

RORY KING

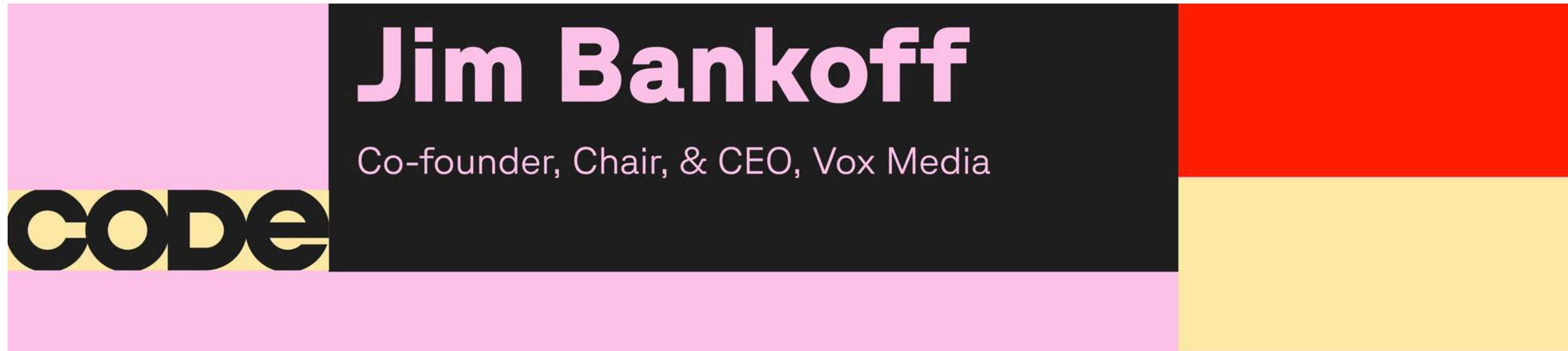
DESIGN, ETC.

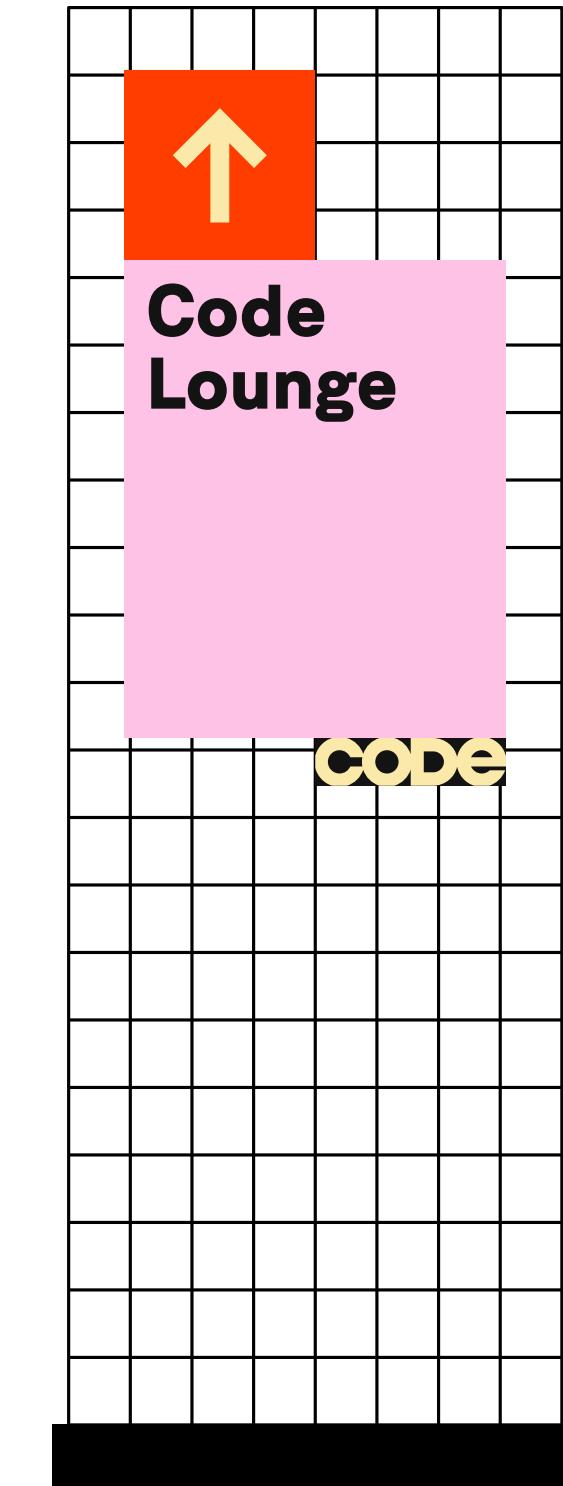
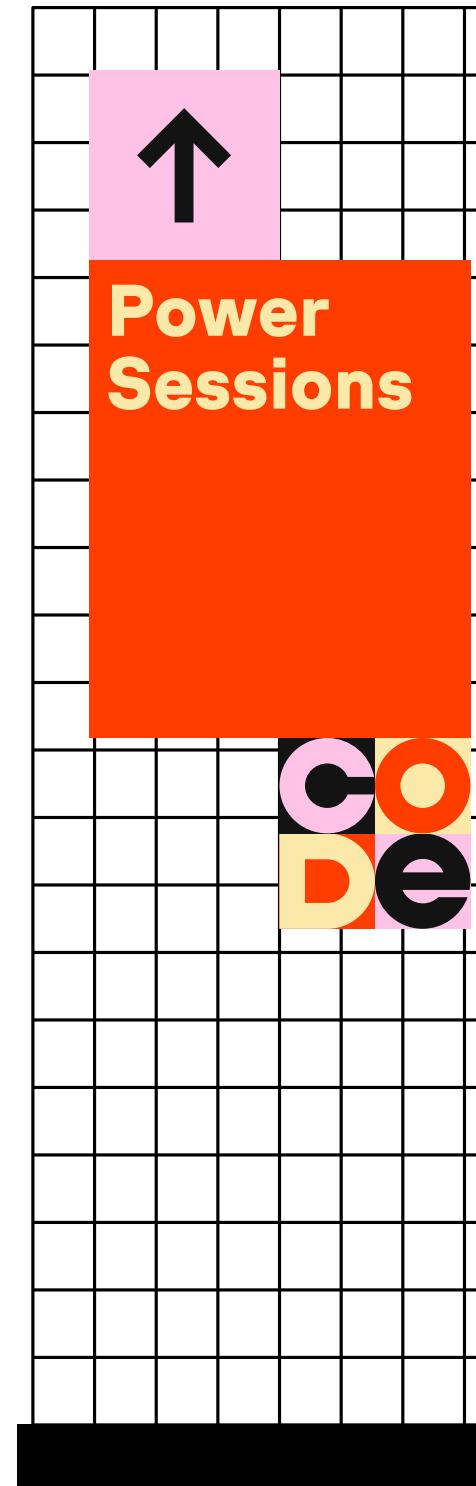
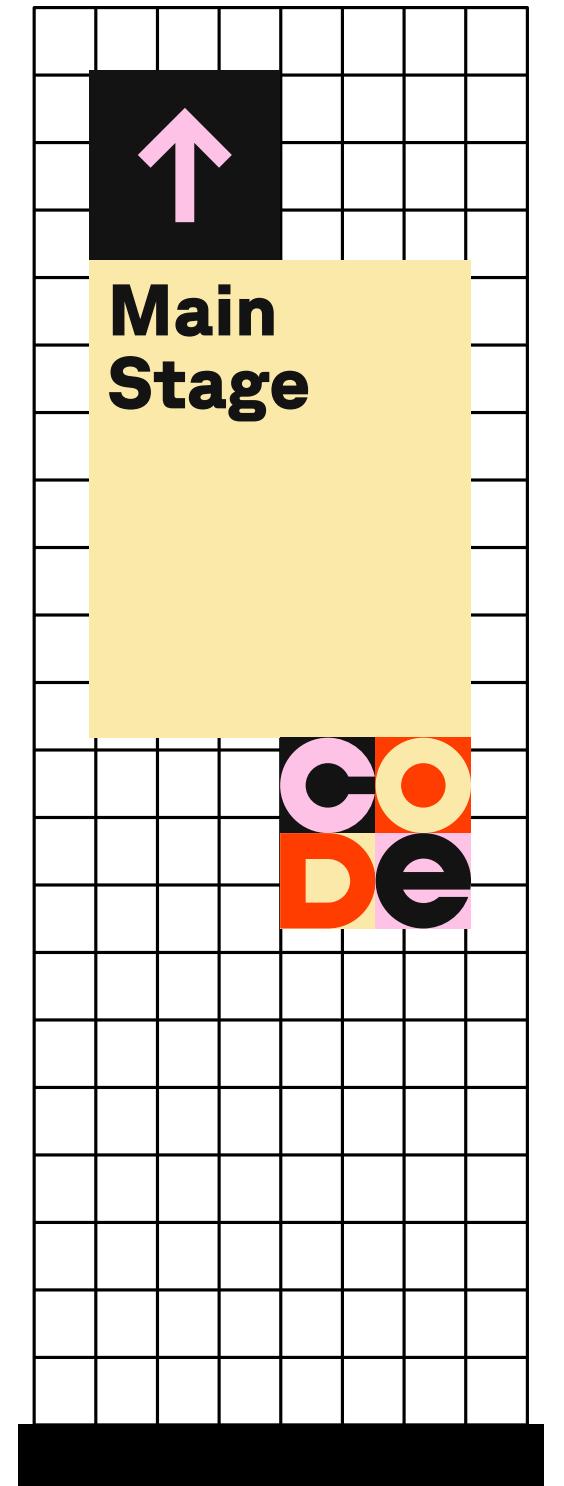
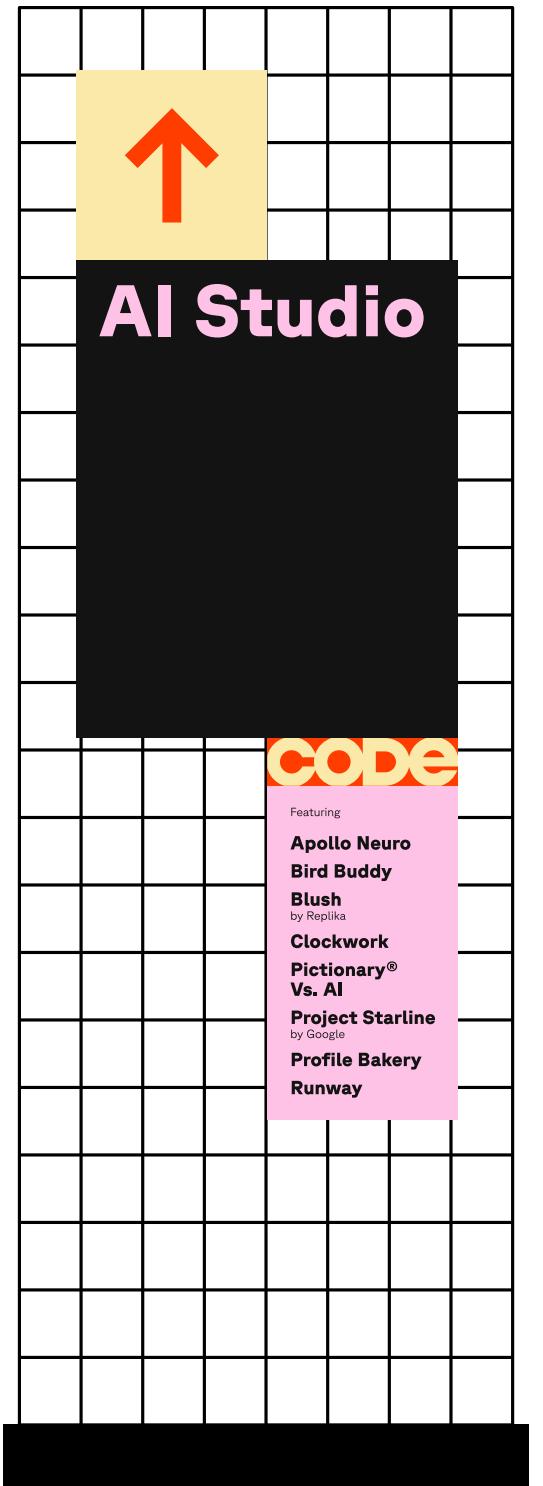
[www.rorykingetc.com](http://www.rorykingetc.com)  
mail@rorykingetc.com

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.

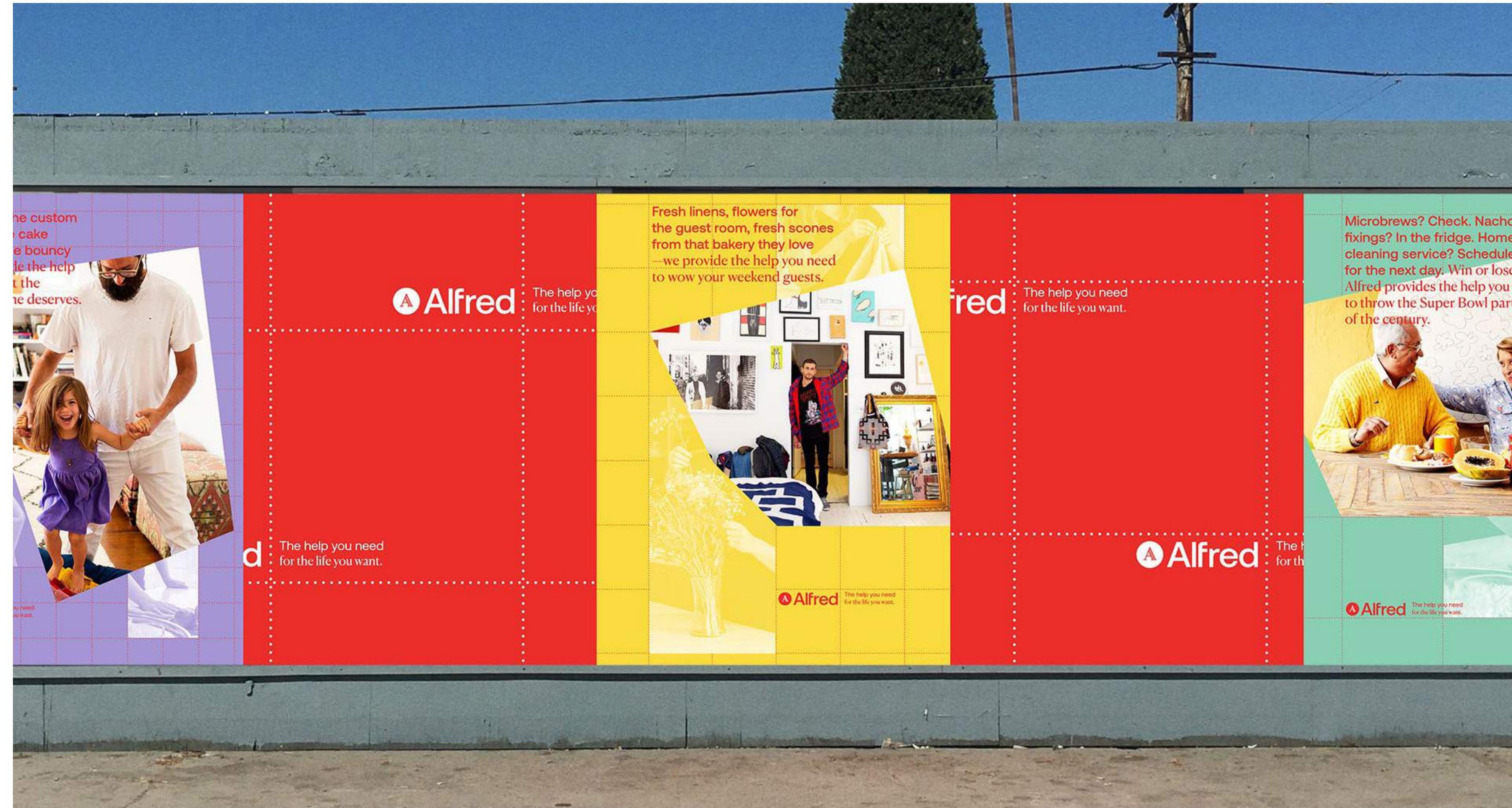
Selected clients include Vox Media, Sony Music Entertainment, Instrument, Look Studios, OnePlus, Noë & Associates, Listen, Sylvain, Pratt Institute, Anomaly, 321 Gallery, Even The Strong Records, Cranbrook Art Museum.

