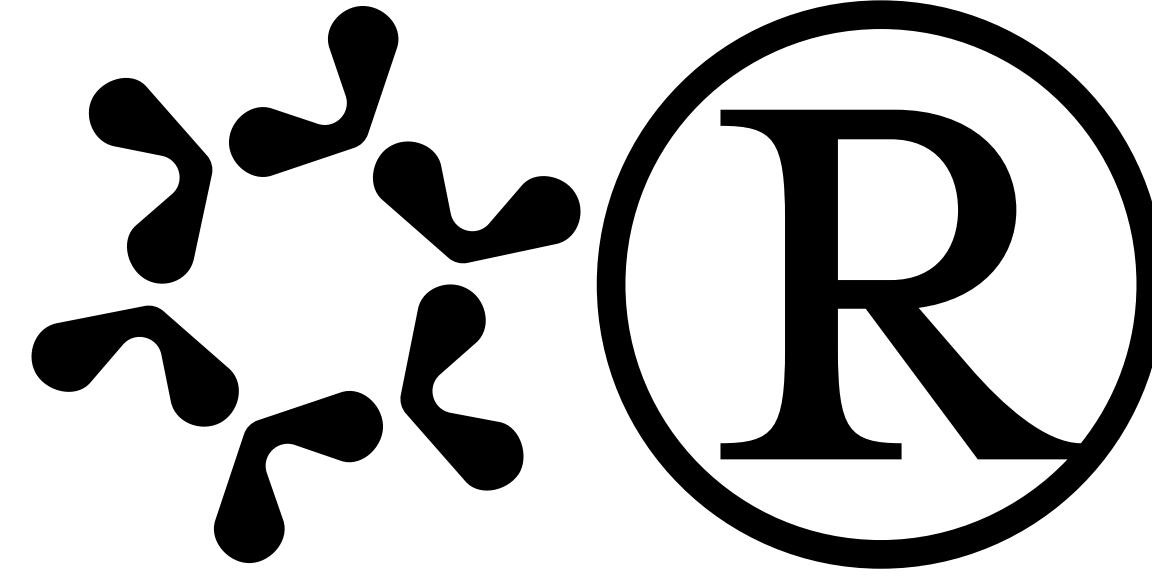
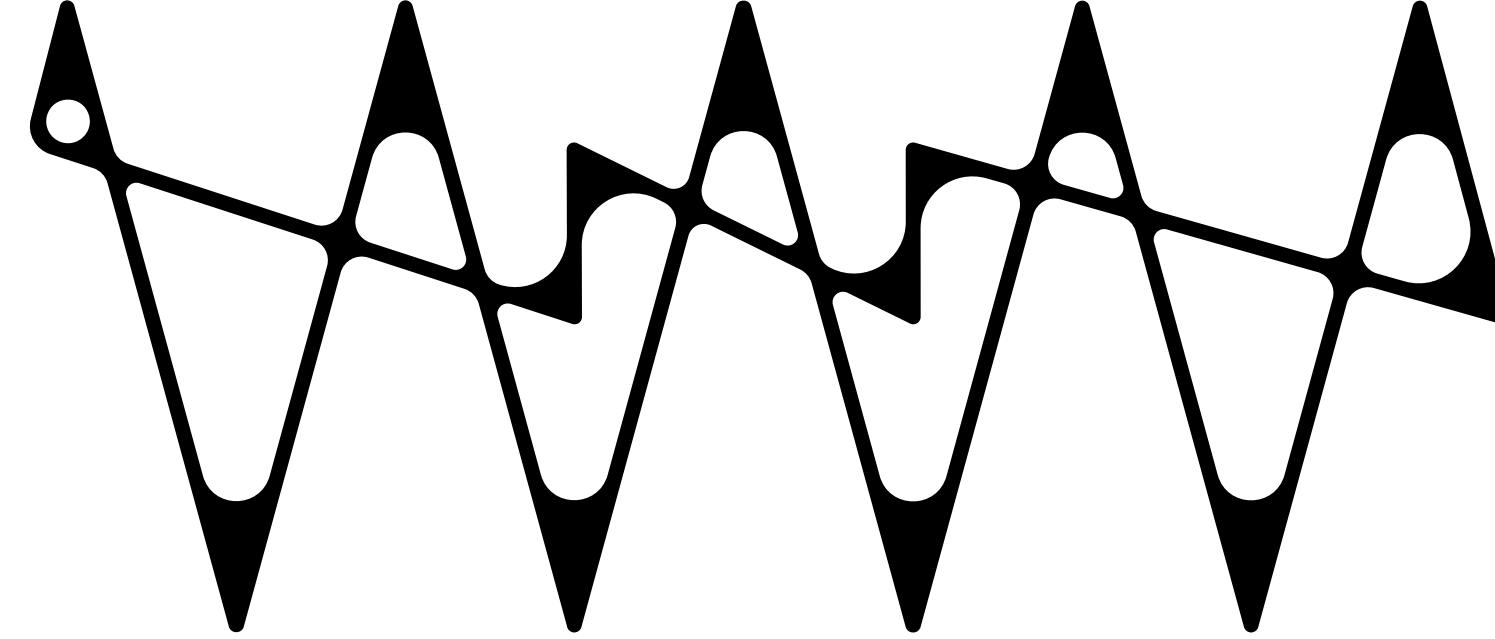
- ARCHITECTURE AS PRODUCT: ONE DESIGNER'S EVOLUTION
Feras Alhabib, BID '17
10. 17. 18
- UNCOVERING ORIGINS THROUGH DESIGN
Dylan Rutz, BFA Fashion Design '18
08. 22. 18
- A NEW TYPOLOGY FOR URBAN DENSITY IN BROOKLYN
06. 20. 18
- SPEAK ENGLISH WE'RE IN AMERICA
Ada Chen, BFA Jewelry '18
05. 09. 18
- BUBSY 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

