

RORY KING

DESIGN, ETC.

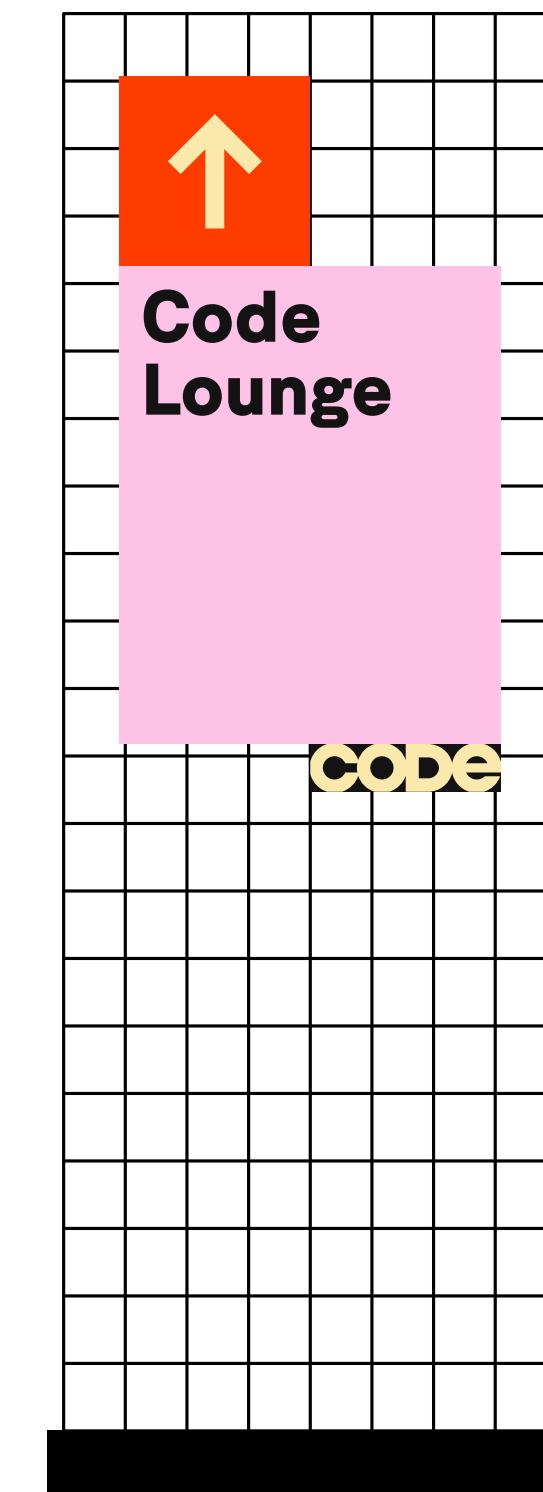
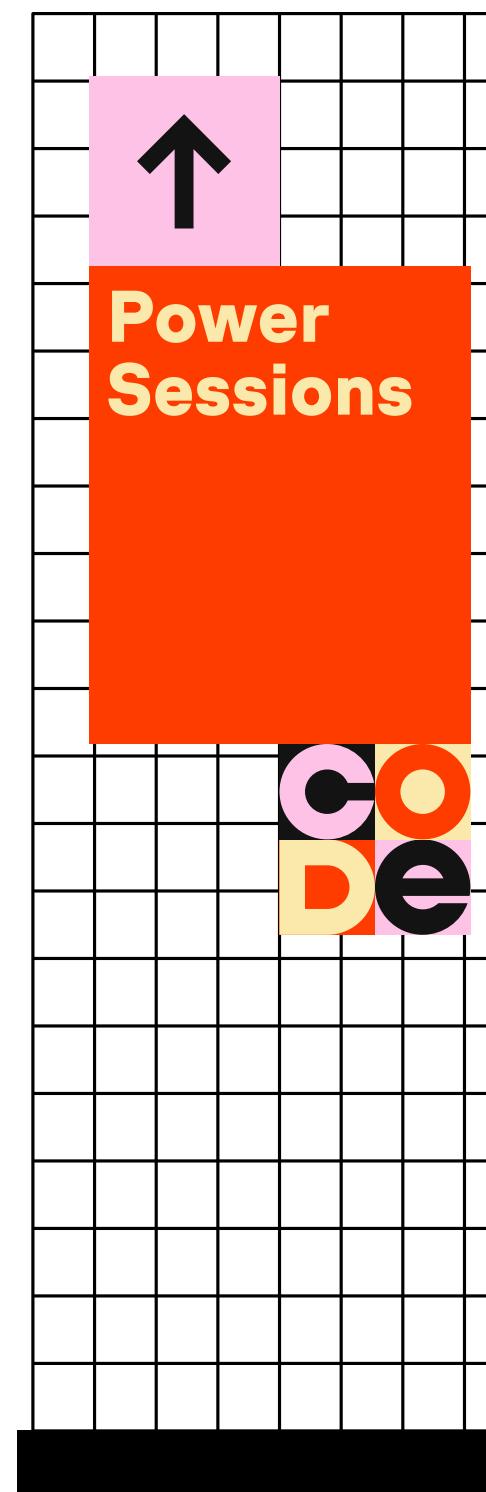
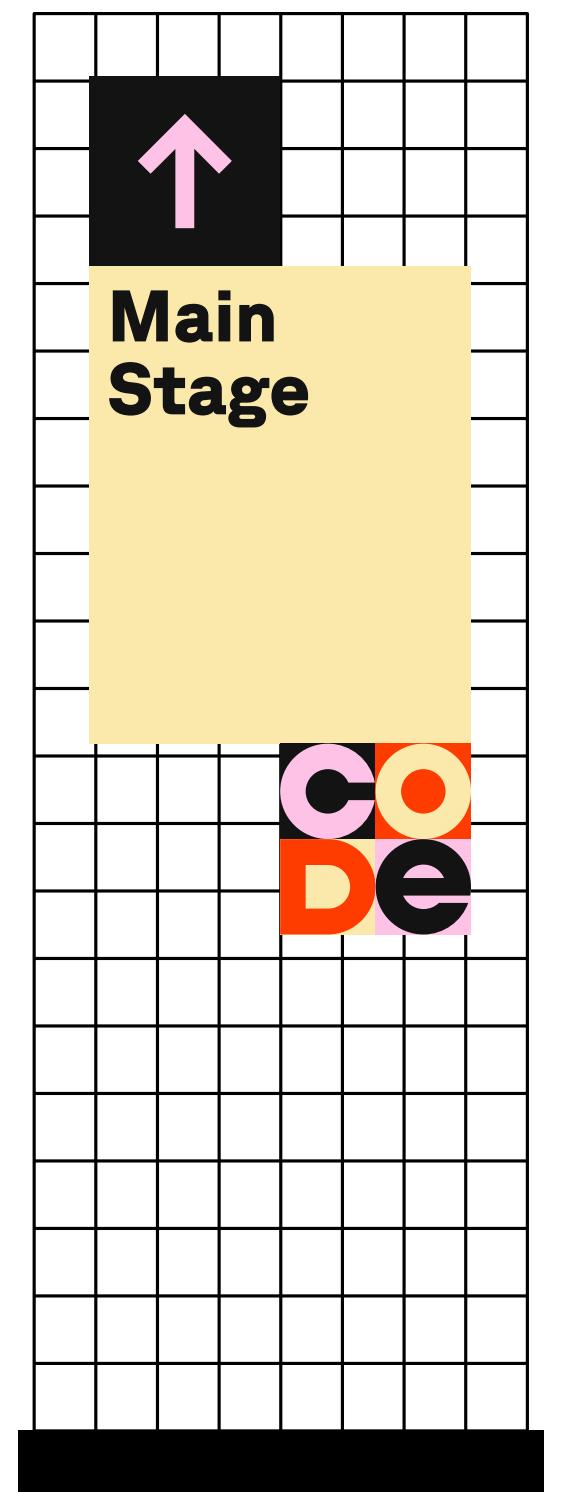
