

RORY KING

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DESIGN, WRITING, ETC.

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

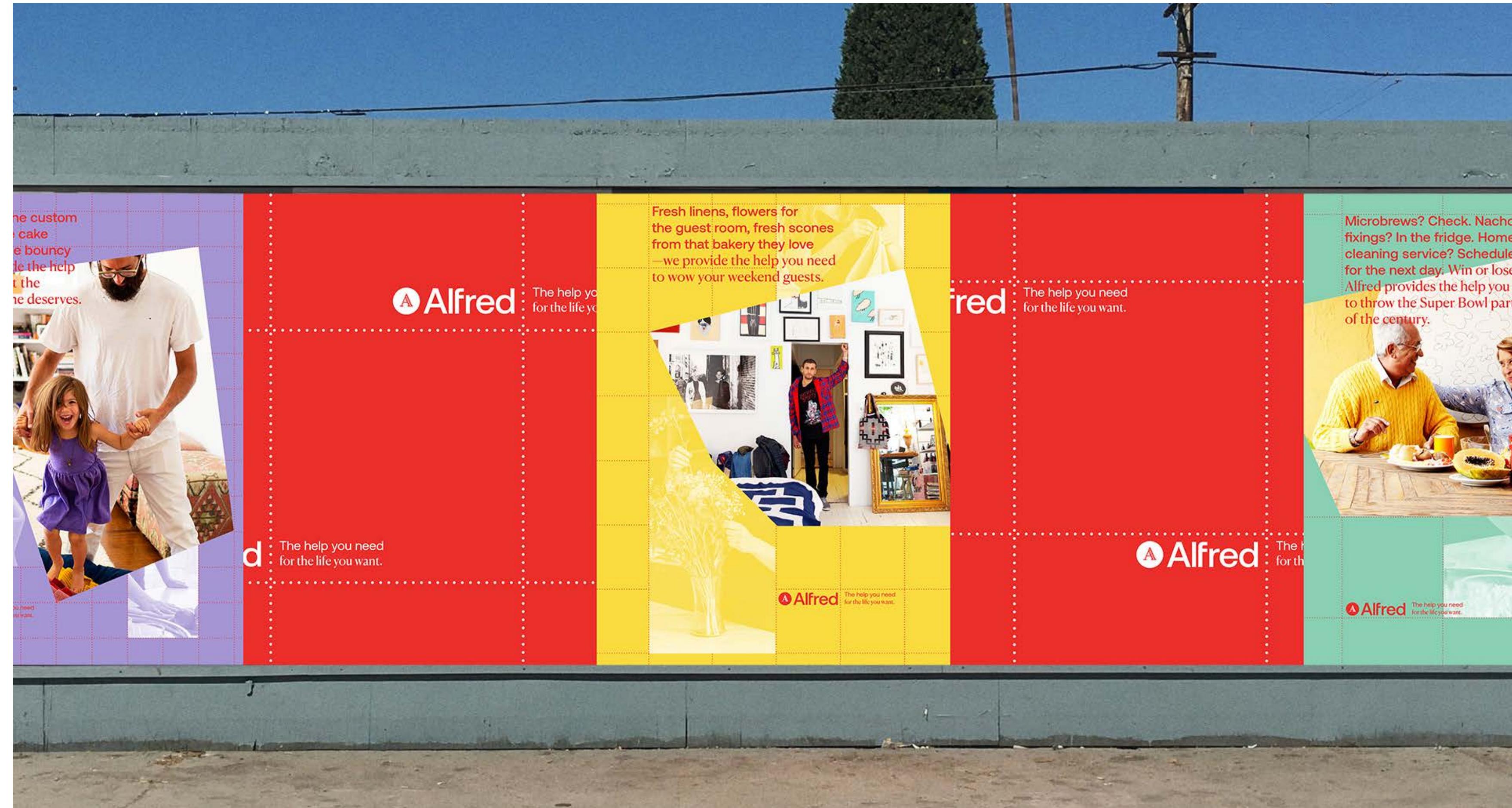
Rory King is a multidisciplinary designer, art director, and educator based in New York City. In addition to his studio practice he has taught multidisciplinary design courses at Wayne State University and Pratt Institute. He received his MFA from Cranbrook Academy Of Art.

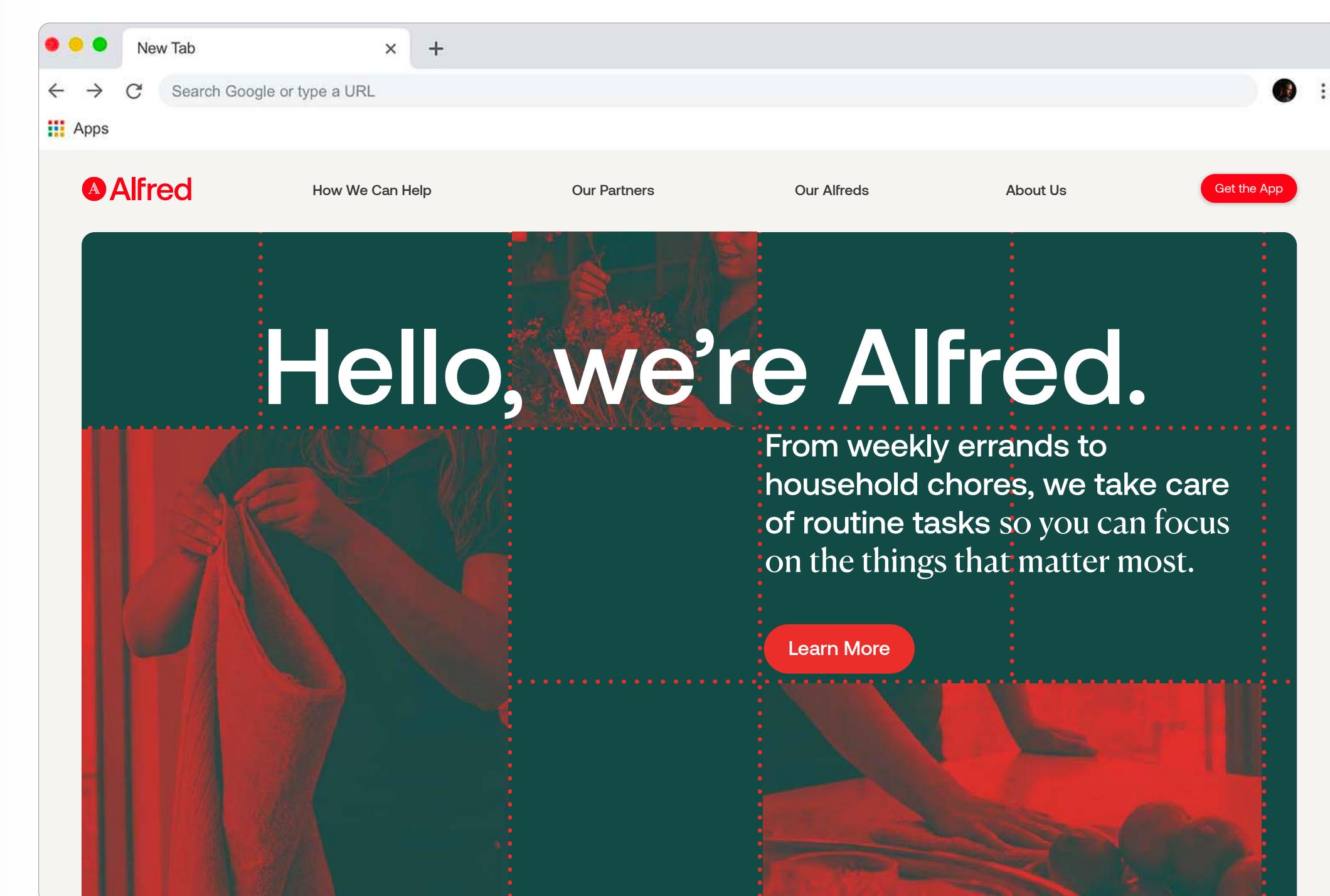
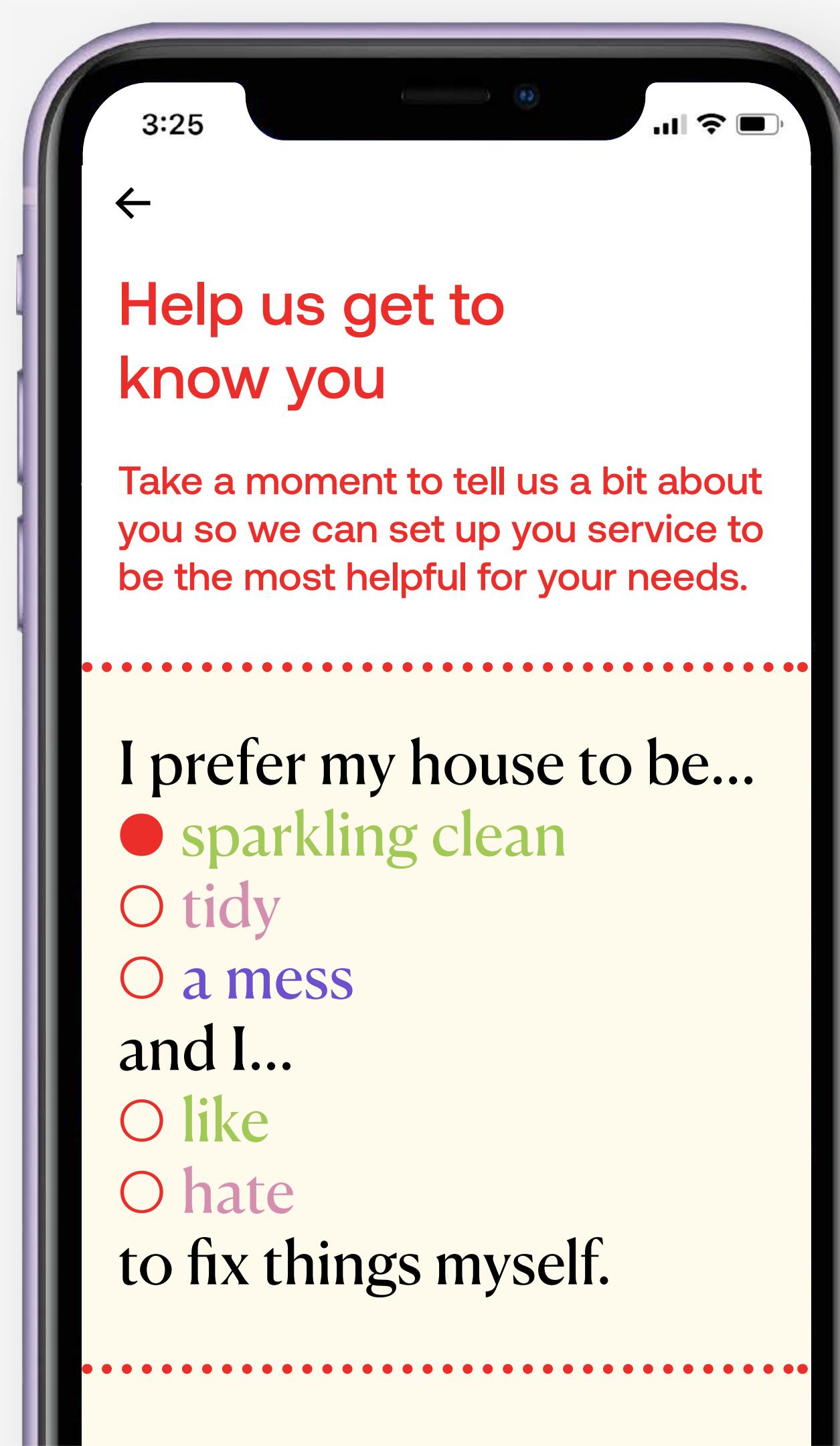
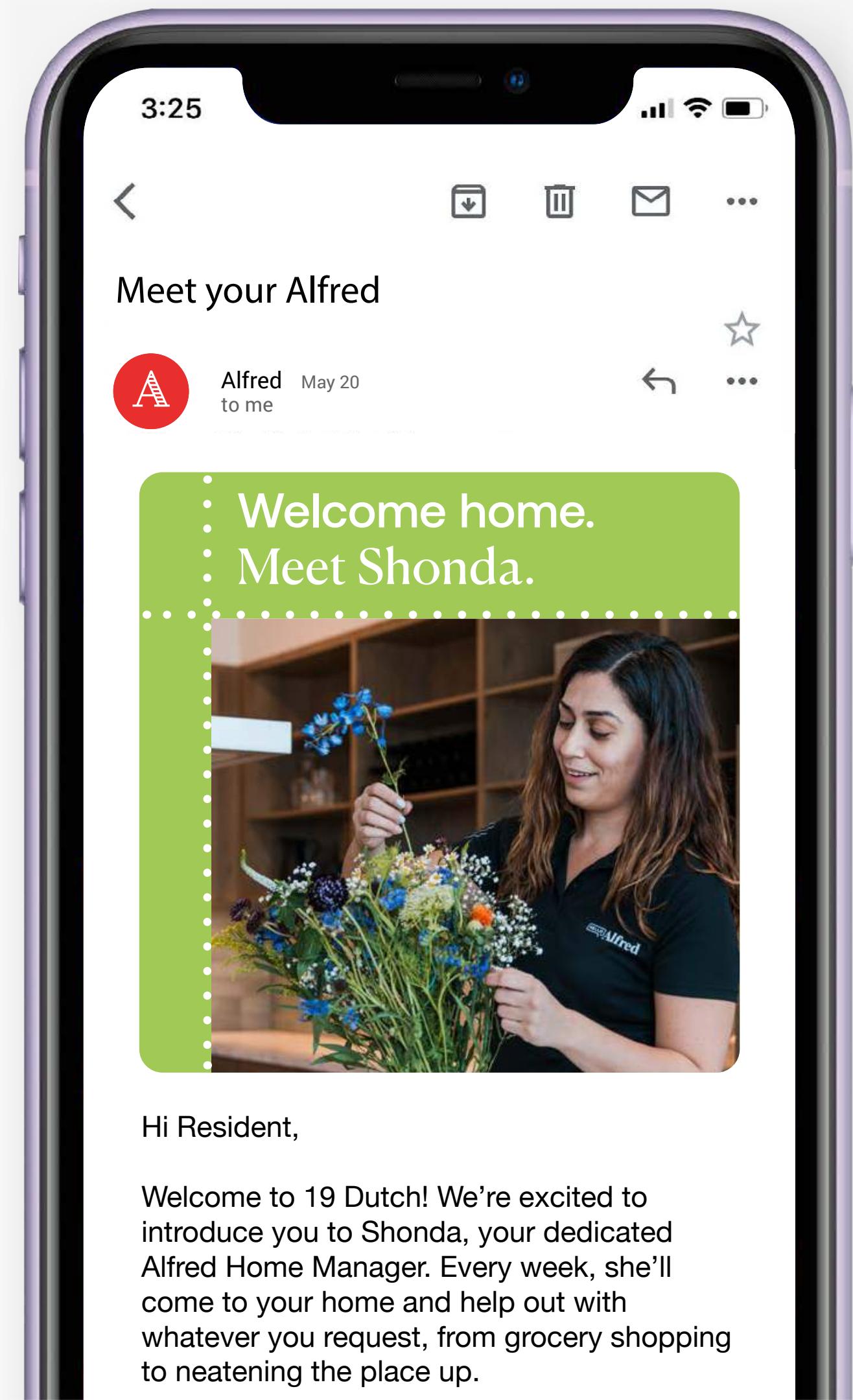
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Select clients include Vox Media, Sony Music Entertainment, Instrument, Look Studios, OnePlus, Noë & Associates, We Are Listen, 321 Gallery, Even The Strong Records, and Cranbrook Art Museum.