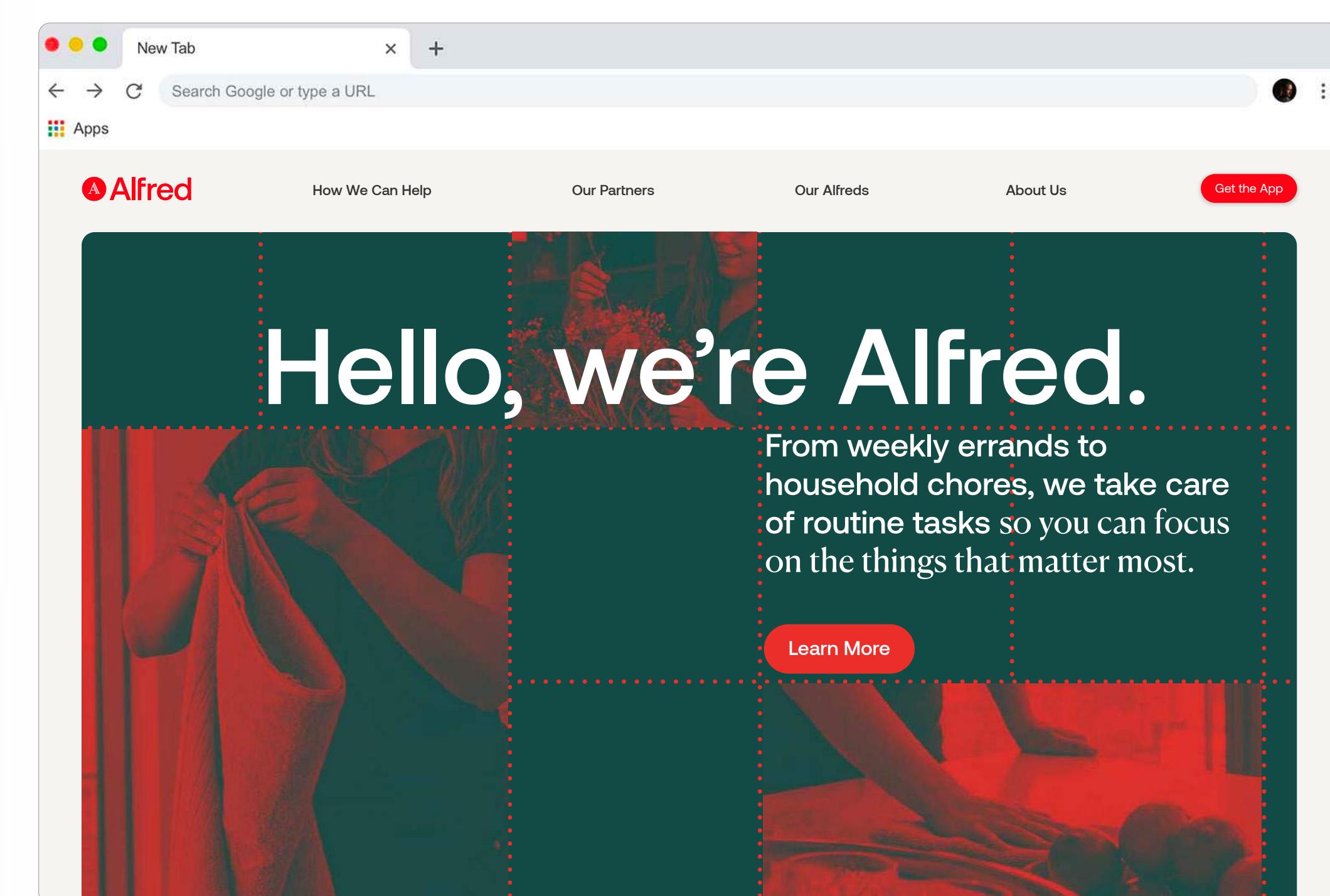
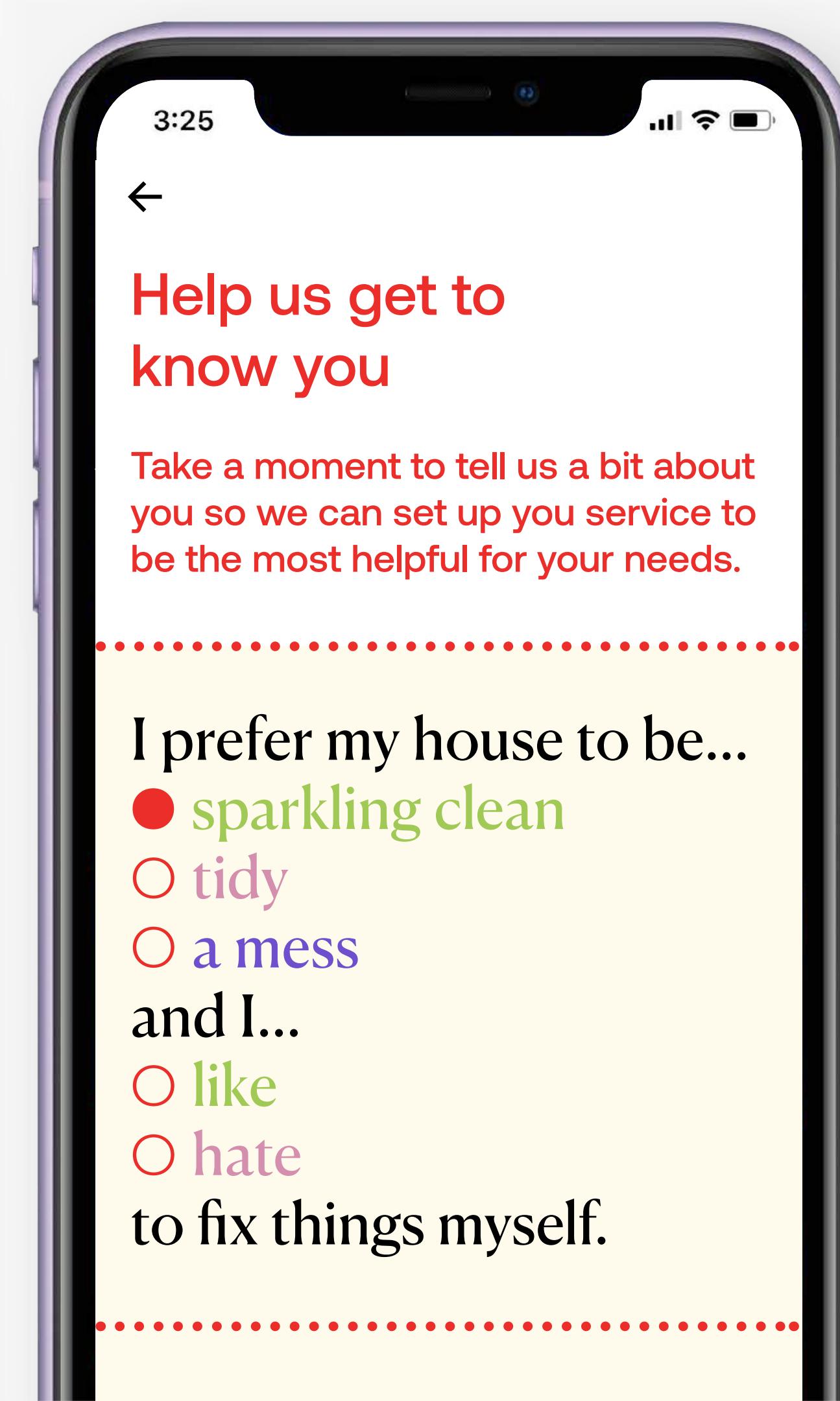
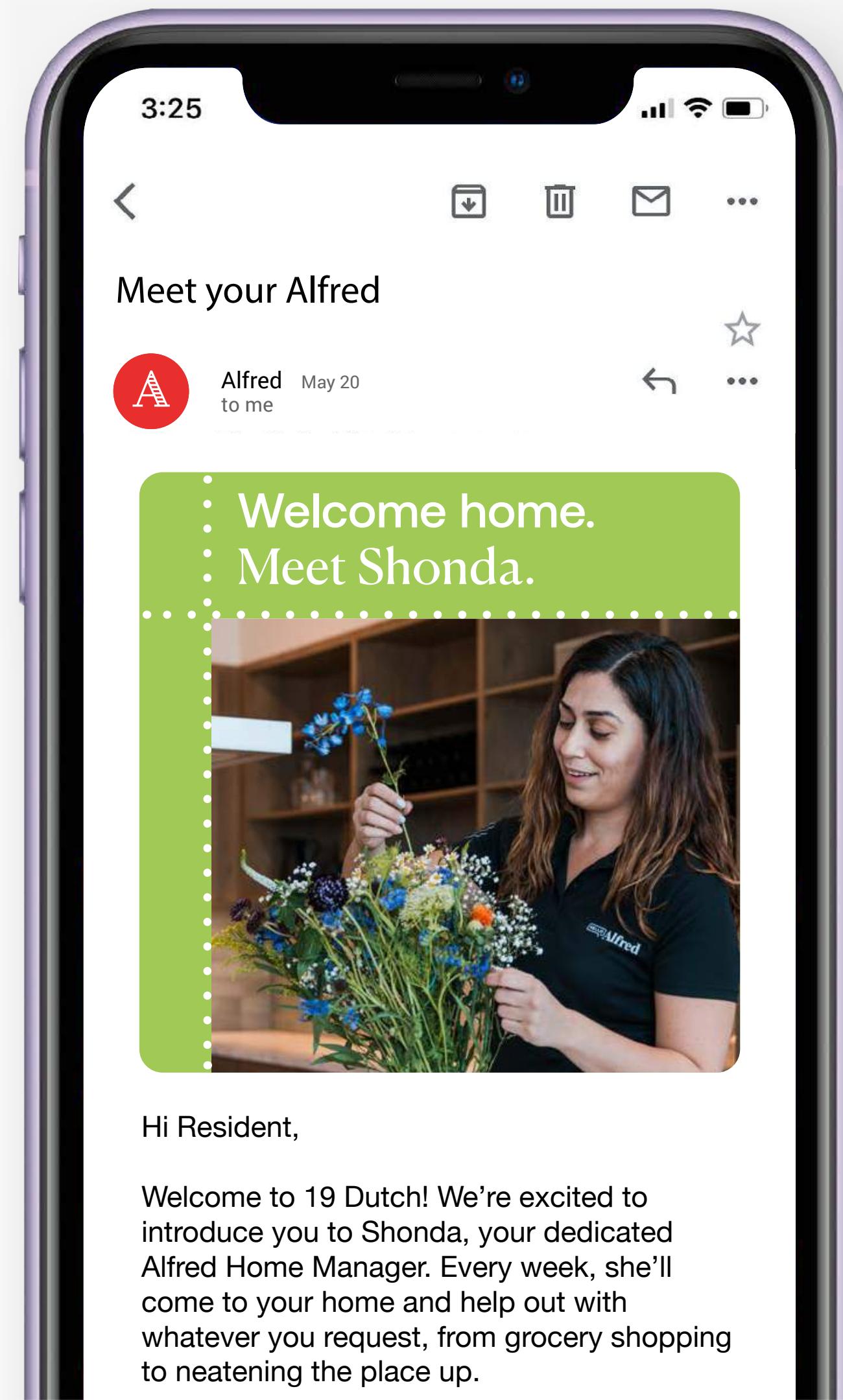
The concept behind Code's identity system is that of growth and impact. The shapes don't have to be overly regimented or mathematically incremental in their size relationship. The idea is that every composition, in spirit, speaks to something that starts with Code and grows from there. It's a system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



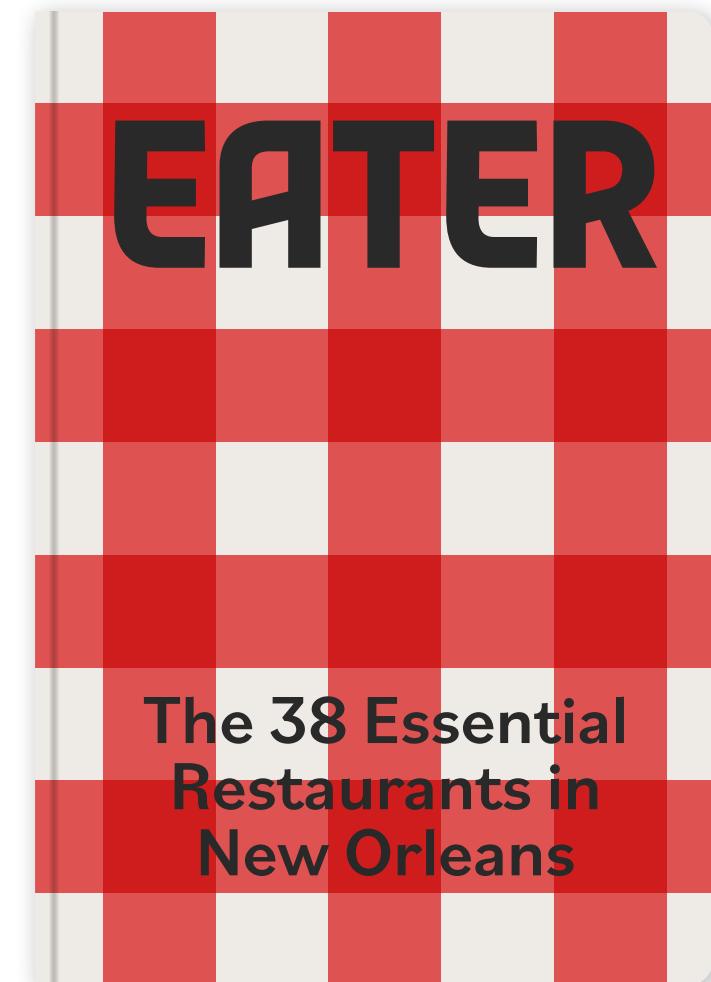


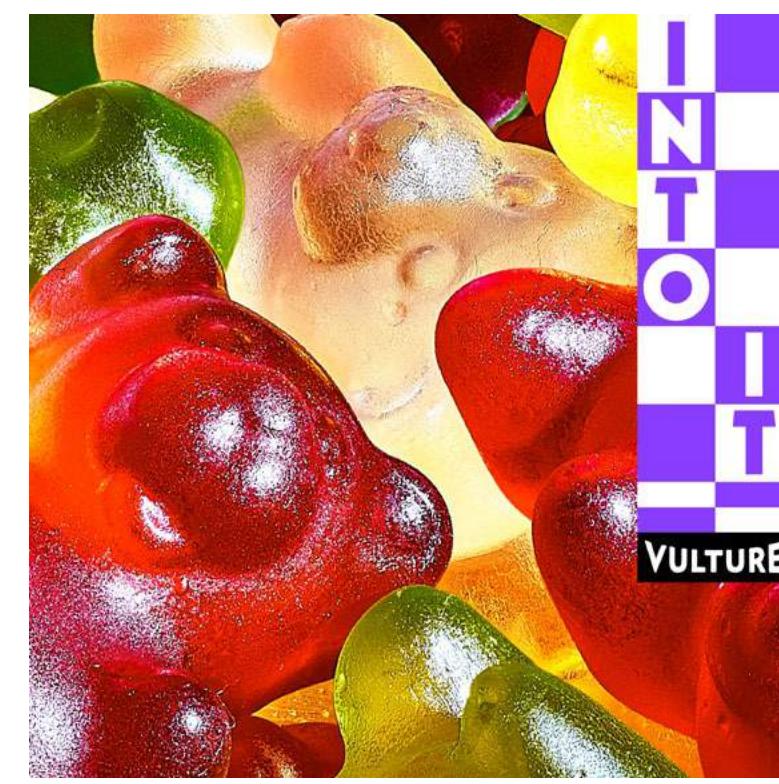
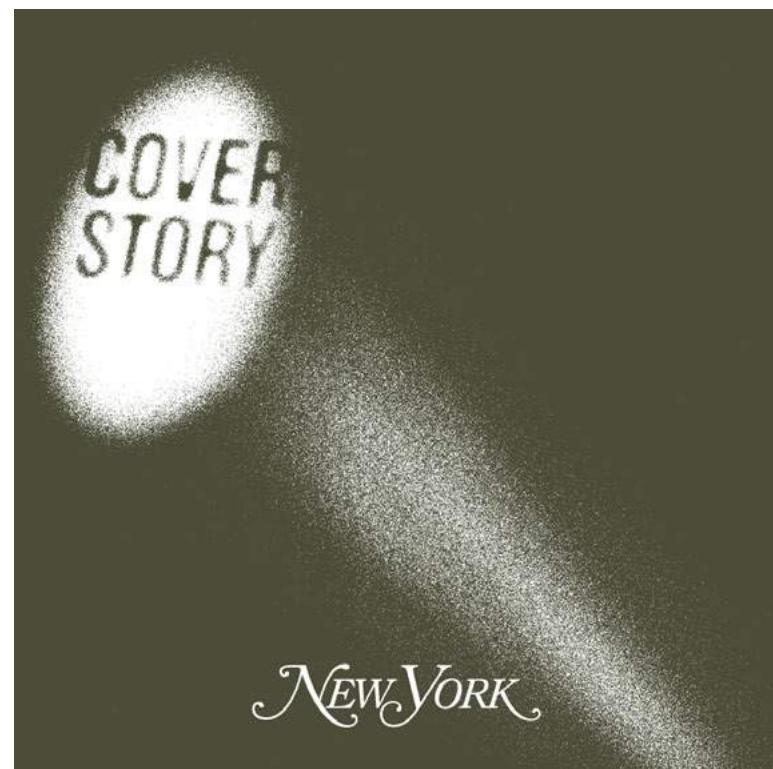
In-house rebrand using a dot-motif to mimic the latitude and longitude lines of the globe while signifying the distance an Alfred employee is willing to go to get the job done. As a graphic device, this dot-motif used a macro and micro zoom gesture to convey the difference between user and corporate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

