

RORY KING

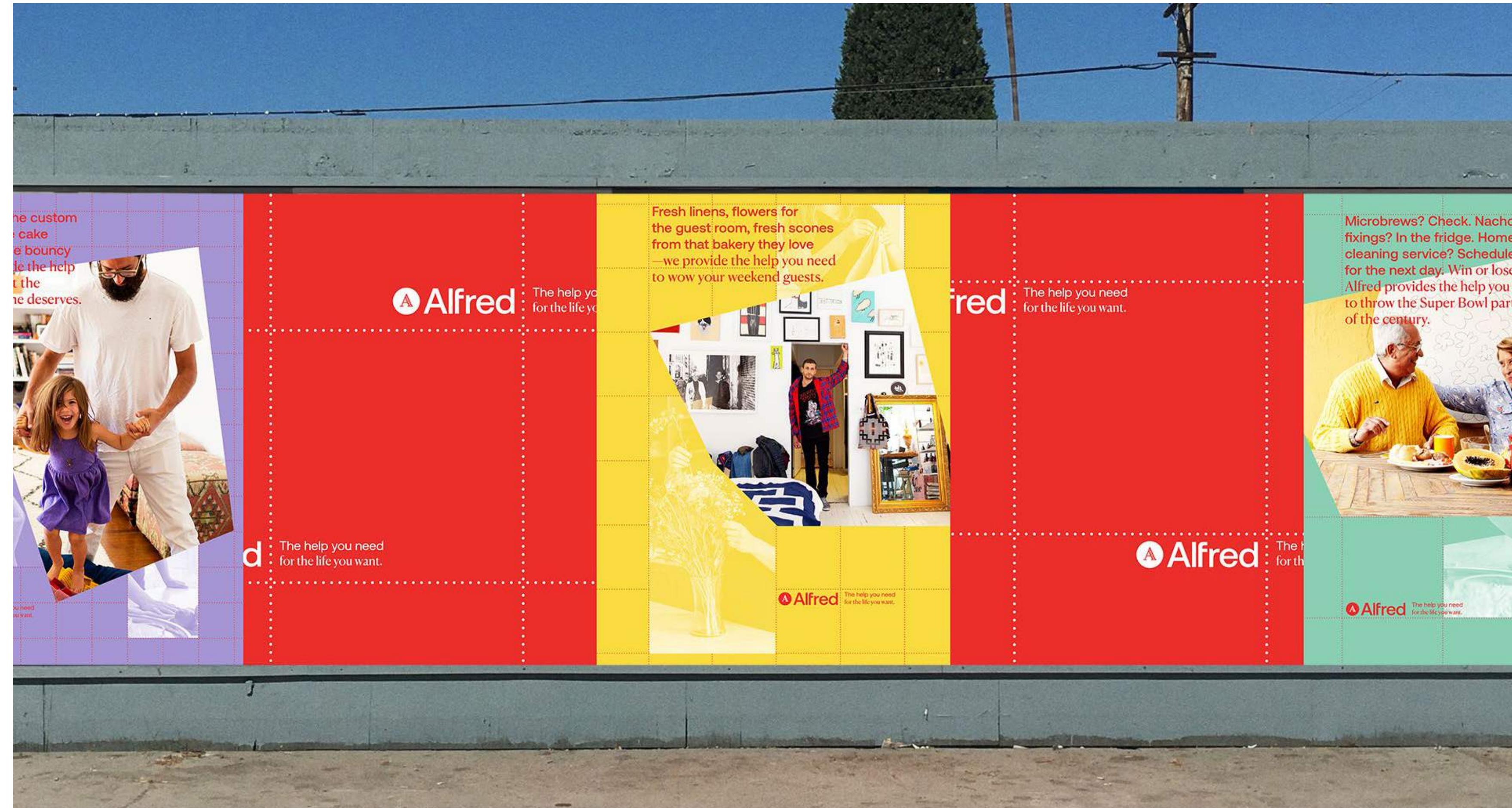
DESIGN, ETC.

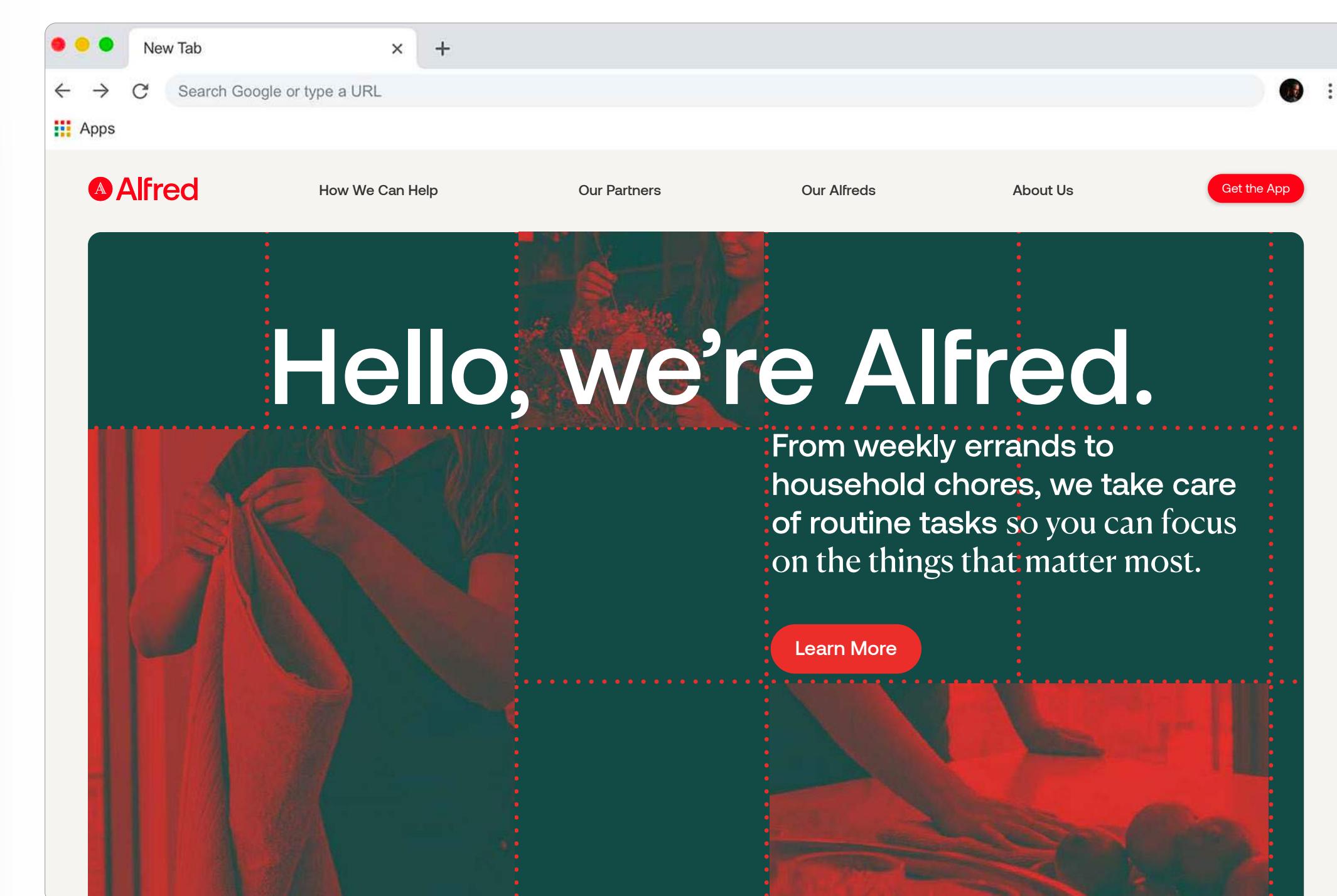
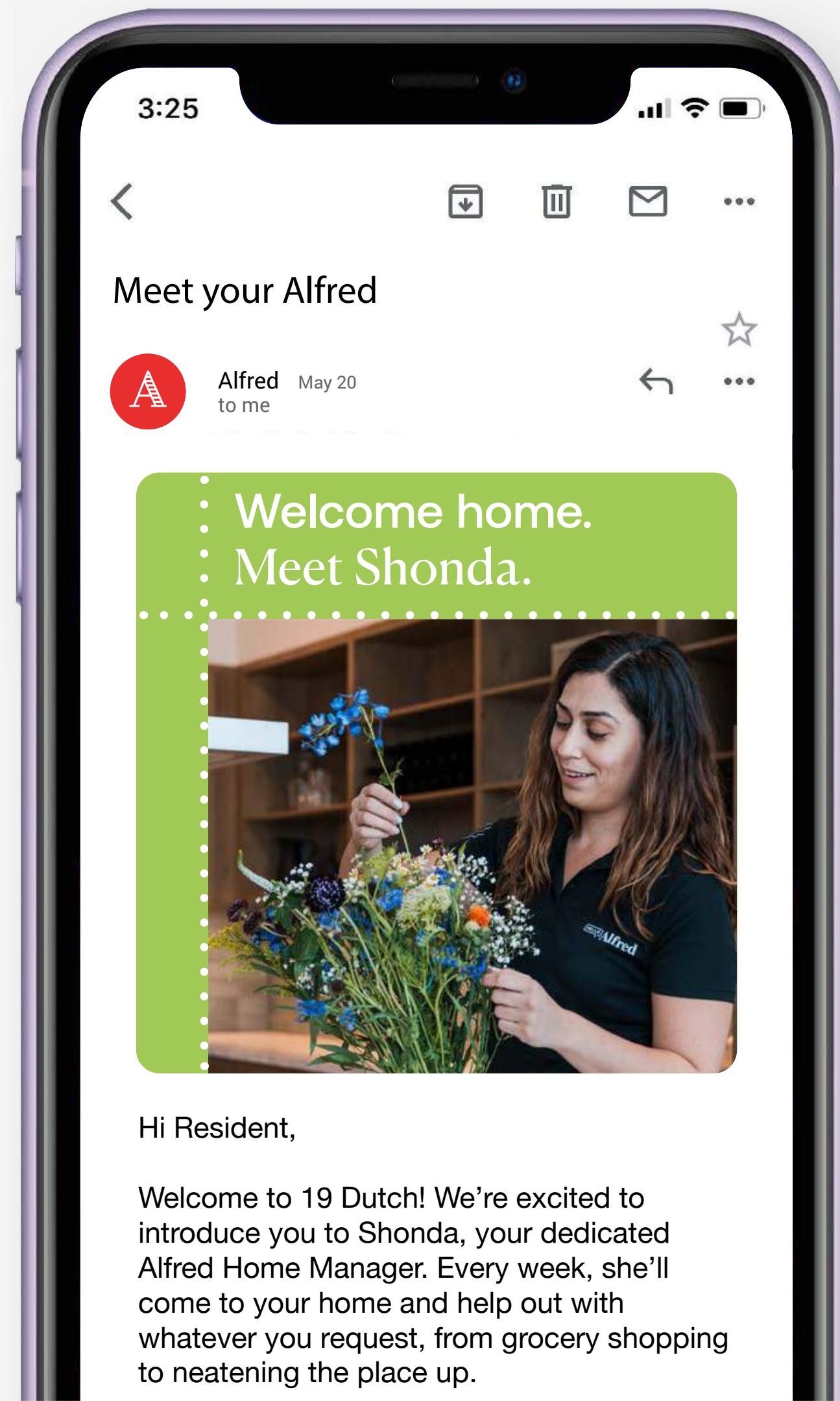
www.rorykingetc.com
mail@rorykingetc.com

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.

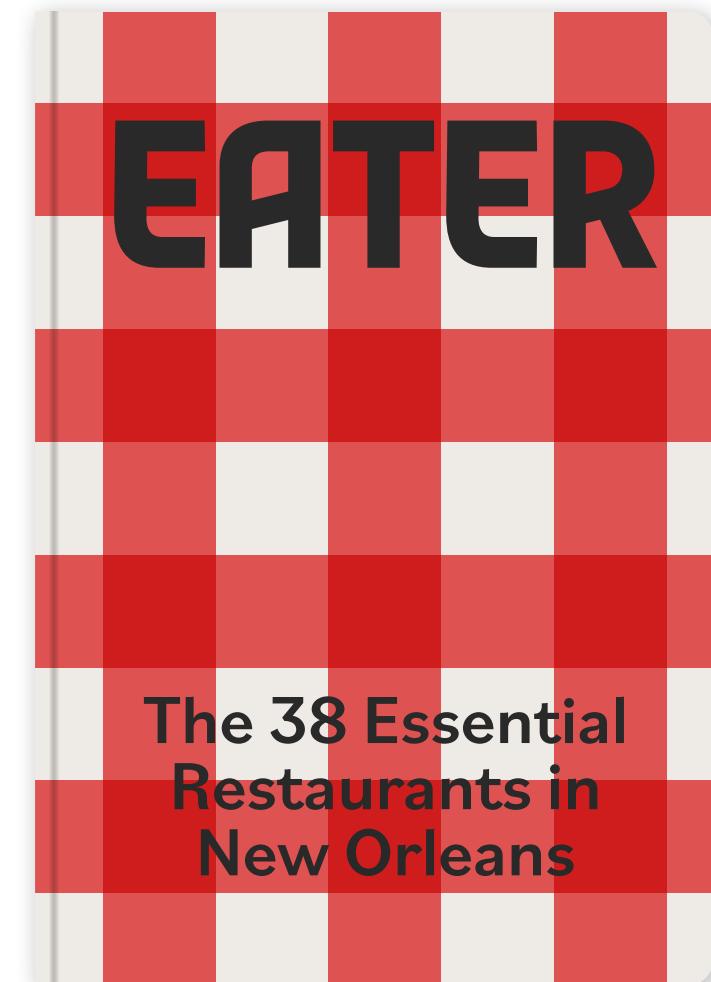
Selected clients include Vox Media, Sony Music Entertainment, Instrument, Look Studios, OnePlus, Noë & Associates, Listen, 321 Gallery, Even The Strong Records, and Cranbrook Art Museum.

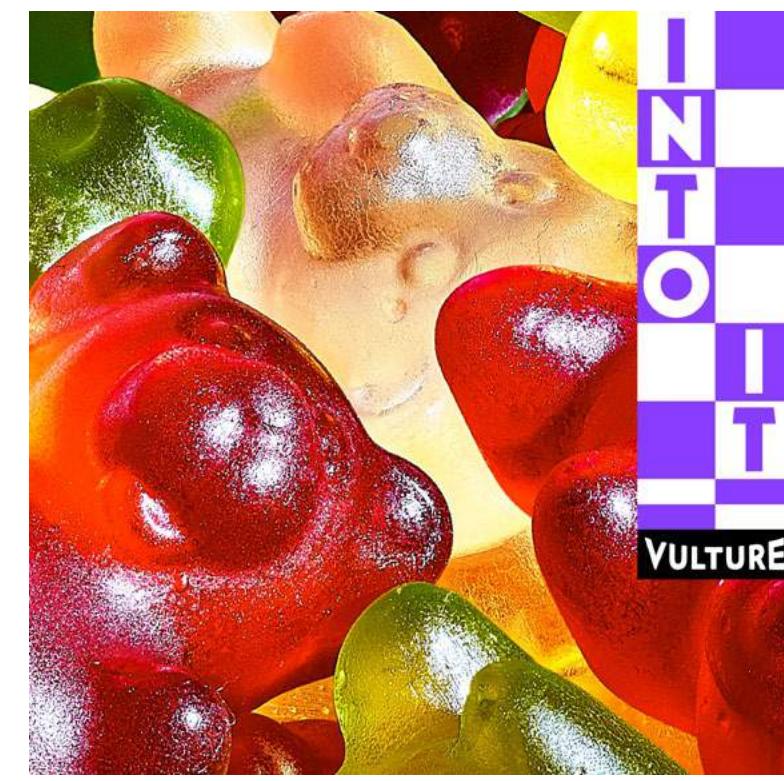
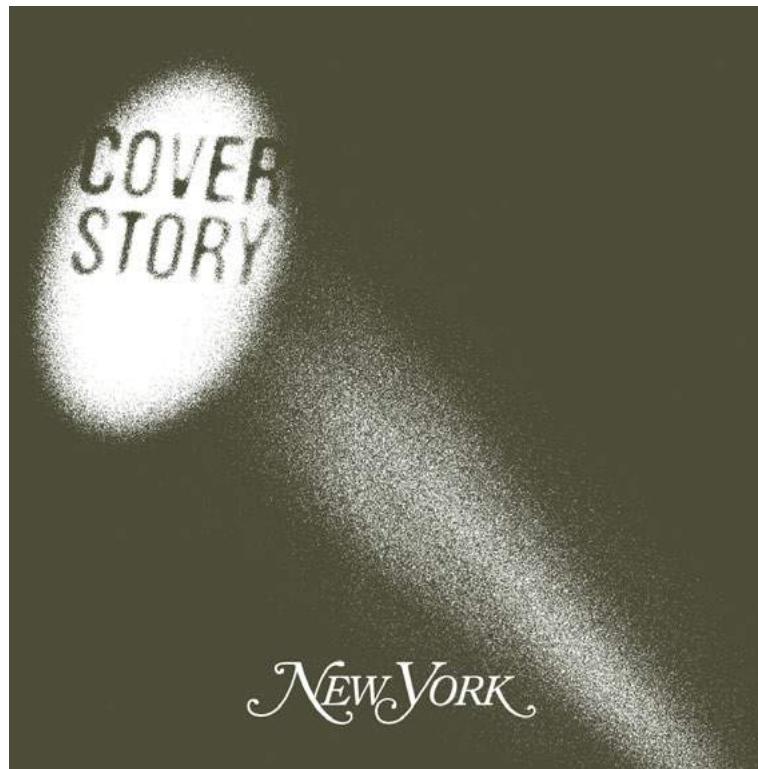
In-house rebrand using a dot-motif to mimic the latitude and longitude lines of the globe while signifying the distance an Alfred employee is willing to go to get the job done. As a graphic device, this dot-motif used a macro and micro zoom gesture to convey the difference between user and corporate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