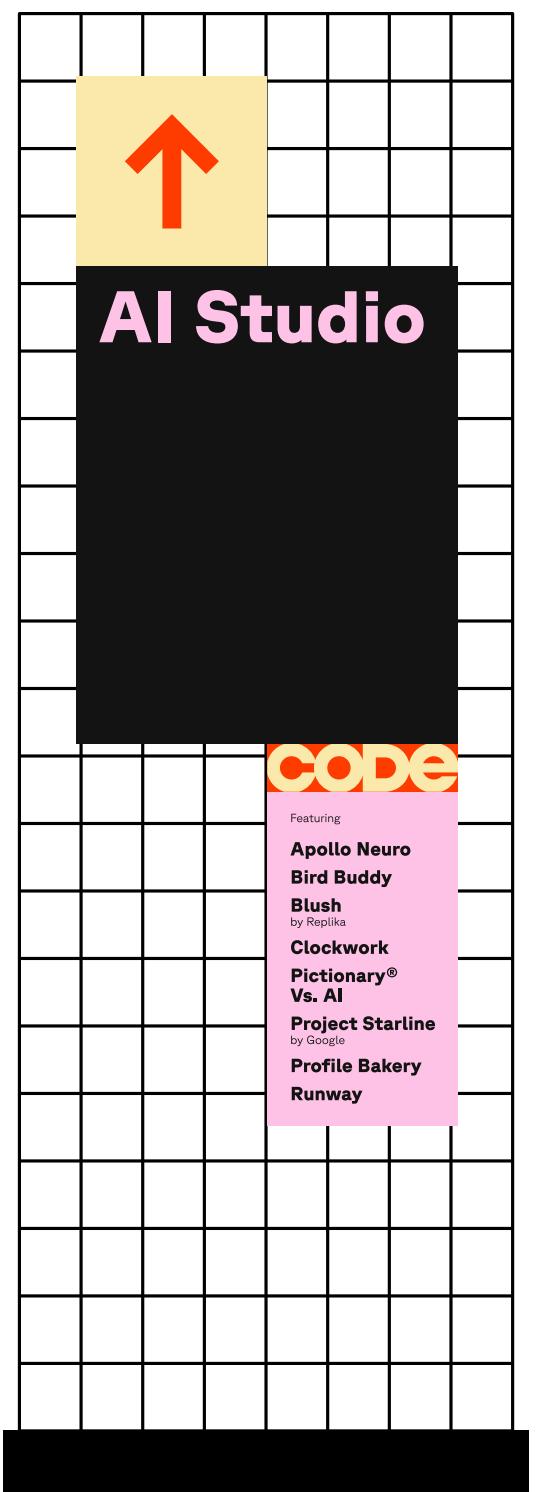
[www.rorykingetc.com](http://www.rorykingetc.com)  
mail@rorykingetc.com