VARIOUS LOGOTYPES

CREATIVE DIRECTION, DESIGN

2011–Present

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

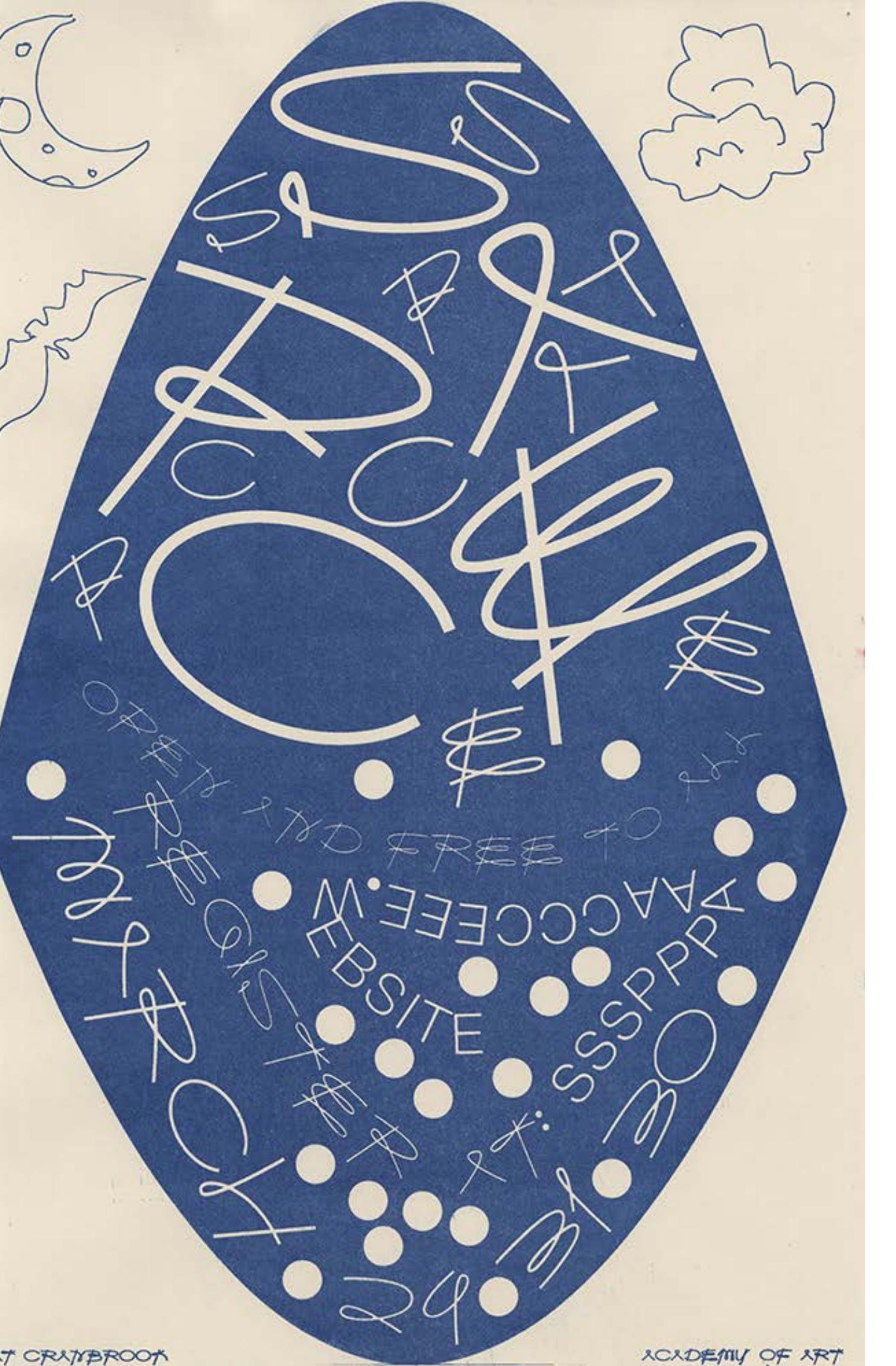


severous
Attack

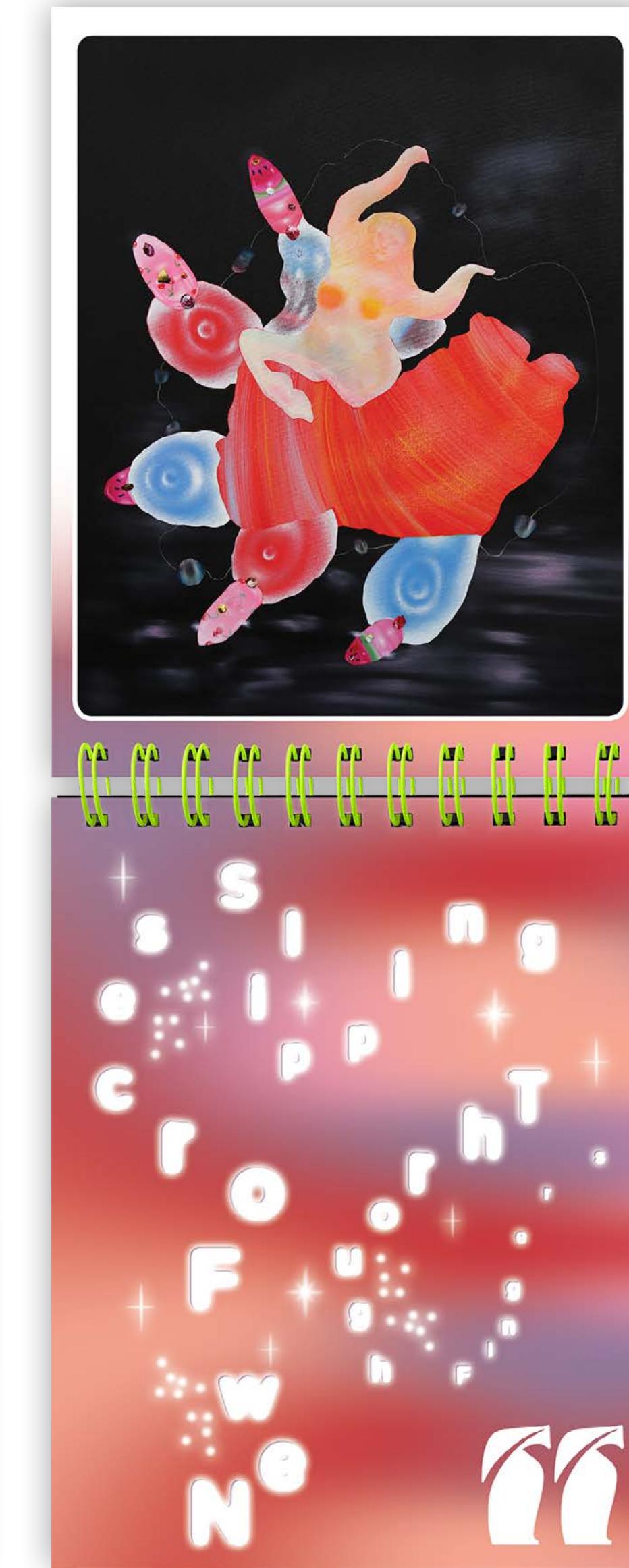
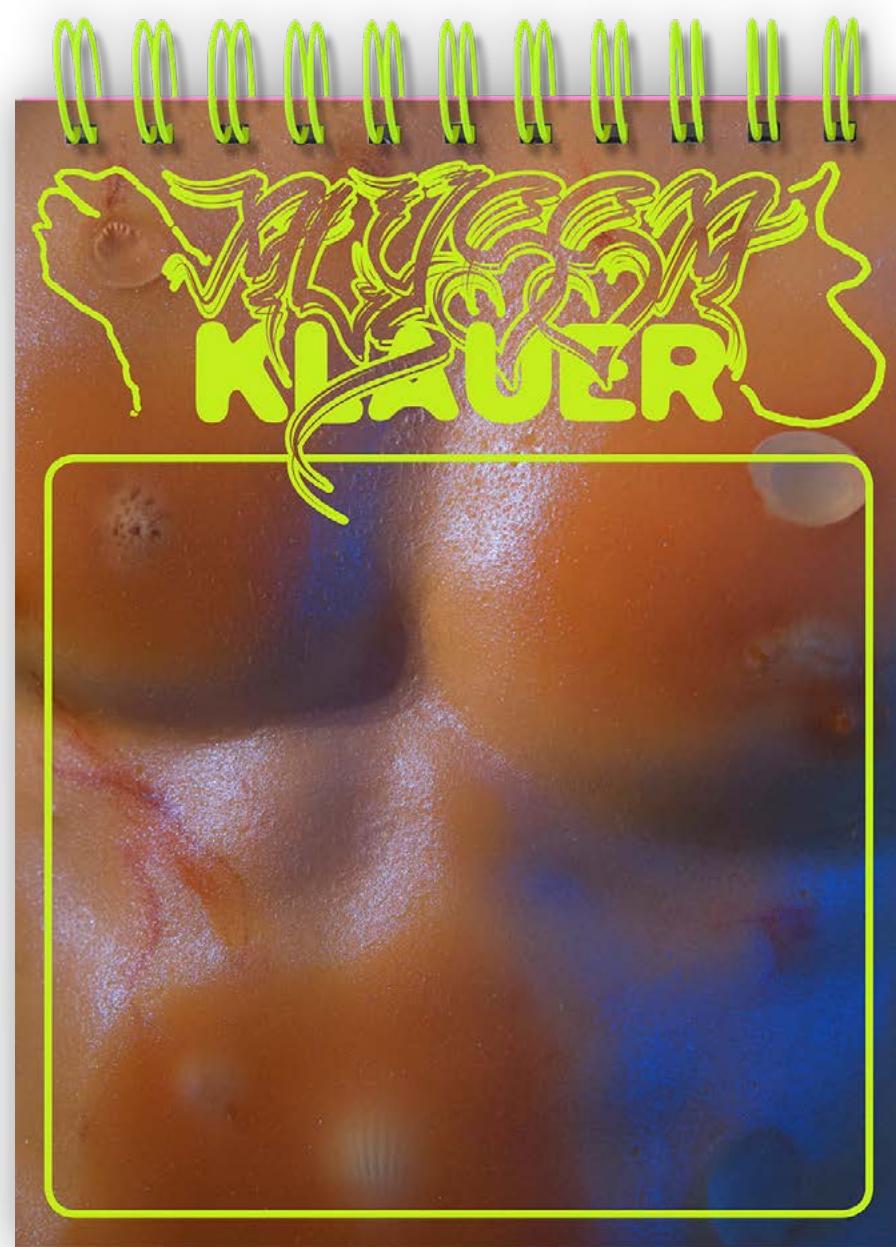
Undercurrent