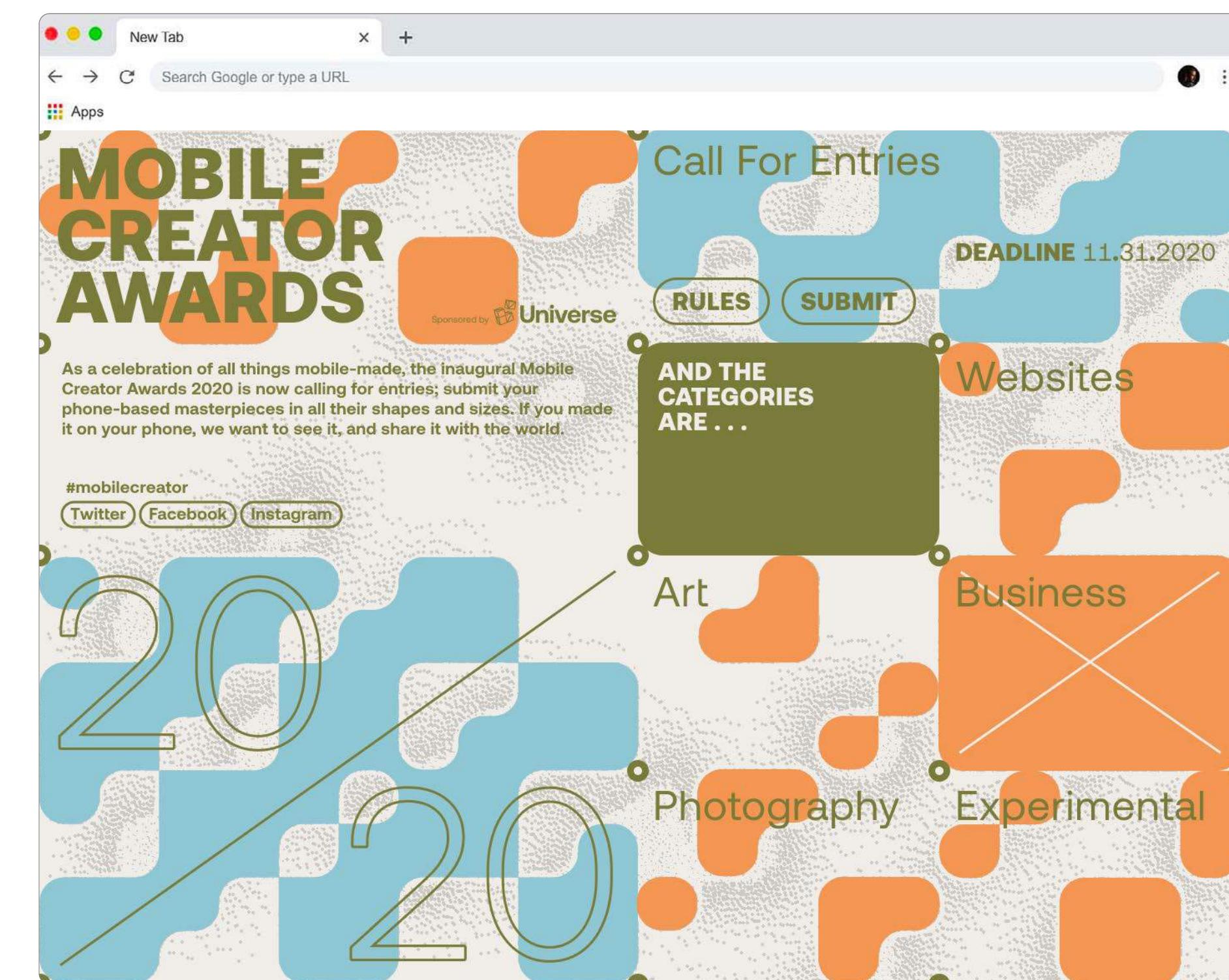
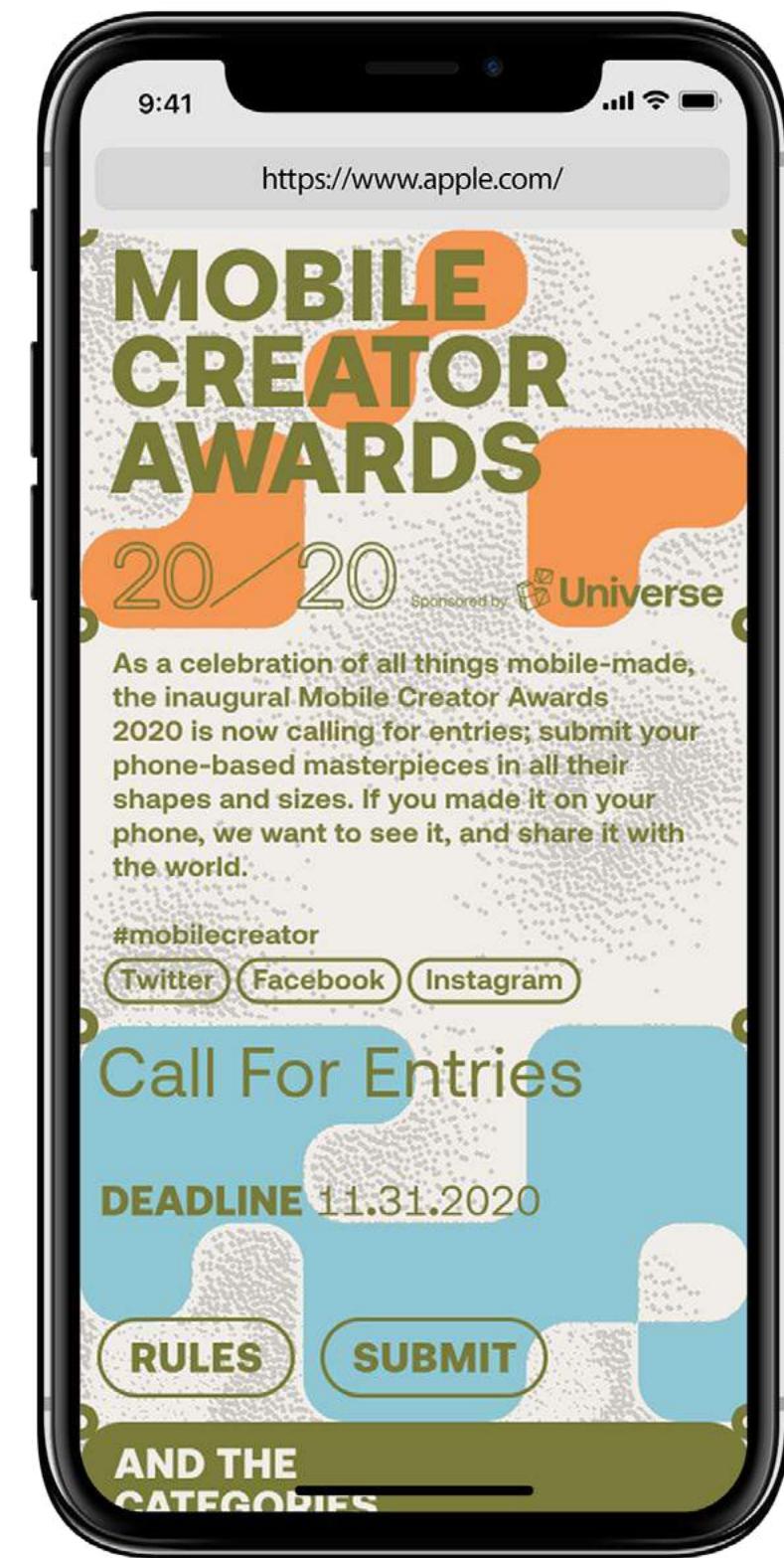
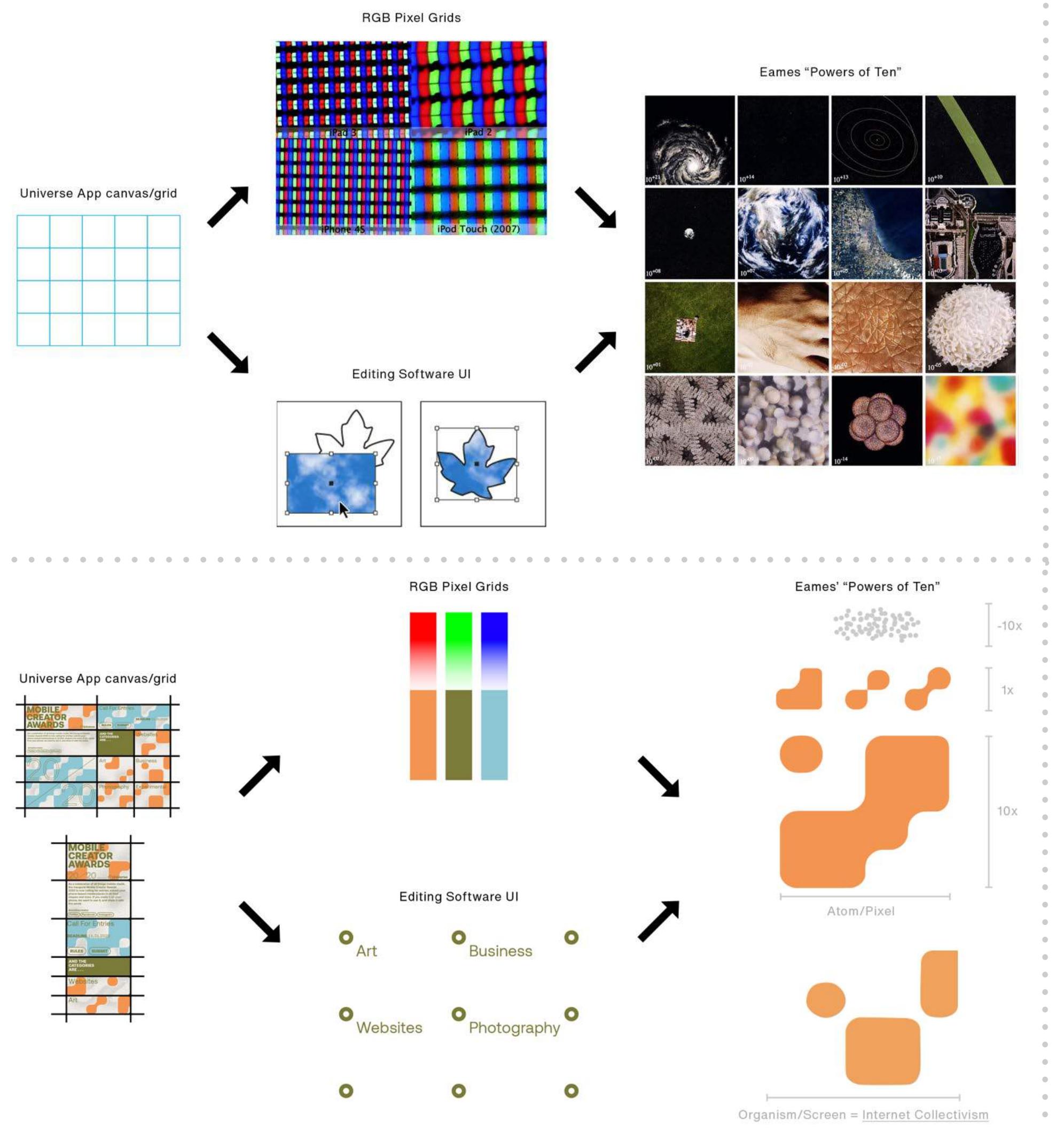