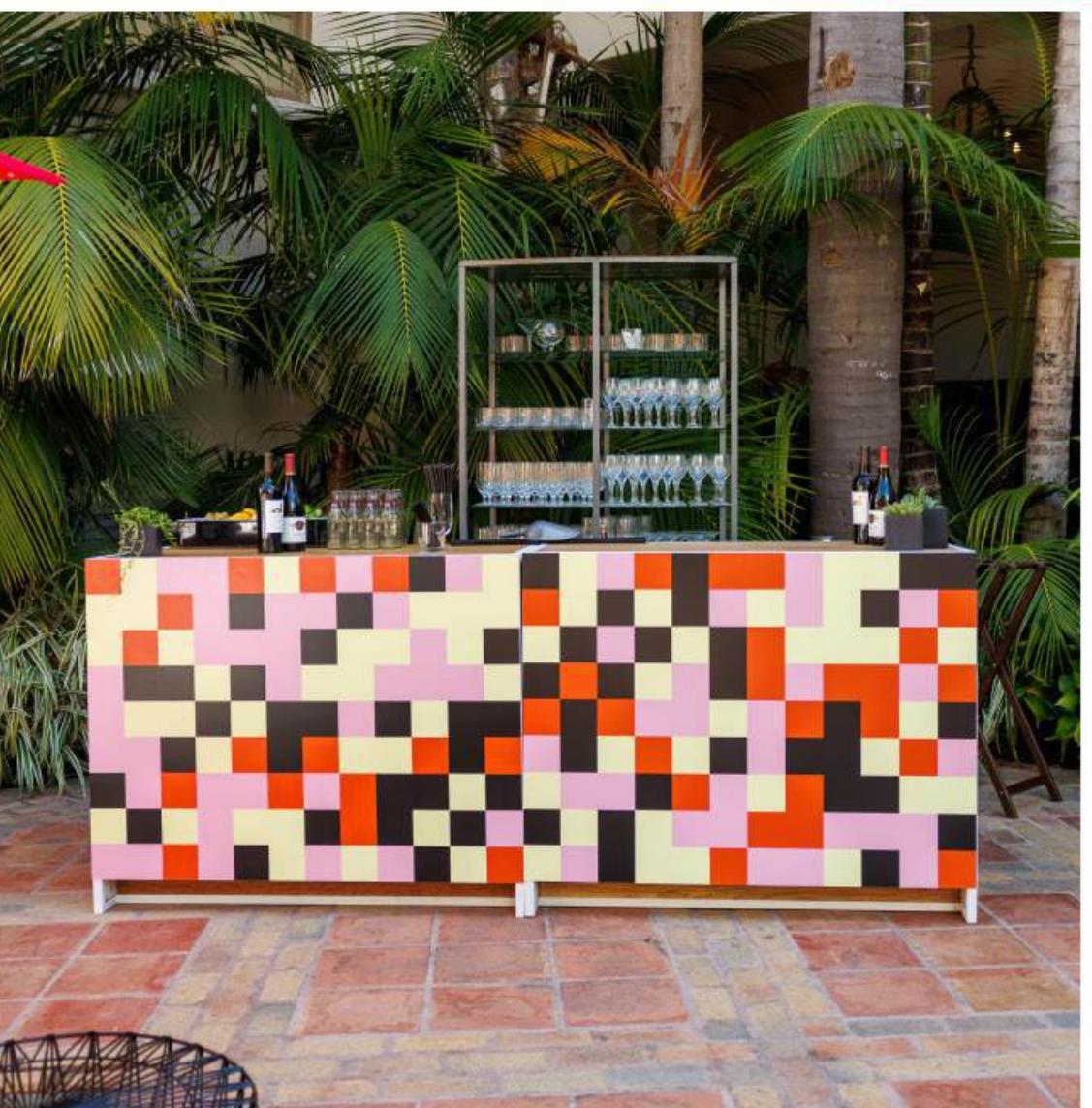
Rory King is a multidisciplinary designer, creative director, and educator based in New York City. In addition to his studio practice he has taught multidisciplinary design courses at Pratt Institute and Wayne State University. He received his MFA from Cranbrook Academy Of Art.