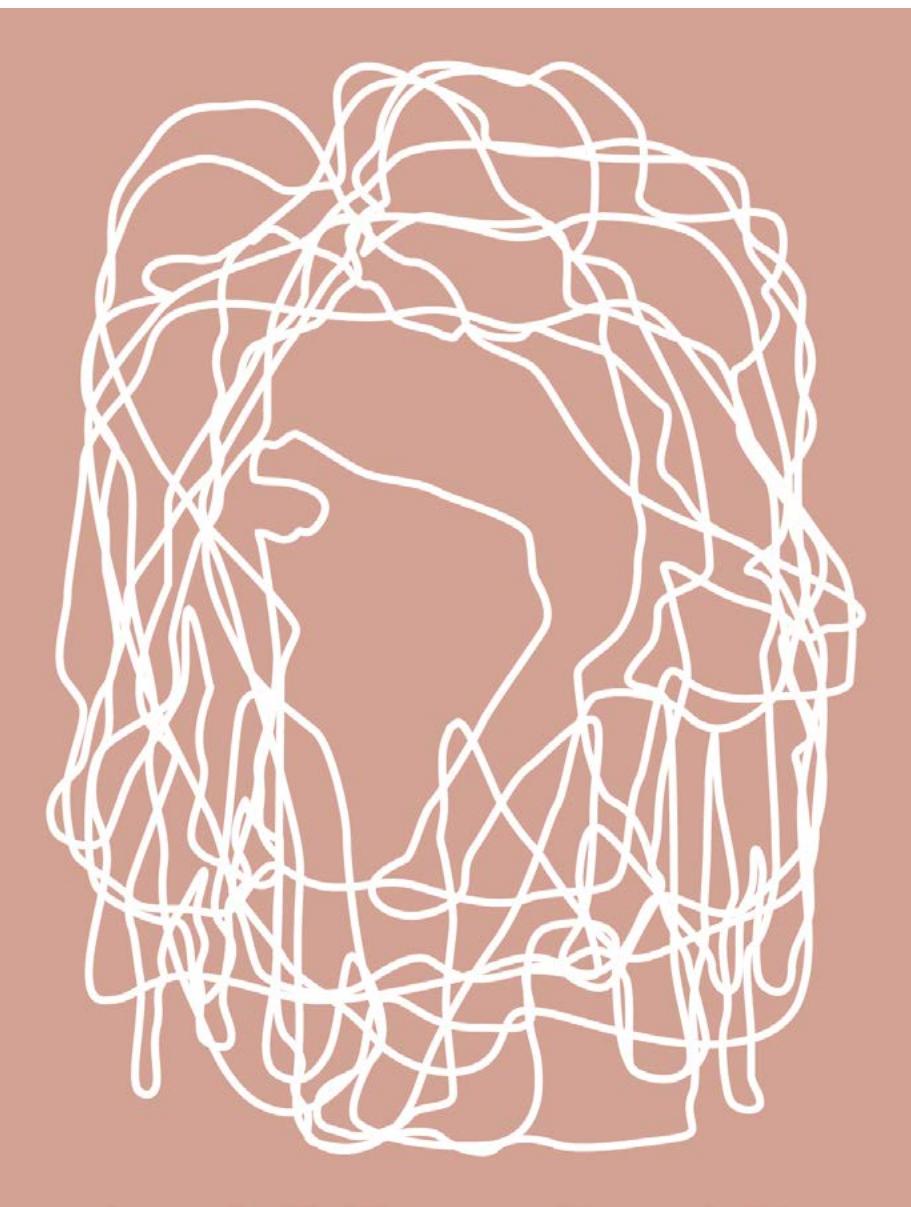


SpaceSpaceSpace was a three-day gathering centered around alternative pedagogy, self-organizing, and exploring ways of disrupting the productions of knowledge within academic structures. Inflatable architecture was built to house the event and provide a stark contrast to the historic Cranbrook campus.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