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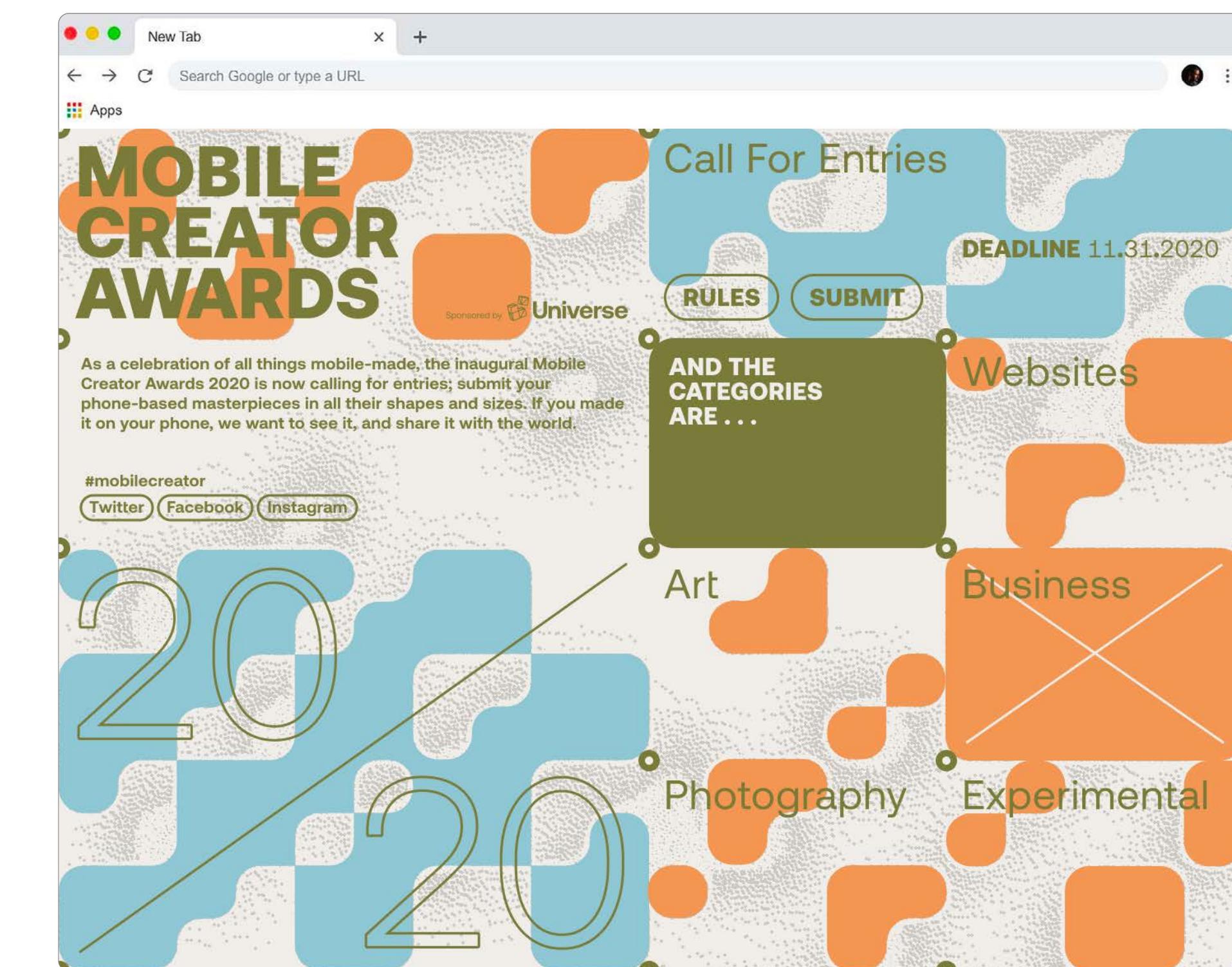
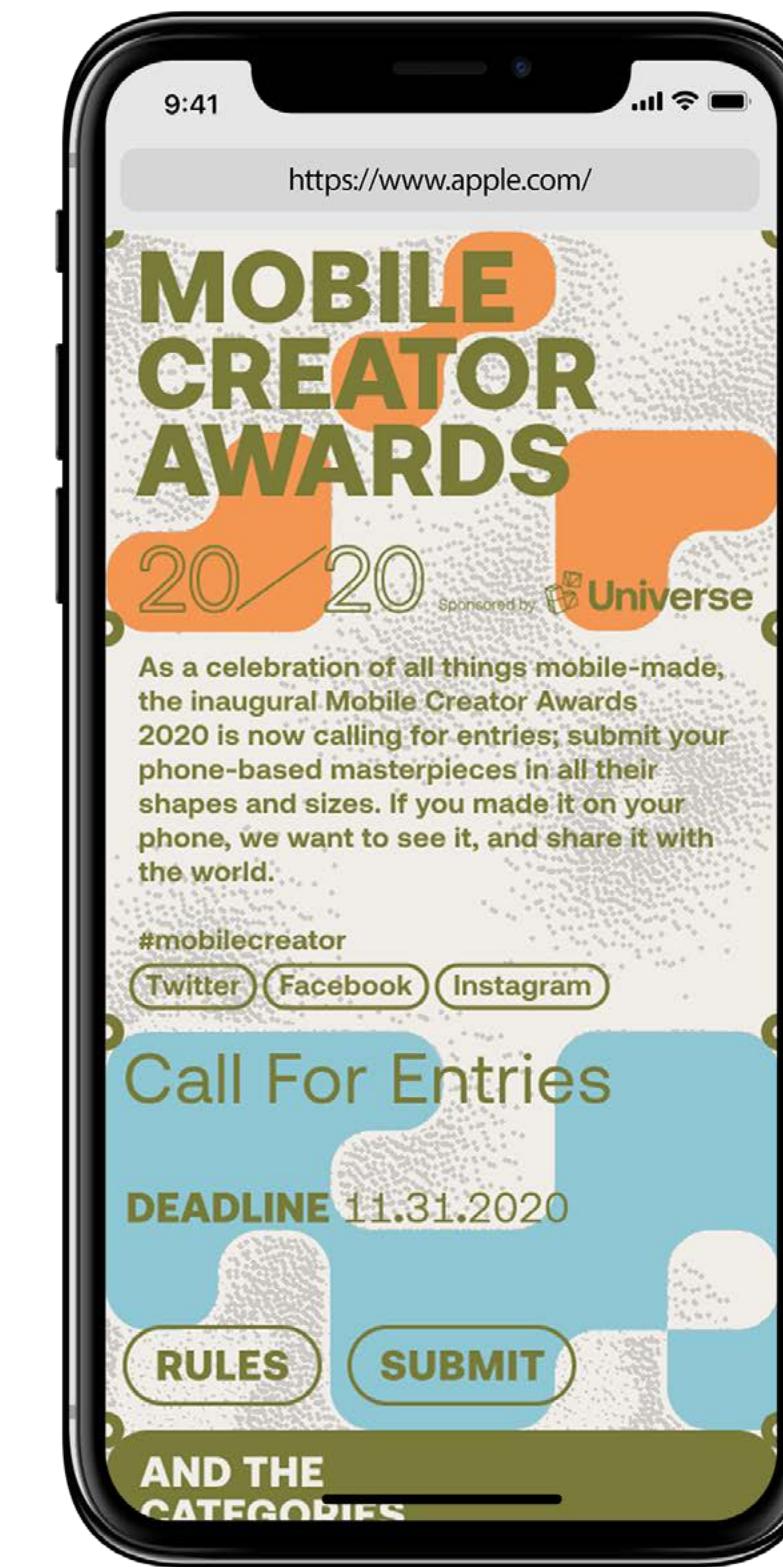
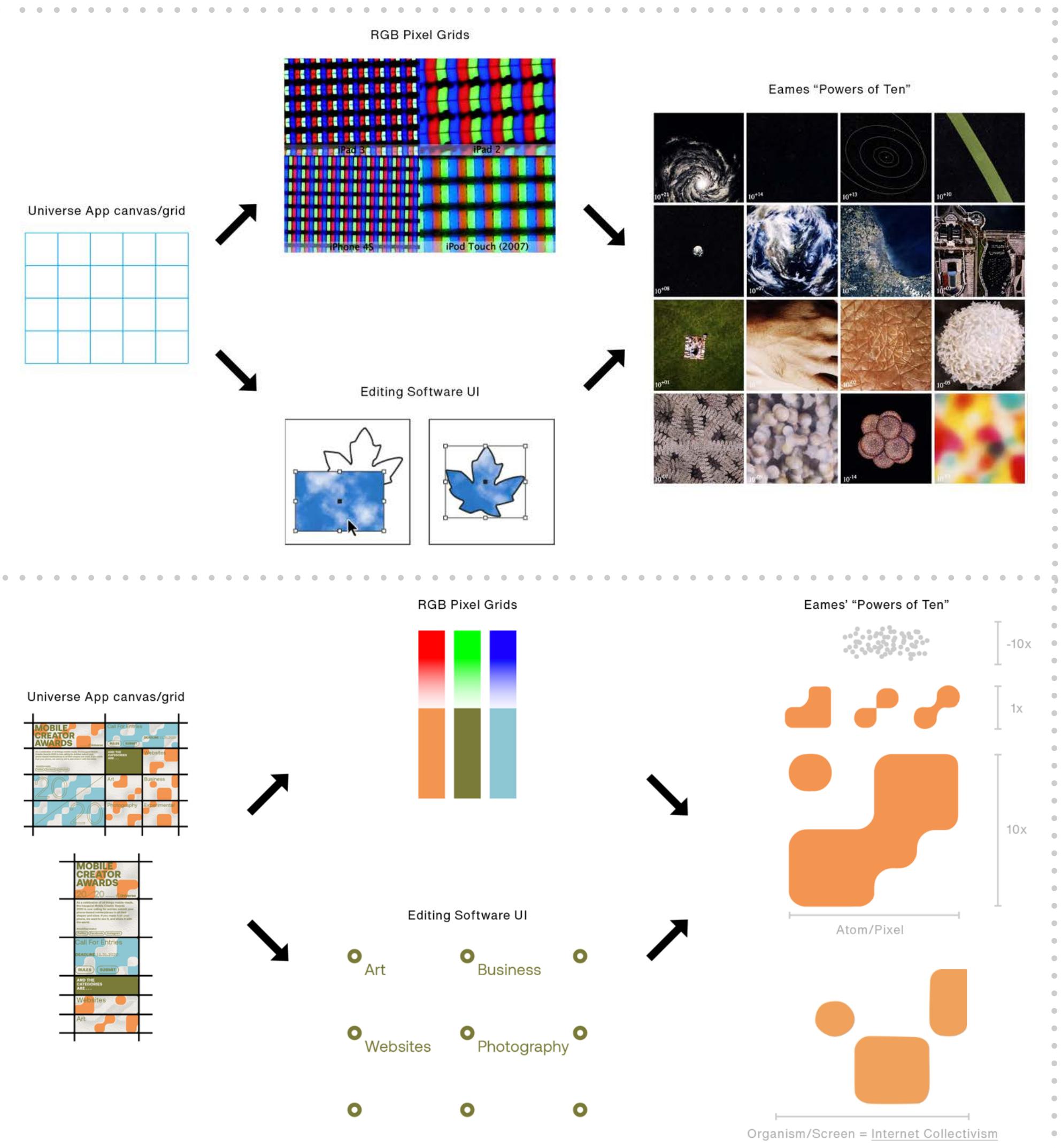
In-house rebrand using a dot-motif to mimic the latitude and longitude lines of the globe while signifying the distance an Alfred employee is willing to go to get the job done. As a graphic device, this dot-motif used a macro and micro zoom gesture to convey the difference between user and corporate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