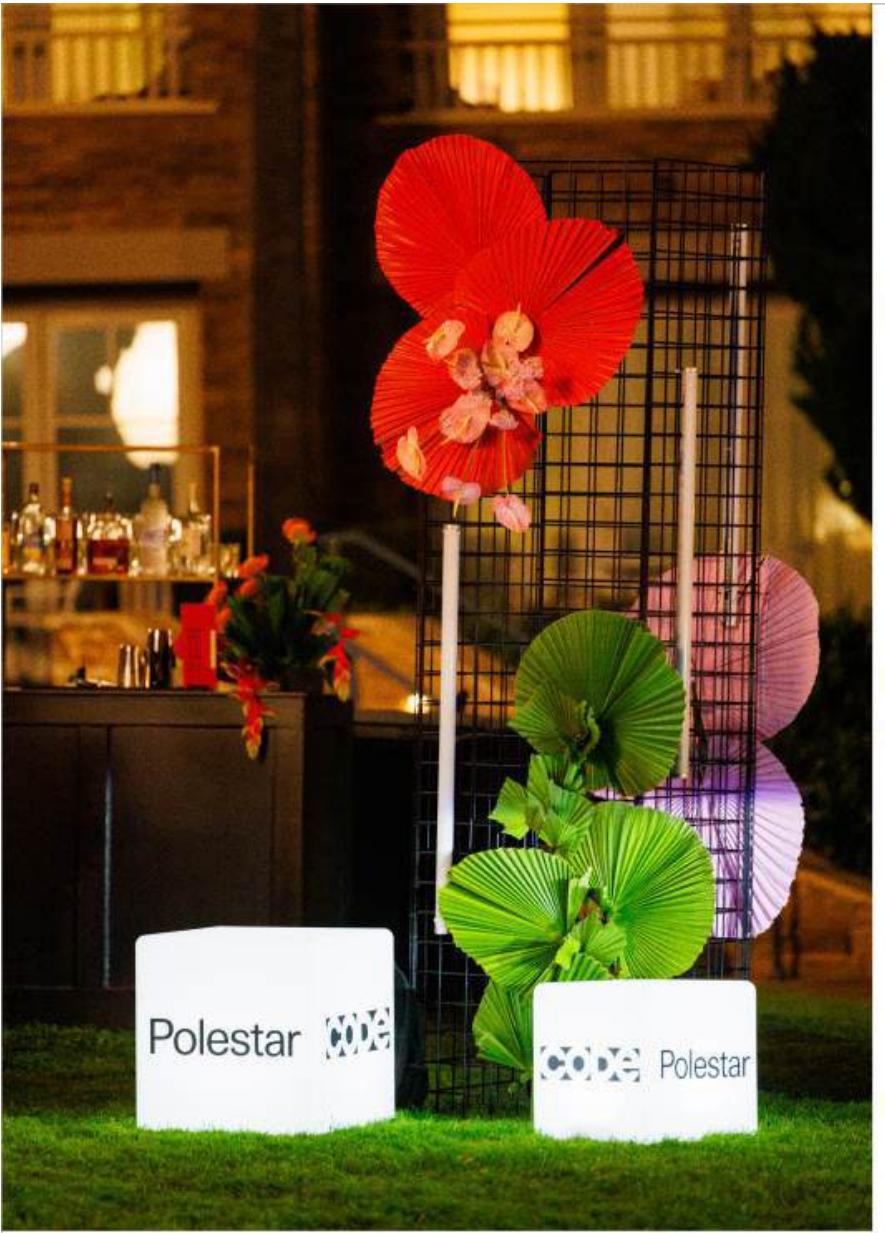
Selected clients include Vox Media, New York Magazine, Sony Music Entertainment, Instrument, Look Inc., OnePlus, Sylvain, Noë & Associates, Listen, Pratt Institute, Anomaly, Bloomberg Businessweek, Mold Magazine, Cranbrook Art Museum.