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





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

**II.
LARSON GRANT**

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

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

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

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

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

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

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

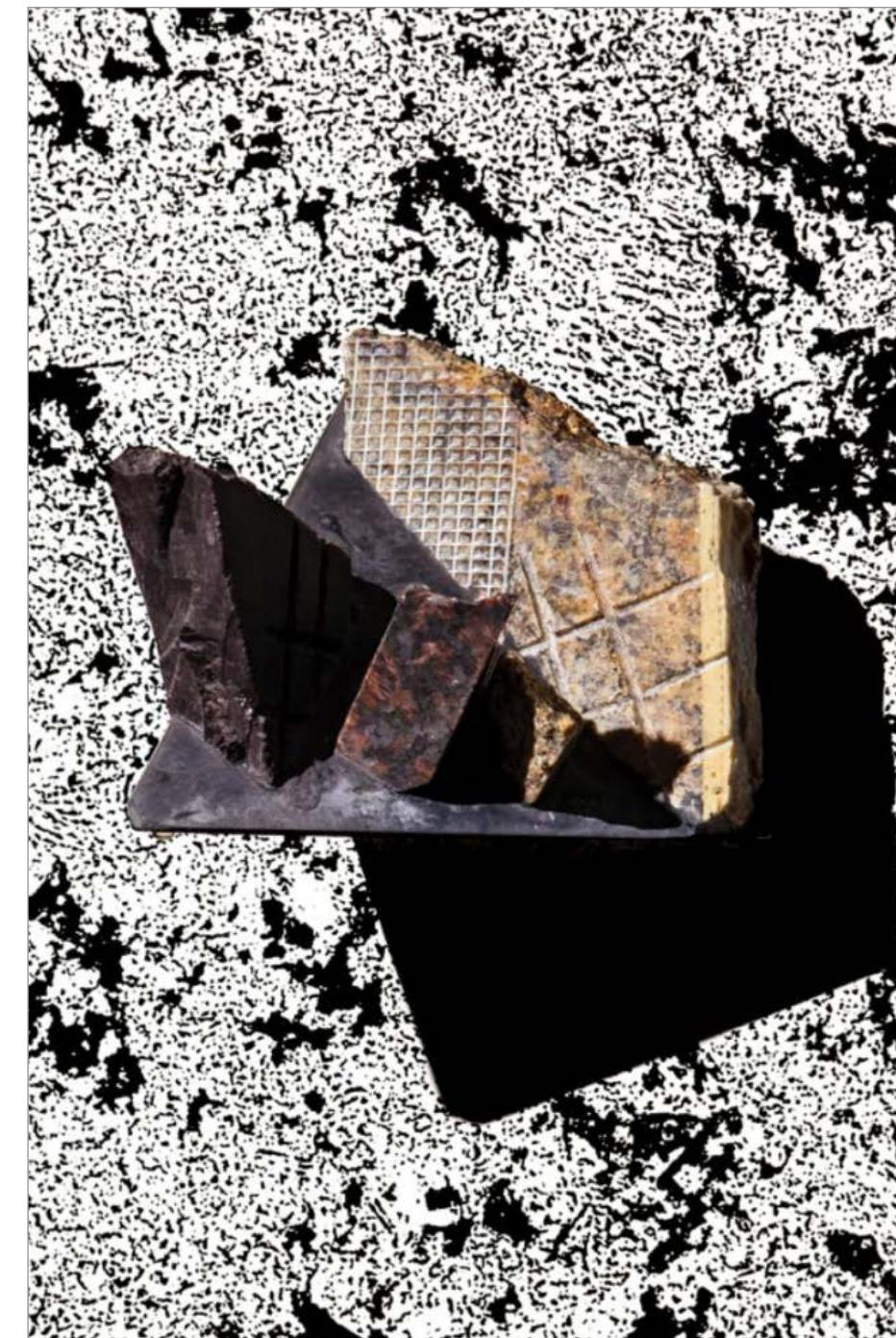
**V.
BODY VS. TECHNOLOGY**

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

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

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





321 GALLERY

CREATIVE DIRECTOR, DESIGN, WEB DEVELOPMENT

2016 – PRESENT

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

A screenshot of a web browser showing the exhibition page for Jenni Crain. The page features a large image of a gallery space with wooden floors and white walls. To the right, there is a sidebar with navigation links: CURRENT, UPCOMING, PAST, EVENTS, PUBLICATIONS, and