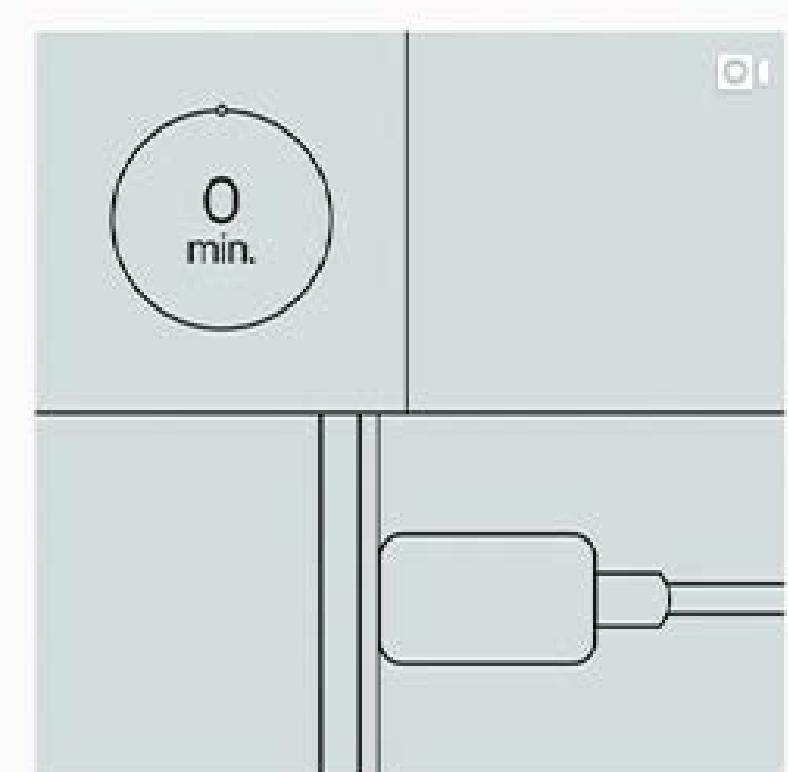
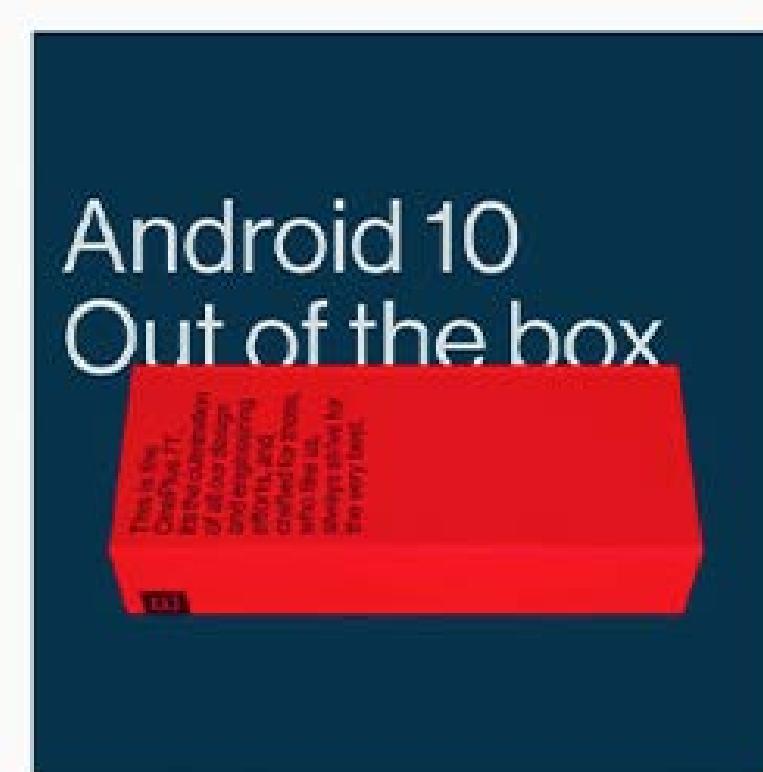
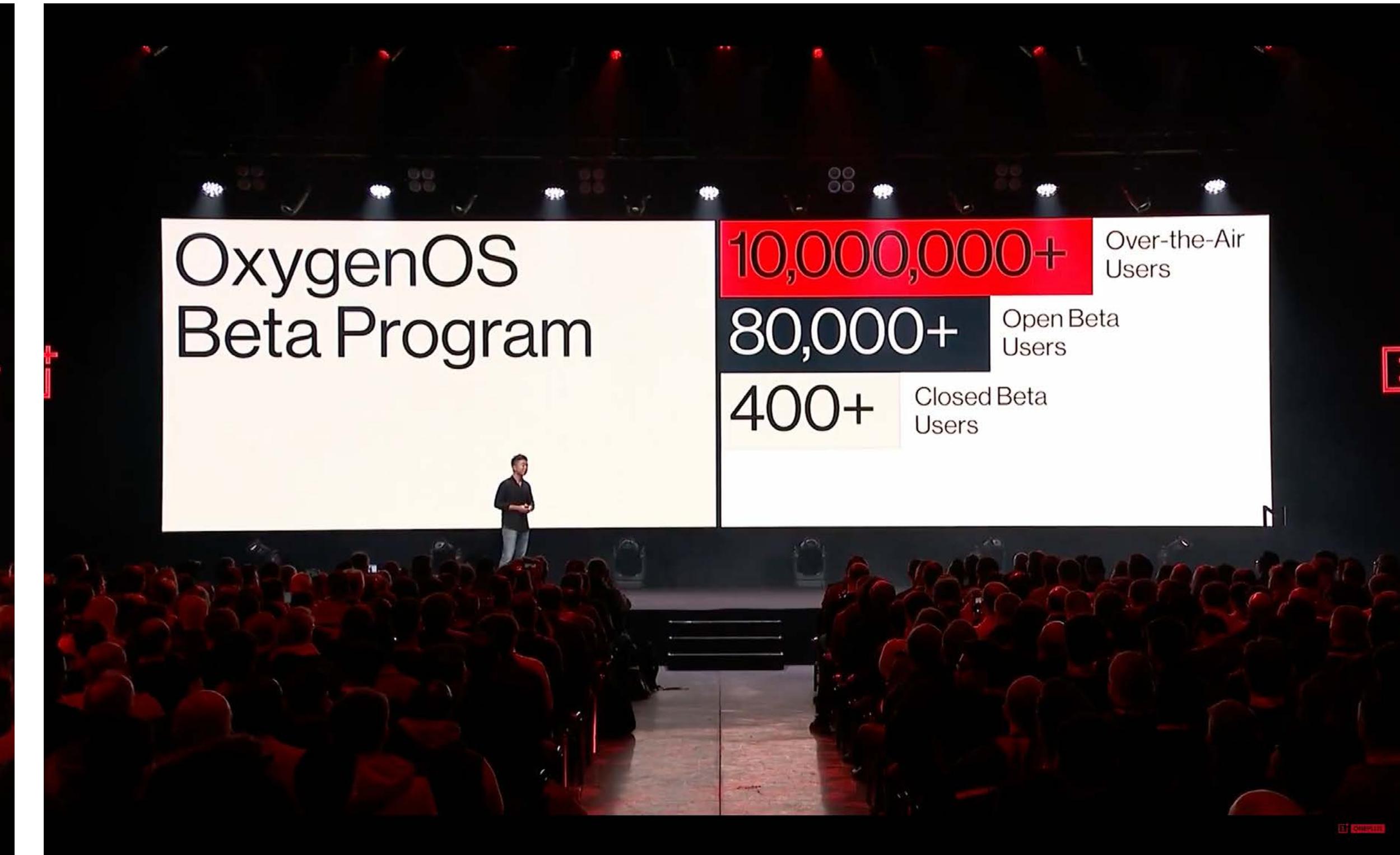




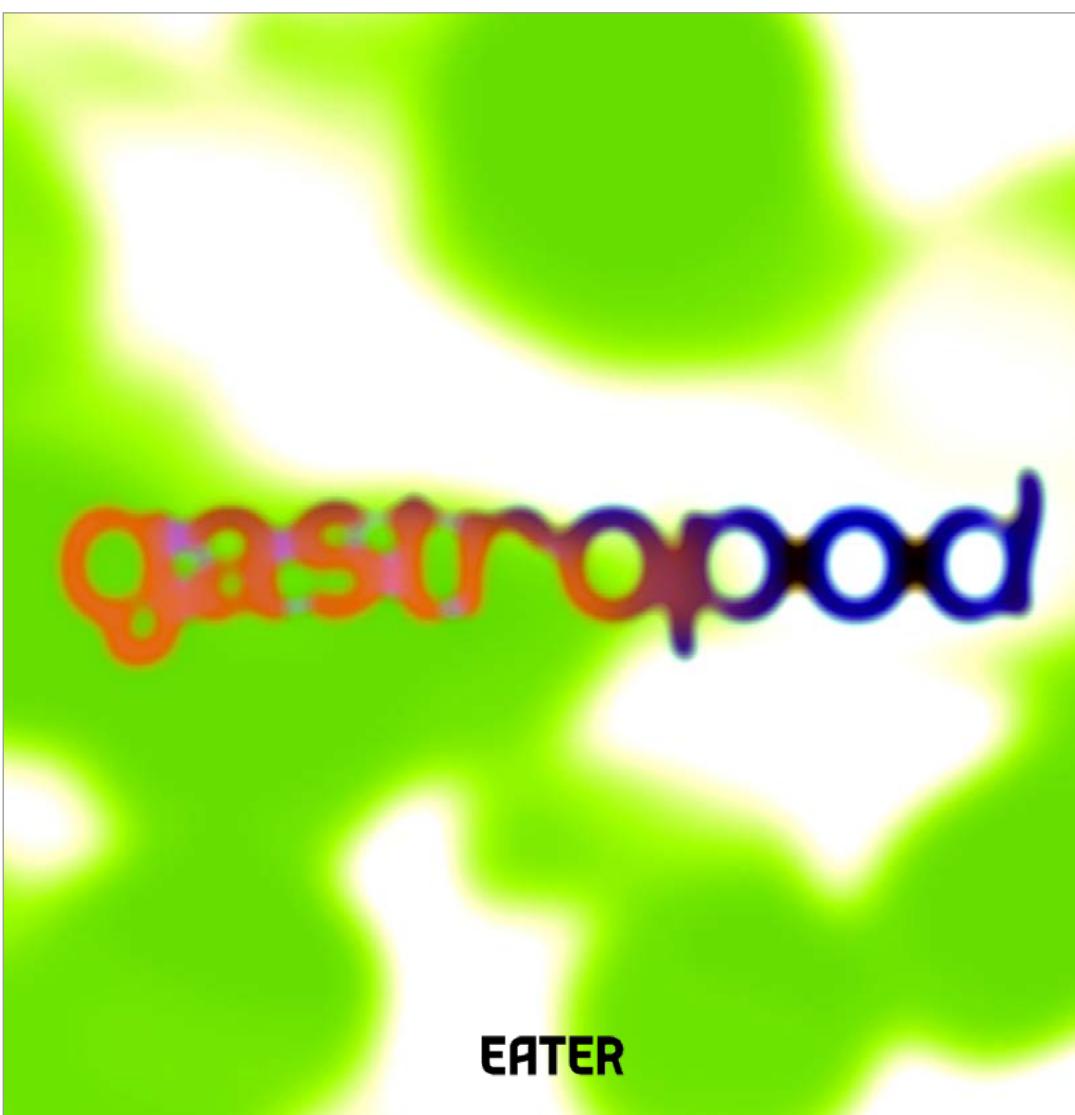
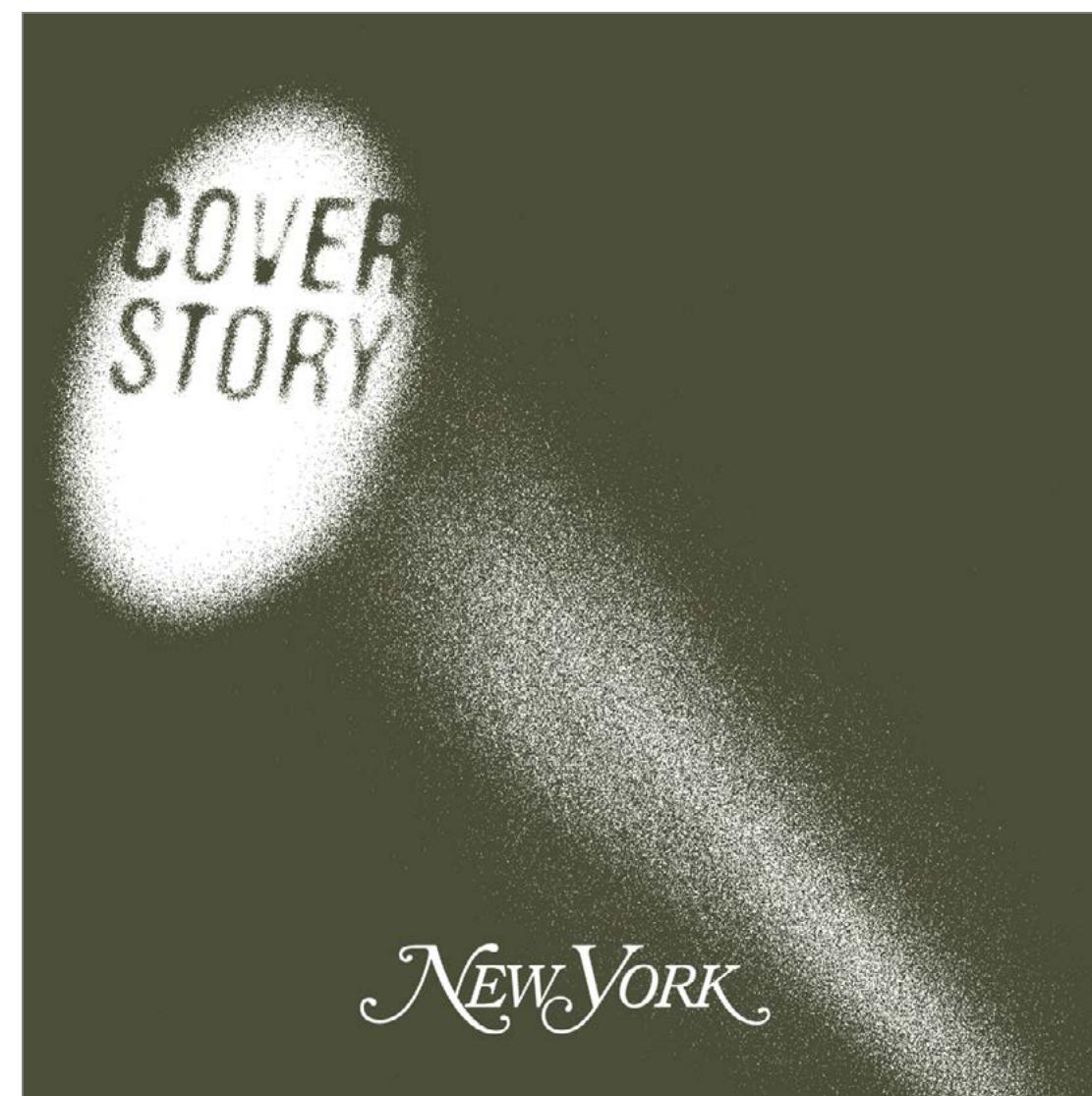
This identity was based off of the basic functioning of the Universe app and how it could be redefined to speak to design, technology, and collectivism on the internet.