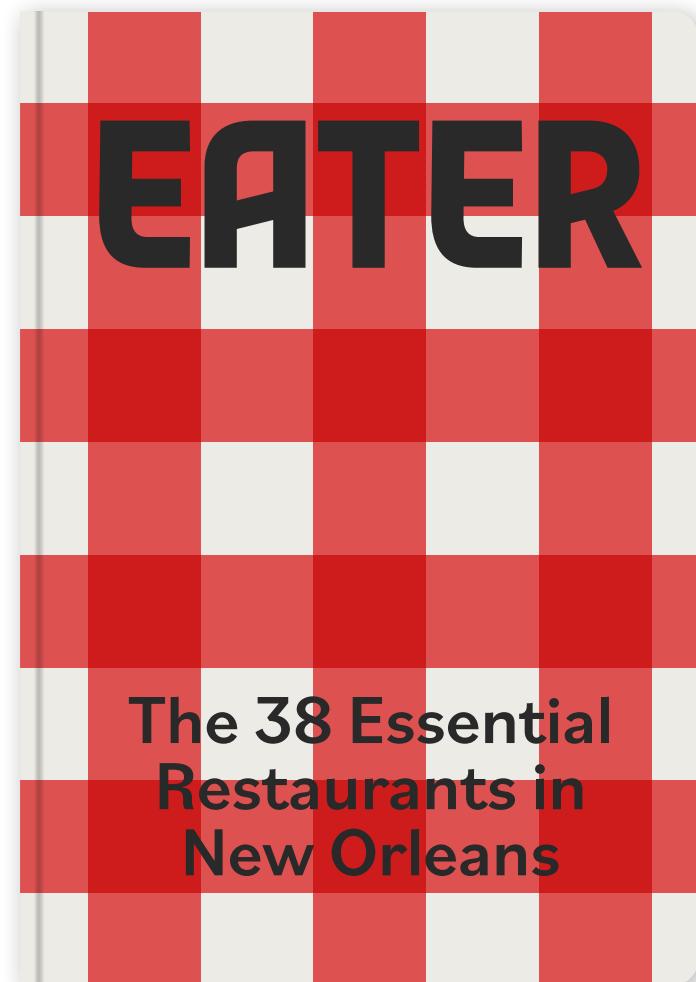
The concept behind Code's identity system is that of growth and impact. The shapes don't have to be overly regimented or mathematically incremental in their size relationship. The idea is that every composition, in spirit, speaks to something that starts with Code and grows from there. It's a system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