ABOUT. Below these links is a large, stylized lowercase letter 'y'. The main content area contains text about the exhibition 'Scenes From A Pause' and a detailed description of the artist's work 'Untitled (1)'. There is also a smaller image of the artwork.

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 web browser showing the 'About' page of the 321Gallery.org website. The page features a large image of a gallery space with wooden floors and white walls. To the right, there is a sidebar with navigation links: CURRENT, UPCOMING, PAST, EVENTS, PUBLICATIONS, and ABOUT. Below these links is a large, stylized lowercase letter 'y'. The main content area contains text about the gallery's location and mission, as well as a 'PRESS:' section listing various articles. There is also a 'Email Address' field and a '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.

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

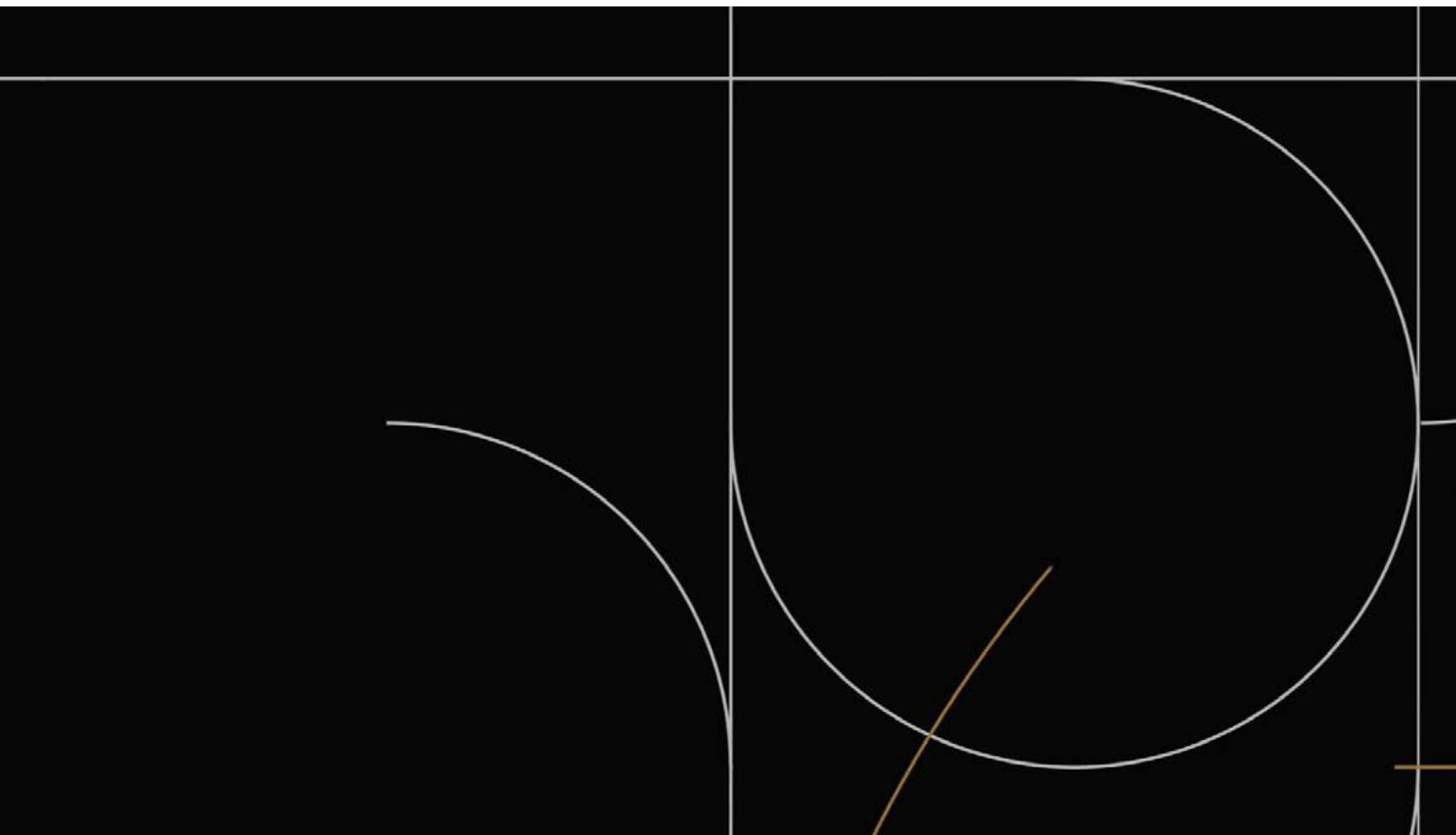
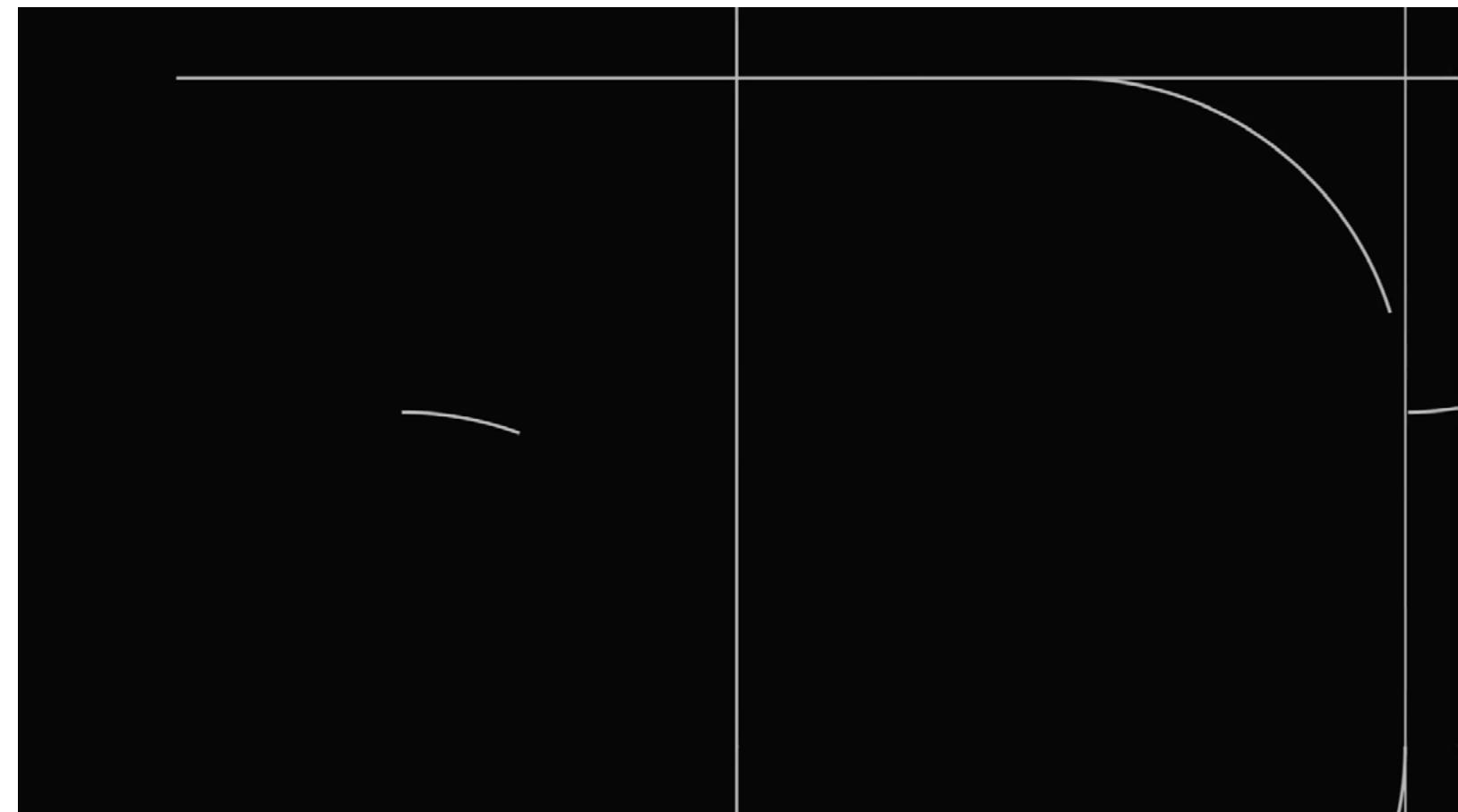
Anne Doran and Andrew Russeth, “Fair’s Fare: Highlights from NADA New York,” *ArtNews*, March 3, 2017