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.

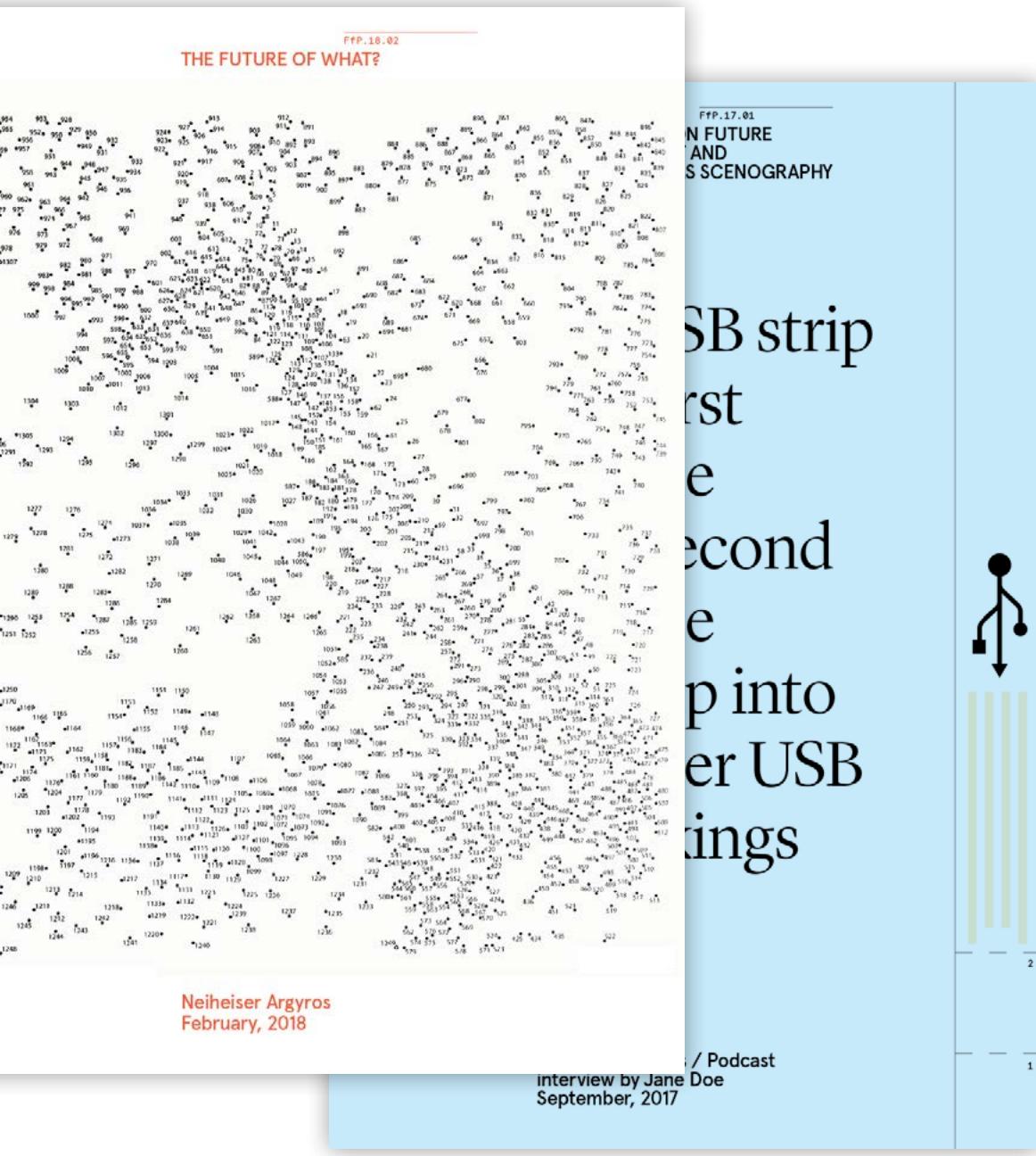






## DESIGN LEAD / STRATEGIST / CREATIVE DIRECTION

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



**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

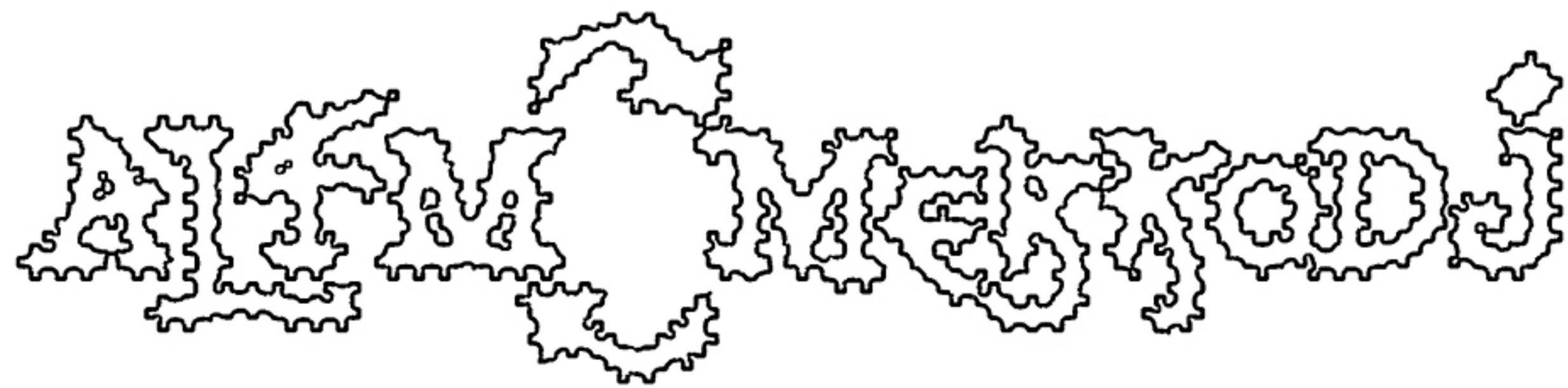
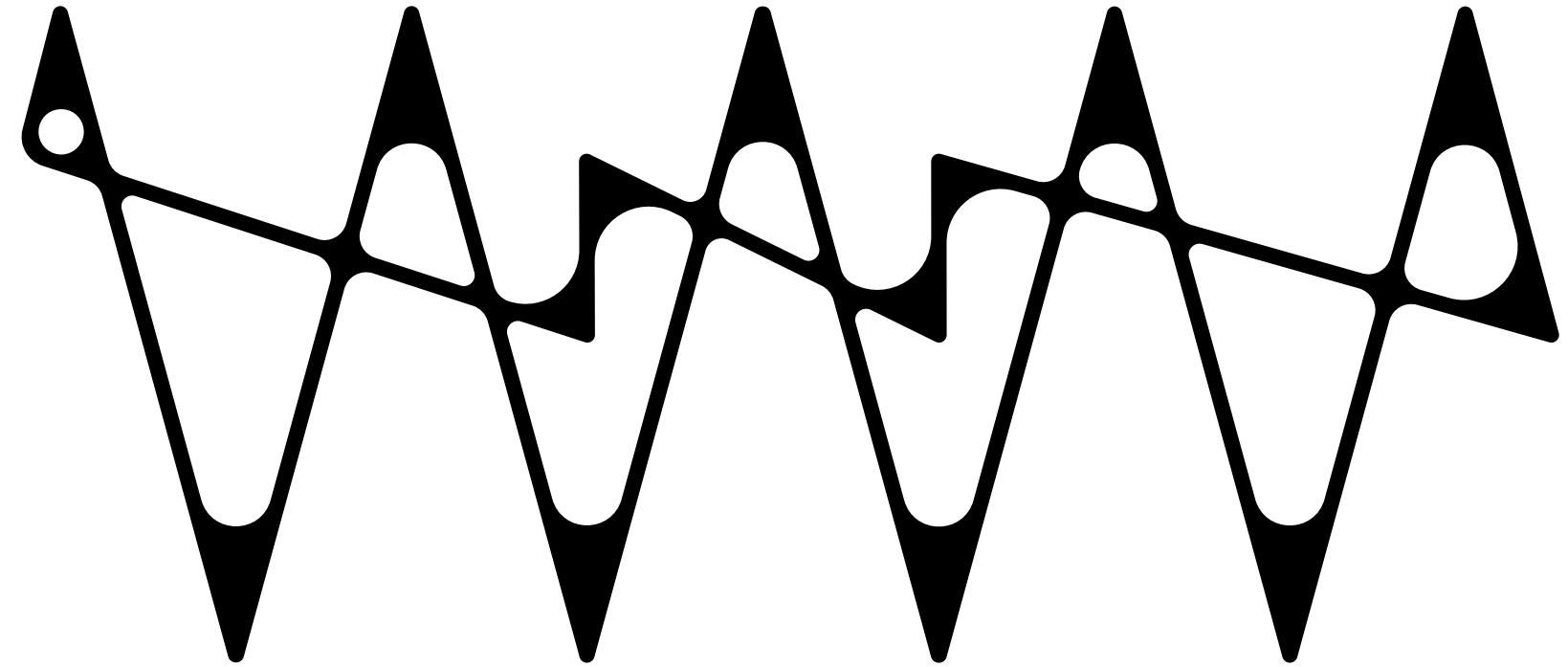
- ARCHITECTURE AS PRODUCT: ONE DESIGNER'S EVOLUTION  
Feras Alhabib, BID '17  
10. 17. 18
- UNCOVERING ORIGINS THROUGH DESIGN  
Dylan Rutz, BFA Fashion Design '18  
08. 22. 18
- A NEW TYPOLOGY FOR URBAN DENSITY IN BROOKLYN  
06. 20. 18
- SPEAK ENGLISH WE'RE IN AMERICA  
Ada Chen, BFA Jewelry '18  
05.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

DESIGNER

2011–Present

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



Undercurrent



**CITY EAGLE**

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 here, camera records a social transformation in its new public spaces. (FIG. 4 AND FIGS. 2 AND 3) In the micro issues? 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.<sup>23</sup> 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

28. Aleş Erkmen, *Geçiciye Geçen ve Kalmayan Bir İkinci Arşiv*, Jimre, Ankara, 2010; 29. Based on Frans' account of the meeting of the Uluys Movement between 1909-1911, the site where the photographs were taken could be in Sıhhi looking across to Kagliçtepe. In 1911, this was a highly symbolic site where a military barracks had been established to control the 31 March Incident in 1909.

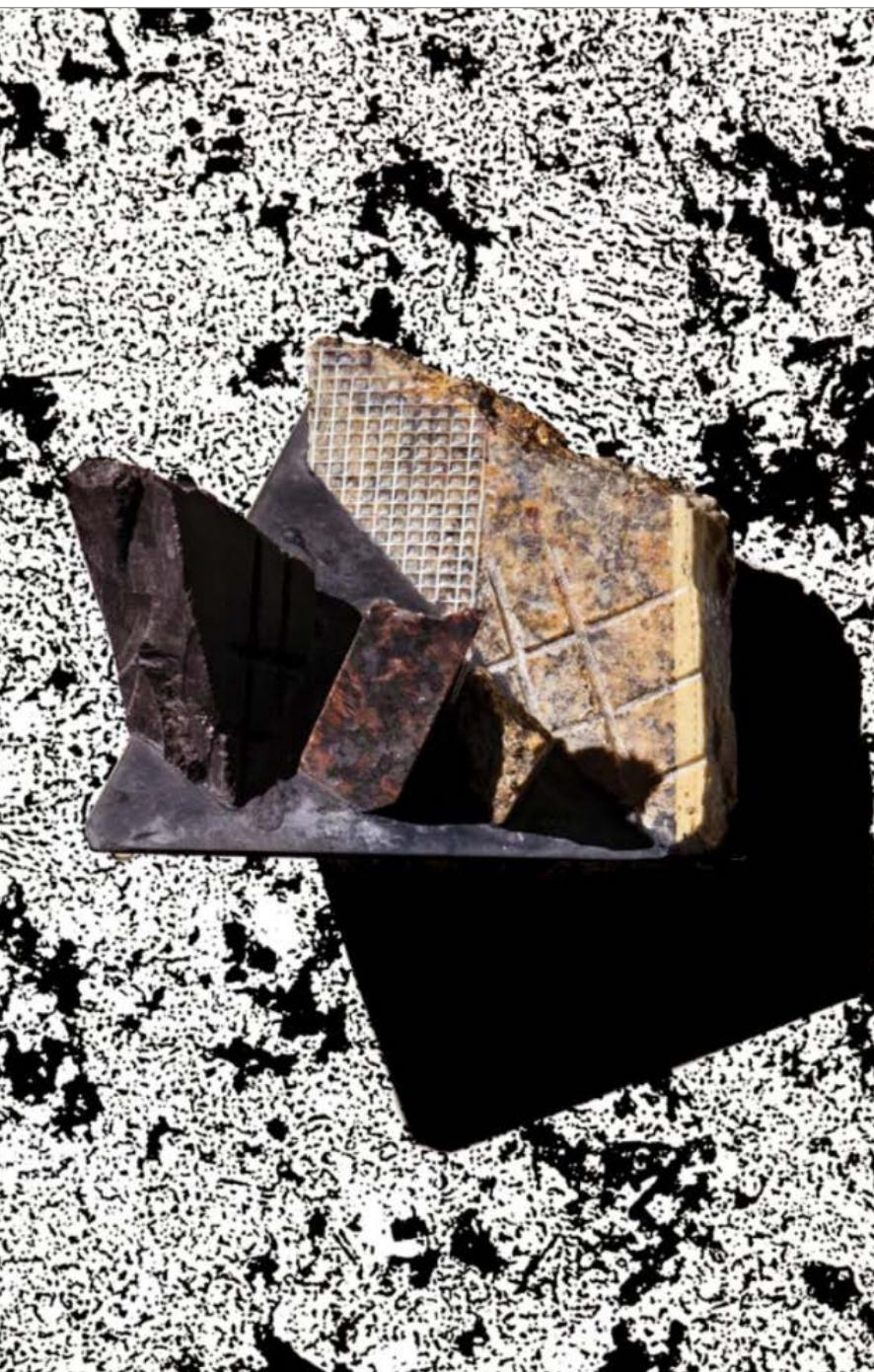
29. Kenneth Frampton, *Lé Corbusier*, 99.