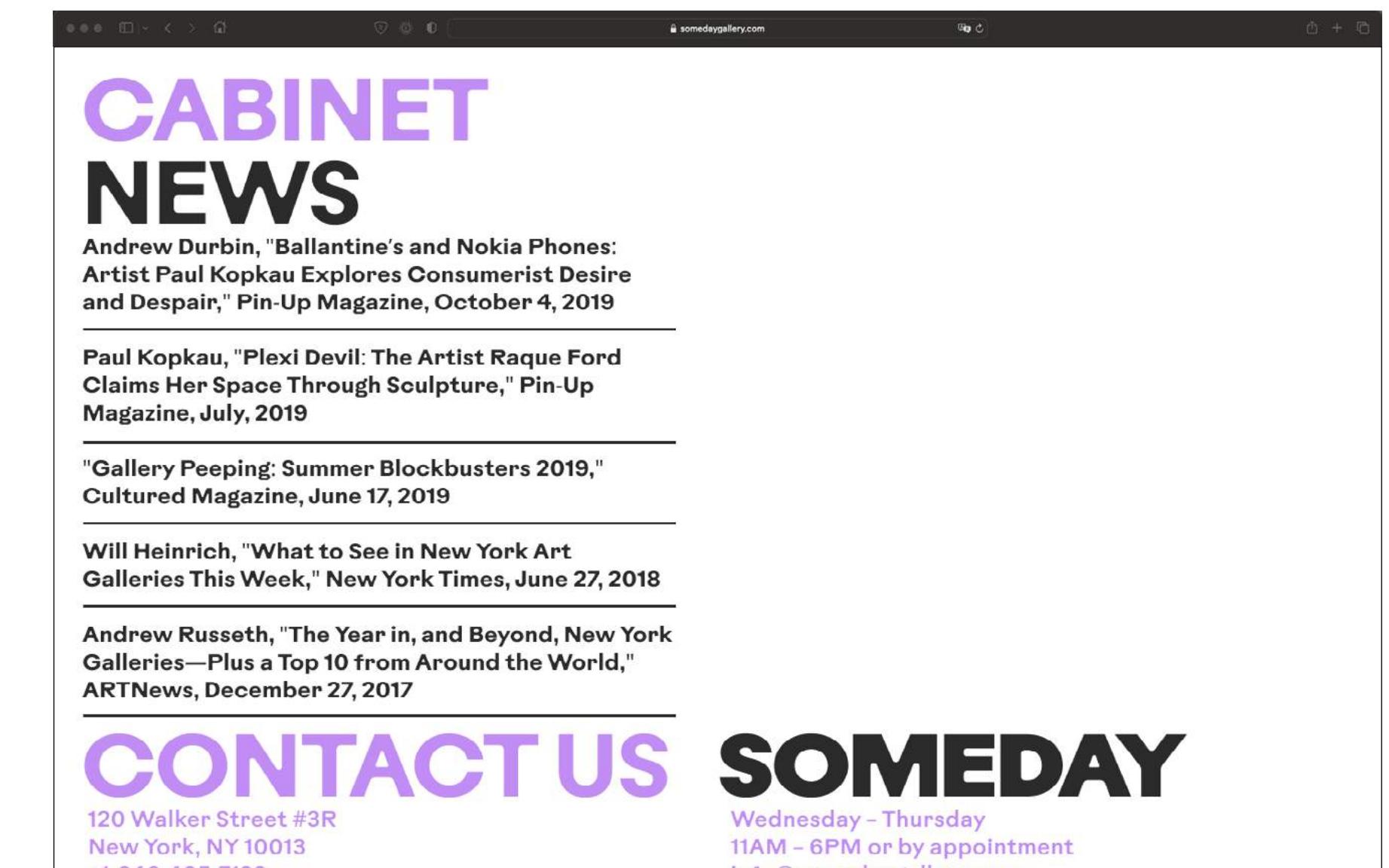
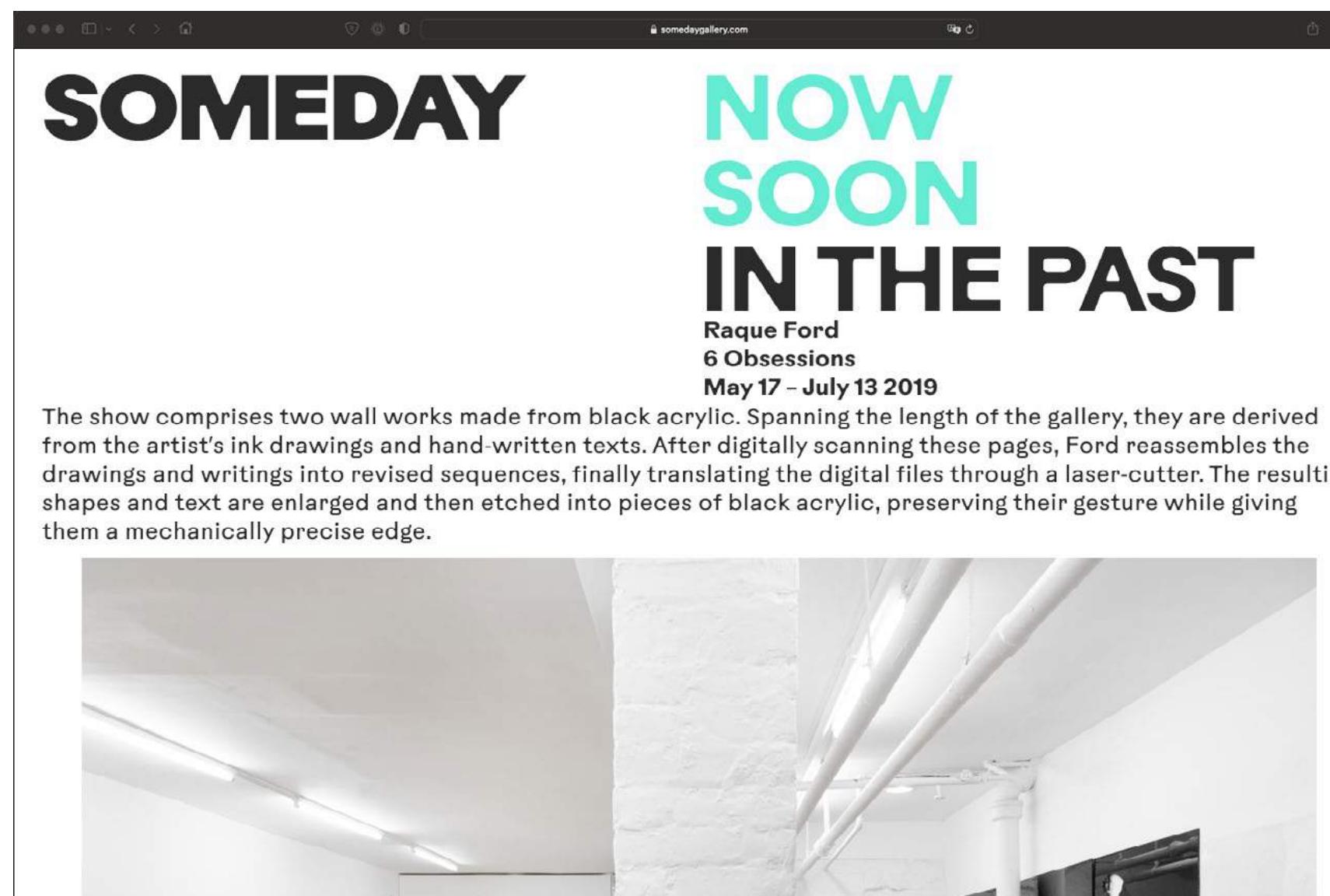
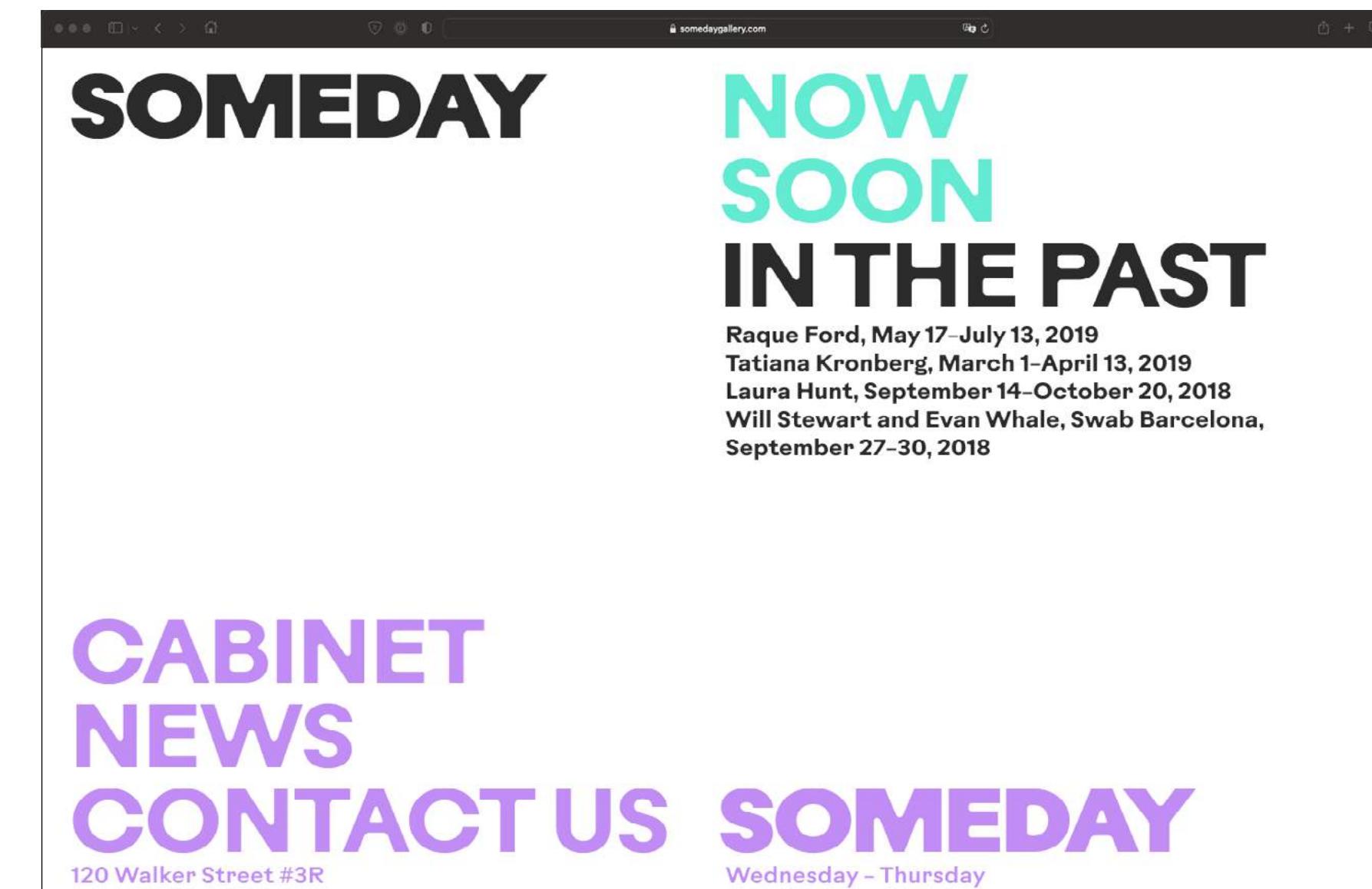
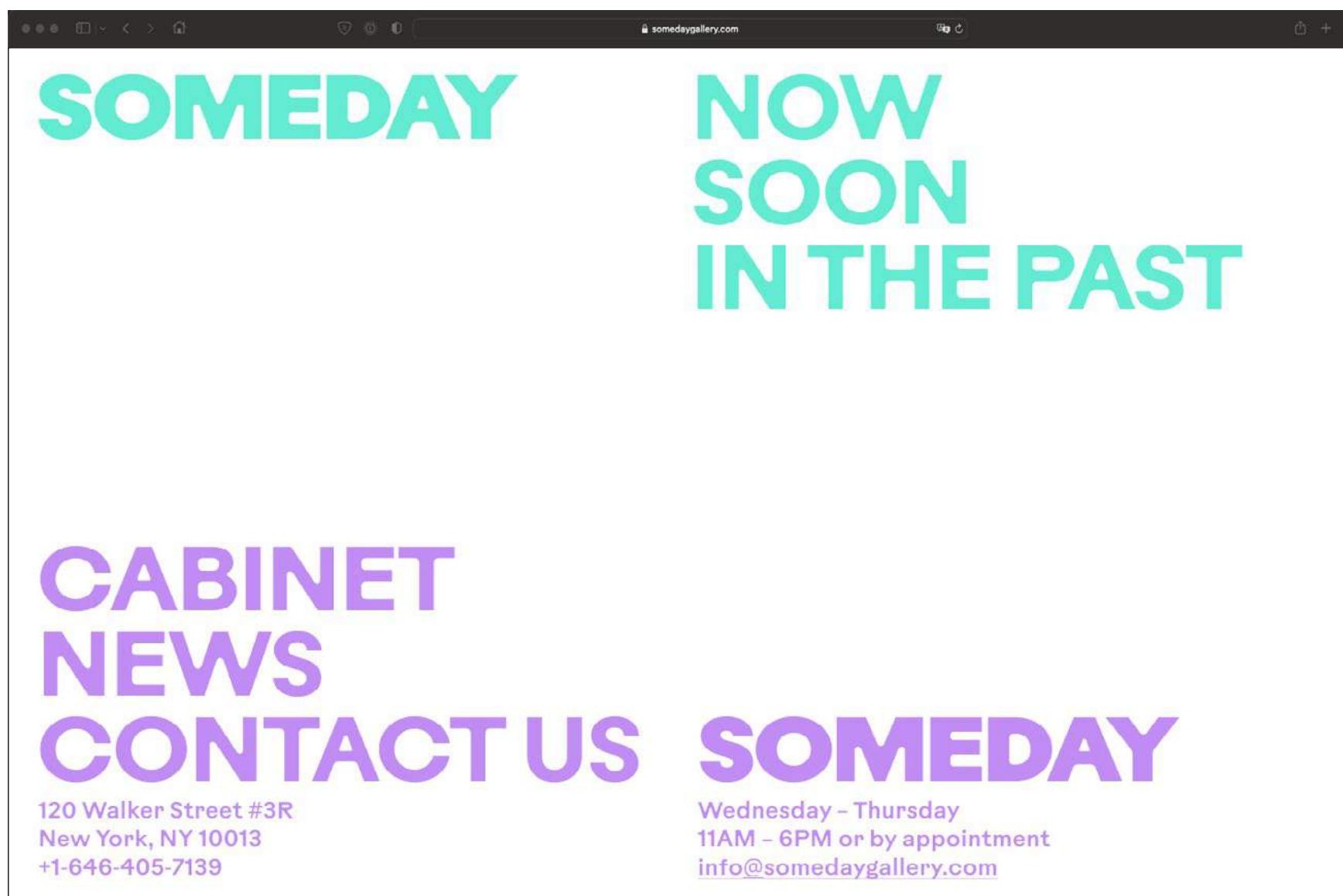






This identity was based off of the basic functioning of the Universe app and how it could be redefined to speak to design, technology, and collectivism on the internet.



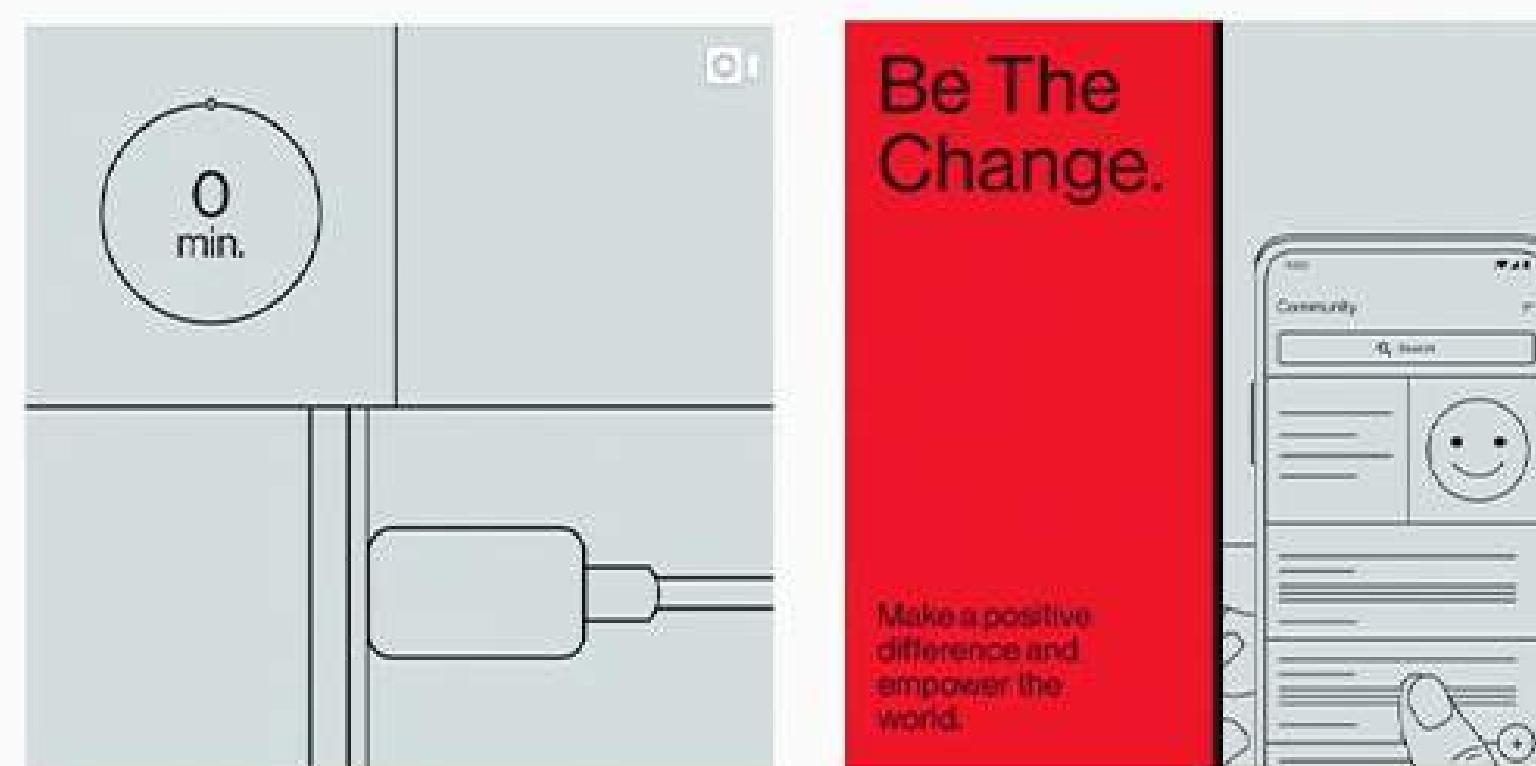
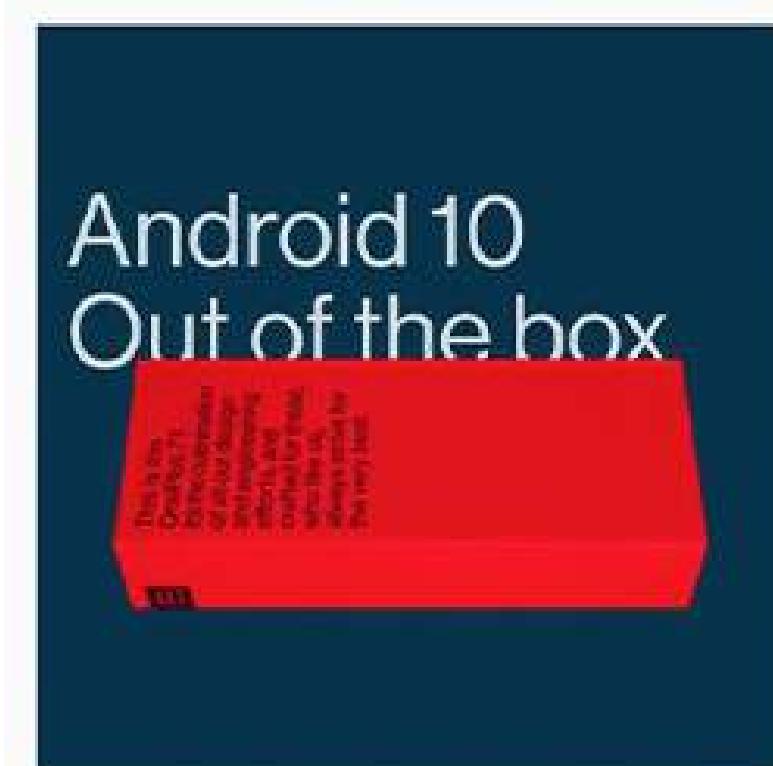
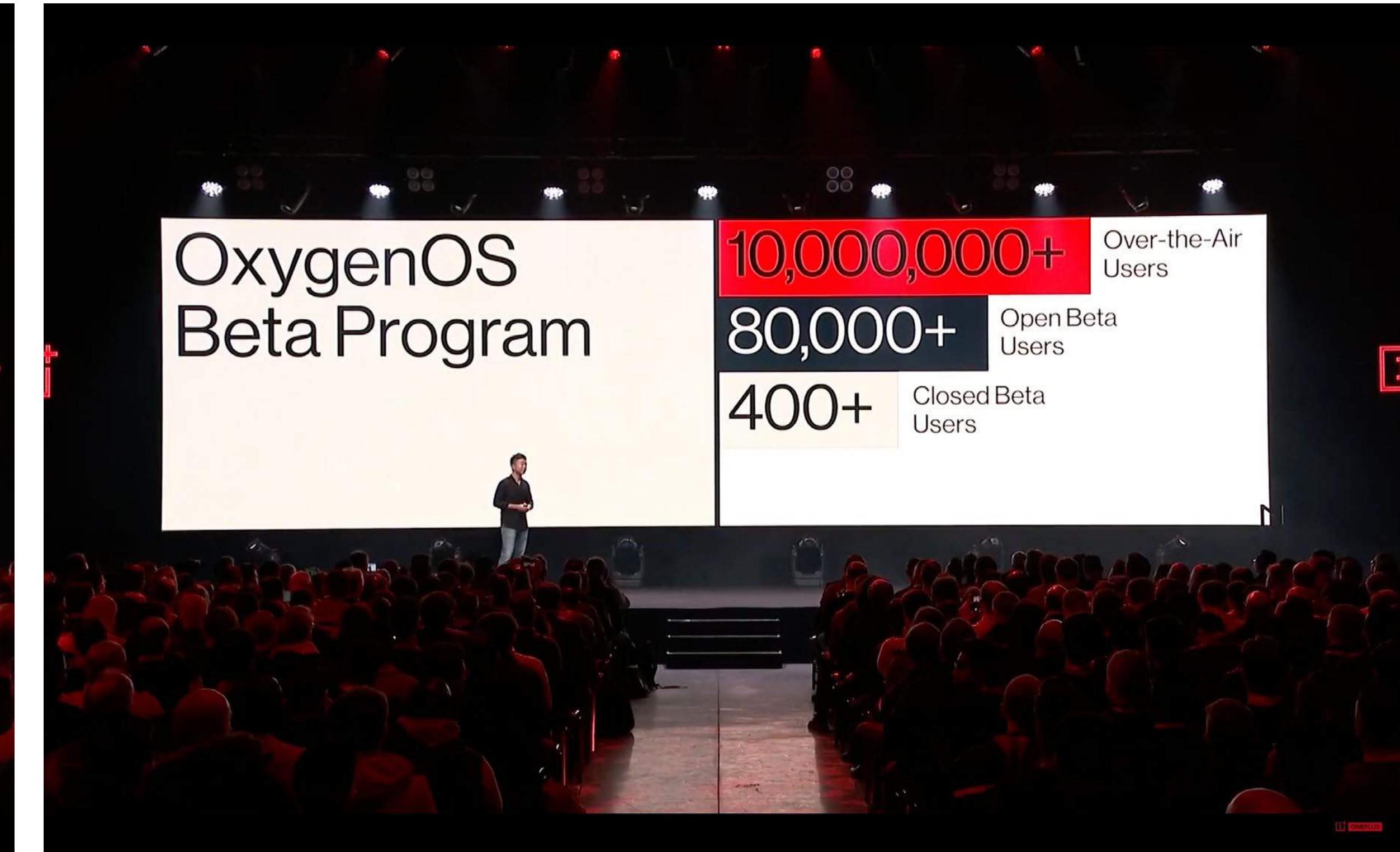