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 ‘Postictial 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



PRATT SHOWS 2015 – PROGRAM BOOKLET

DESIGN

2015

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

PRATT SHOWS 2015

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

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

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

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

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

CALENDAR

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

→ MARCH 24–MAY 25

Installation view from the 2014 Selected Works exhibition at The Boiler (Photo: Dina Weis)

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

→ MARCH 24–MAY 25

M.F.A. EXHIBITIONS

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

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

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

B.F.A. EXHIBITIONS

B.F.A. Exhibitions for Drawing and Painting seniors will be held in East Hall Gallery throughout the semester.
B.F.A. Exhibitions in The Rubelle and Norman Schaefer Gallery on Pratt's Brooklyn Campus:

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

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

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

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

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

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

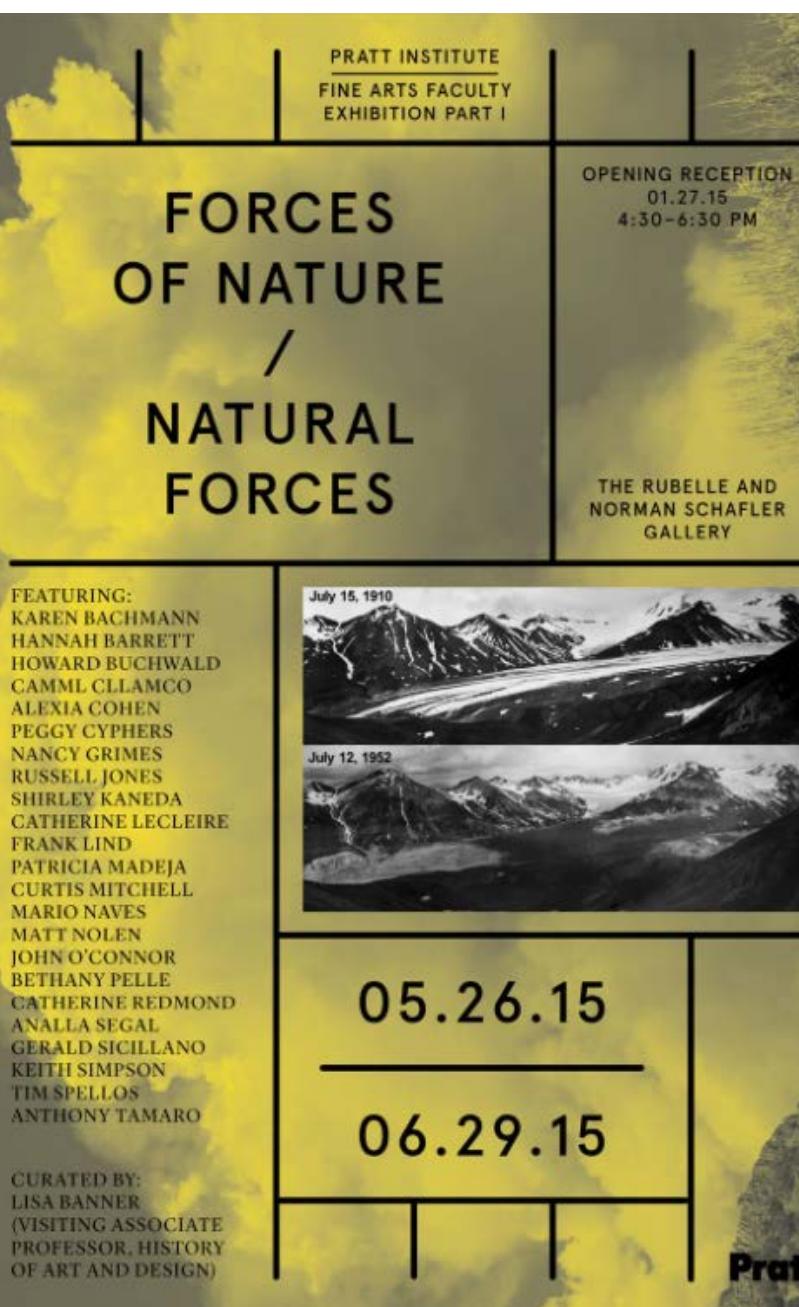
Pratt Brooklyn Campus
Pratt Studios

→ MARCH 24–MAY 25

→ MARCH 24–MAY 25

→ MARCH 24–MAY 25

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



Not Secure — prattgenerator.org/canvas

Templates **Generator**

SETUP

FORMAT

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

TEXT

TITLE

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

SUBTITLE

A description of your event

EVENT DATE

Date/s

EVENT TIME

Download Project

SCHOOL NAME
DEPARTMENT NAME

DATE/S TIME/S

LOCATION LINE 1
LOCATION LINE 2

Pratt

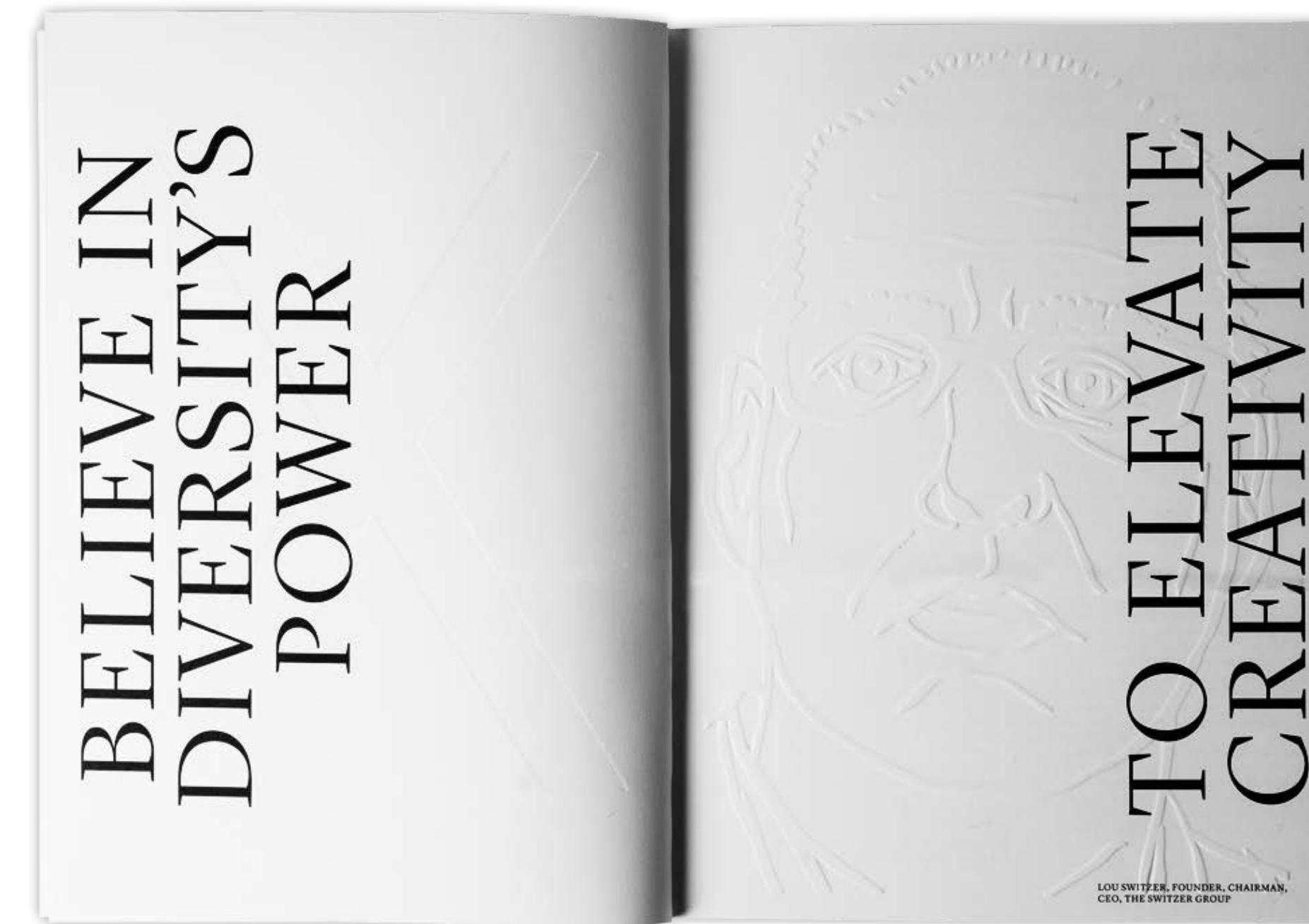
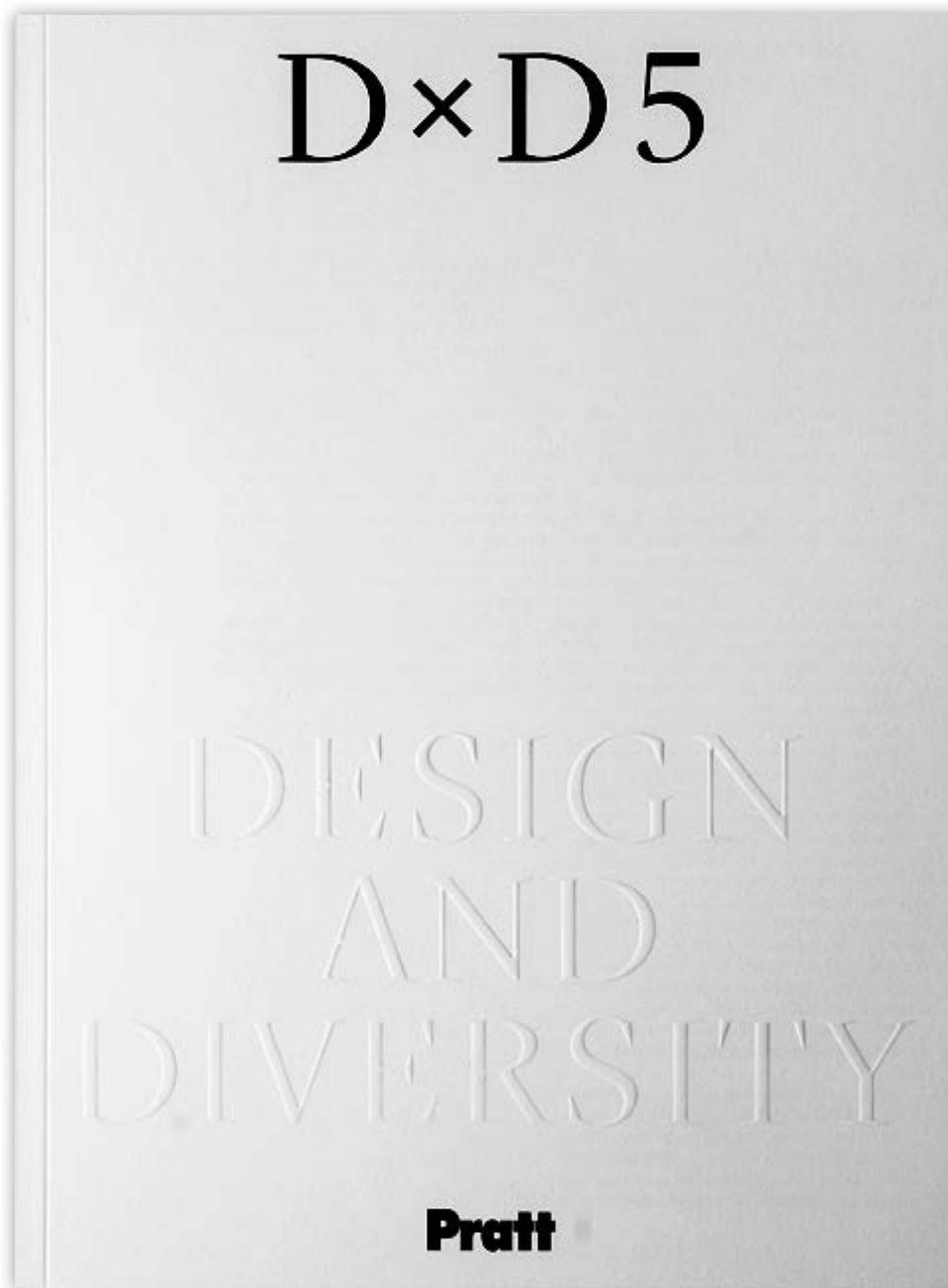
SUBTITLE GOES HERE

Lorem: Nam re volupta tinebatur temporum sum non rerum ipsam consequi blaciide rorre, as as nonsequitur expurum fugit, se illicet aspe omnibus impatur solutus dolendento etur.