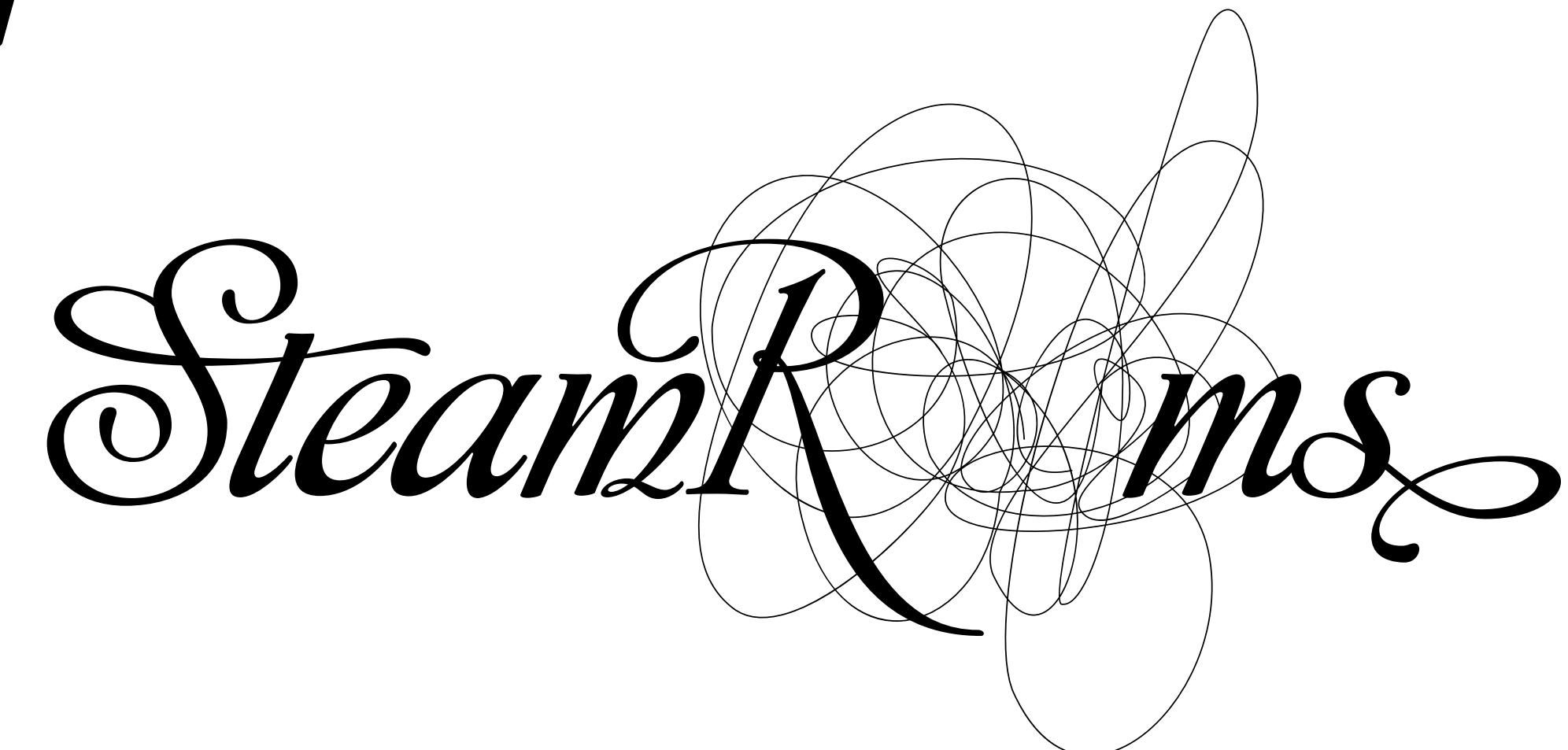
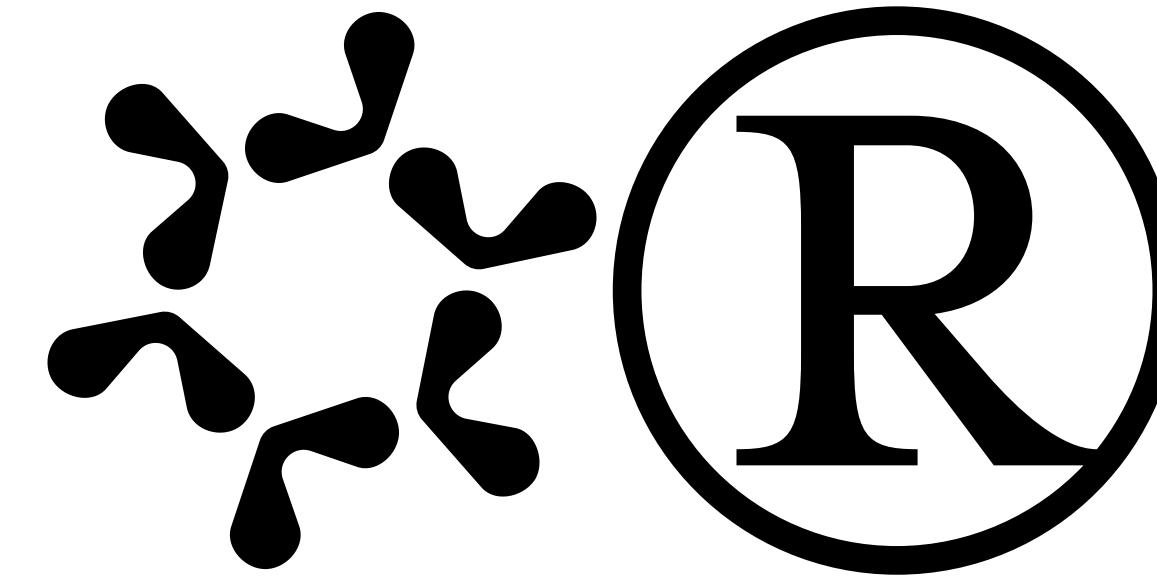
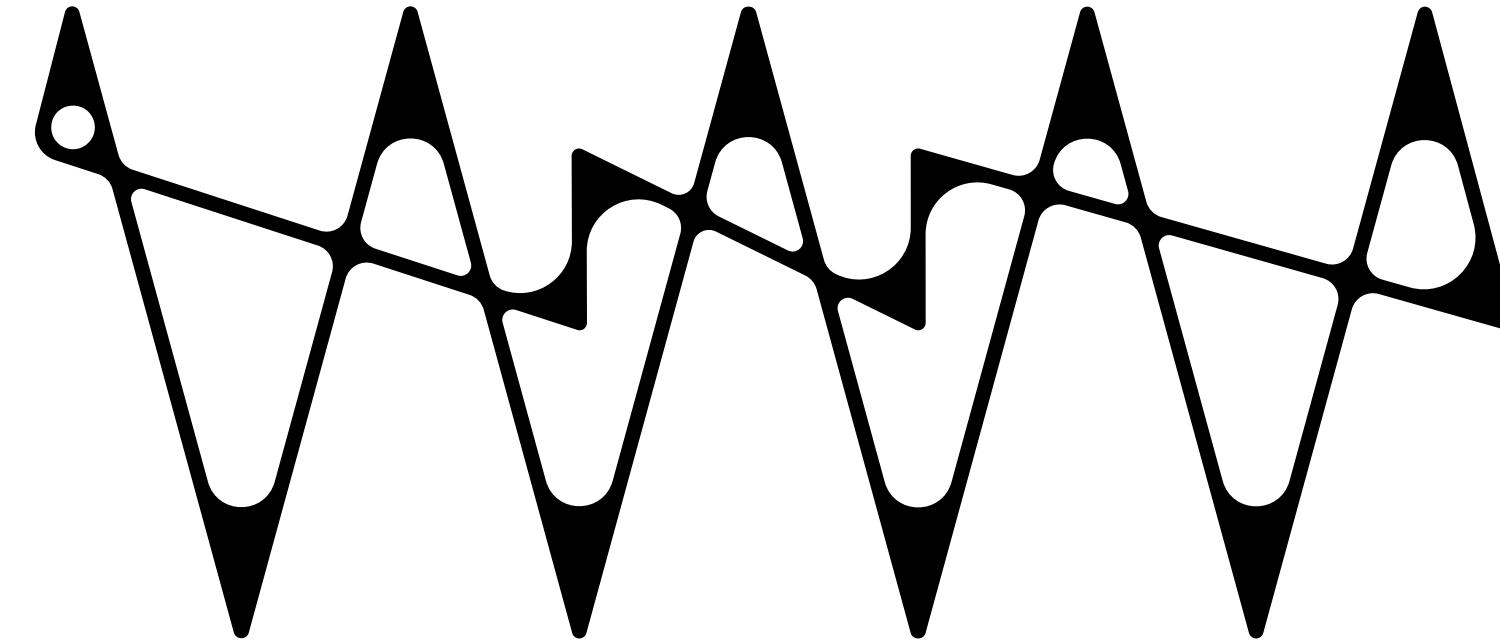