DESIGN LEAD

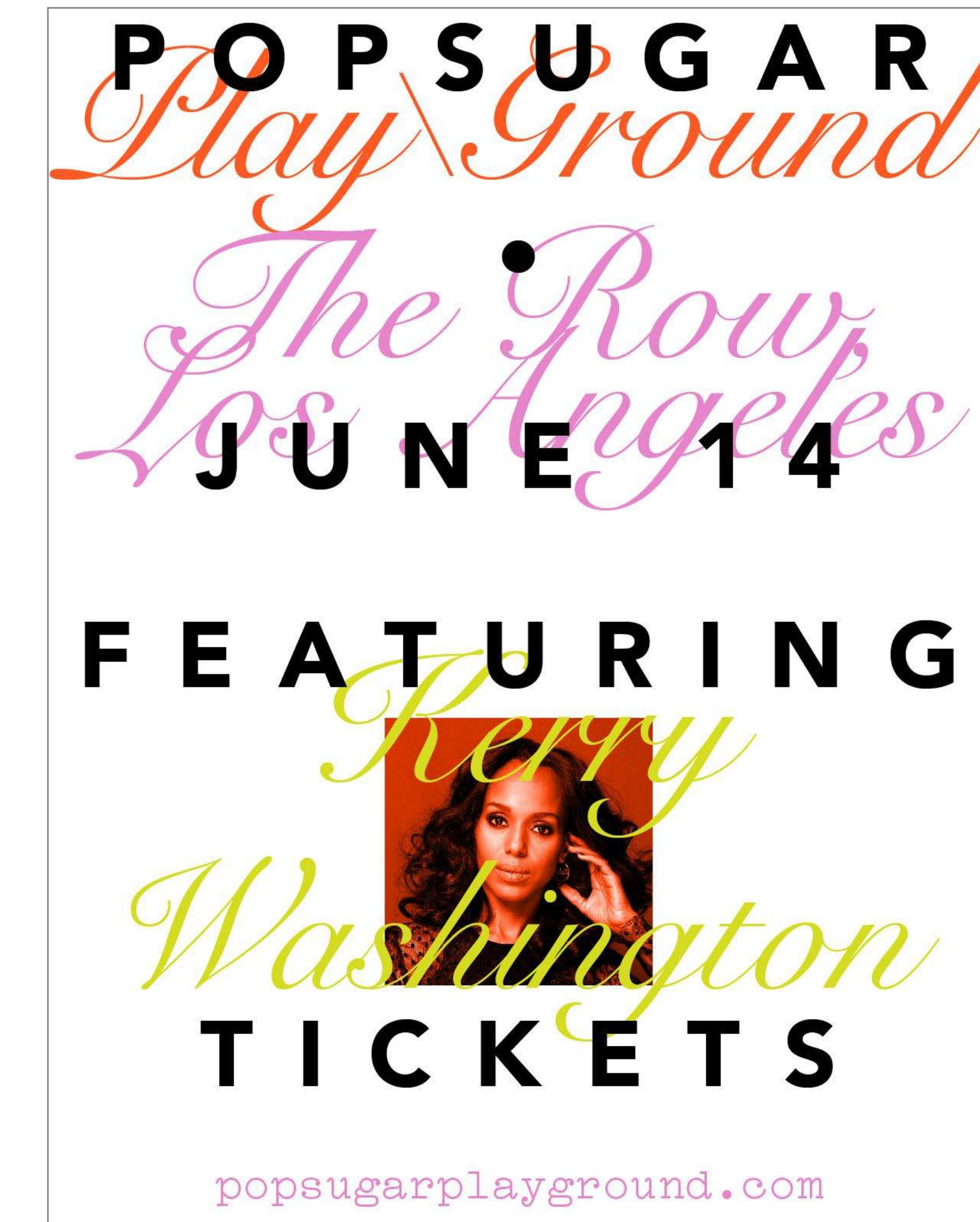
2019

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.



USB strip
first
second
step into
the rear USB
connections

FPP.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

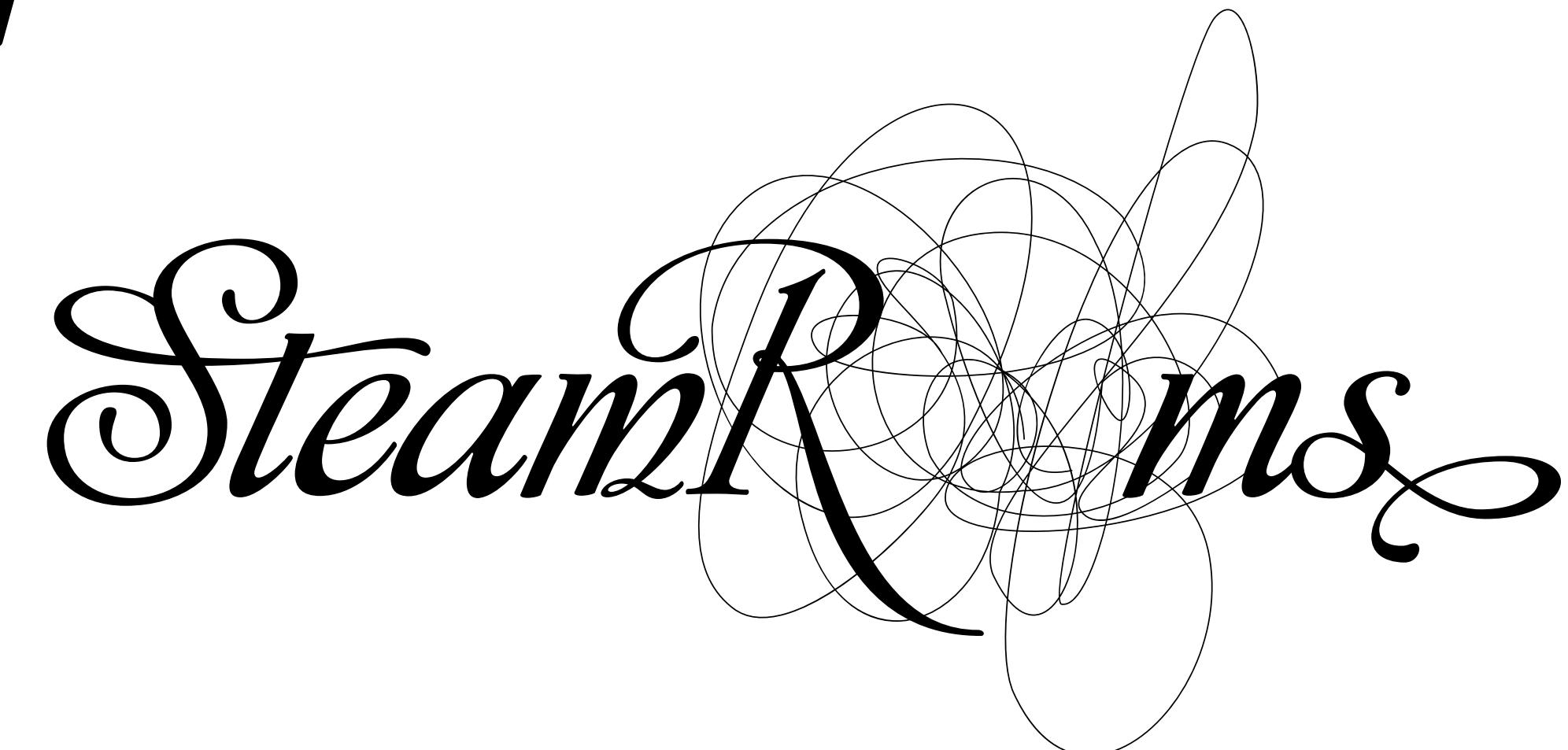
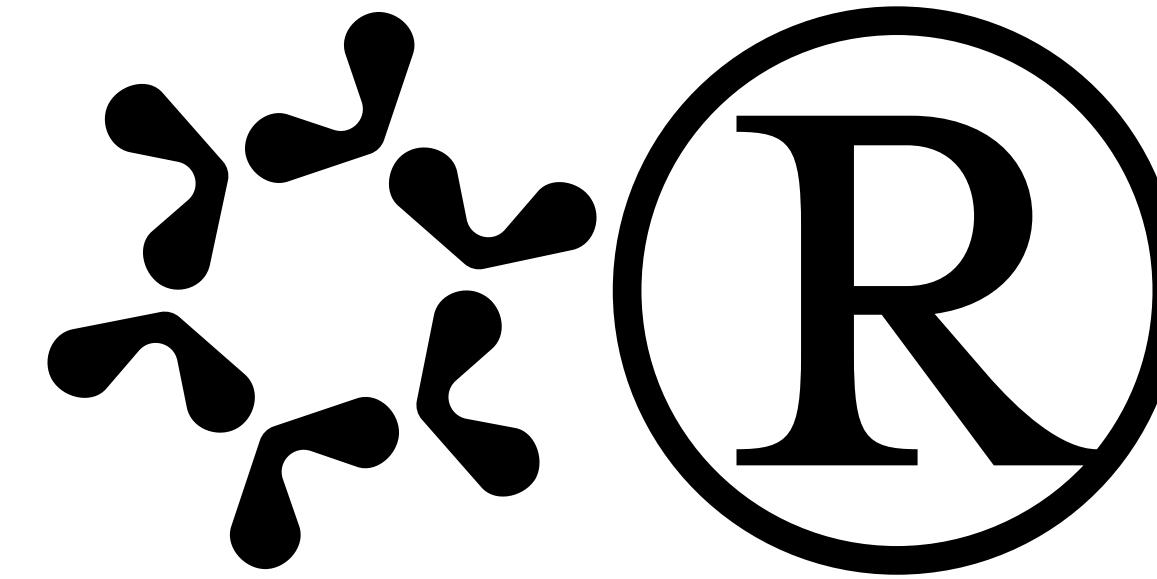
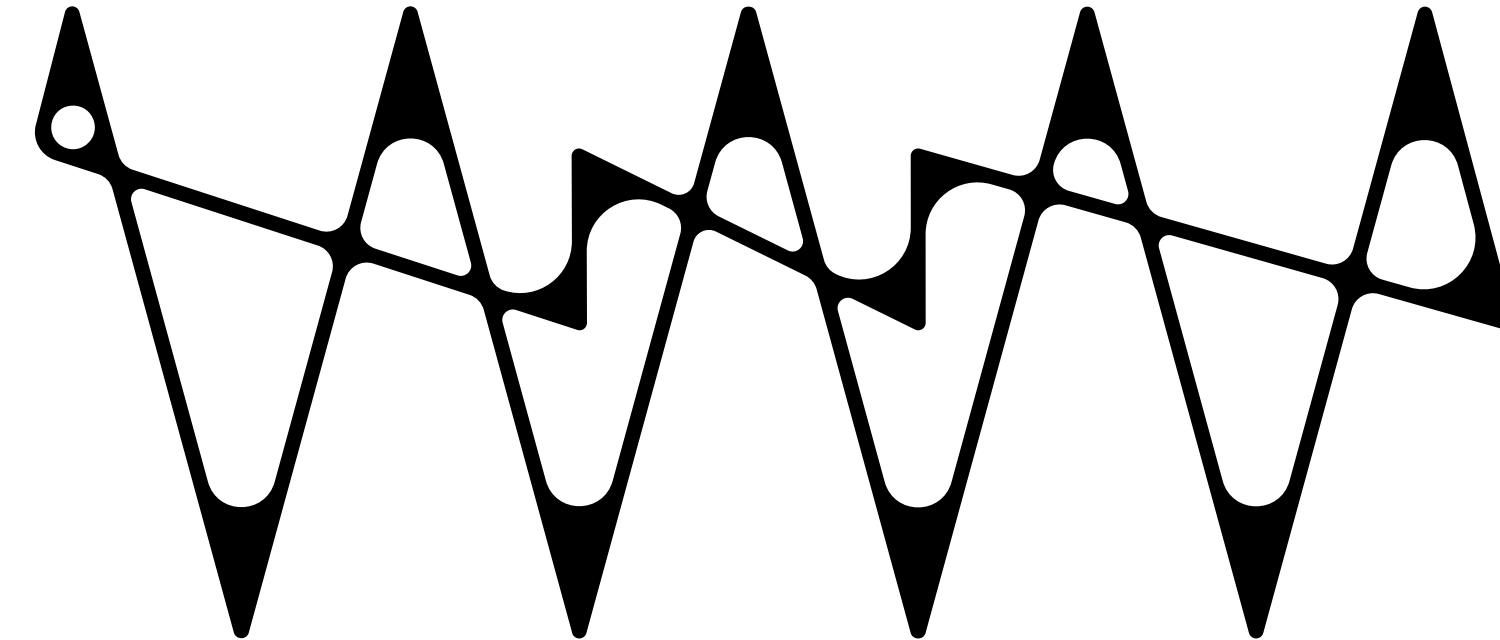
BUBSY VEST
Taeyoung Chang, BID '18
05.08.18