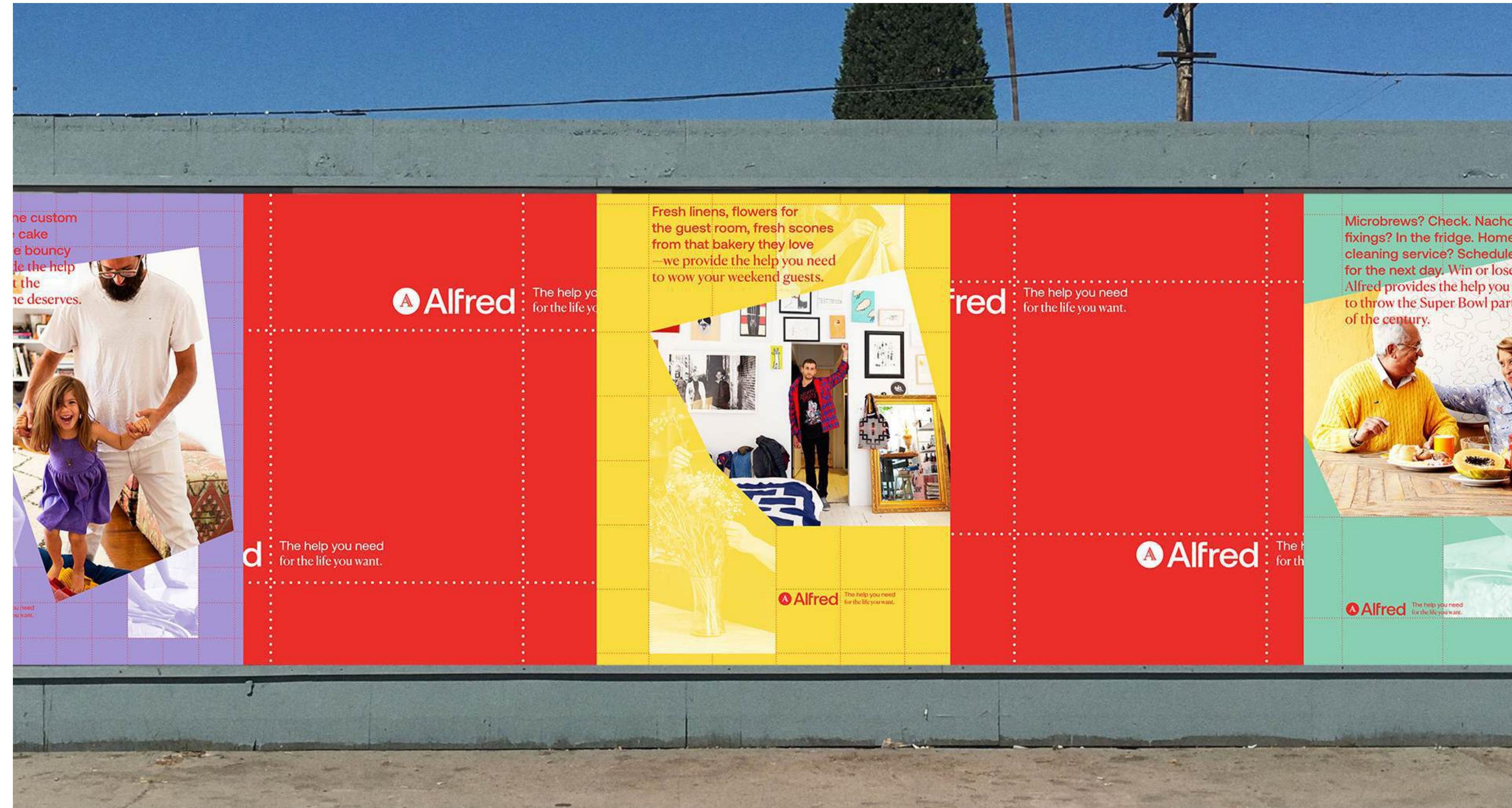


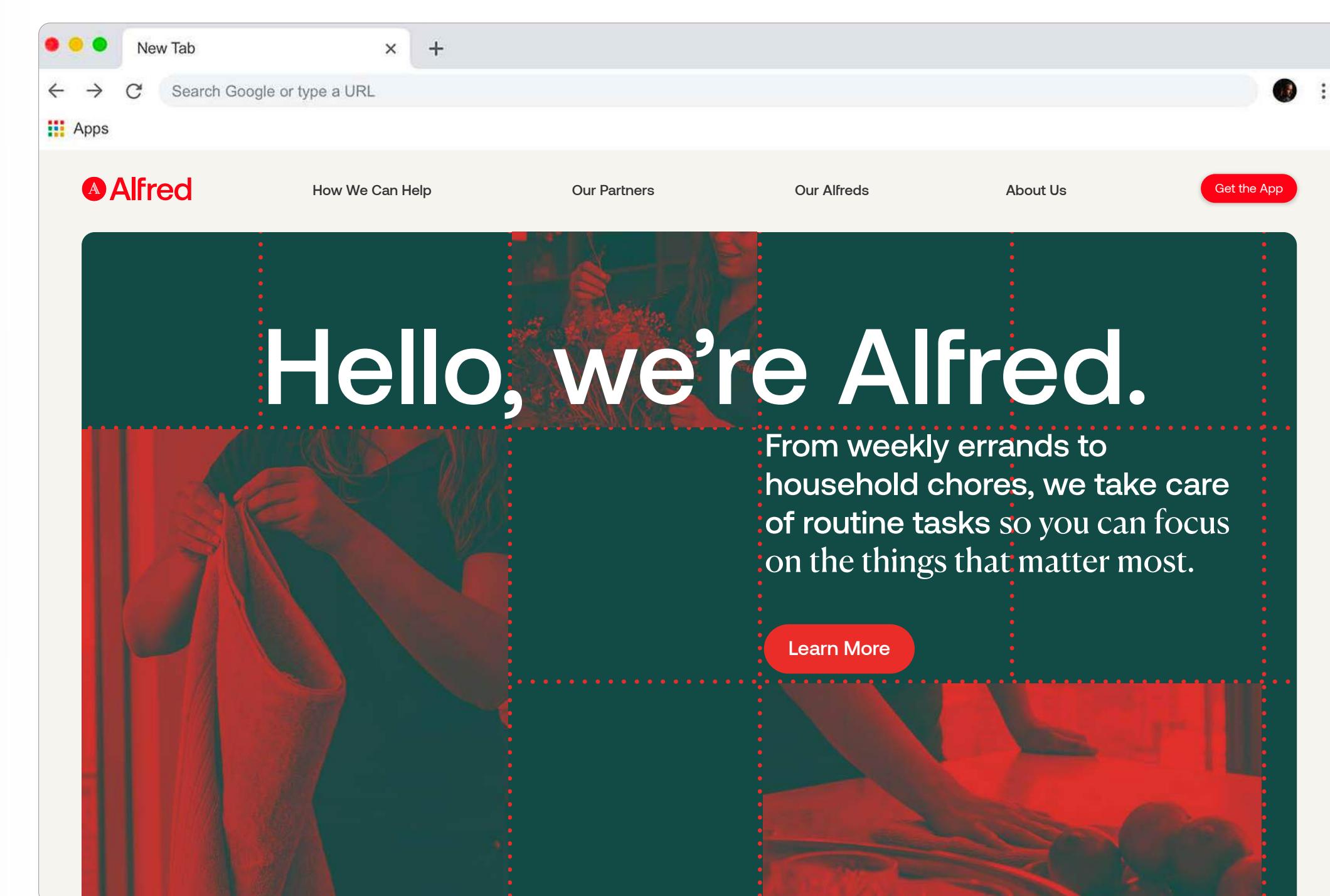
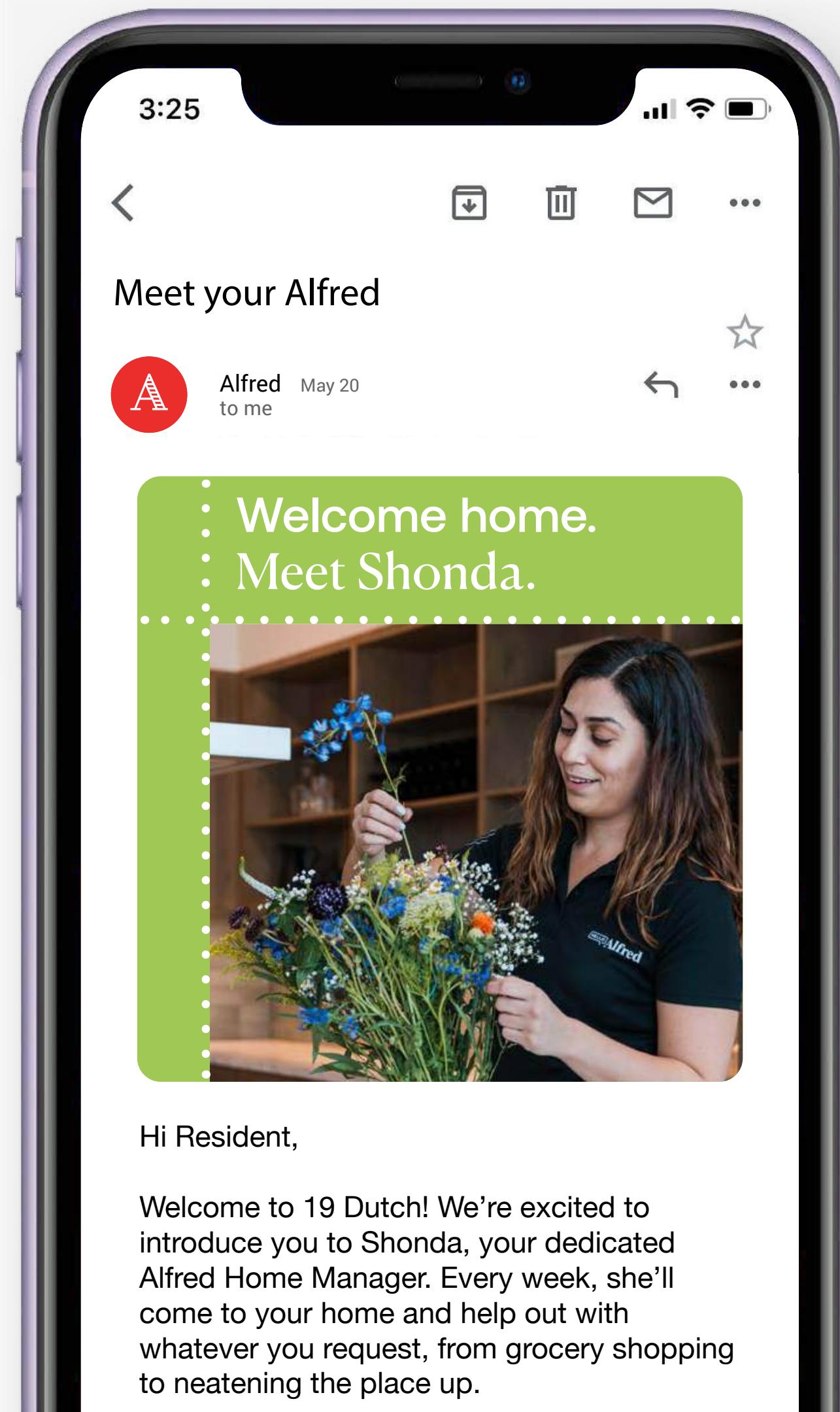






In-house rebrand using a dot-motif to mimic the latitude and longitude lines of the globe while signifying the distance an Alfred employee is willing to go to get the job done. As a graphic device, this dot-motif used a macro and micro zoom gesture to convey the difference between user and corporate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







*NEWYORK*

**Your go-to source for awards season**

Save 60% on unlimited access and get a free tote.