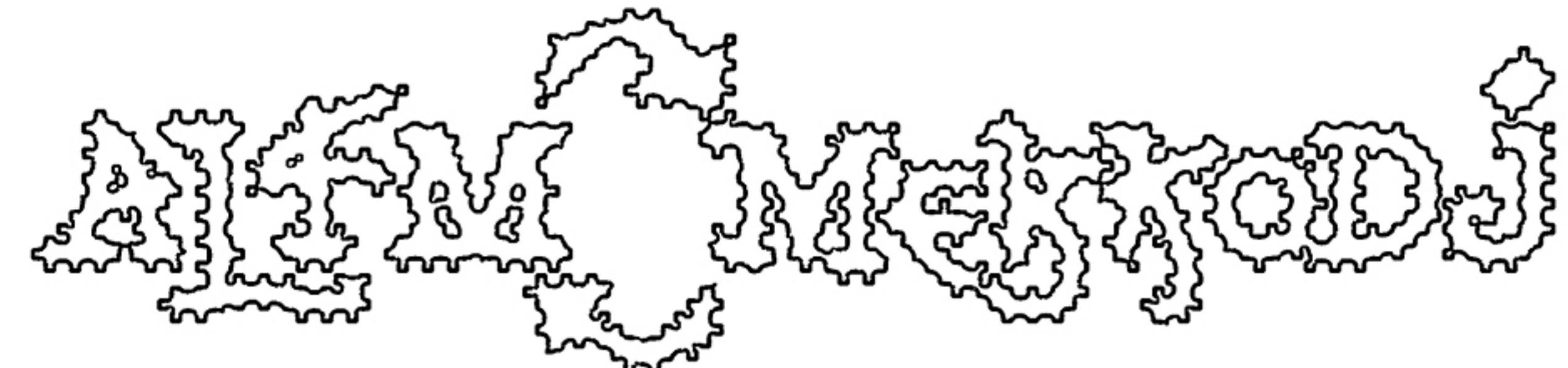


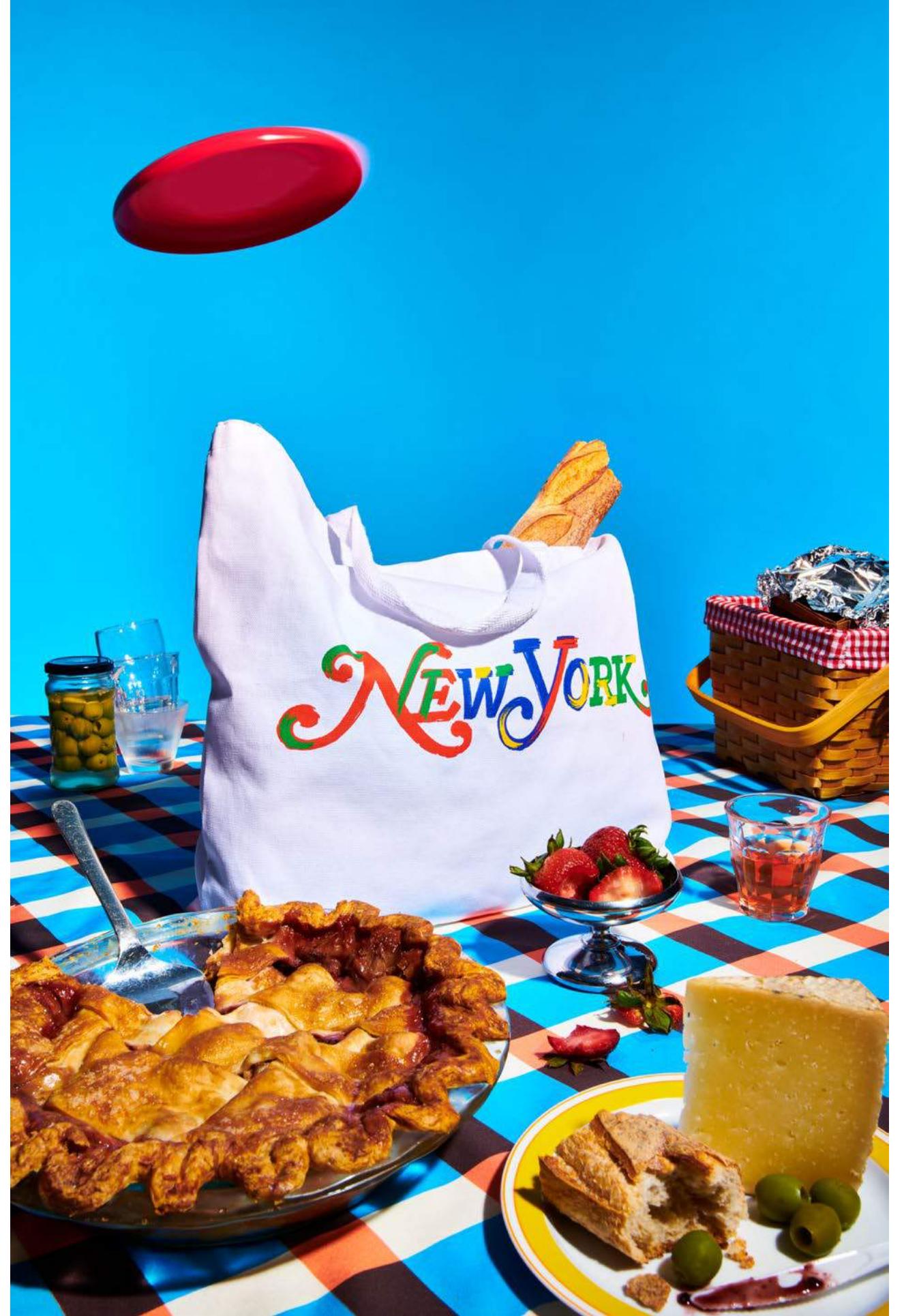






nervous  
attack

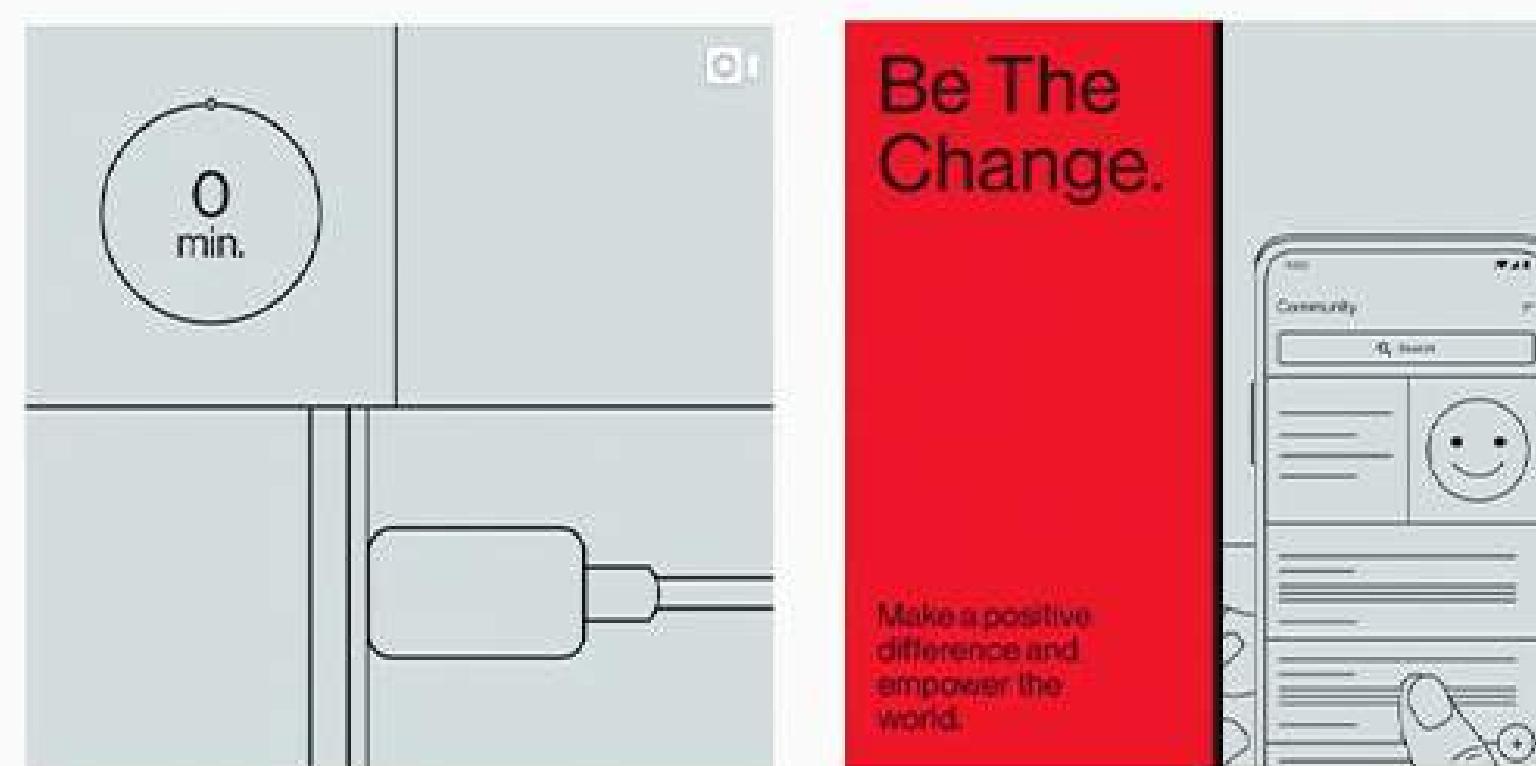
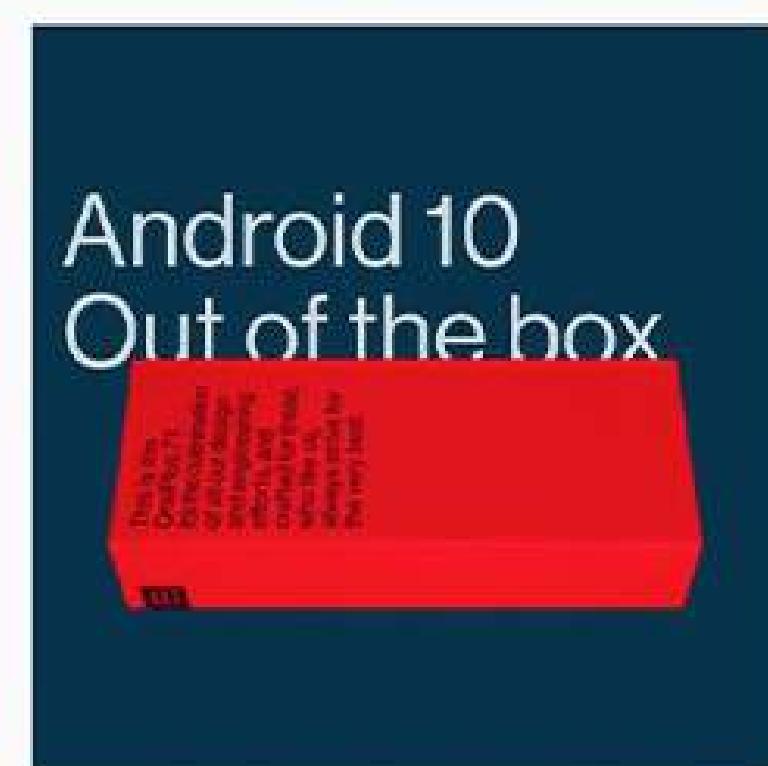
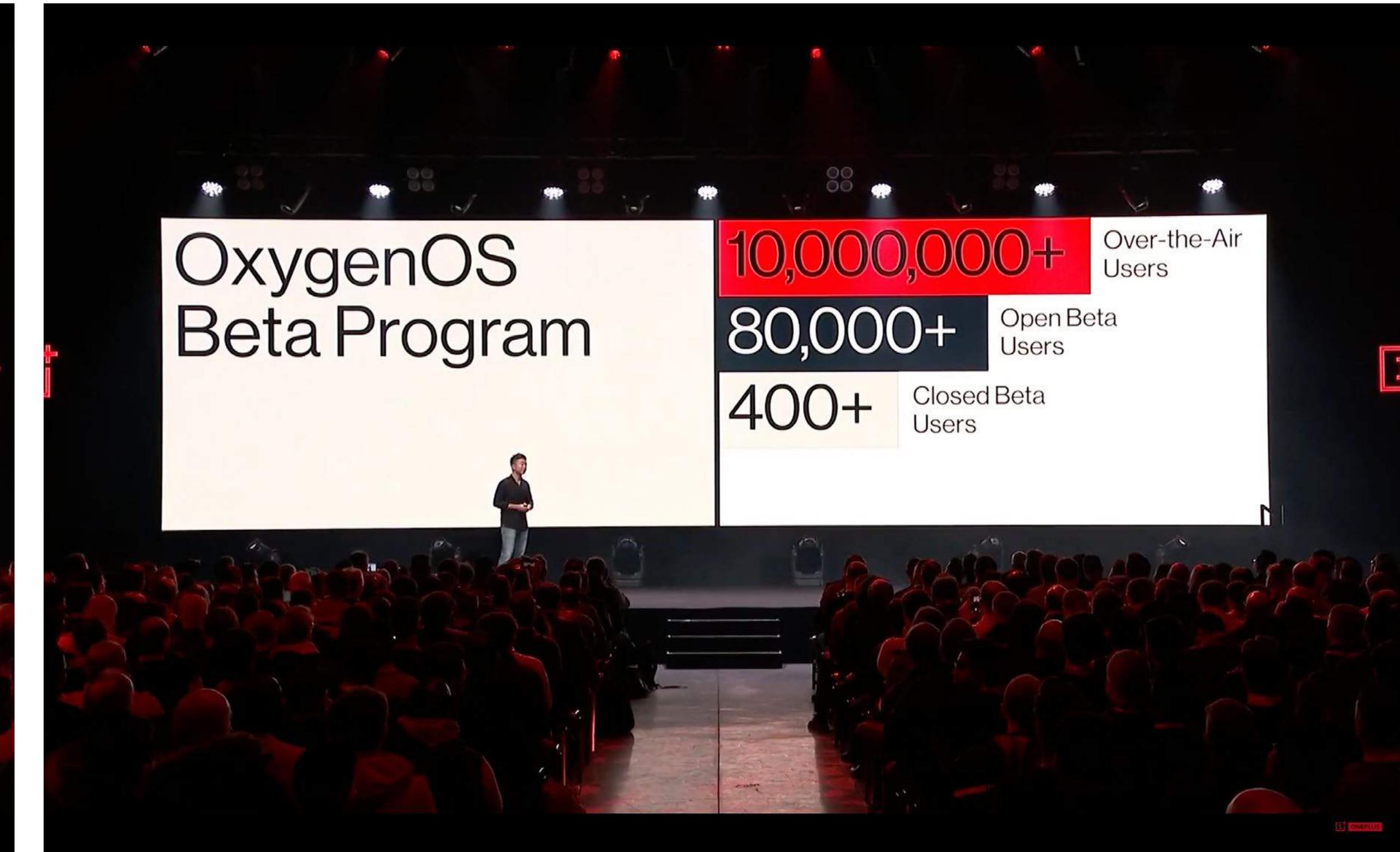




## DESIGN LEAD

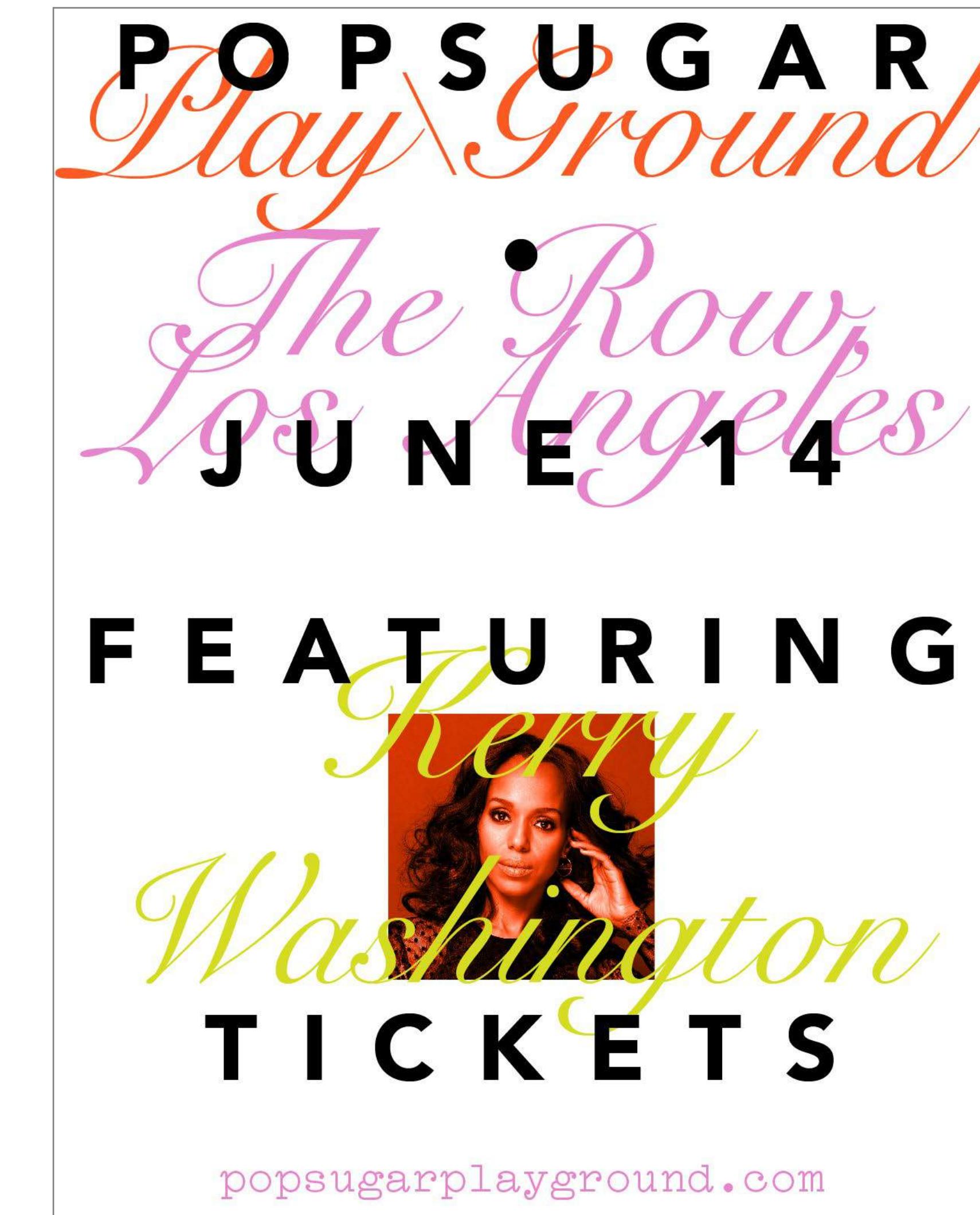
2019

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.

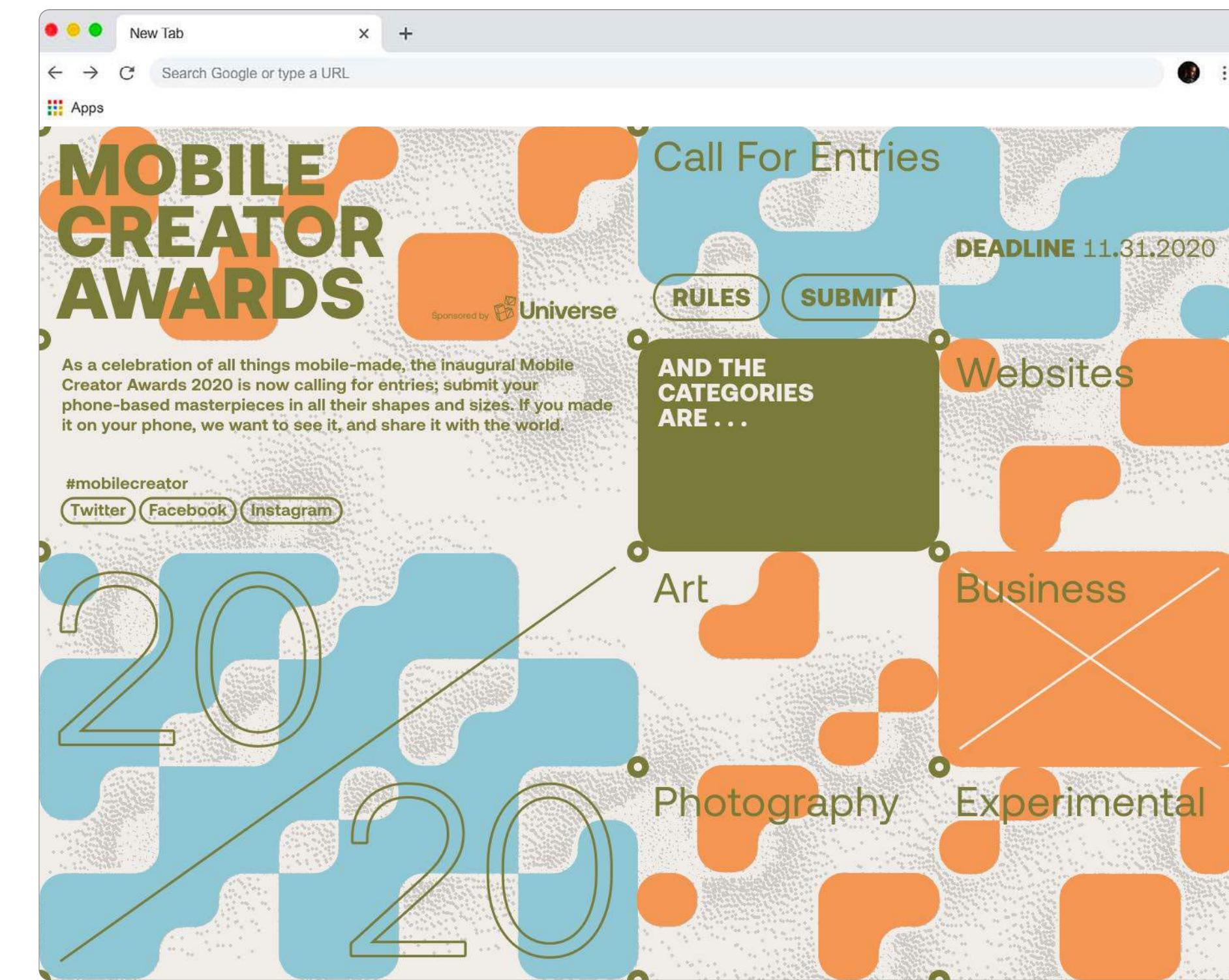
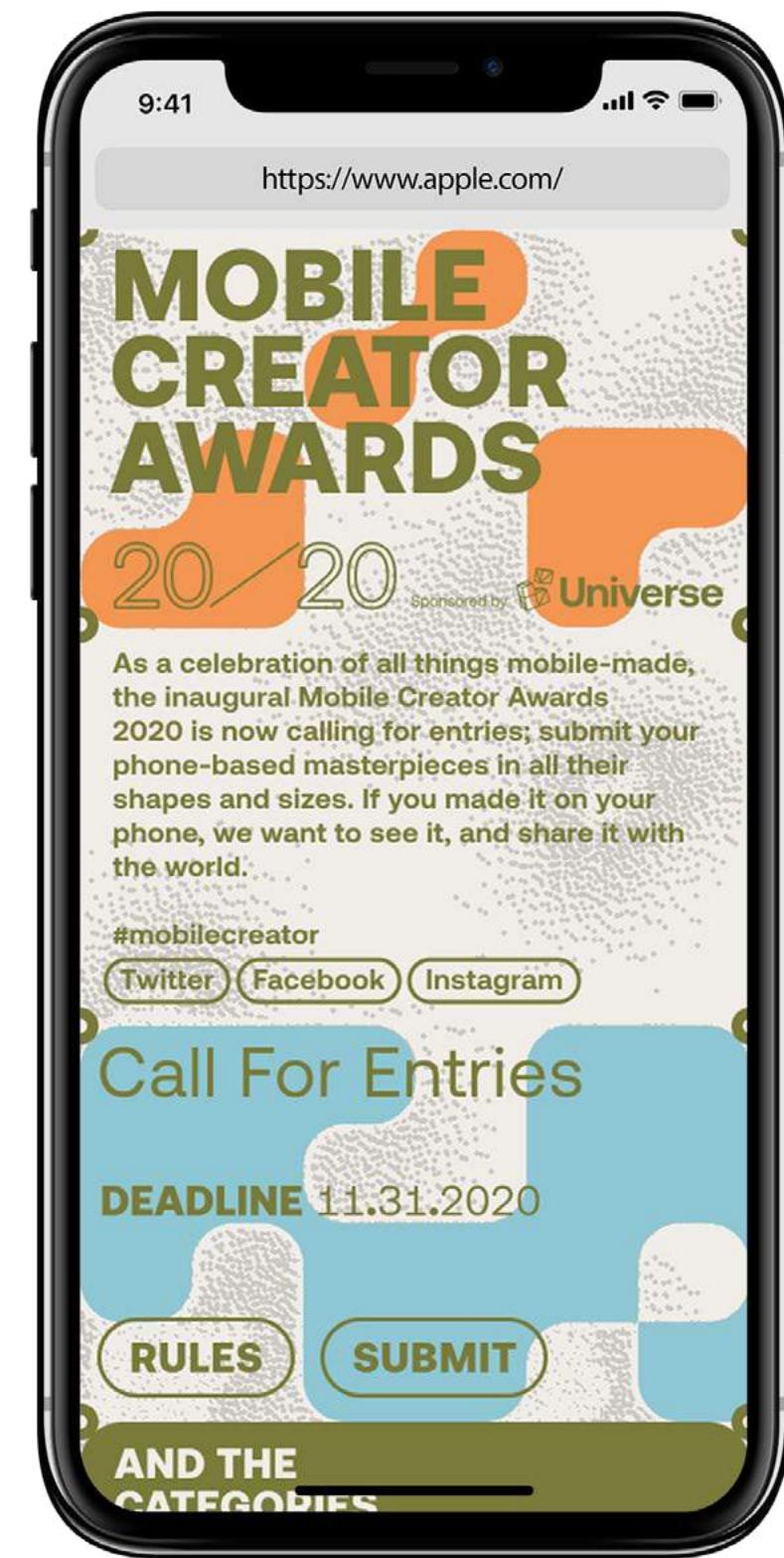
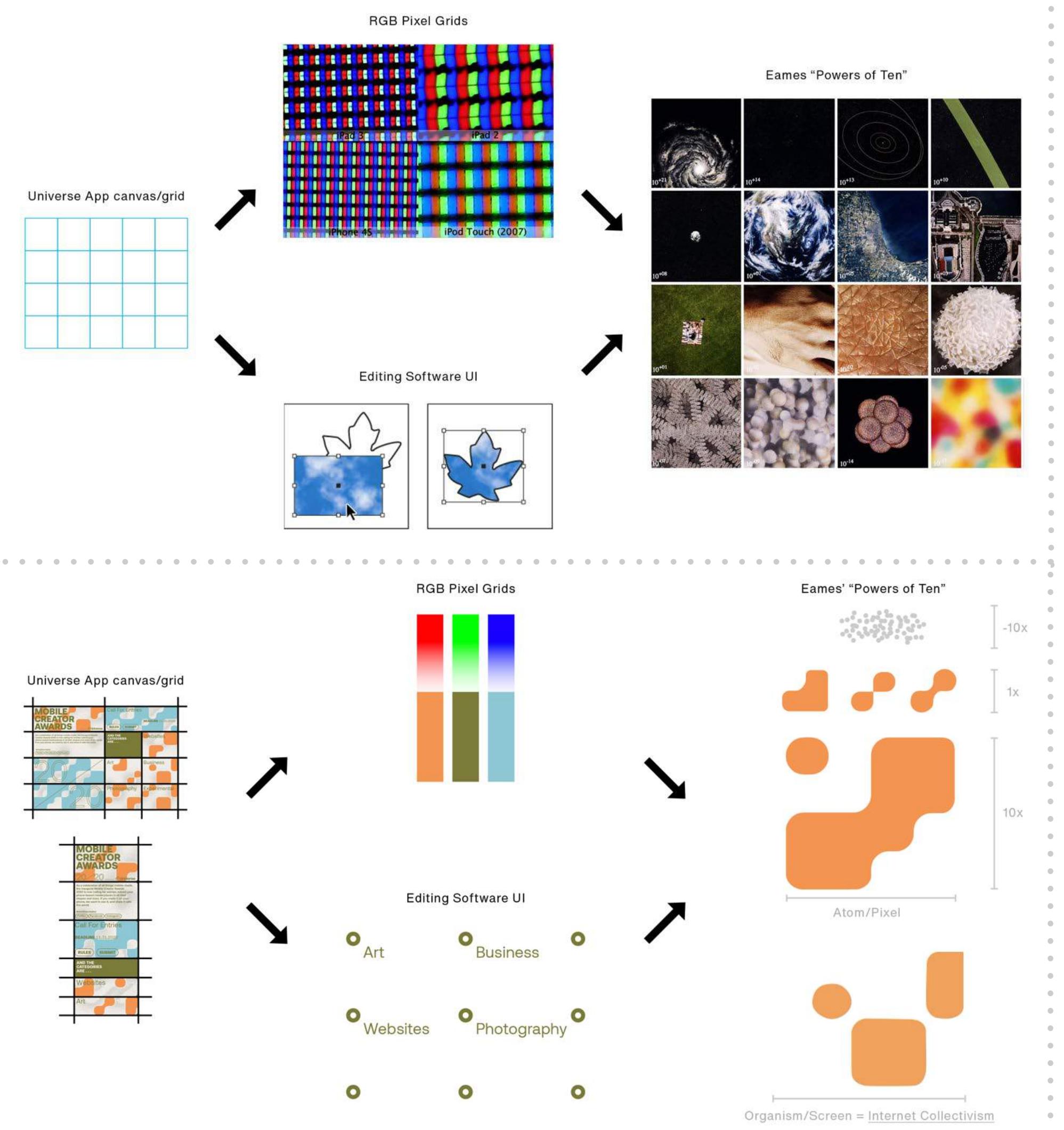