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

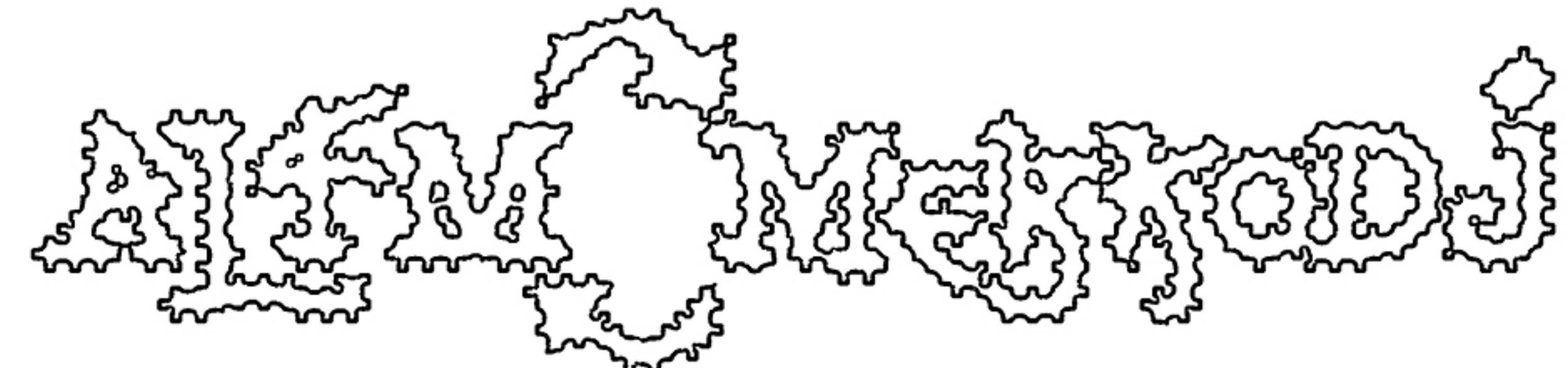
AN EXOSKELETON FOR THE WHITE HELMETS OF SYRIA
Jacob Lemon, BID '18
04.12.18

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

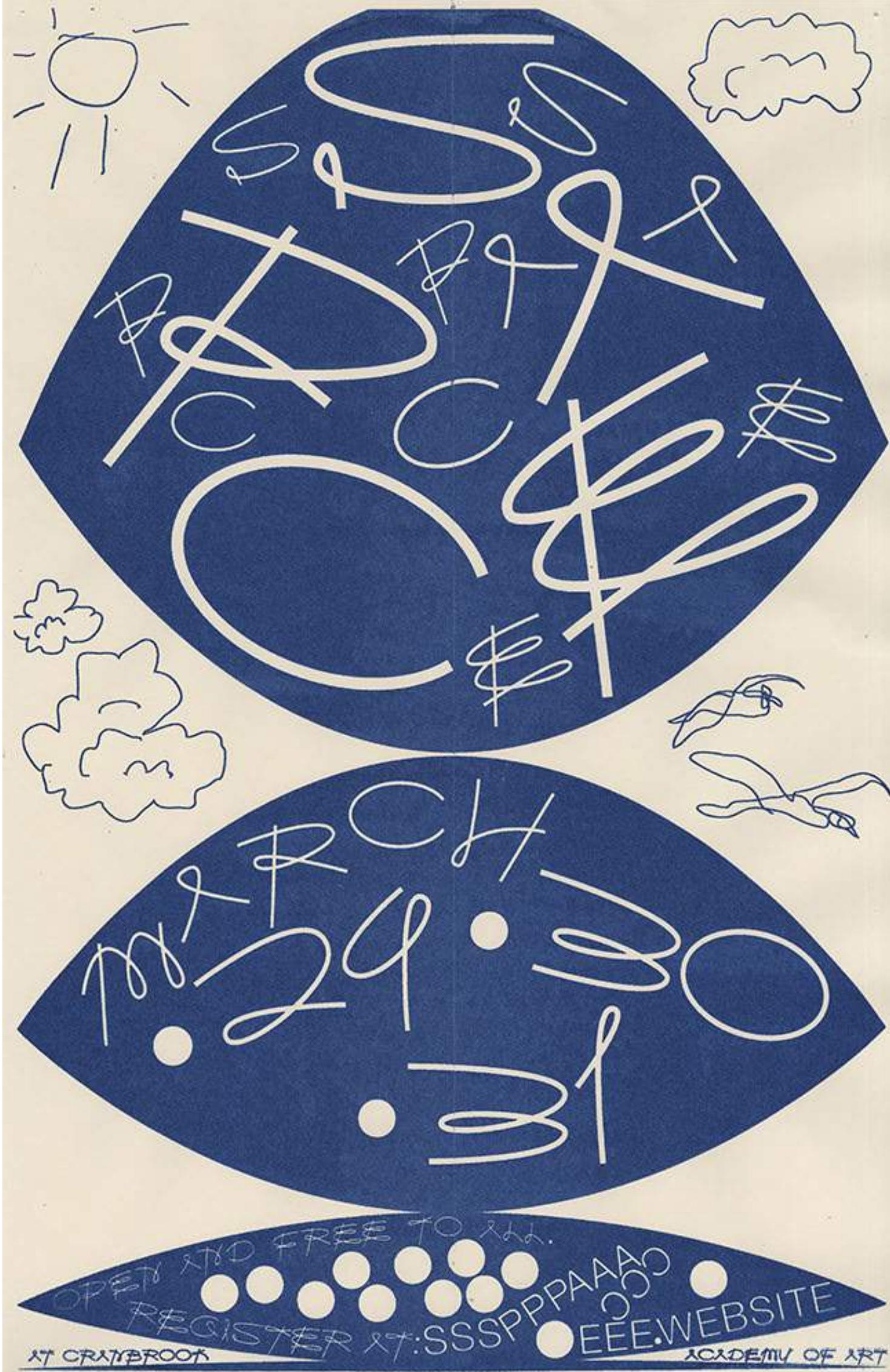
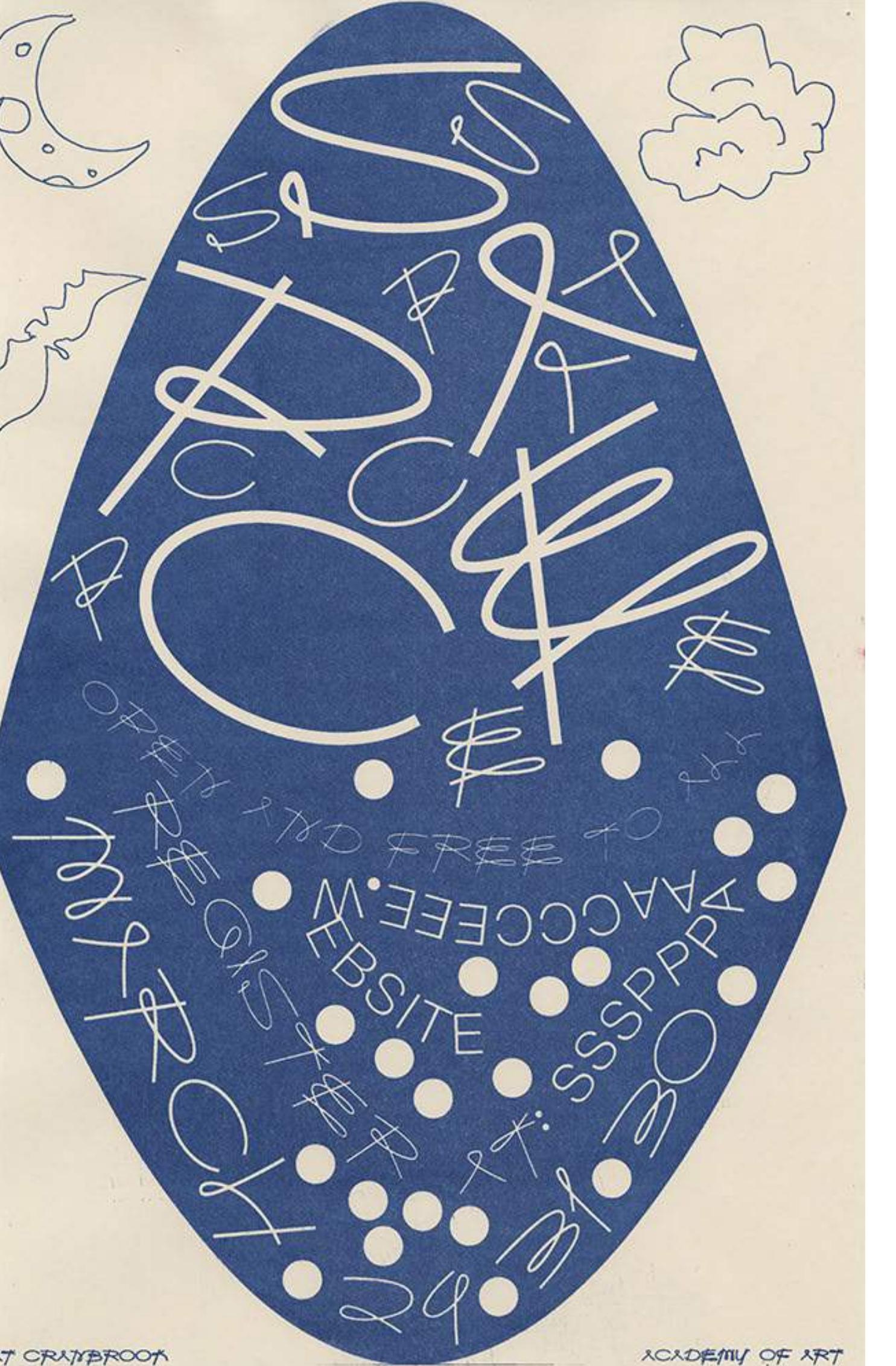


nervous
attack

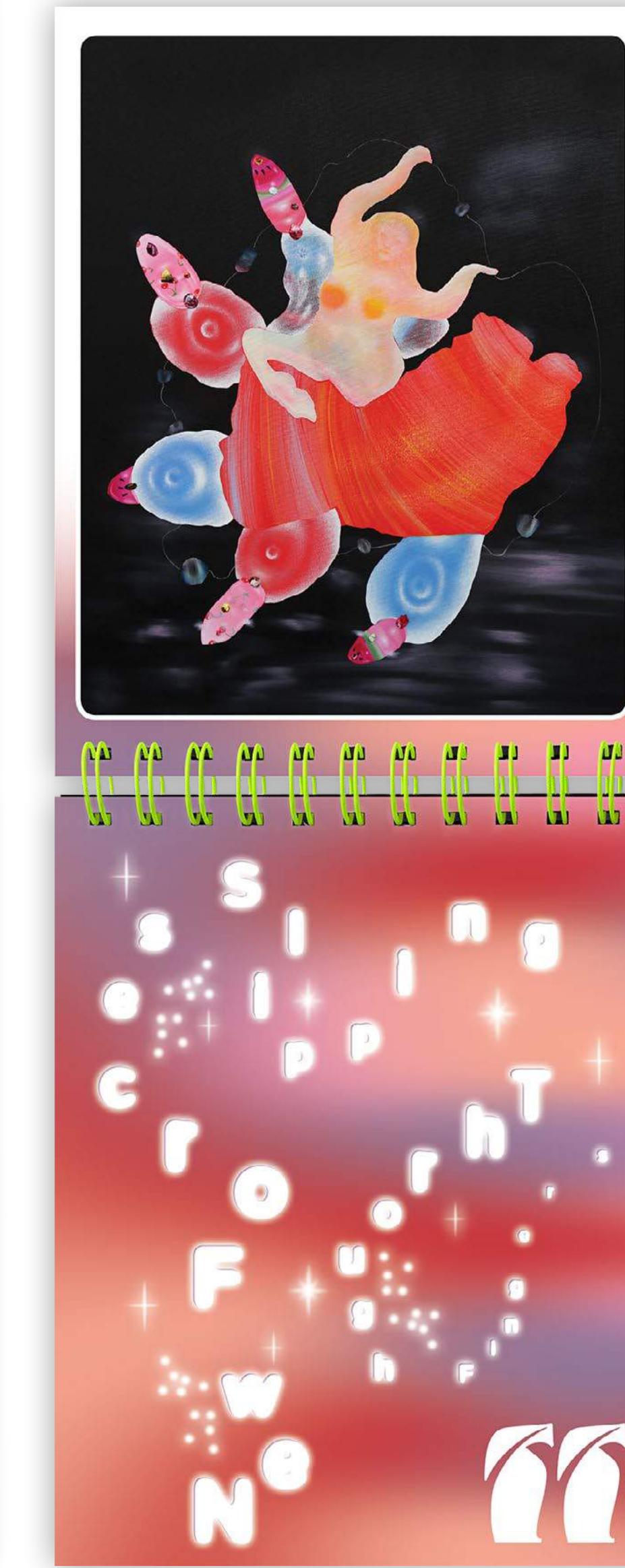
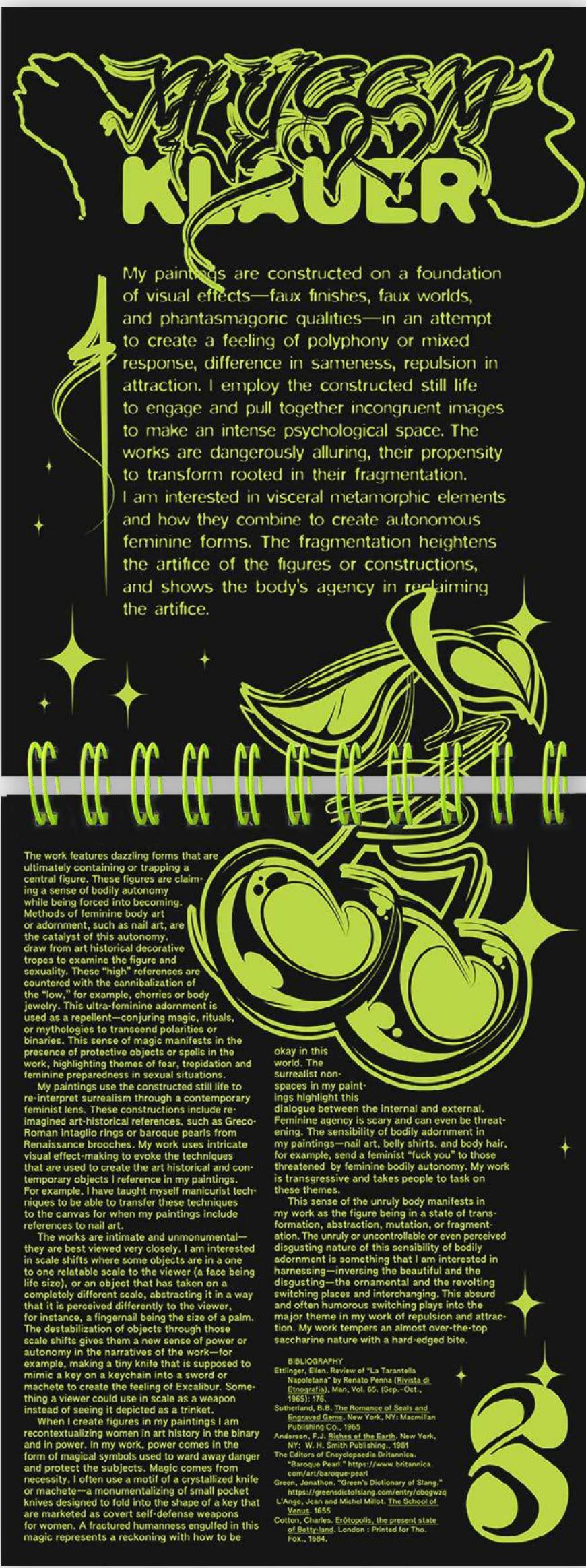
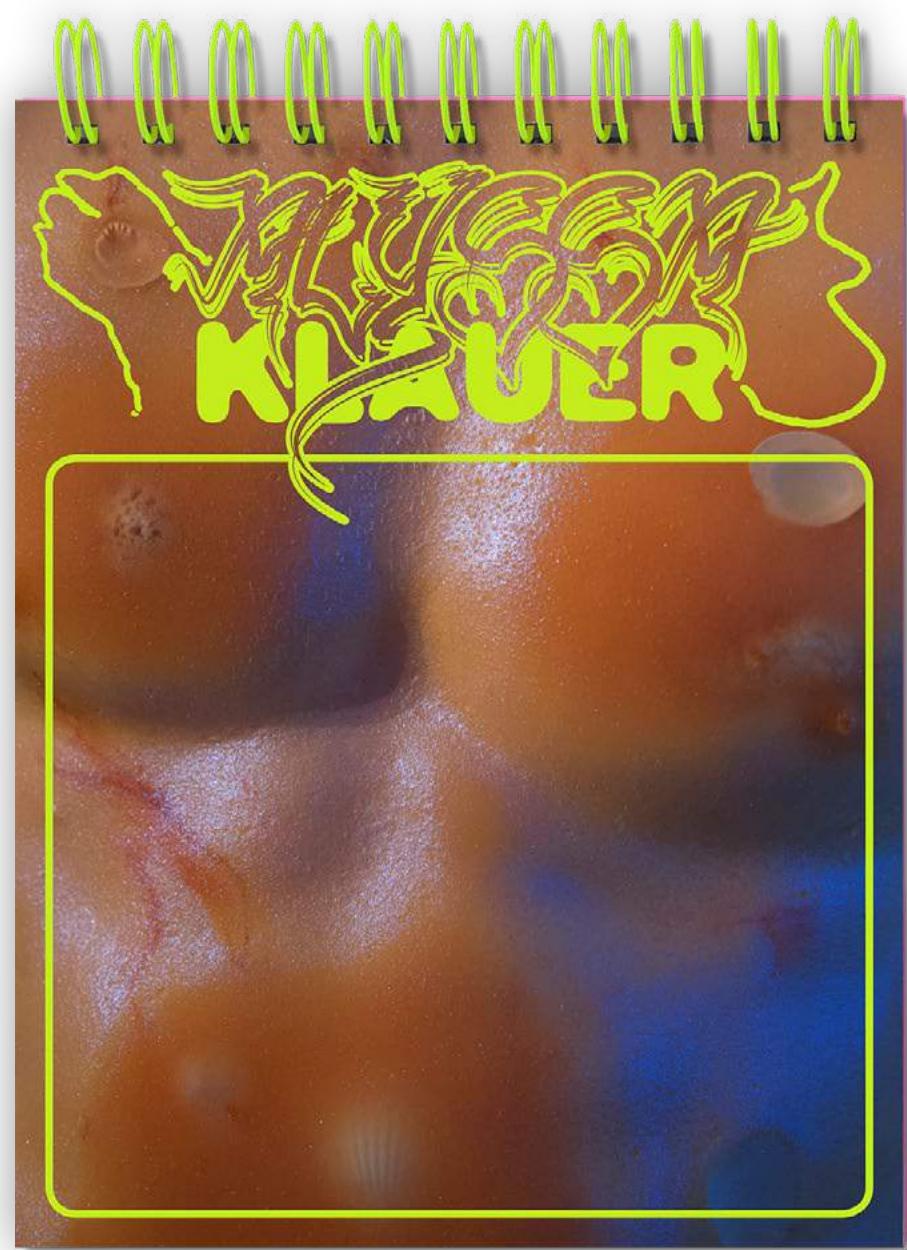