8.

A man, still young at this point in the story, besides how he senses desire in others. He has thought of it as his own possession, their desire, and this has led him to believe simply One is implicated but nor automatically, nor without one's own permission, for there is no good in love. One loves actively, on principle—or one attempts, erroneously, to possess desire, as he has done. And yet, the young man thinks, it is no better nor to love. It seems like truth to him; it takes the form of a command. He grows old. He is old. He is old and alone, but still thinking. He wants to know what would constitute a true command. Is love a command? The man may even be dying now, is about to die, is dying, when he begins to ask himself, is it not my own permission that lends love this form?

On a country road, I p  
THO AS  
Rebecca says, "This is a

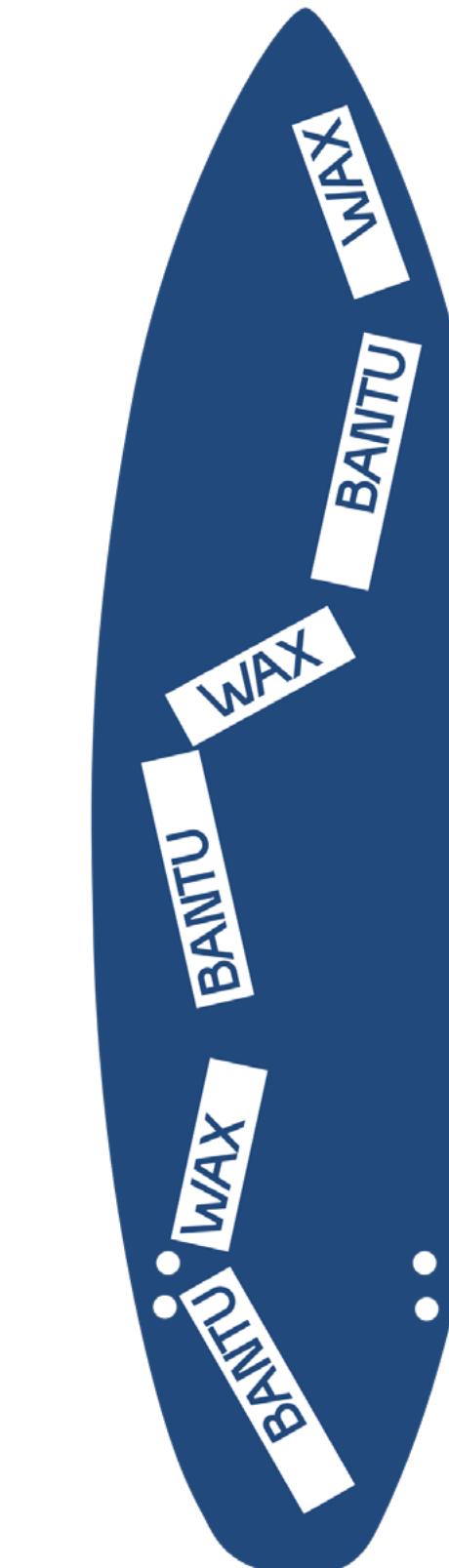
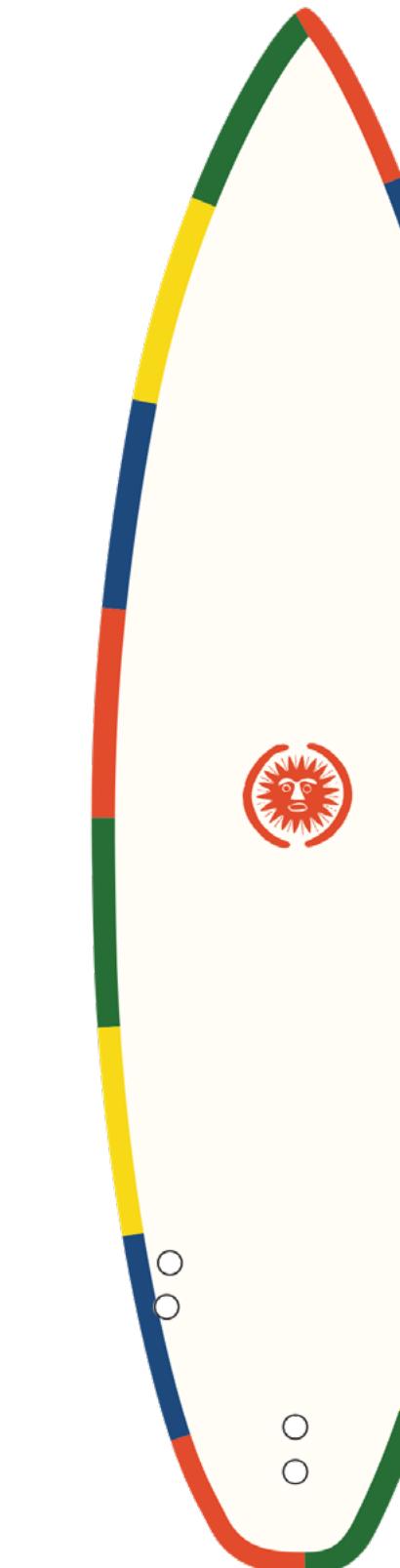
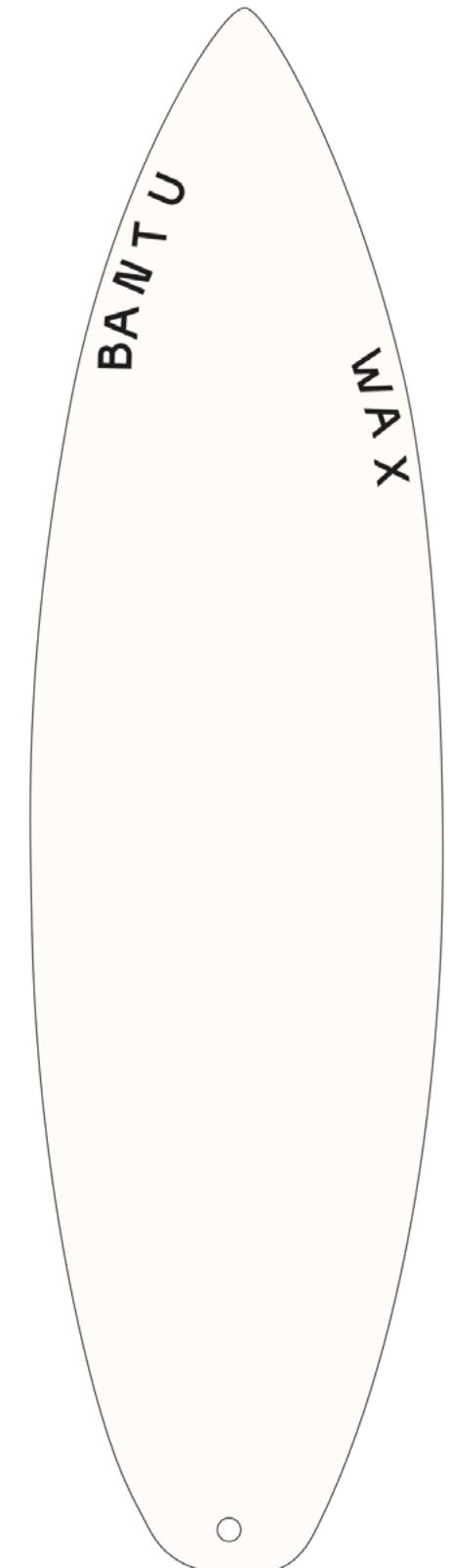
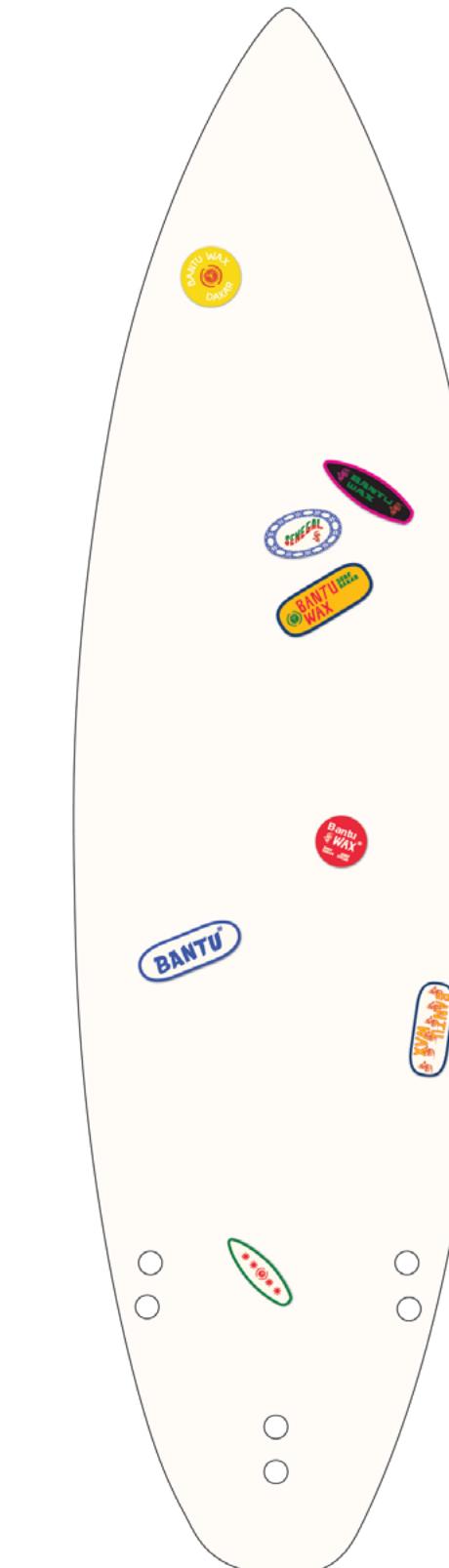
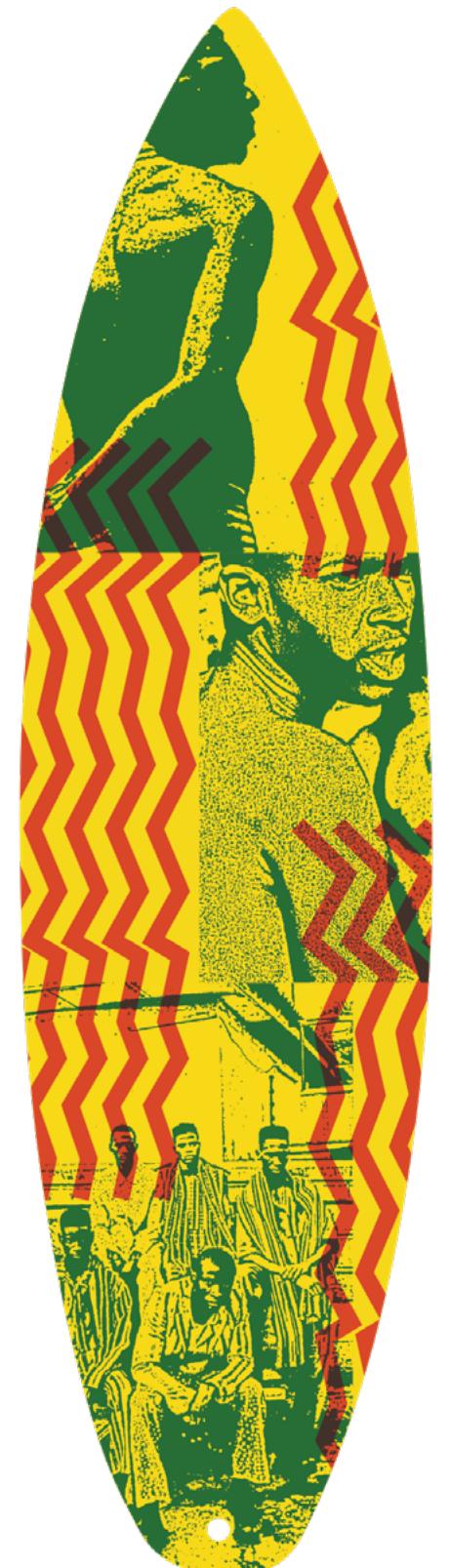
The Hermit Lucy Ives