## DESIGN LEAD

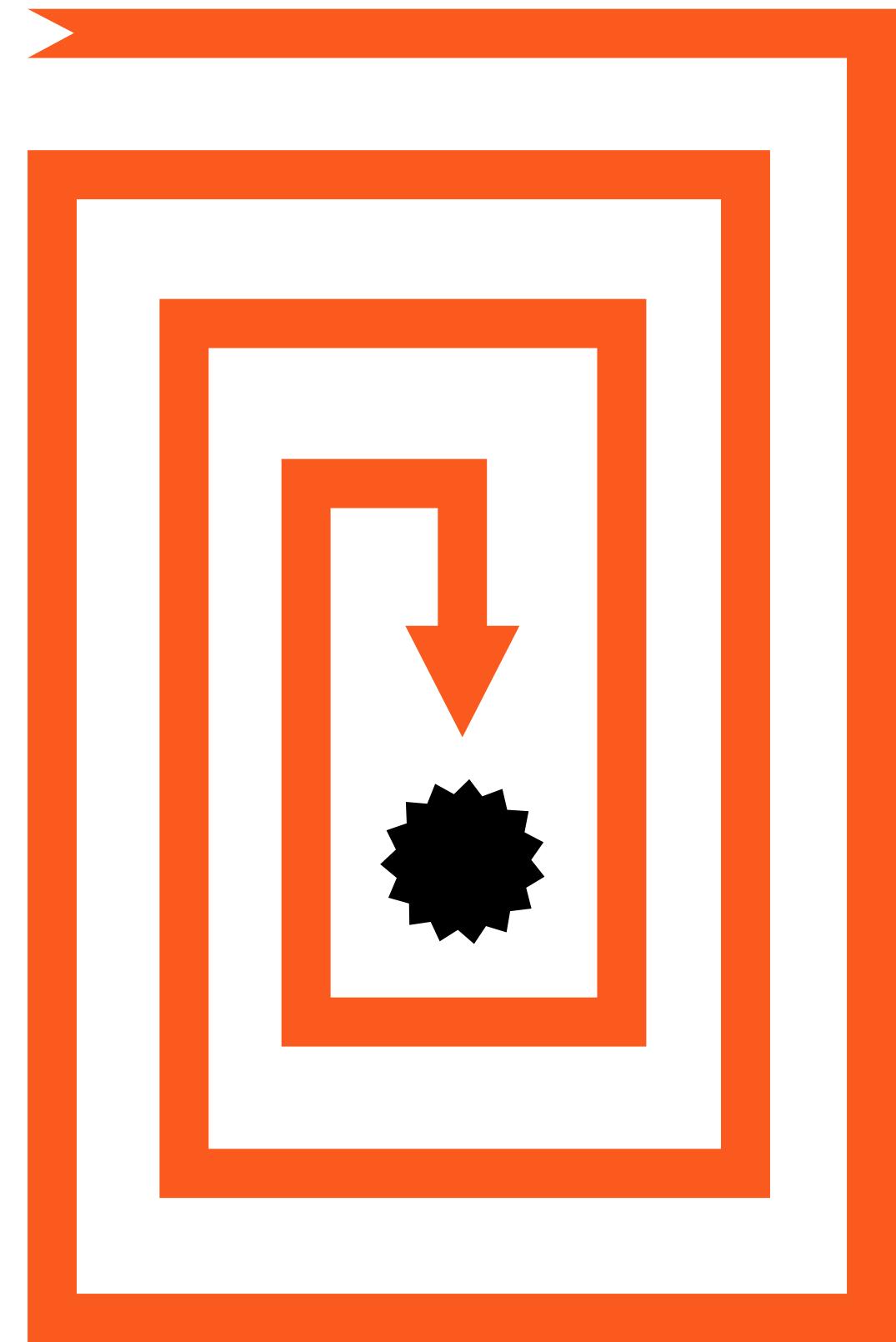
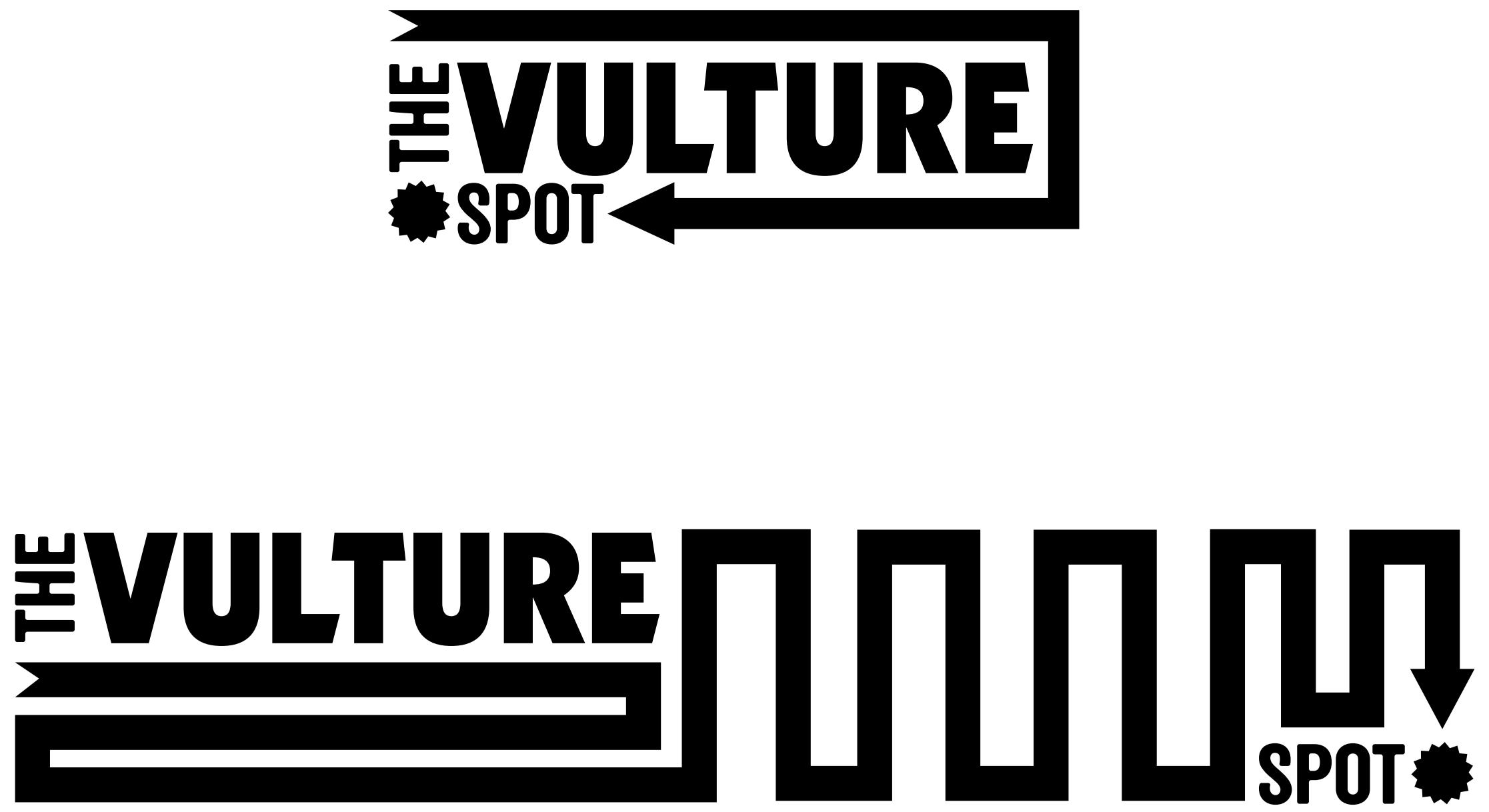




This identity was based off of the basic functionality of the Universe app and how it could be redefined to speak to design, technology, and collectivism on the internet.



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.