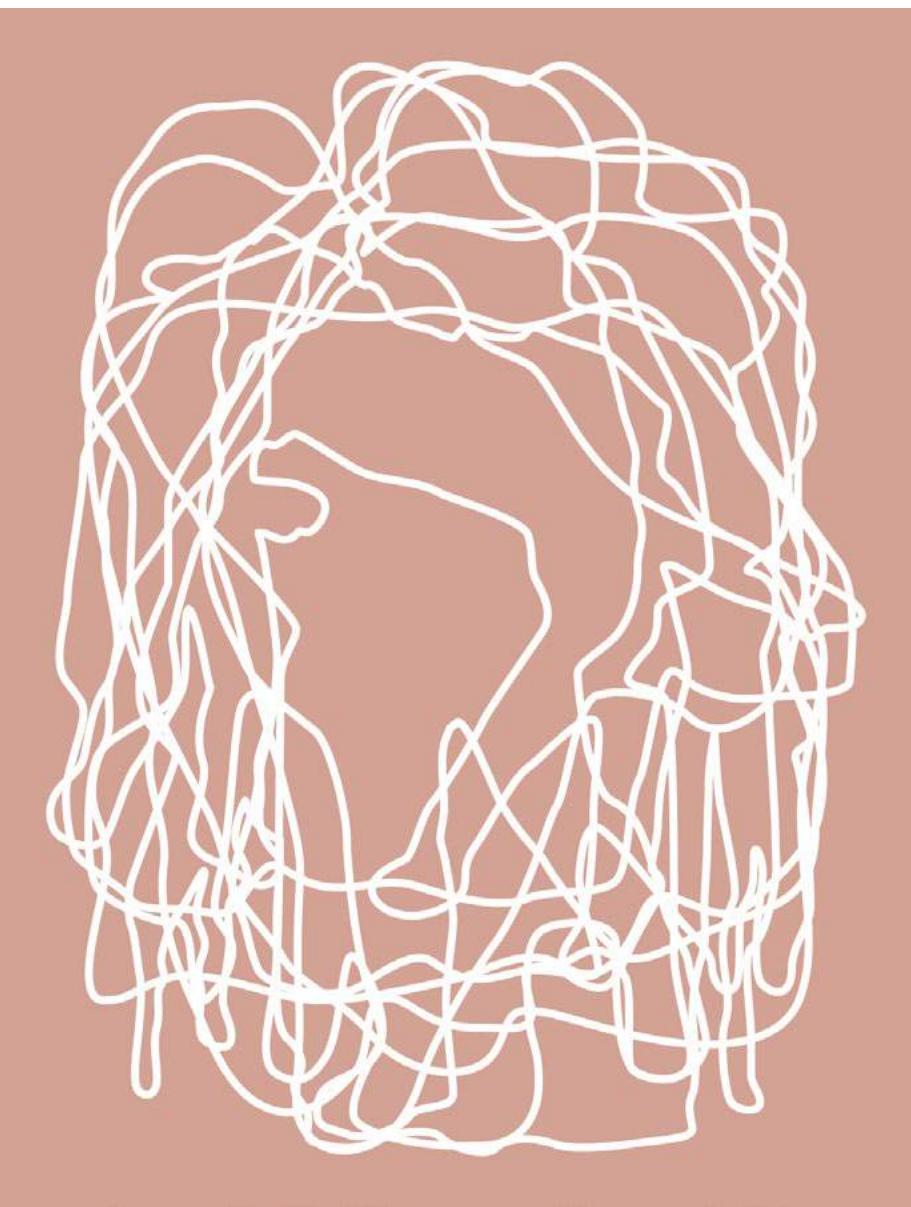


SpaceSpaceSpace was a three-day gathering centered around alternative pedagogy, self-organizing, and exploring ways of disrupting the productions of knowledge within academic structures. Inflatable architecture was built to house the event and provide a stark contrast to the historic Cranbrook campus. 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 a need to break the systematic ways I had been working, thinking more fluidly 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

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).

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.

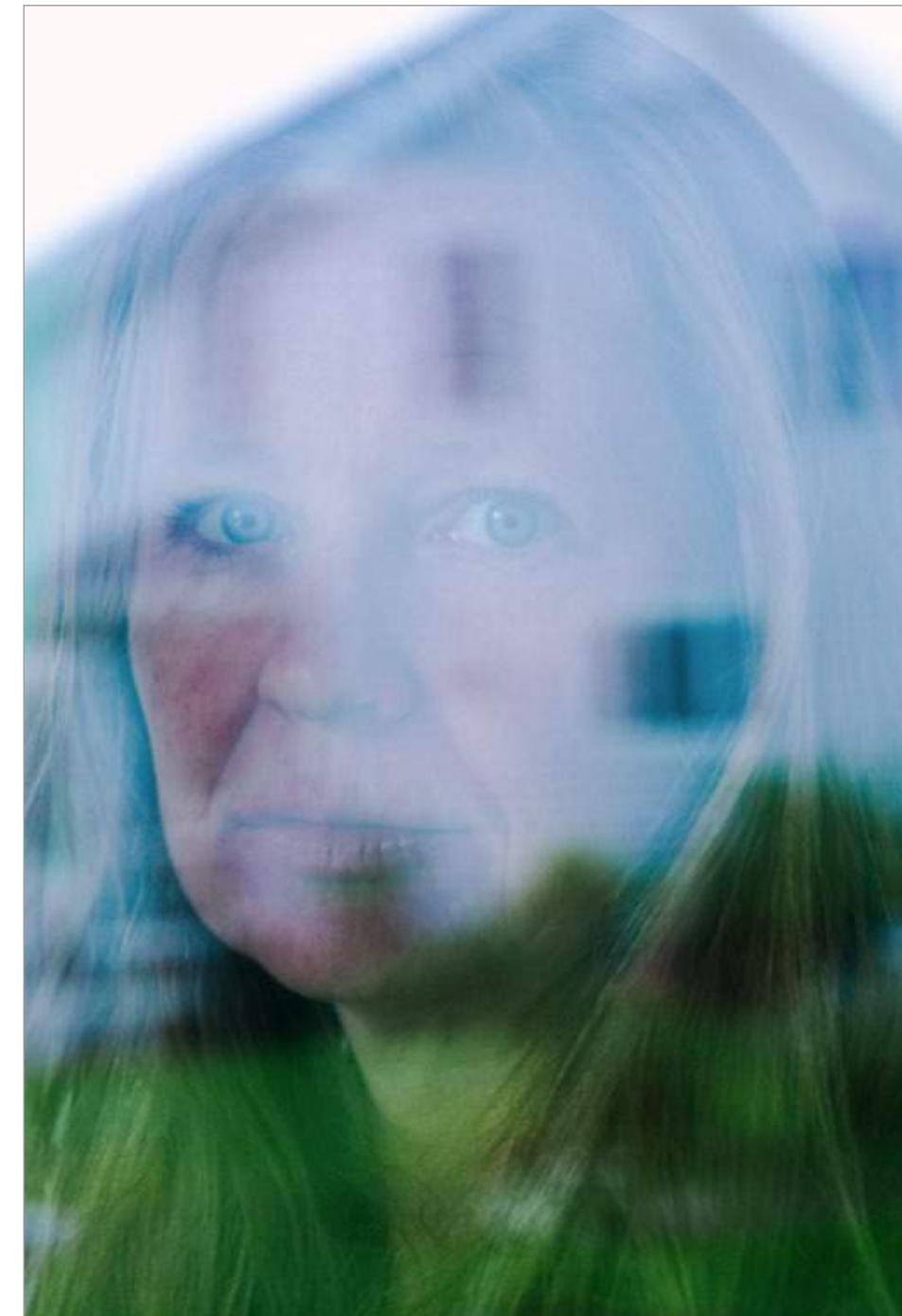
**V.
BODY VS. TECHNOLOGY**

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



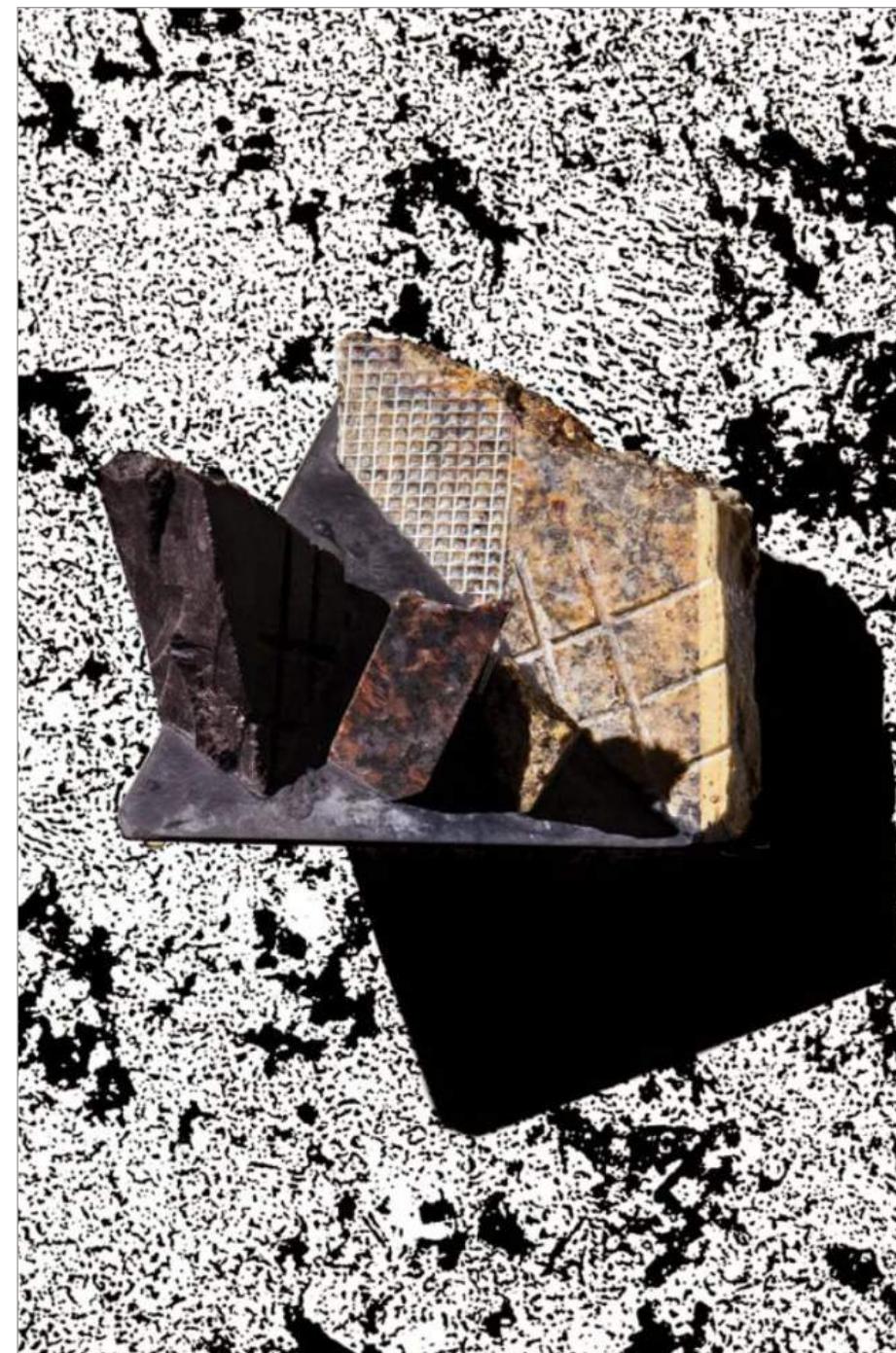


In contrast to the expansion of Budapest, the photographs of constitution celebrations in Istanbul portray a different aspect of modernity. Here, camera records a social transformation in its new public spaces. (FIG. 4 AND FIGS. 2 AND 3 IN THE MUSEO ISSN) The houses are riding across what seems to be an open plain in a military parade, one of the festivities of the late Ottoman Empire attempting to modernize itself. The constitution of 1908 and the establishment of a parliament were part of the efforts to reform the state. Political and military gatherings like this began to occur more regularly along with the construction of monuments to commemorate important events.²³ These activities would comprise examples of modern, that is *national* public space in Istanbul in 1911—very different than the mosques and cemeteries of before.

Could this open plain, the site of a military parade, a new ground in an old city, anticipate the designed public spaces of modernism? For instance, the inclined plane designed by Le Corbusier and Pierre Jeanneret (Le Corbusier's cousin and business partner) for the Palace of the Soviets competition in 1931 connected different spaces of gathering from the parking to the auditorium. A drawing submitted to the competition imagines a system of wide ramps and horizontal planes connecting the different

23. Alev Erkmen, *Gazi Mustafa Kemal ve İstiklal Arşivi*, Jimre, Ankara, 2000. Based on Erkmen's account of the history of the Turks' movement between 1909-1911, the site where the photographs were taken could be in Sâli looking across to Kâğıthane. In 1911, this was a highly symbolic site where a military barracks had been established to control the 31 March Incident in 1909.