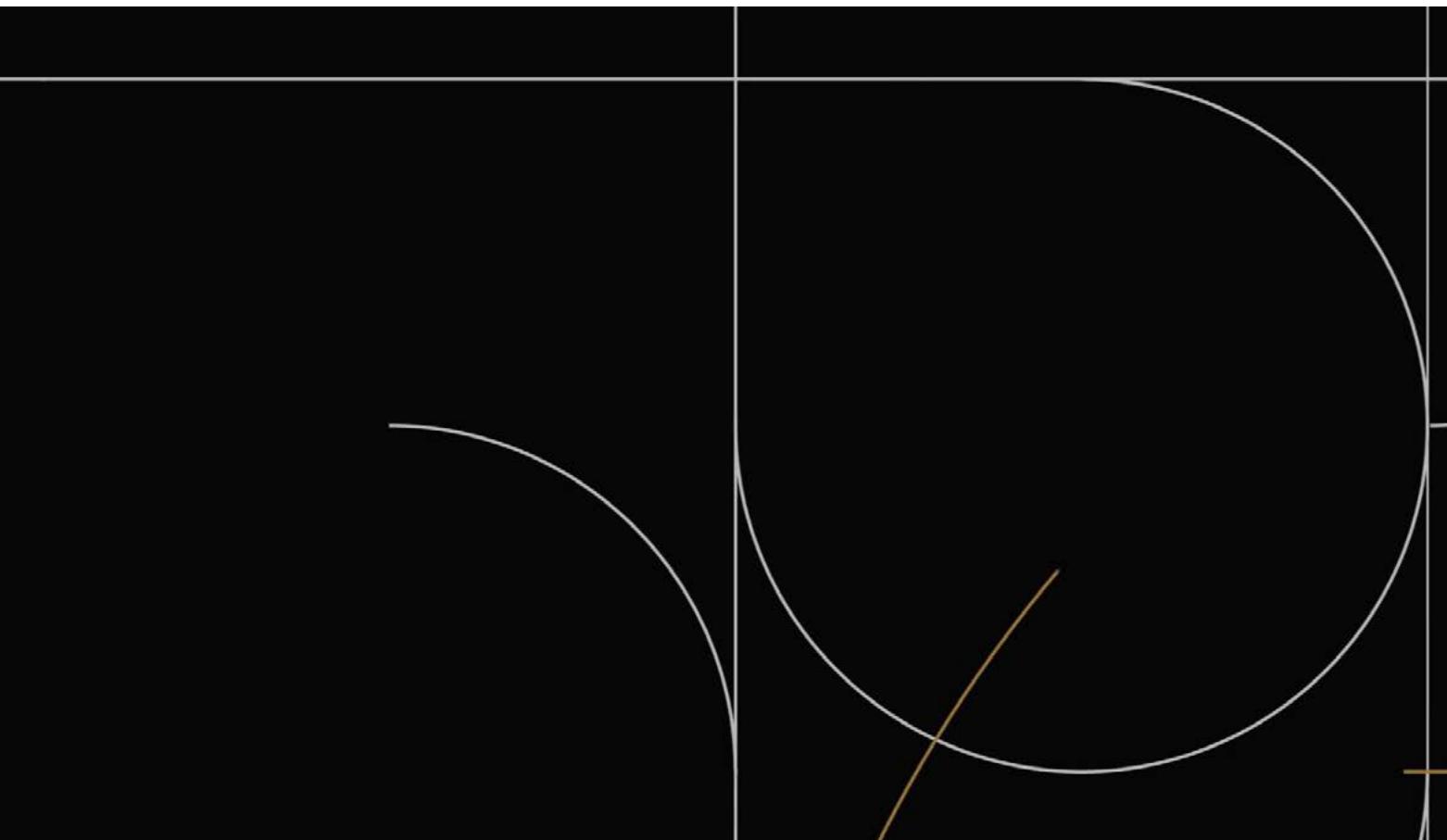
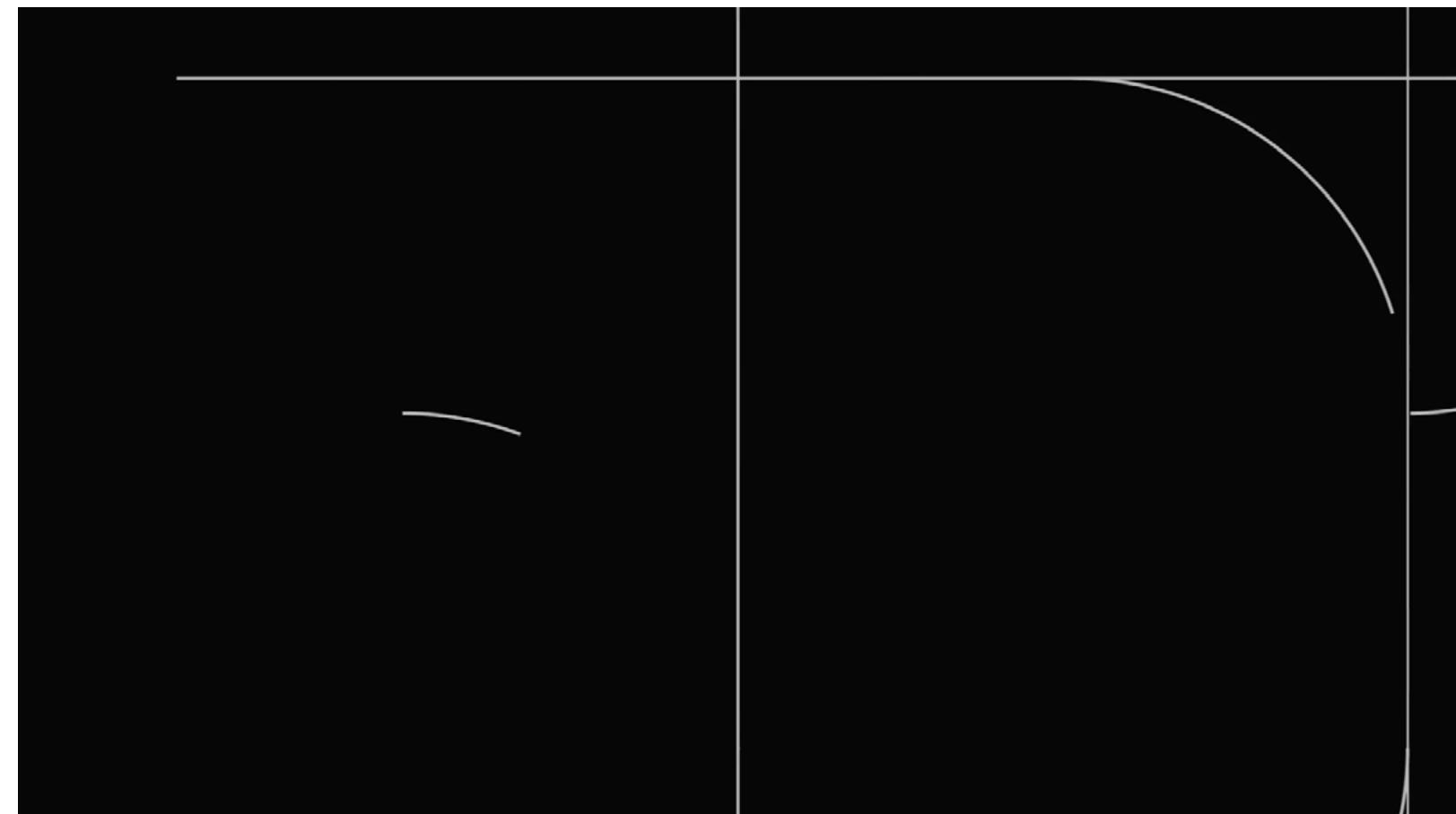




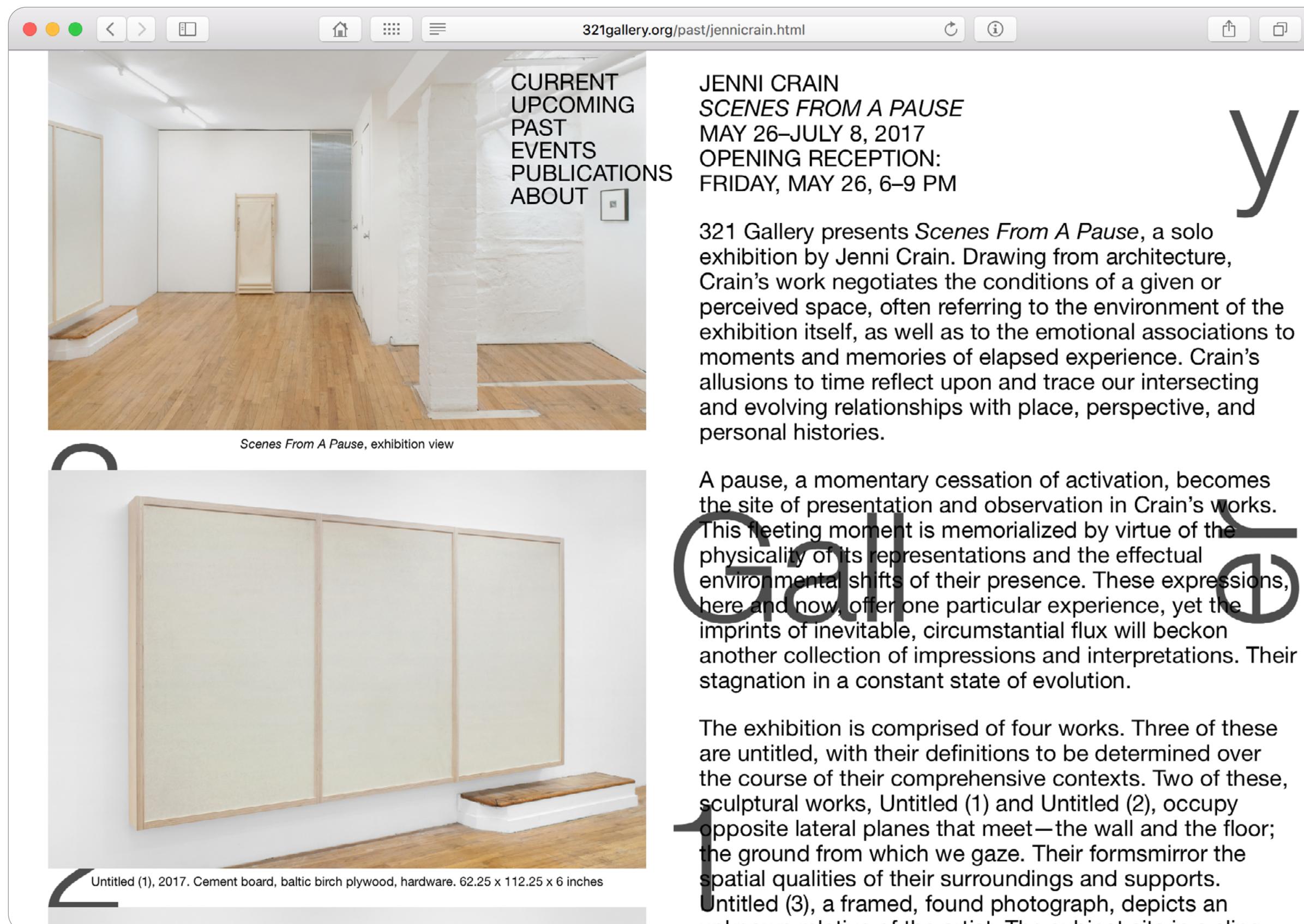
SpaceSpaceSpace was a three-day gathering centered around alternative pedagogy, self-organizing, and exploring ways of disrupting the productions of knowledge within academic structures. Inflatable architecture was built to house the event and provide a stark contrast to the historic Cranbrook campus. 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 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.



**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.

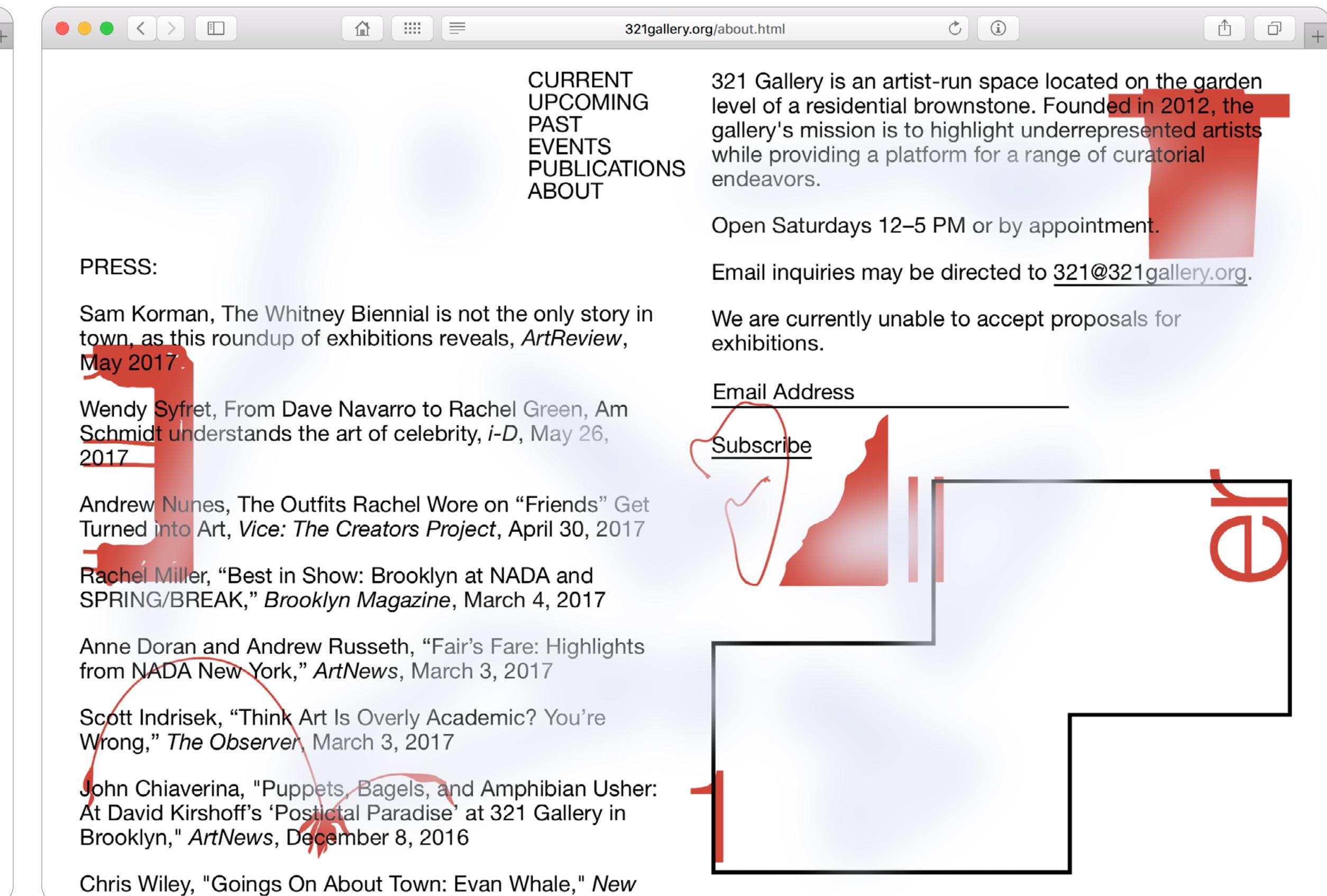
A pause, a momentary cessation of activation, becomes the site of presentation and observation in Crain's works. This fleeting moment is memorialized by virtue of the physicality of its representations and the effectual environmental shifts of their presence. These expressions, here and now, offer one 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.