Iquo id qui volupia accatas iratio. Iscum conatur quod est in meum. Ut enim conetur fugit exque nam, ut amporum eosam ne quid quo dolo volo vellitati qui occabo. Ita molescimt amusa elicipit tem faculta volo dolorovit ut aditate nusandi gnatusis re, iderat.

Minvento dolupta inis elevandam harciquos escit hariae vento odis aut vitinto et incertoris voluptaret quinto.

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.



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.

2012

Graduate Programs

Undergraduate Programs

USC School of Architecture

PROGRAM

2013/2014

Graduate Programs

Undergraduate Programs

USC University of Southern California

USC Architecture

PROGRAM

Bachelor of Architecture Five-Year Curriculum

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design III	6	
Design for the Luminous and Sensitive Environment	3	
Architectural Technology	3	
General Education	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
World History of Architecture	3	
Physical Properties of Materials	3	
General Education	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design II	6	
Building Structures and Seismic Design	3	
World History of Architecture	3	
General Education	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design I	6	
Building Structures and Seismic Design	3	
World History of Architecture	3	
General Education	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design I	6	
Building Structures and Seismic Design	3	
World History of Architecture	3	
General Education	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design II	6	
Building Structures and Seismic Design	3	
World History of Architecture	3	
General Education	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design III	6	
Design for the Luminous and Sensitive Environment	3	
Architectural Technology	3	
General Education	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
World History of Architecture	3	
Physical Properties of Materials	3	
General Education	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4-8	12

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	
Electives	10	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design IV	6	
Critical Topics in Architecture	2	
Advanced Writing	4	
Electives	4	16

SECOND SEMESTER

	UNITS	TOTAL
Architectural Design V	6	