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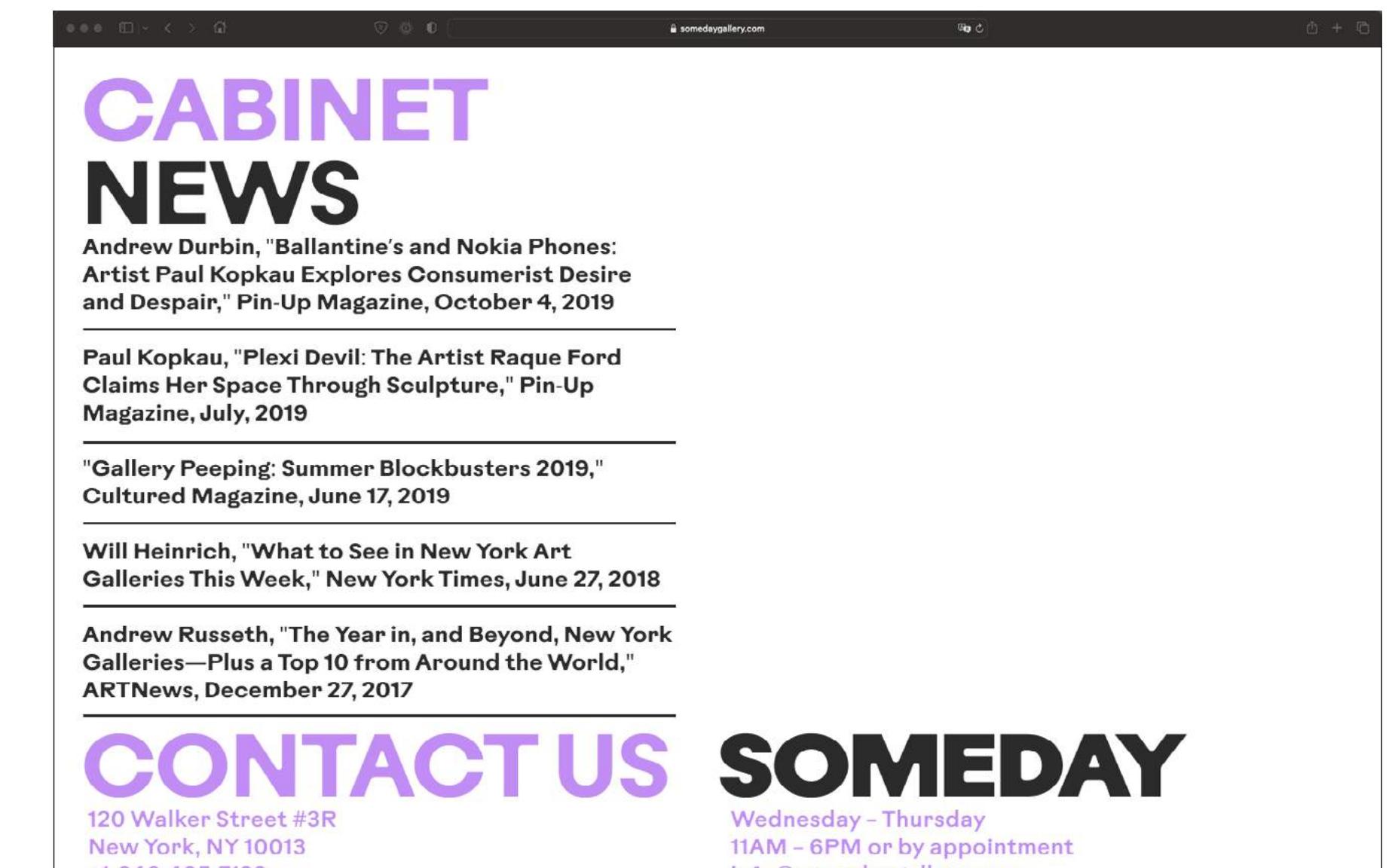
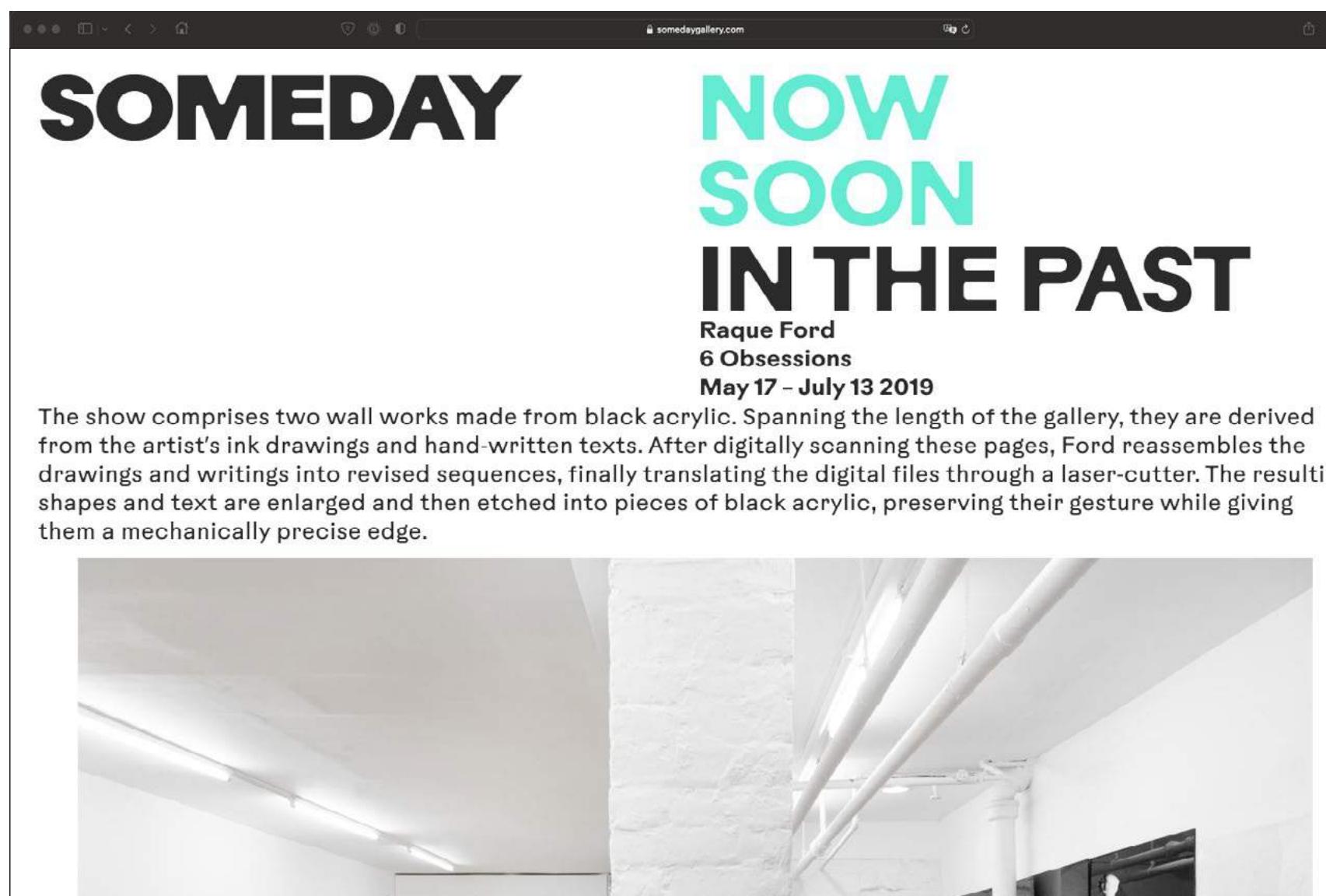
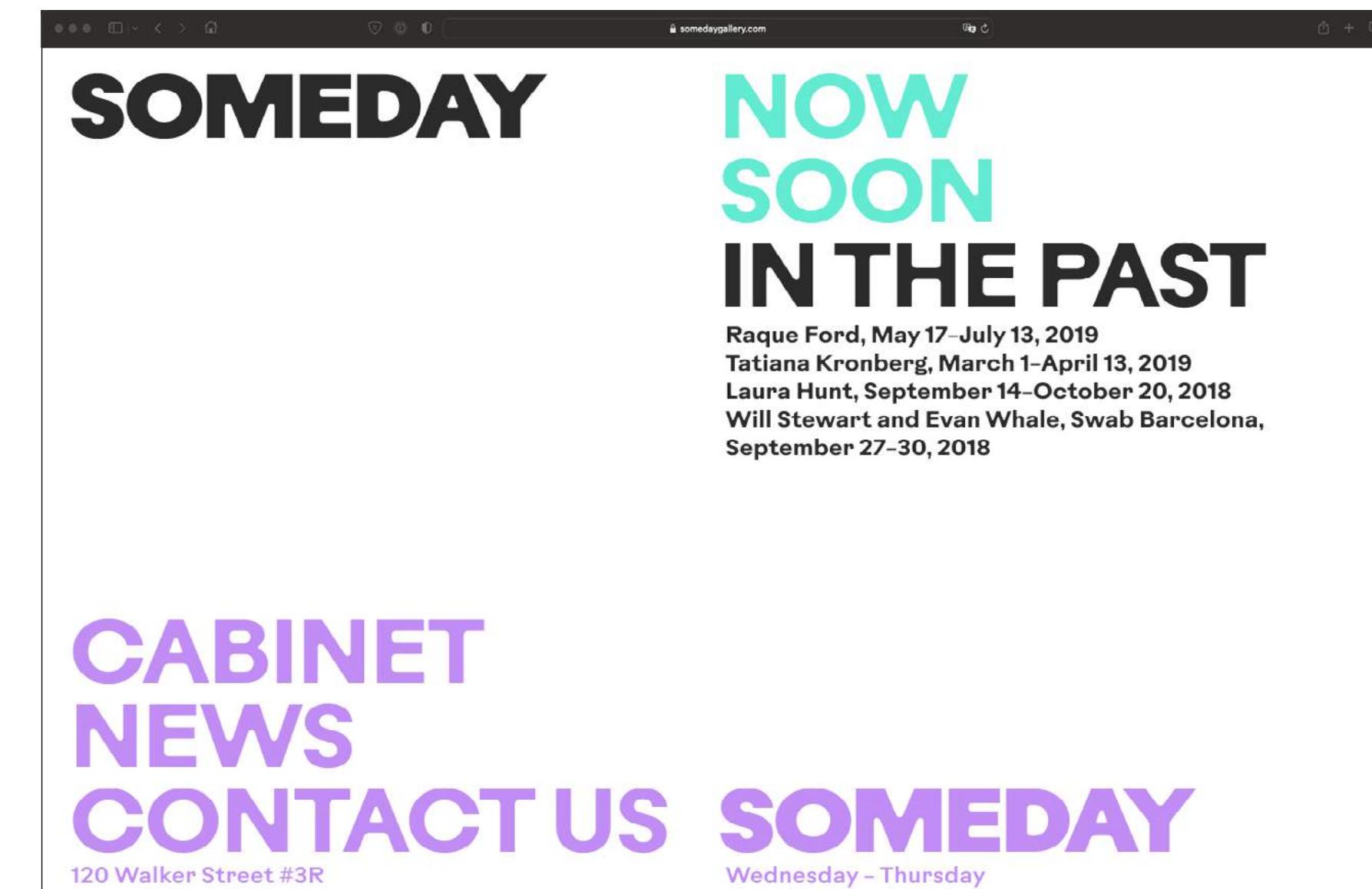
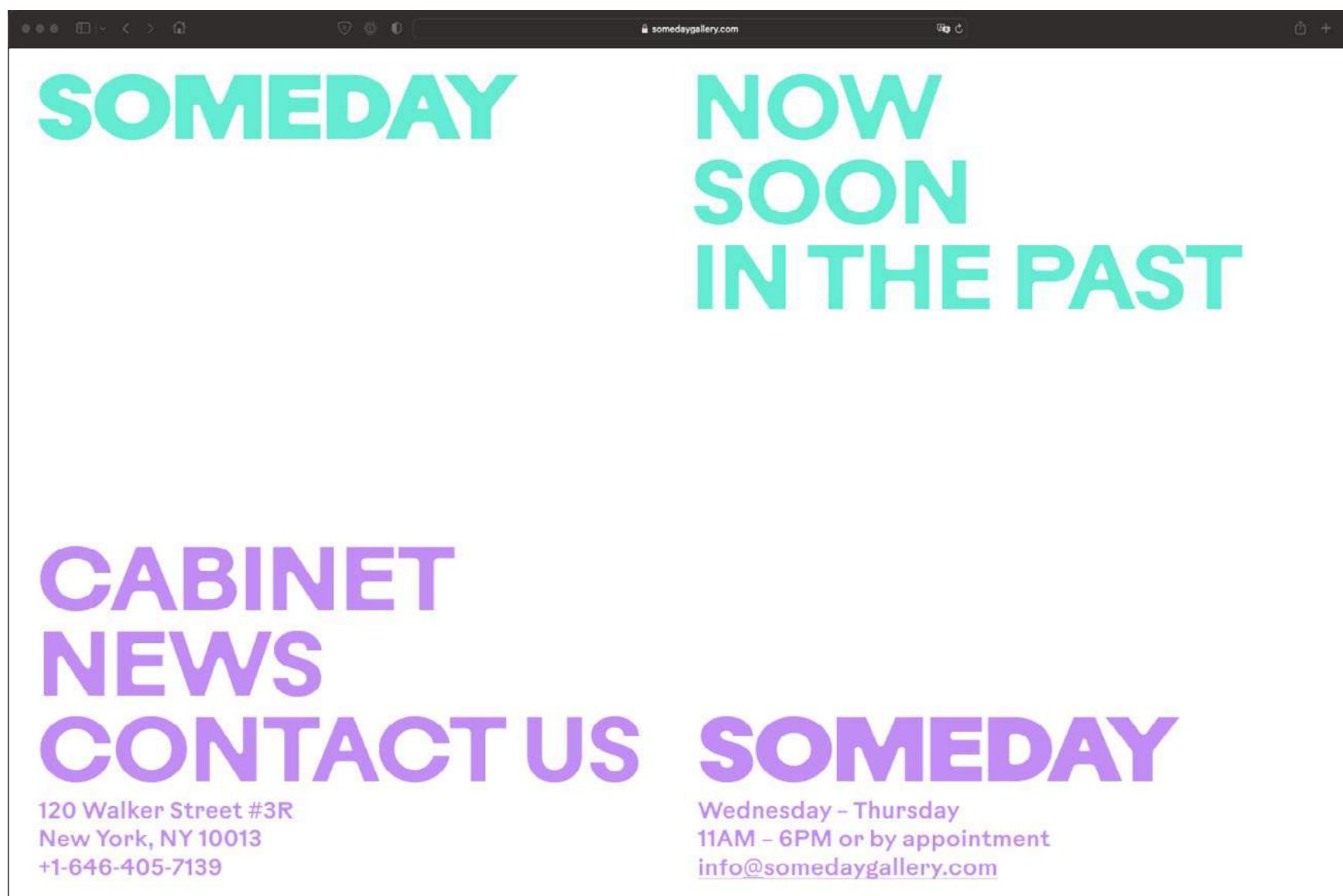