**CURRENT UPCOMING PAST EVENTS PUBLICATIONS ABOUT**

**Scenes From A Pause, exhibition view**

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



**CURRENT UPCOMING PAST EVENTS PUBLICATIONS ABOUT**

**PRESS:**

Sam Korman, The Whitney Biennial is not the only story in town, as this roundup of exhibitions reveals, *ArtReview*, May 2017

Wendy Syfret, From Dave Navarro to Rachel Green, Am Schmidt understands the art of celebrity, *i-D*, May 26, 2017

Andrew Nunes, The Outfits Rachel Wore on “Friends” Get Turned into Art, *Vice: The Creators Project*, April 30, 2017

Rachel Miller, “Best in Show: Brooklyn at NADA and SPRING/BREAK,” *Brooklyn Magazine*, March 4, 2017

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

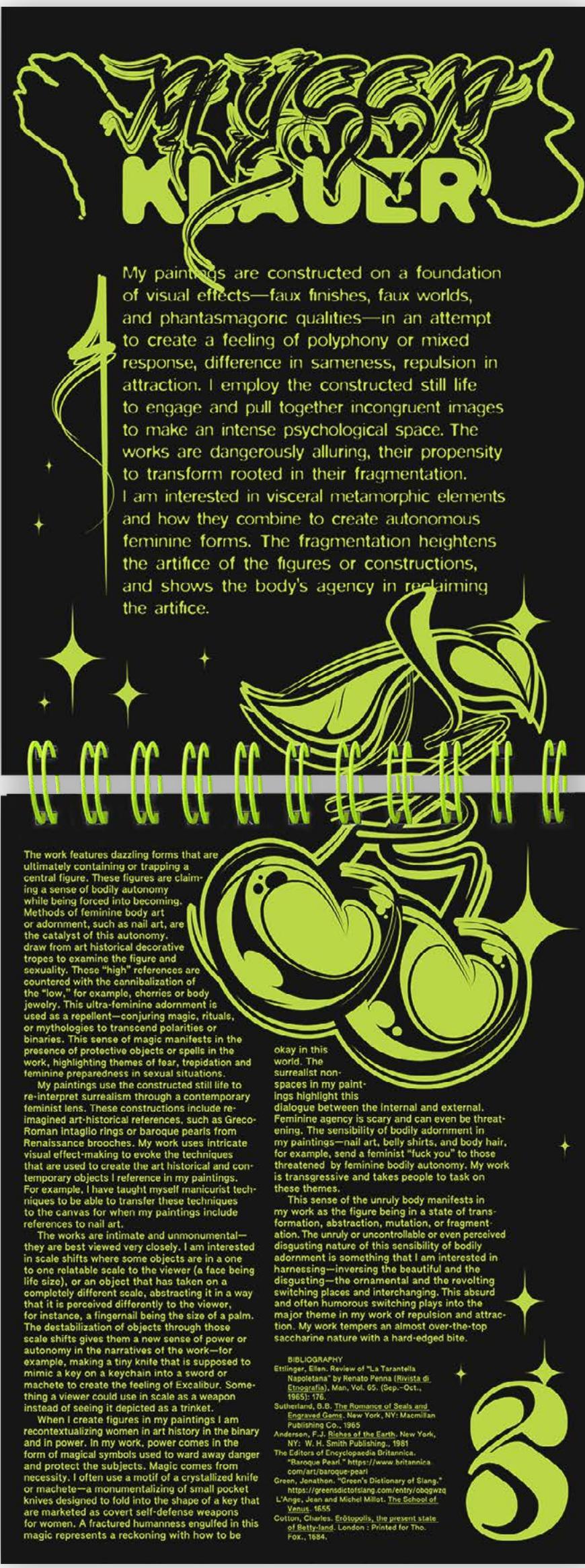
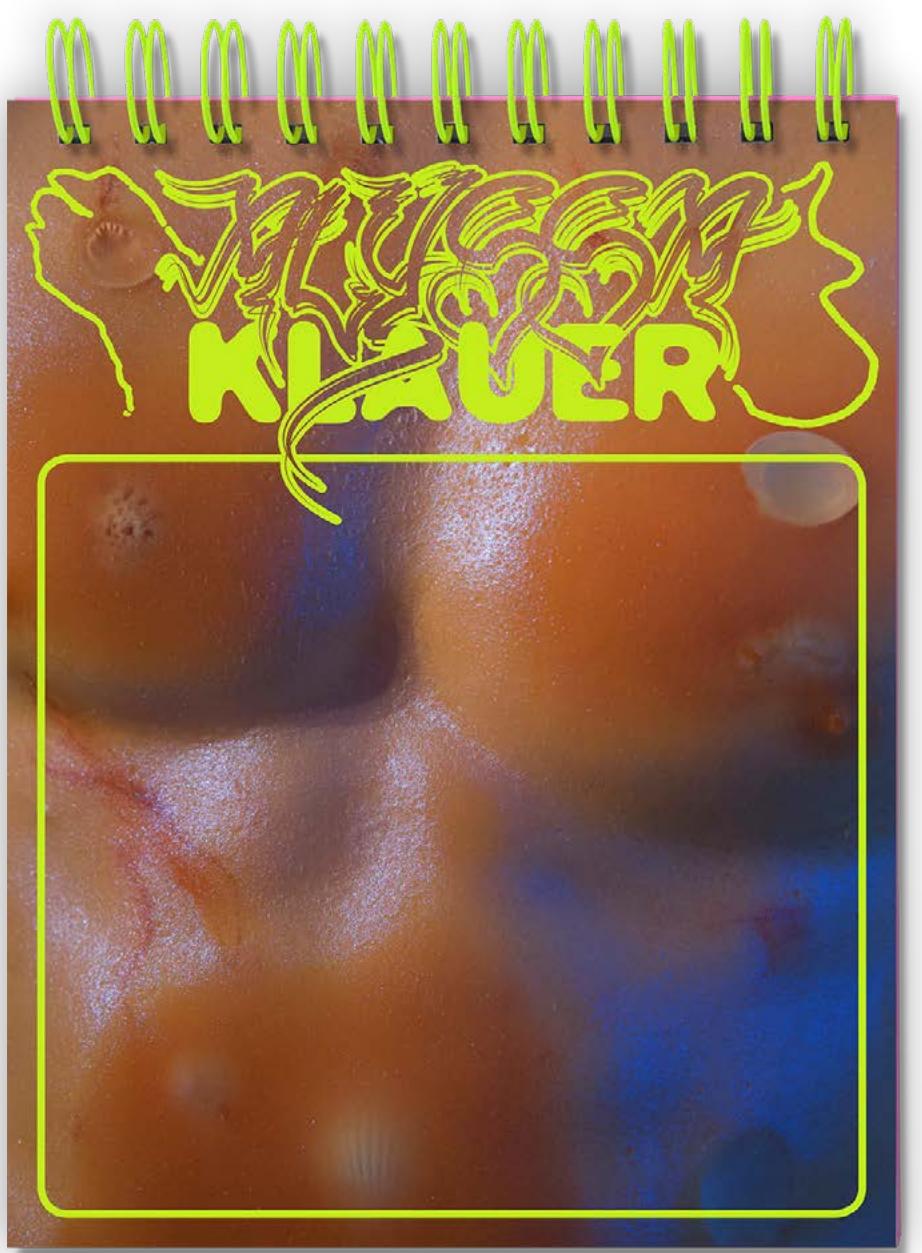
Scott Indrisek, “Think Art Is Overly Academic? You’re Wrong,” *The Observer*, March 3, 2017

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

Chris Wiley, “Goings On About Town: Evan Whale,” *New York City Guide*, 2016

**Email Address**  
  
**Subscribe**

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.



## PRATT SHOWS 2015 – PROGRAM BOOKLET

### DESIGNER

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](http://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
MAY						
12	13	14	15	16	17	18
19	20	21	22	23	24	25
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](http://WWW.PRATT.EDU/PRATT-SHOWS) FOR UPDATES
CALNDAR

**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)

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

**M.F.A. EXHIBITIONS**

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

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

An M.F.A. exhibition of work by all second-year graduate students will be on view in The Rubelle and Norman Schafer 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.

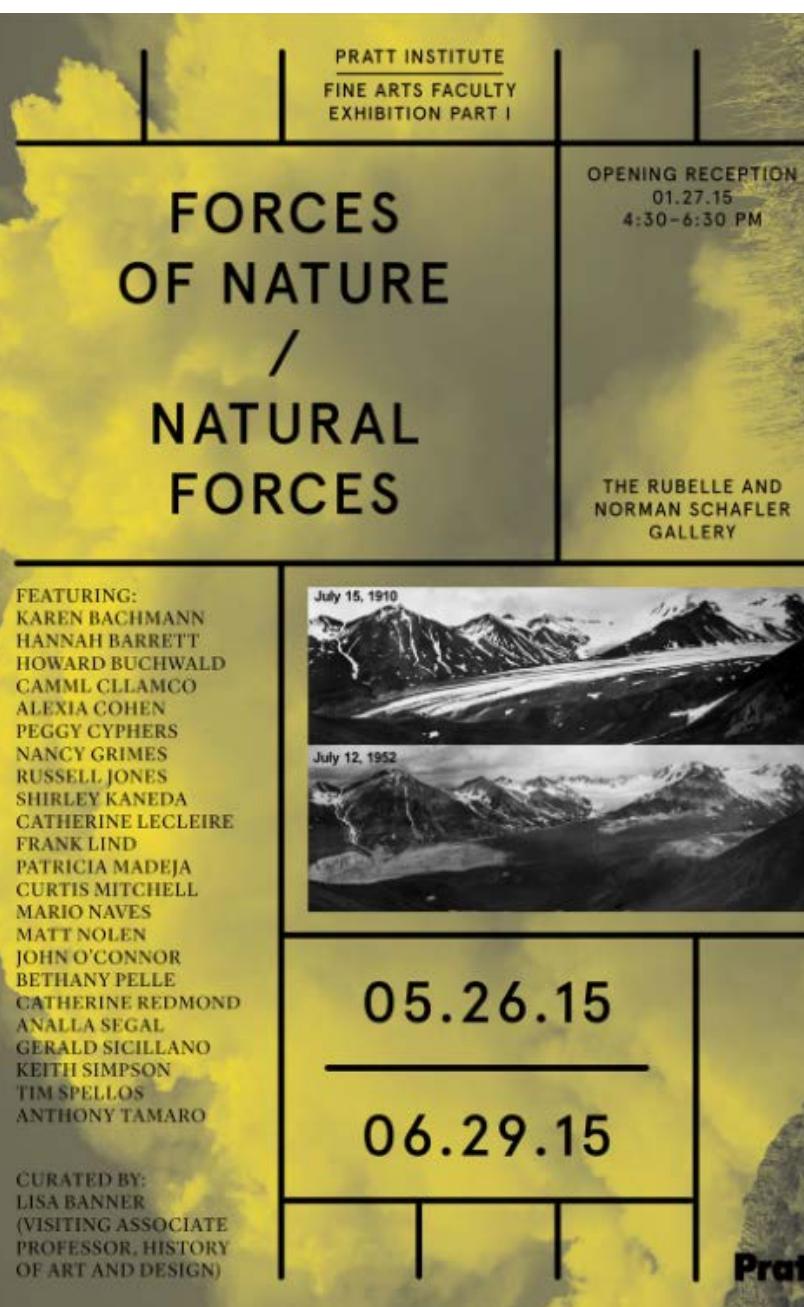
B.F.A. Exhibitions in The Rubelle and Norman Schafer Gallery on Pratt's Brooklyn Campus:

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

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

FINE ARTS M.F.A. AND B.F.A. EXHIBITIONS → MARCH 24–MAY 25
FINE ARTS M.F.A. AND B.F.A. EXHIBITIONS → 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	<b>16x24 Poster</b>
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	
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**EVENT DATE**

Date/s
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**EVENT TIME**

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**SCHOOL NAME / DEPARTMENT NAME**