24. Kenneth Frampton, *Lé Corbusier*, 99.



321 GALLERY

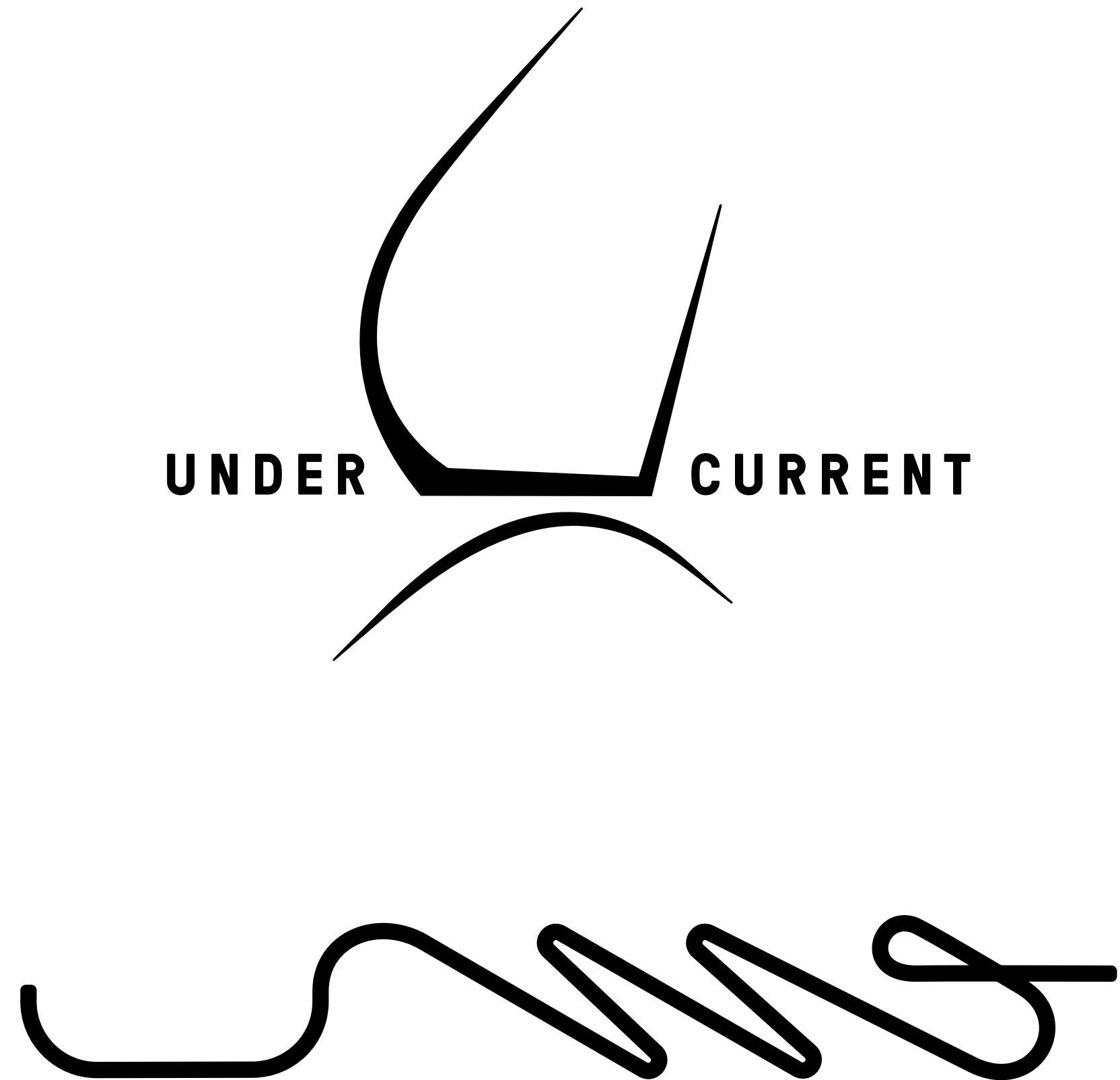
CREATIVE DIRECTOR, DESIGN, WEB DEVELOPMENT

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.

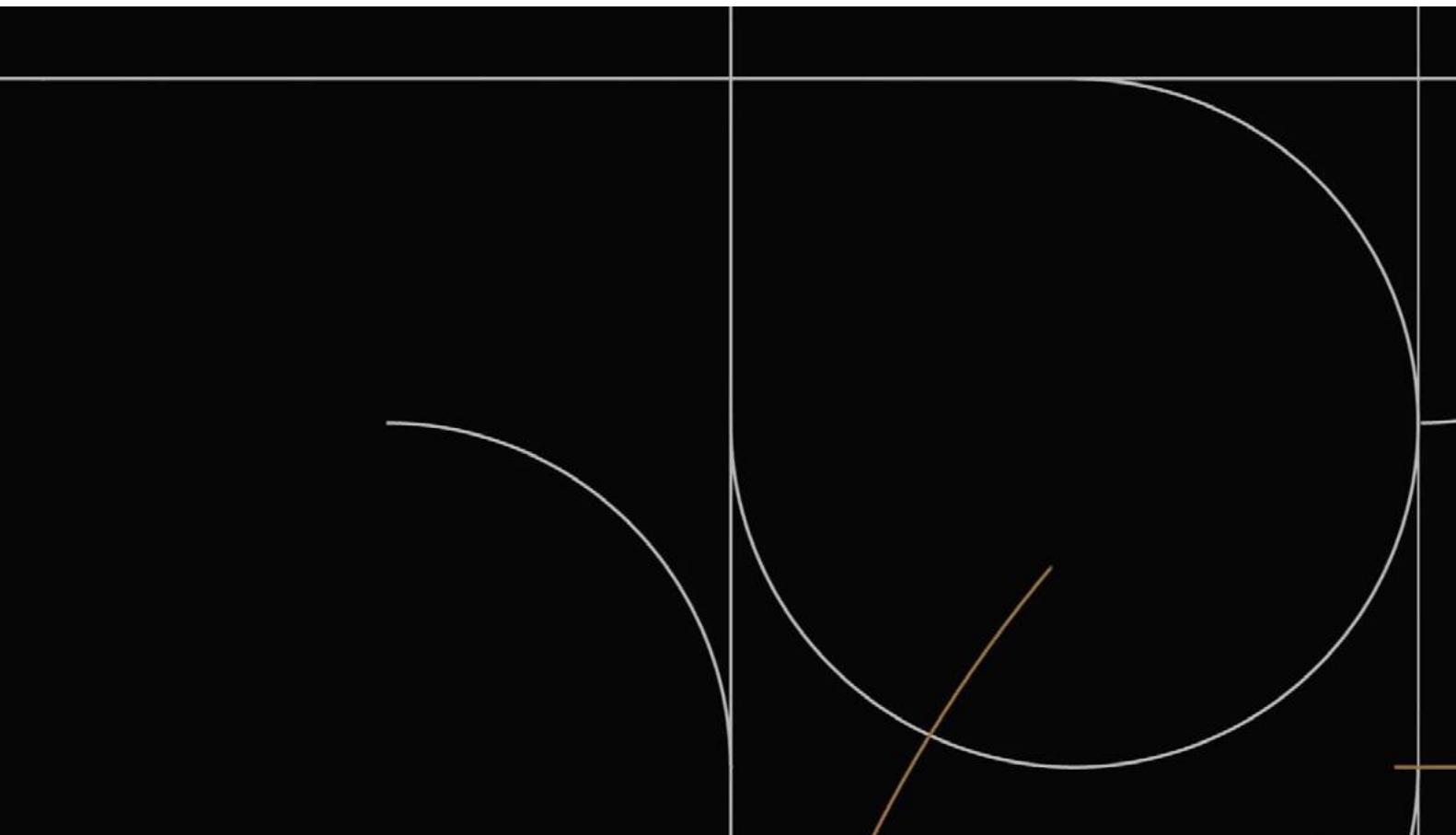
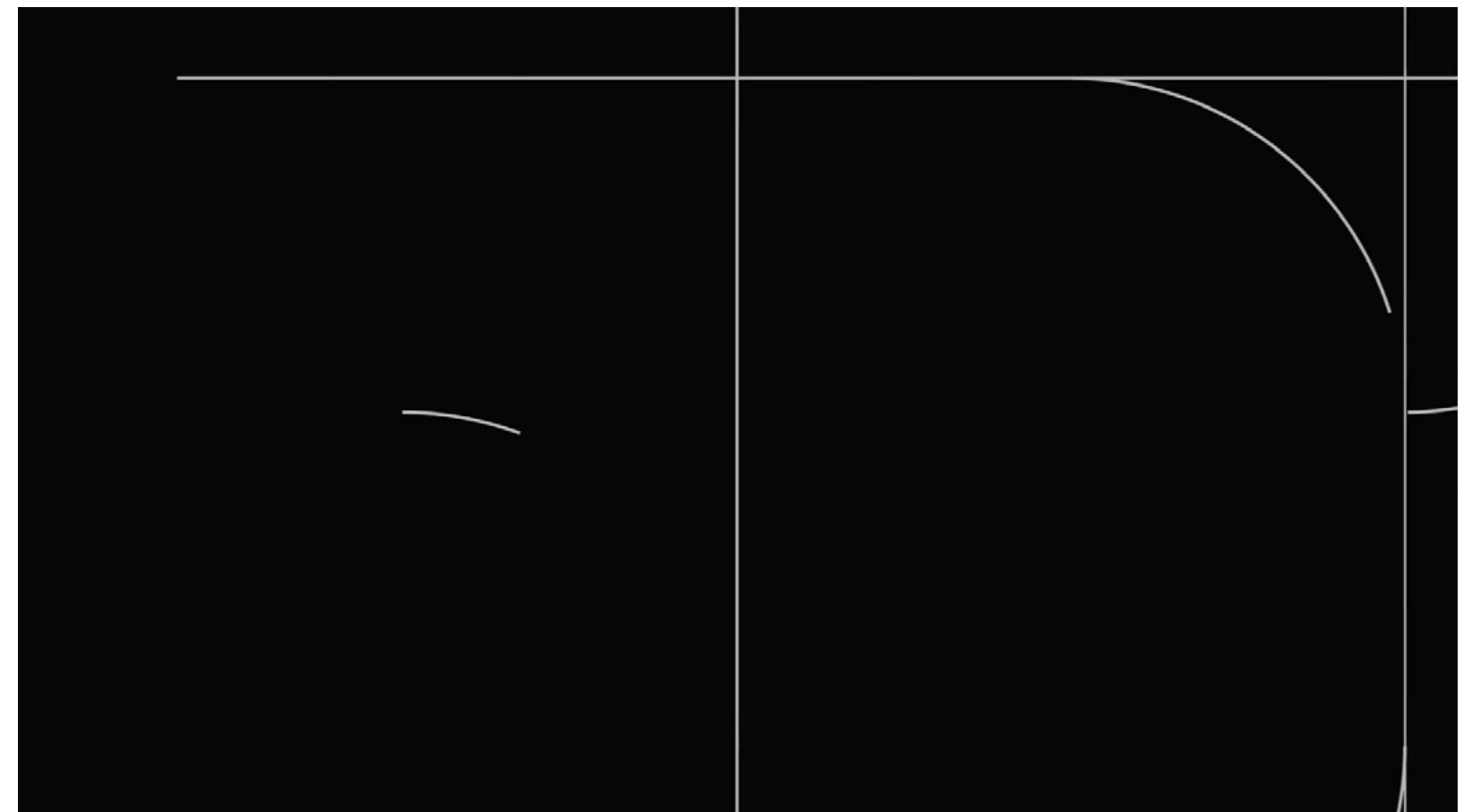
A screenshot of a Mac OS X browser window displaying the website for the Jenni Crain exhibition at 321 Gallery. The URL in the address bar is 321gallery.org/past/jennicrain.html. The page features a large image of the gallery space with three wooden panels on the floor and a doorway. To the right is a sidebar with links: CURRENT, UPCOMING, PAST, EVENTS, PUBLICATIONS, and ABOUT. Below the sidebar is a section titled "JENNI CRAIN SCENES FROM A PAUSE MAY 26–JULY 8, 2017 OPENING RECEPTION: FRIDAY, MAY 26, 6–9 PM". The main content area contains text about the exhibition, mentioning Crain's work drawing from architecture and negotiating space and time. It also describes three works: Untitled (1), Untitled (2), and Untitled (3). Untitled (1) is a framed photograph of a person in a sling. The text ends with a note about the exhibition being comprised of four works, three of which are untitled.

A screenshot of a Mac OS X browser window displaying the website's "About" page. The URL in the address bar is 321gallery.org/about.html. The page features a large image of the gallery space with a red graphic overlay. To the right is a sidebar with links: CURRENT, UPCOMING, PAST, EVENTS, PUBLICATIONS, and ABOUT. Below the sidebar is a section titled "PRESS:" followed by a list of articles. The articles include: 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; and Chris Wiley, "Goings On About Town: Evan Whale," *New York Times*, October 2016. Below the press section is a form with fields for "Email Address" and "Subscribe".



underCurrent

Want



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.

■ FINE ARTS M.F.A. AND B.F.A. EXHIBITIONS March 24–May 25
■ PRATT PRESENTS March 31, April 20, April 29, and May 8
■ DIGITAL ARTS April 6–May 14
■ THE WRITING PROGRAM B.F.A. May 5 and 7
■ 2015 PRATT INSTITUTE FASHION SHOW + COCKTAIL BENEFIT May 7
■■ PRATT DESIGN 2015 May 11–14
■■ PHOTOGRAPHY May 11–23
■■ FILM/VIDEO May 11–23
■■ SCHOOL OF ARCHITECTURE May 14
■■ SCHOOL OF INFORMATION AND LIBRARY SCIENCE May 15

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

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

MARCH						
22	23	24	25	26	27	28
APRIL						
29	30	31	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
MAY						
26	27	28	29	30	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

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

→ MARCH 24–MAY 25

CALNDAR

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

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

→ MARCH 24–MAY 25



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

M.F.A. EXHIBITIONS

The Boiler
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

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:

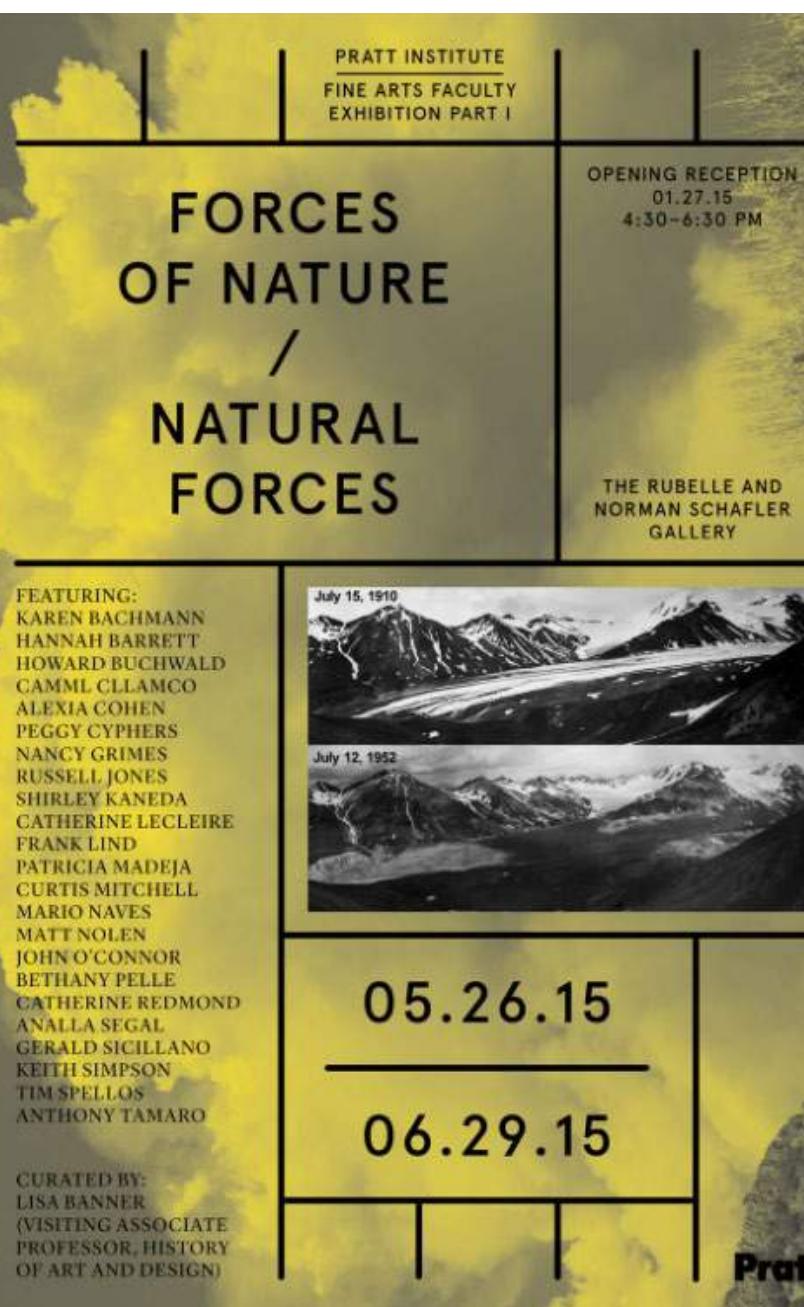
- PRINTMAKING**
March 24–April 1
Opening reception: March 23, 5–8 PM
- JEWELRY**
April 7–15
Opening reception: April 6, 5–8 PM
- SCULPTURE SECTION I**
April 21–29
Opening reception: April 20, 5–8 PM
- SCULPTURE SECTION II**
May 6–13
Opening reception: May 4, 5–8 PM
- CERAMICS**
April 6–10
Opening Reception: April 6, 5–7 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