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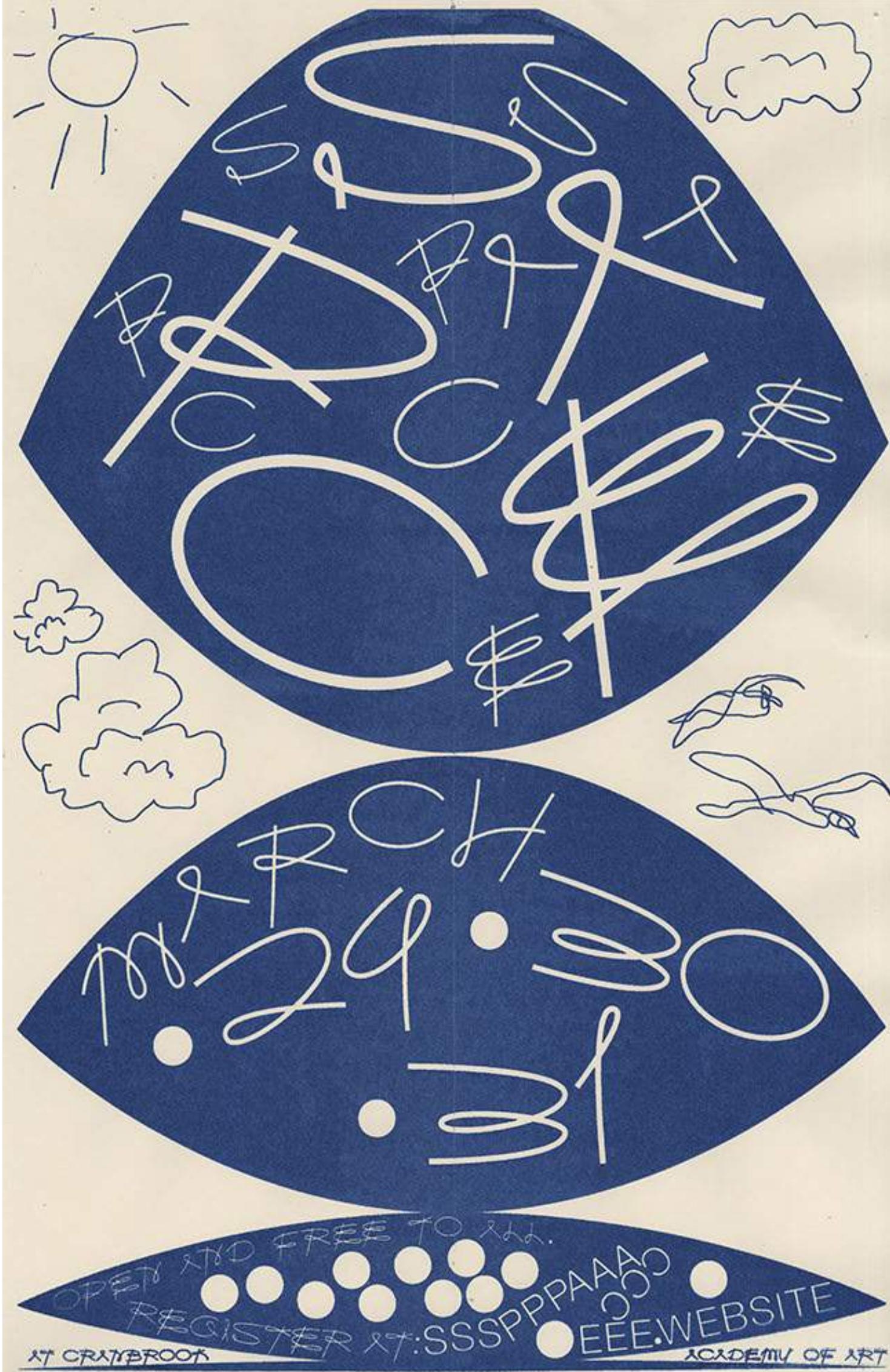
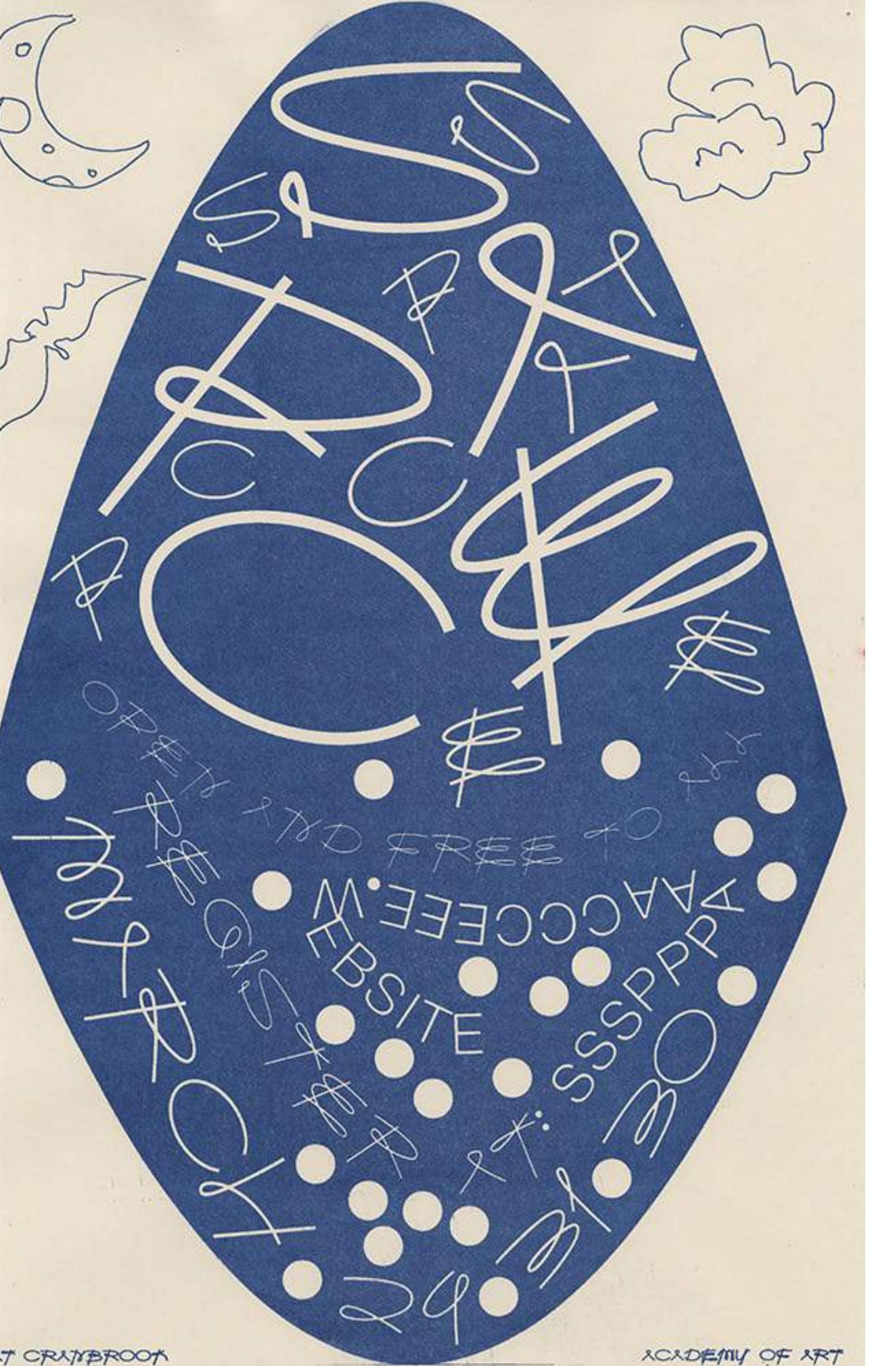
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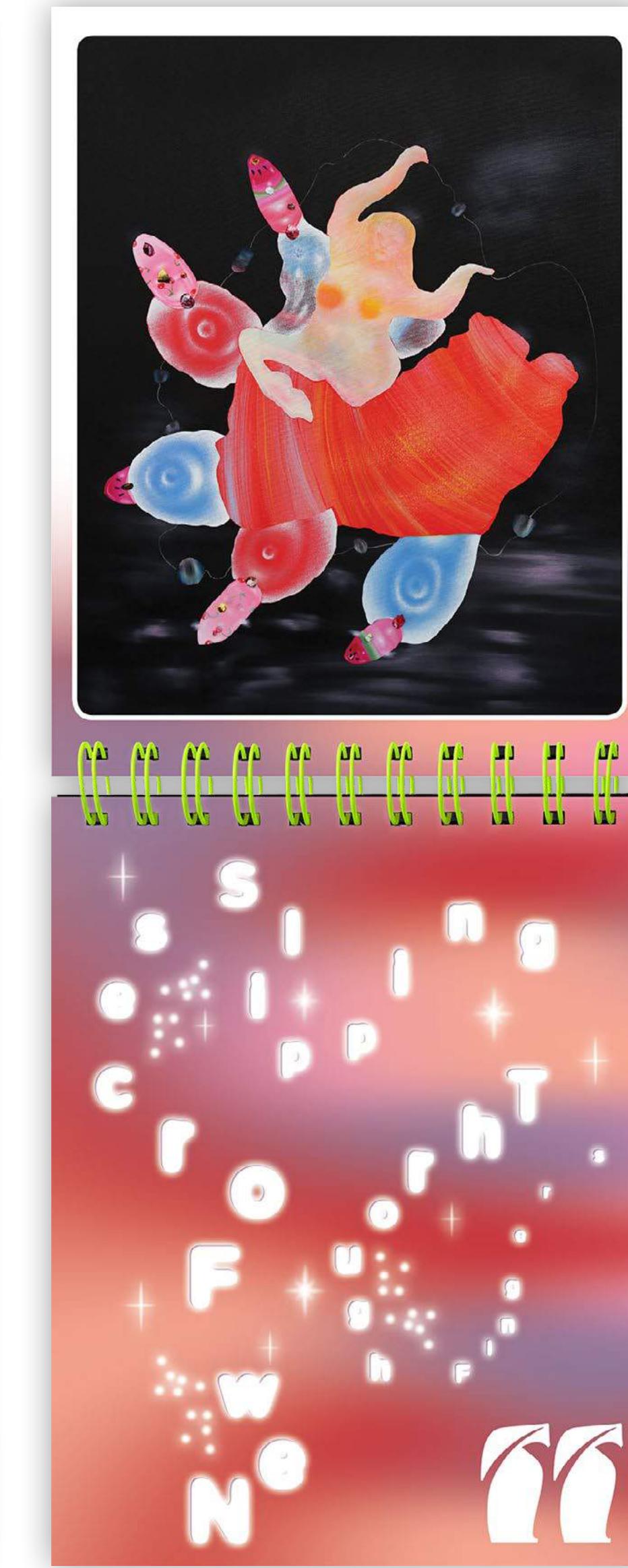
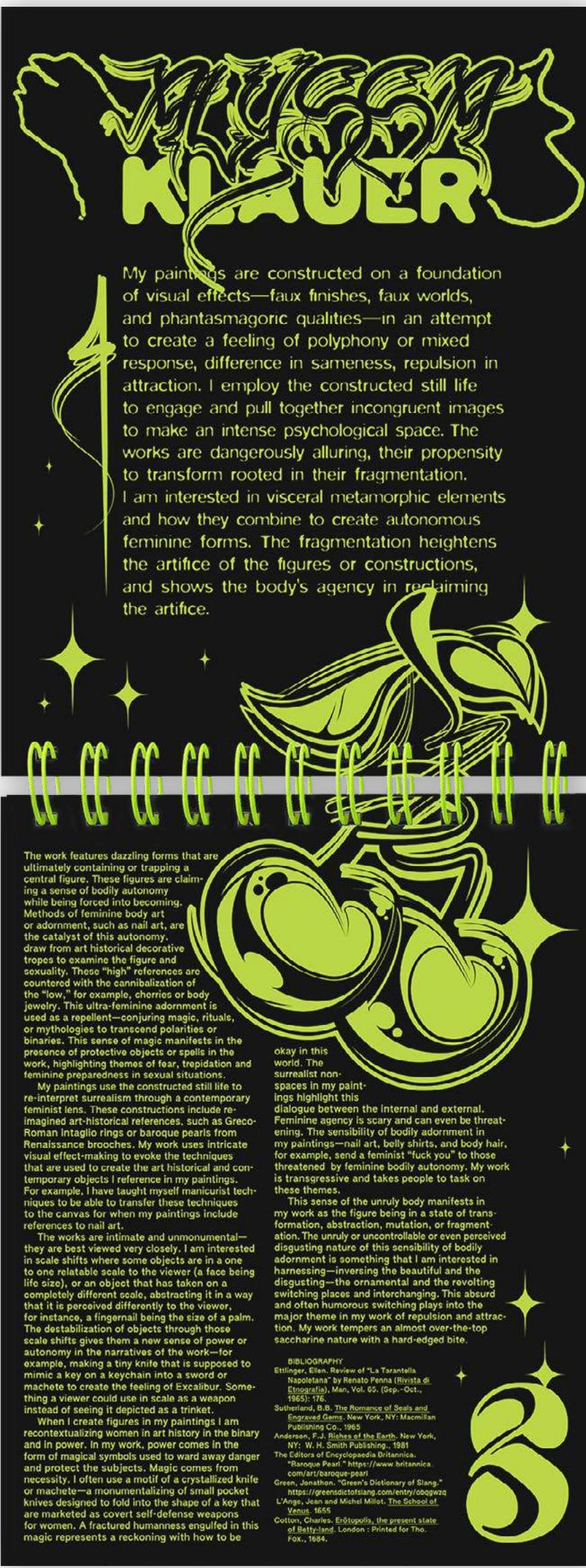
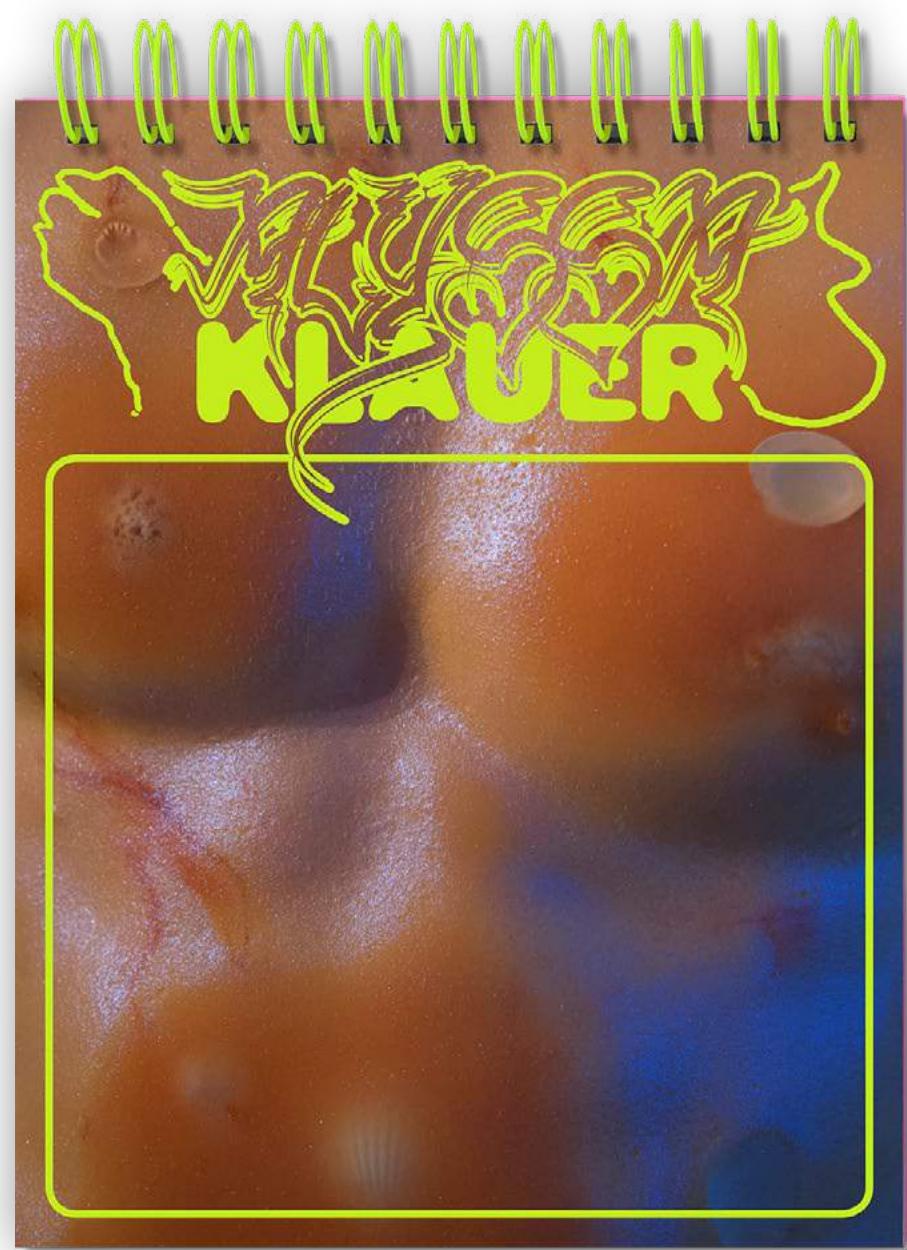


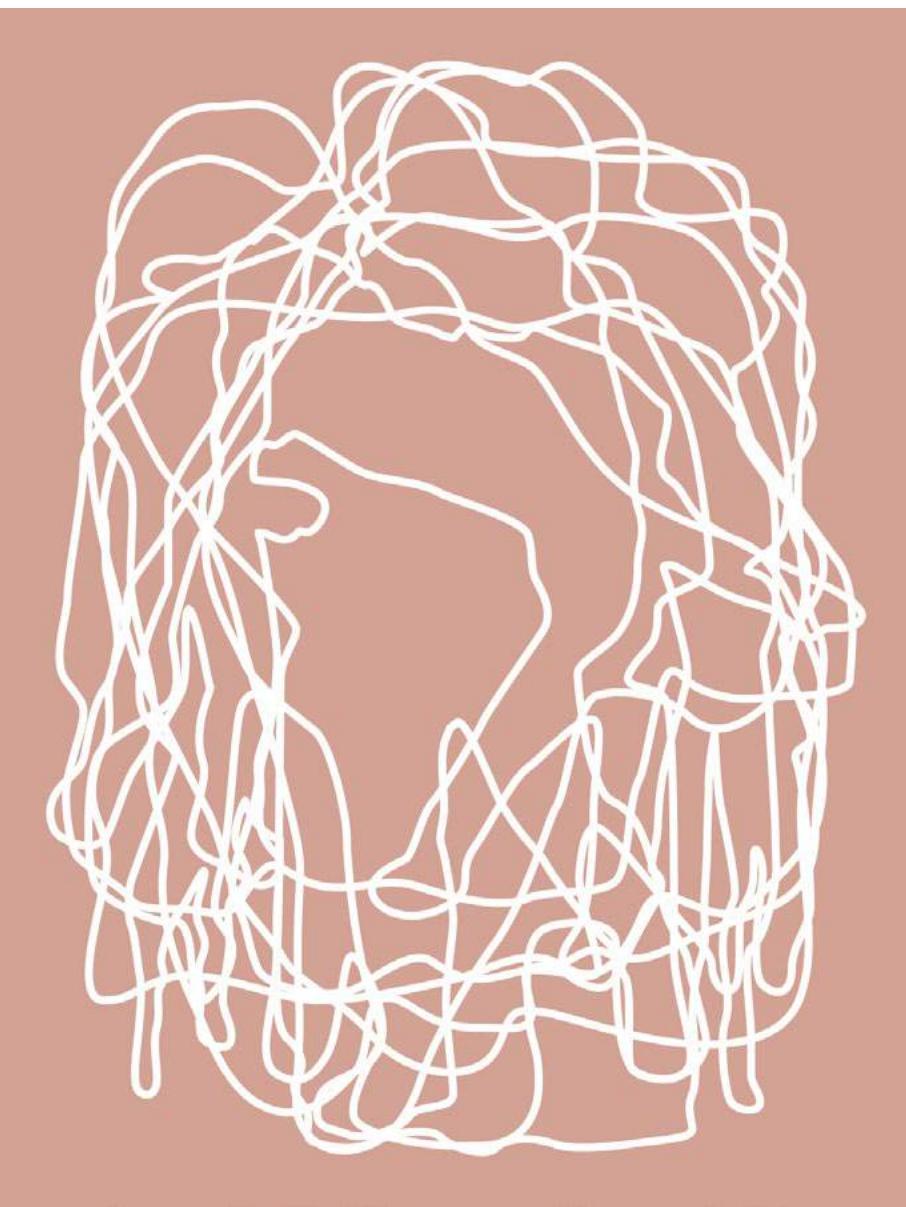


SpaceSpaceSpace was a three-day gathering centered around alternative pedagogy, self-organizing, and exploring ways of disrupting the productions of knowledge within academic structures. Inflatable architecture was built to house the event and provide a stark contrast to the historic Cranbrook campus.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

> 42-S1

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.<sup>1</sup>

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.

< S2-S9

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.**<sup>6</sup>

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

< 26

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.

< 32

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

< 33





**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 metro (SSW) 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. Alek Erkmen, *Gazi Kemal Beyazma'da Marmara ve İstiklal Arşivi*, Jimre, Ankara, 2010. Based on Erkmen's 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 Kâğıthane. In 1911, this was a highly symbolic site where a military barracks had been established to control the 31 March Incident in 1909.

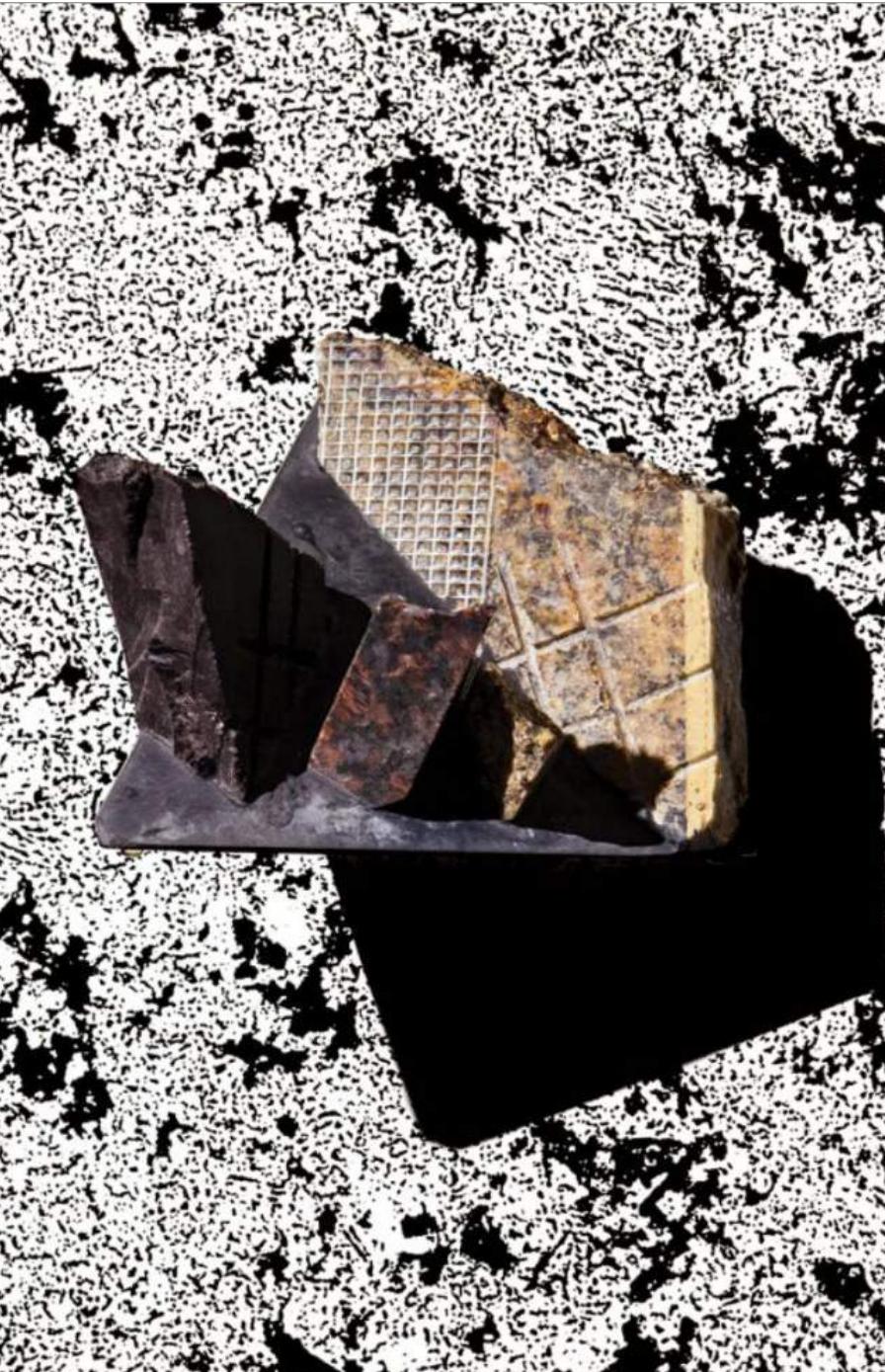
29. Kenneth Frampton, *Lé Corbusier*, 99.