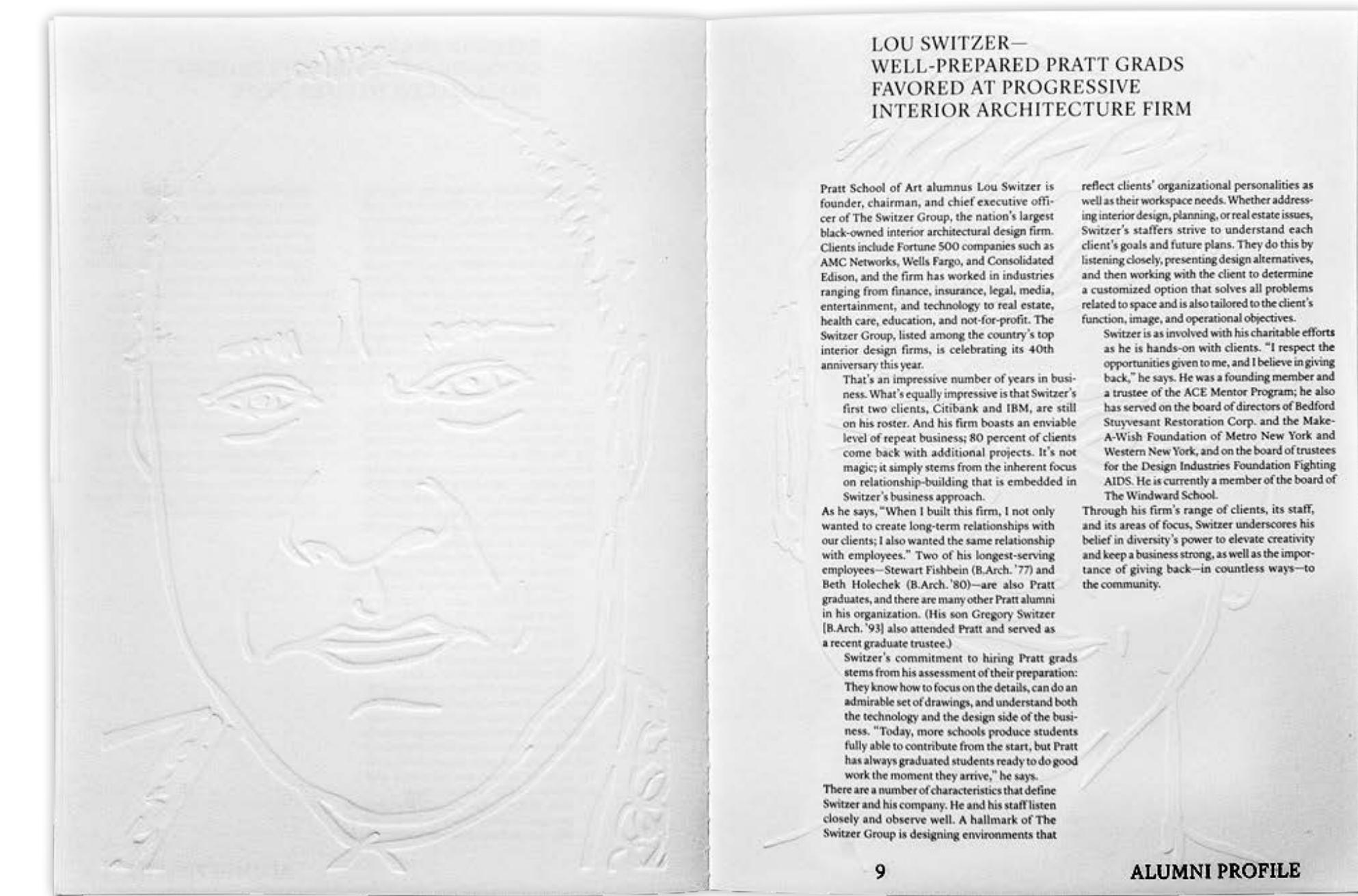
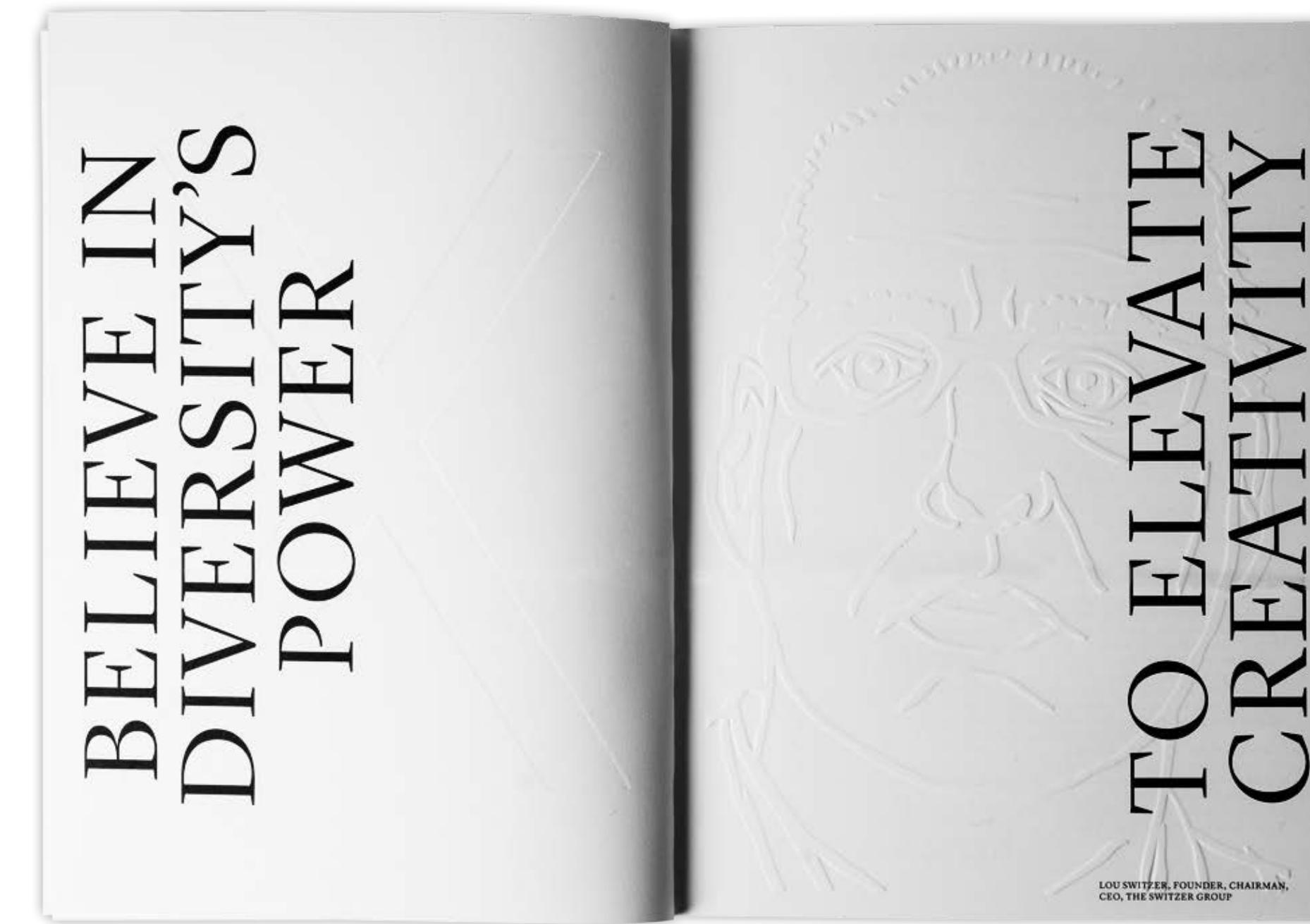
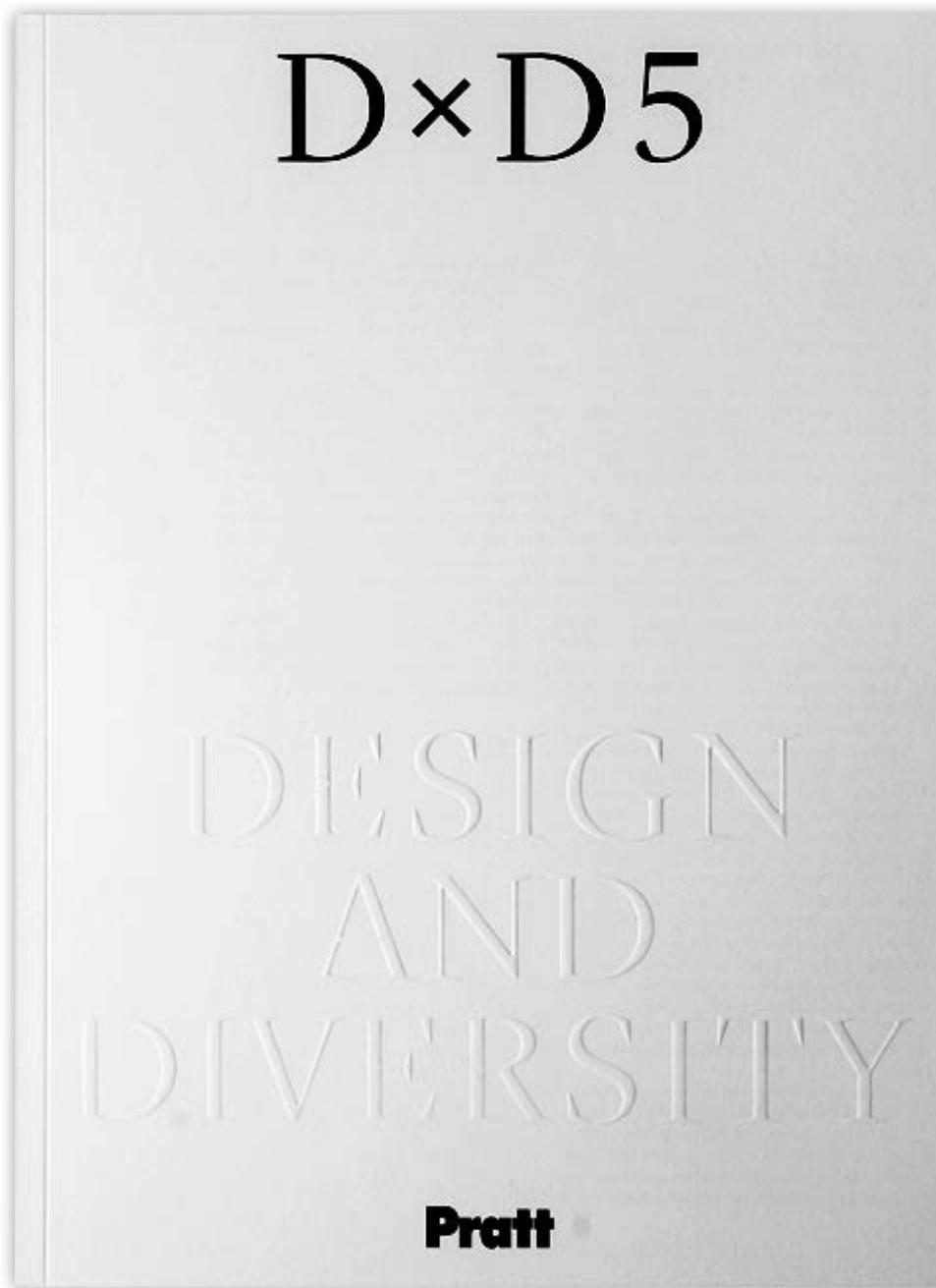
**DATE/S TIME/S**

**LOCATION LINE 1 / LOCATION LINE 2**

**Pratt**

**Download Project**

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.



Pratt School of Art alumnus Lou Switzer is founder, chairman, and chief executive officer of The Switzer Group, the nation's largest black-owned interior architectural design firm. Clients include Fortune 500 companies such as AMC Networks, Wells Fargo, and Consolidated Edison, and the firm has worked in industries ranging from finance, insurance, legal, media, entertainment, and technology to real estate, health care, education, and not-for-profit. The Switzer Group, listed among the country's top interior design firms, is celebrating its 40th anniversary this year.

That's an impressive number of years in business. What's equally impressive is that Switzer's first two clients, Citibank and IBM, are still on his roster. And his firm boasts an enviable level of repeat business; 80 percent of clients come back with additional projects. It's not magic; it simply stems from the inherent focus on relationship-building that is embedded in Switzer's business approach.

As he says, "When I built this firm, I not only wanted to create long-term relationships with our clients; I also wanted the same relationship with employees." Two of his longest-serving employees—Stewart Fishbein (B.Arch. '77) and Beth Holechek (B.Arch. '80)—are also Pratt graduates, and there are many other Pratt alumni in his organization. (His son Gregory Switzer [B.Arch. '93] also attended Pratt and served as a recent graduate trustee.)

Switzer's commitment to hiring Pratt grads stems from his assessment of their preparation: They know how to focus on the details, can do an admirable set of drawings, and understand both the technology and the design side of the business. "Today, more schools produce students fully able to contribute from the start, but Pratt has always graduated students ready to do good work the moment they arrive," he says.

There are a number of characteristics that define Switzer and his company. He and his staff listen closely and observe well. A hallmark of The Switzer Group is designing environments that

## **DESIGNER (Creative Direction: 2 x 4)**

2

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



Bachelor of Architecture Five-Year Curriculum			Graduate Programs	
	UNITS	TOTAL		
<b>FIRST YEAR</b>				
<b>FIRST SEMESTER</b>				
Architectural Design I	ARCH 108AL	4		
Fundamentals of Design Communication	ARCH 101L	2		
Architectural Culture and Community	ARCH 104	2		
Social Issues	GENERAL ED.	4		
Introductory College Mathematics, or Writing and Critical Reasoning	MATH 100* / WRIT 140*	4	16	
<b>SECOND SEMESTER</b>				
Architectural Design I	ARCH 108L	4		
World History of Architecture	ARCH 104A	3		
Physics for Architects	PHYS 101**	4		
General Ed., or Analytical Writing	GENERAL ED. / WRIT 150**	4	15	
<b>SECOND YEAR</b>				
<b>FIRST SEMESTER</b>				
Architectural Design II	ARCH 208AL	6		
Building Structures and Seismic Design	ARCH 204A	3		
World History of Architecture	ARCH 204B	3		
General Education	GENERAL ED.	4	16	
<b>SECOND SEMESTER</b>				
Architectural Design II	ARCH 208AL	6		
Materials and Methods of Building Construction	ARCH 201	3		
Building Structures and Seismic Design	ARCH 204B	3		
General Education	GENERAL ED.	4	16	
<b>THIRD YEAR</b>				
<b>FIRST SEMESTER</b>				
Design for the Thermal & Atmospheric Environment	ARCH 313	3		
Architectural Design III	ARCH 308AL	6		
Design of Building Structures	ARCH 313	3		
General Education	GENERAL ED.	4	16	
<b>SECOND SEMESTER</b>				
Architectural Design IV	ARCH 408AL	6		
Critical Topics in Architecture	ARCH 301	2		
Advanced Writing	WRIT 340	4		
Electives		4	16	
<b>FOURTH YEAR</b>				
<b>FIRST SEMESTER</b>				
History of Architecture: Contemporary Issues	ARCH 314	3		
Architectural Design IV	ARCH 408AL	6		
Professional Practice: Pre-Design, Project and Office Administration	ARCH 323	3		
Electives		4	16	
<b>SECOND SEMESTER</b>				
Architectural Design IV	ARCH 408BL	6		
Professional Practice: Legal and Economic Context, Project Documentation	ARCH 306	3		
Architectural History Electives		2-4		
Electives		4-6	17	
<b>FIFTH YEAR</b>				
<b>FIRST SEMESTER</b>				
Architectural Design IV	ARCH 408CL	6		
Critical Topics in Architecture	ARCH 301	2		
Advanced Writing	WRIT 340	4		
Electives		4	16	
<b>SECOND SEMESTER</b>				
Architectural Design V	ARCH 508AL	6		
Electives		10	16	