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

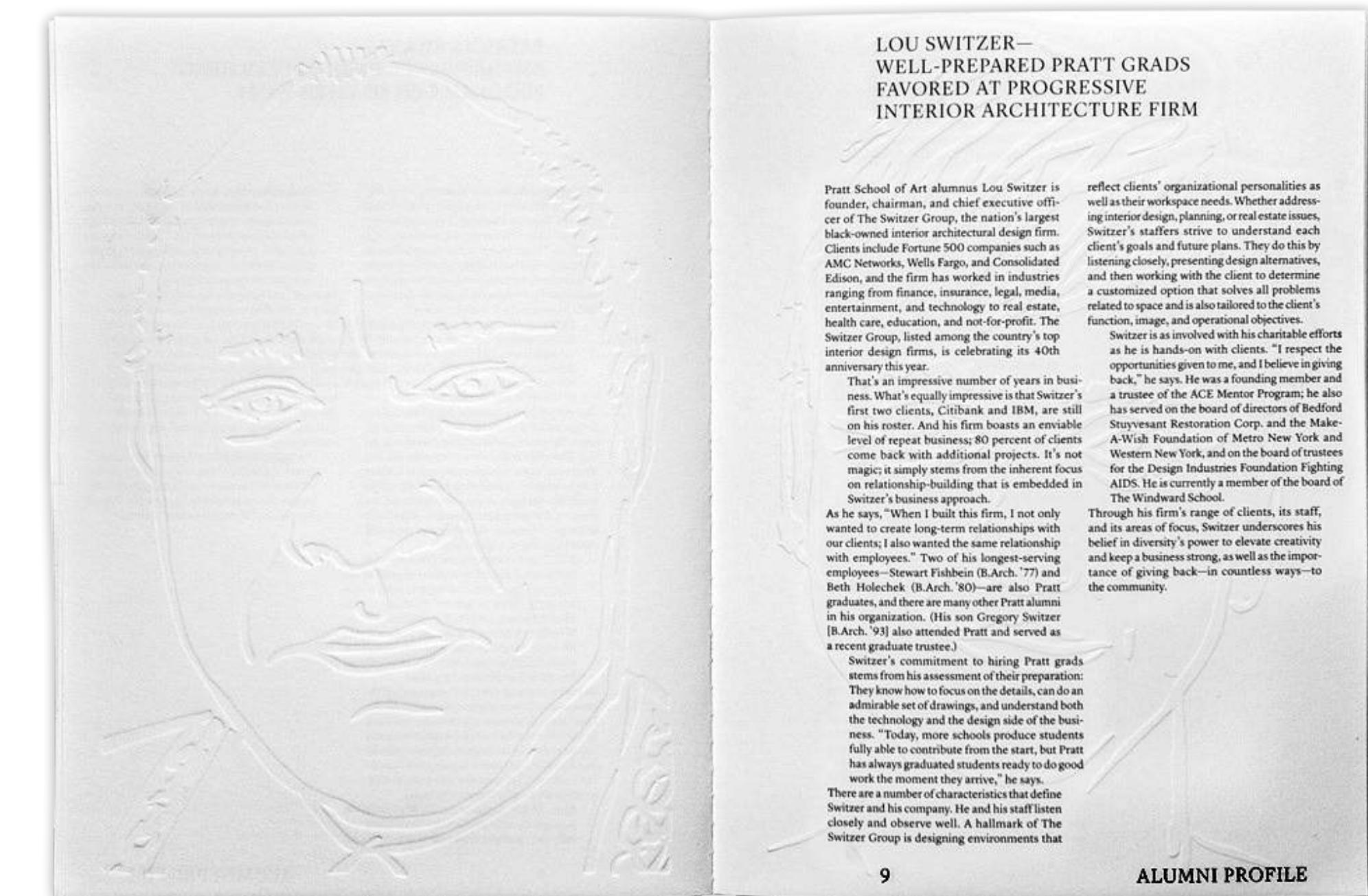
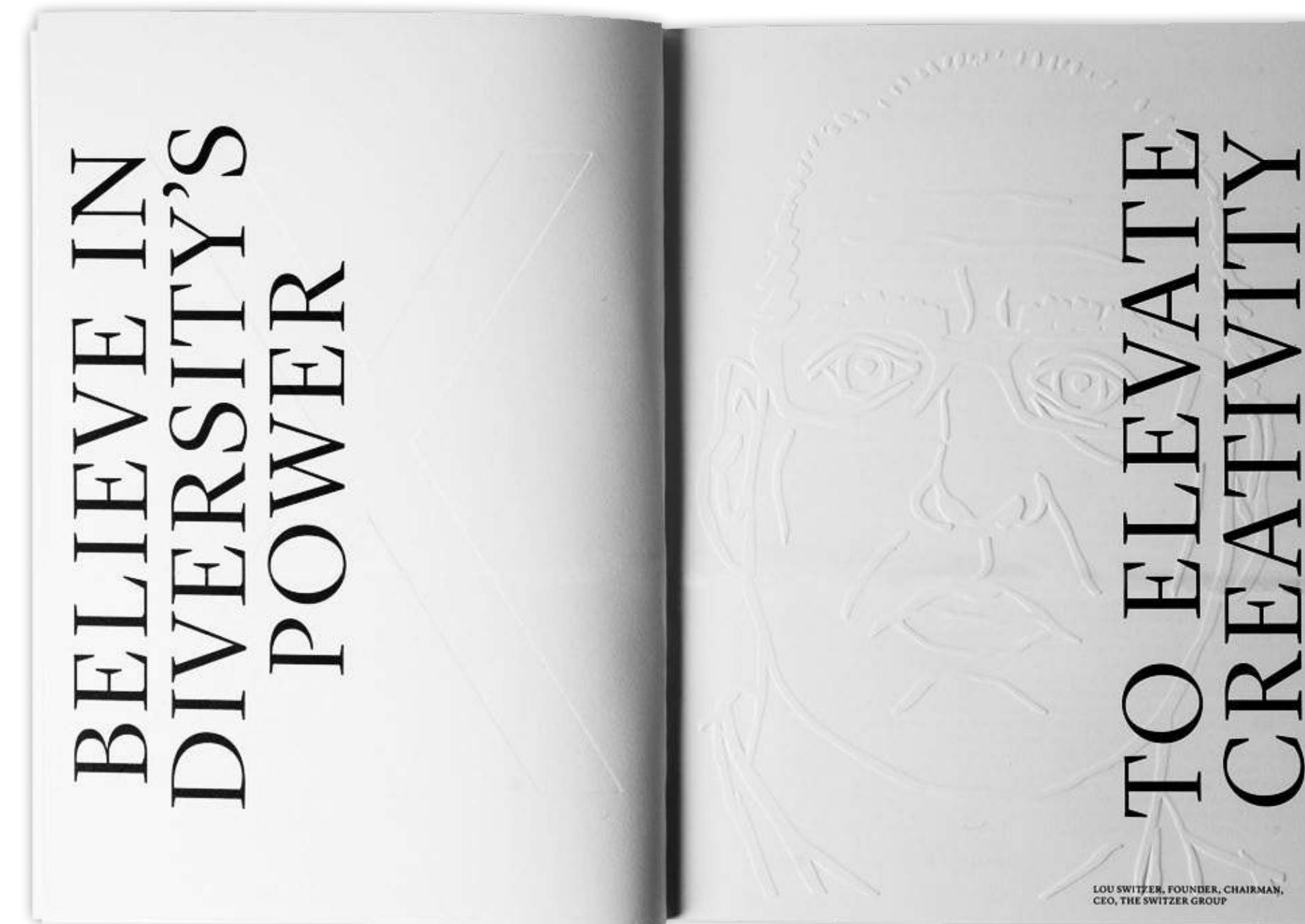
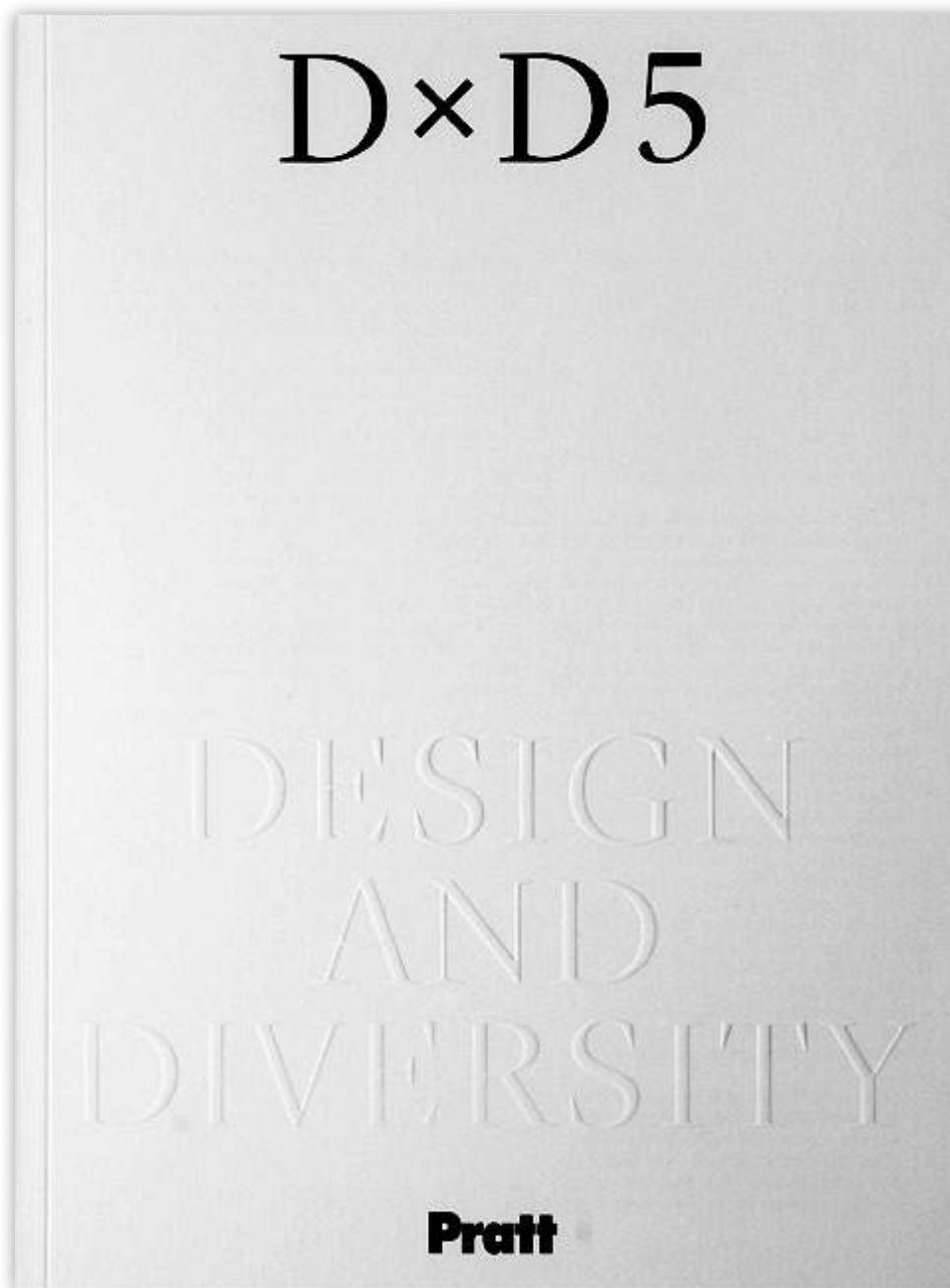
→ MARCH 24–MAY 25

- 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.



The screenshot shows the Pratt Generator software interface. On the left, there's a sidebar with 'Templates' and 'Generator' tabs, and a 'SETUP' section containing a 'FORMAT' dropdown and a table of options: 24x36 Poster, 16x24 Poster (selected), 11x17 Flyer, 8.5x11 Flyer, 6x9 Postcard, and 4x4 Instagram. Below that is a 'TEXT' section with 'TITLE' (Title text, LARGE, The name of your event), 'SUBTITLE' (A description of your event), 'EVENT DATE' (Date/s), and 'EVENT TIME'. At the bottom is a 'Download Project' button. The main area displays a poster template with an orange header and blue steps. The header includes 'PRATT INSTITUTE' and 'SUBTITLE GOES HERE'. The body features two columns of placeholder Latin text. The footer has fields for 'SCHOOL NAME', 'DEPARTMENT NAME', 'DATE/S TIME/S', 'LOCATION LINE 1', 'LOCATION LINE 2', and the 'Pratt' logo.

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: 2 x 4)

12

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



Bachelor of Architecture Five-Year Curriculum			Graduate Programs	
	UNITS	TOTAL		
FIRST YEAR				
FIRST SEMESTER				
Architectural Design I	ARCH 100AL	4	Architectural Design III	ARCH 300BL
Packaging of Design Communication	ARCH 100L	2	Design for the Luminous and Sonic Environment	ARCH 311
Architecture, Culture and Community	ARCH 114	2	Architectural Technology	ARCH 411
Social Issues	GENERAL ED.	4	General Education	GENERAL ED.
Introductory College Mathematics, or Writing and Critical Reasoning	MATH 100* / WRT 140*	4		4 16
SECOND SEMESTER				
Architectural Design I	ARCH 100BL	4		
World History of Architecture	ARCH 214A	3		
Physics for Architects	PHYS 201L**	4		
General Ed., or Analytical Writing	GENERAL ED. / WRT 190*	4		15
SECOND YEAR				
FIRST SEMESTER				
Architectural Design II	ARCH 200AL	6	History of Architecture: Contemporary Issues	ARCH 314
Building Systems and Seismic Design	ARCH 214A	3	Architectural Design IV	ARCH 400BL
World History of Architecture	ARCH 214B	3	Professional Practice Pre-Design, Project and Office Administration	ARCH 355
General Education	GENERAL ED.	4	Electives	4 16
SECOND SEMESTER				
Architectural Design II	ARCH 200BL	6	Architectural Design IV	ARCH 400BL
Materials and Methods of Building Construction	ARCH 311	3	Professional Practice: Legal and Economic Context, Project Documentation	ARCH 355
Building Structures and Seismic Design	ARCH 314B	3	Architectural History Electives	2-4
General Education	GENERAL ED.	4	Electives	4-6 17
THIRD YEAR				
FIRST SEMESTER				
Design for the Thermal & Atmospheric Environment	ARCH 313	3		
Architectural Design III	ARCH 300AL	6		
Design of Building Structures	ARCH 313	3		
General Education	GENERAL ED.	4		
SECOND SEMESTER				
Architectural Design V	ARCH 300BL	6		
Electives				10 16
FOURTH YEAR				
FIRST SEMESTER				
Architectural Design IV	ARCH 400AL	6		
Critical Topics in Architecture	ARCH 301	2		
Advanced Writing	WRT 340	4		
Electives				4 16
SECOND SEMESTER				
Architectural Design V	ARCH 400BL	6		
Electives				
FIFTH YEAR				
FIRST SEMESTER				
Architectural Design IV	ARCH 400AL	6		
Critical Topics in Architecture	ARCH 301	2		
Advanced Writing	WRT 340	4		
Electives				4 16
SECOND SEMESTER				
Architectural Design V	ARCH 400BL	6		
Electives				