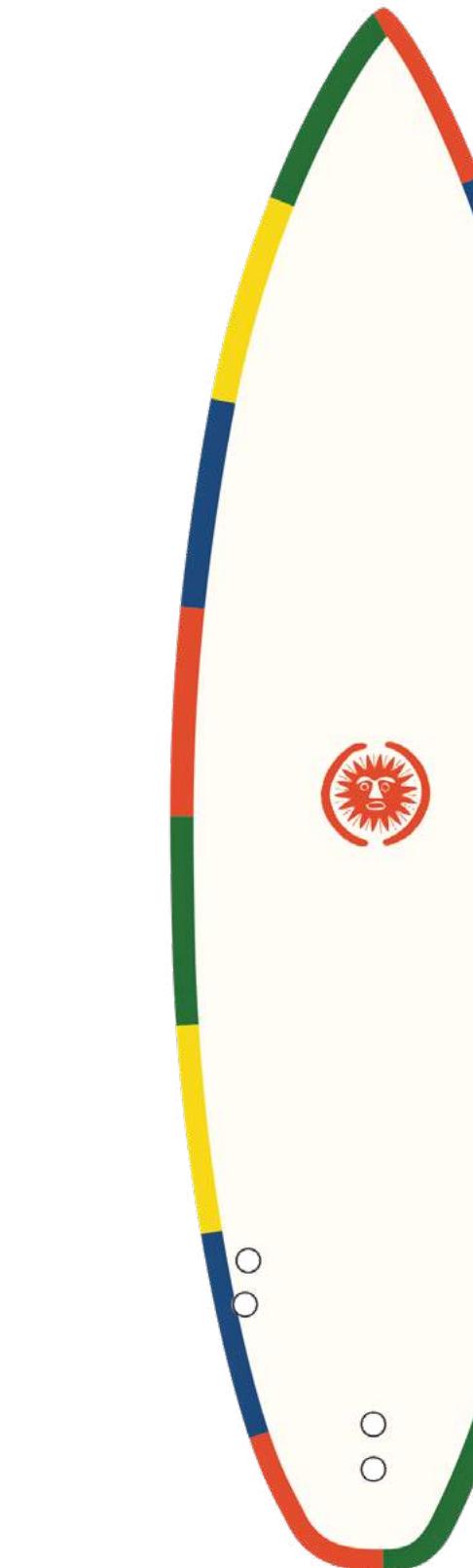
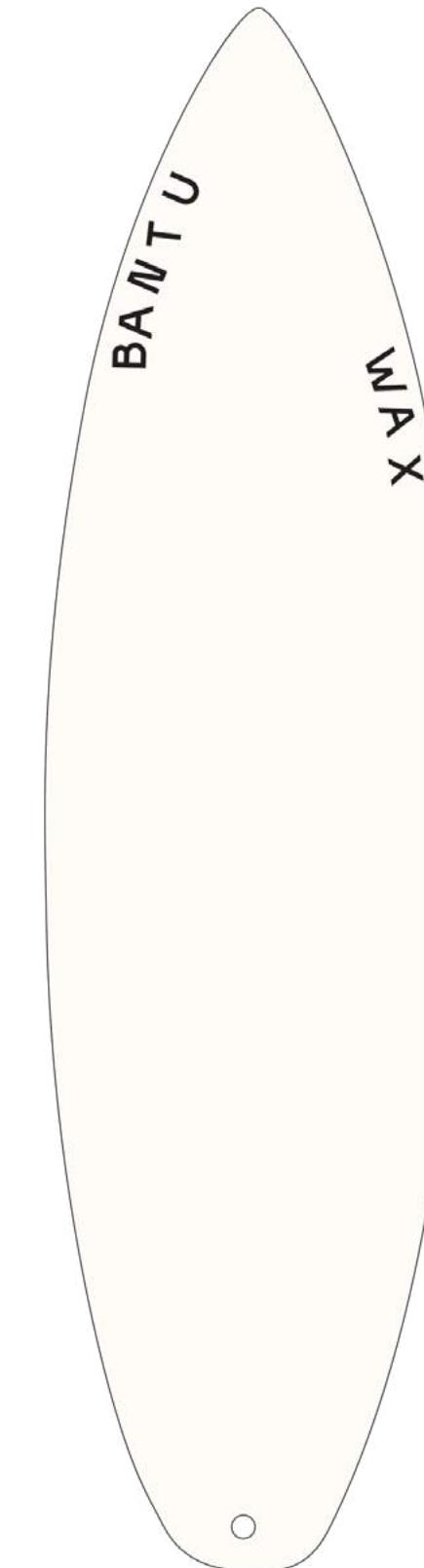
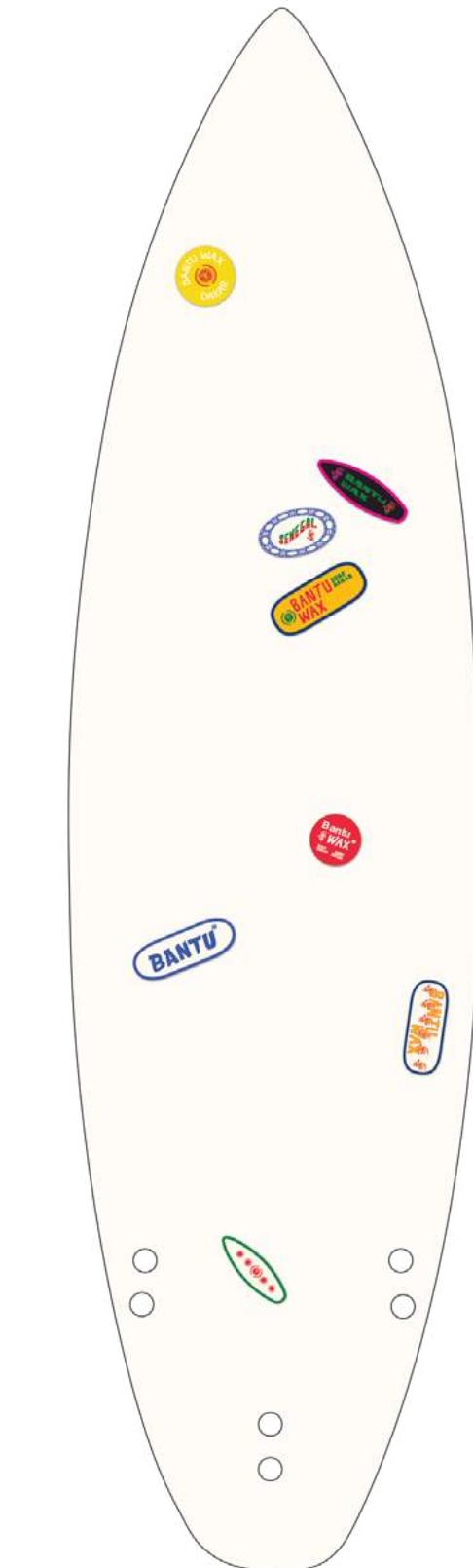
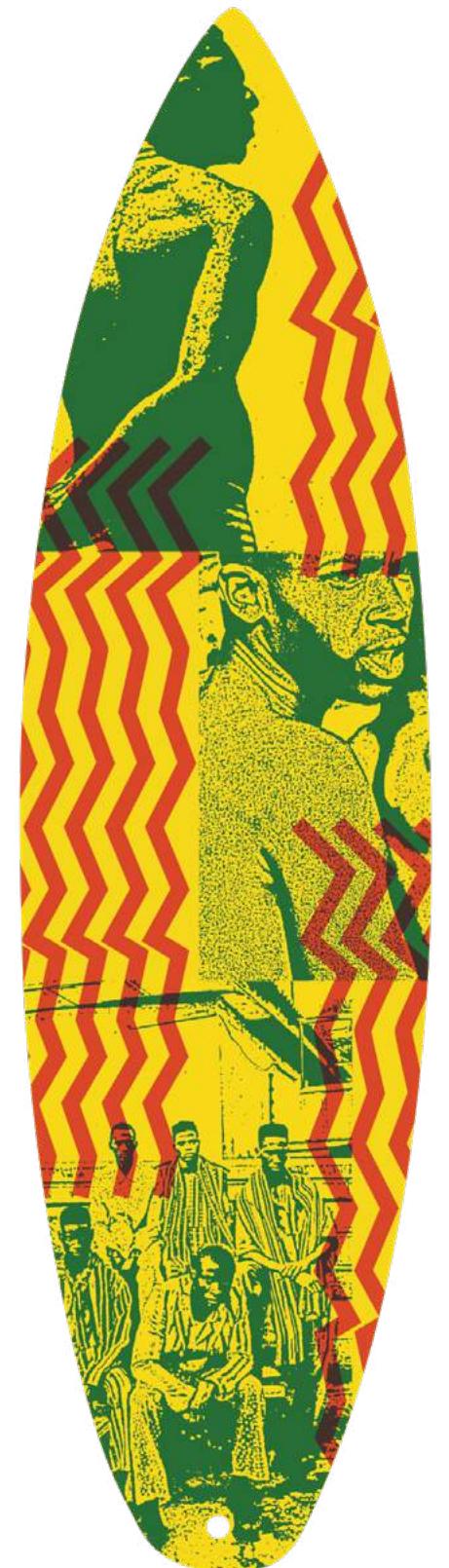
8.

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 drinking. 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





## 321 GALLERY

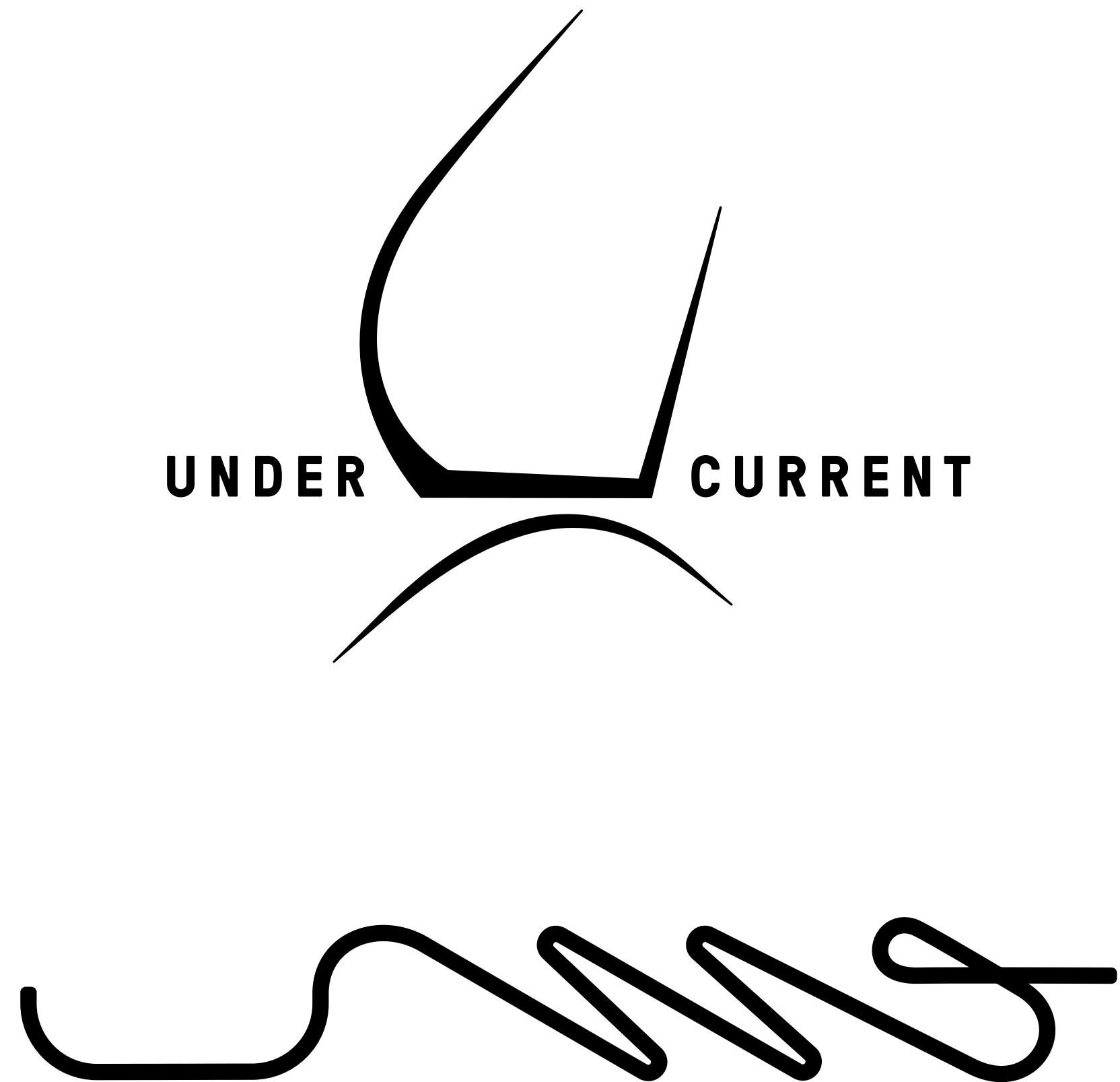
CREATIVE DIRECTOR, DESIGN, WEB DEVELOPMENT

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 leaning against the wall. To the right, there is a sidebar with 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, including the title 'SCENES FROM A PAUSE', dates 'MAY 26–JULY 8, 2017', and opening reception details. It also includes a detailed description of the artist's work and a paragraph about the exhibition's four works. At the bottom left, there is another image of a framed photograph titled '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 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 three wooden panels leaning against the wall. To the right, there is a sidebar with 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 (a garden-level residential brownstone), its mission (highlighting underrepresented artists), and operational details (open Saturdays 12–5 PM or by appointment). It also includes a contact email (321@321gallery.org) and a note that proposals are currently unavailable. At the bottom, there is a form for email subscription with fields for 'Email Address' and 'Subscribe'.



underCurrent

Want

## 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.



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**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 / TIME / S**

**LOCATION LINE 1 / LOCATION LINE 2**

**Pratt**

**SUBTITLE GOES HERE**

Ipso id qui voluptas accatas inaio. Iscum concomitit. Quod est in meum concomitit. Non enim concomitit. Eaque nam, utam porum eossan he quid quo dolo volo vellit atque occabo. Itas molestem amissus elicipti tem faculta volo dolorovit ut aditate nusandi gnatusis re, iderat.

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## 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 Booklet (Cover):**

Graduate Programs  
Undergraduate Programs  
USC School of Architecture  
**PROGRAM**  
2013/2014

**2013 Booklet (Cover):**

Graduate Programs  
Undergraduate Programs  
USC University of Southern California  
**UNDER GRAD**

**2014 Booklet (Curriculum Spread):**

**Bachelor of Architecture Five-Year Curriculum**

SEMESTER	COURSES	UNITS	TOTAL
FIRST SEMESTER	Architectural Design I Principles of Communication Architectural Culture and Community Social Issues Introductory College Mathematics, or Writing Intensive Writing	4 2 2 4 4	16
SECOND SEMESTER	Architectural Design I World History of Architecture Physical Environment General Ed., or Advanced Writing	4 3 3 4	16
THIRD SEMESTER	Architectural Design II Building Structure and Systems Design World History of Architecture General Education	6 3 3 4	16
FOURTH SEMESTER	Architectural Design II Materials and Methods of Building Construction Building Structure and Systems Design General Education	6 3 3 4	16
FIFTH SEMESTER	Design for Thermal & Atmospheric Environments Architectural Design III Design of Building Interiors General Education	3 6 3 4	16
SIXTH SEMESTER	Architectural Design IV Professional Practice Legal and Economic Context, Project Documentation Advanced Writing Electives	6 3 3 4	16
SEVENTH SEMESTER	Architectural Design V Electives	6 10	16

**2014 Booklet (Image Collage Spread):**

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