A colorful illustration featuring a hand in a purple glove holding a red book with a stylized 'N' on the cover. Next to it is a yellow book with a 'C' on it. A blue gear with a 'V' is also present. The background is white.

*NEWYORK*

**Your go-to source for awards season**

Save 60% on unlimited access and get a free tote.

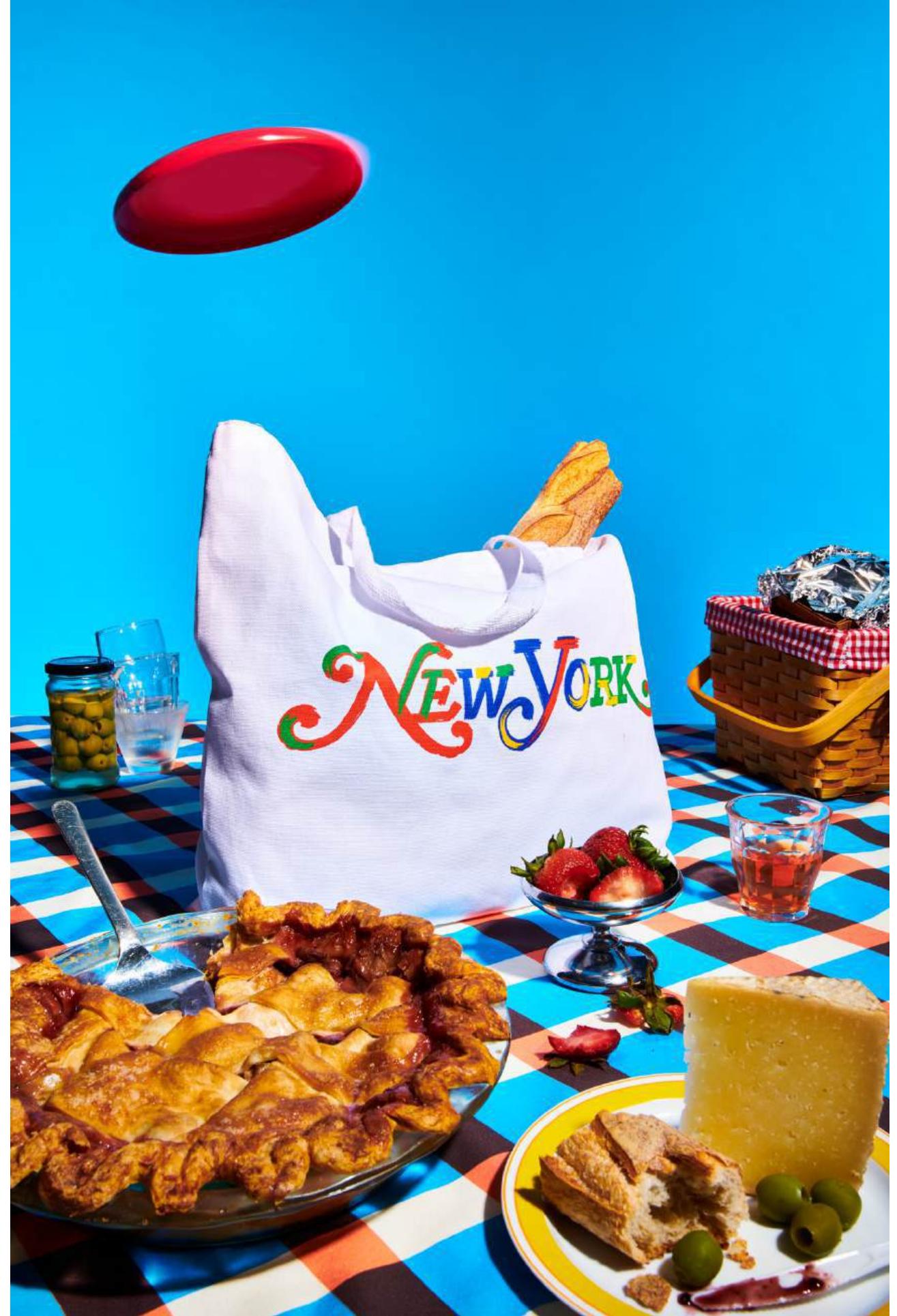
A colorful illustration featuring a hand in an orange glove holding a red book with a stylized 'N' on the cover. Next to it is a yellow book with a 'C' on it. A purple glove holds a trophy, and a blue gear with a 'V' is also present. The background is white.

*NEWYORK*

**The best destination for all the awards news you need.**

Over 60% savings off the newsstand price, plus a free tote.

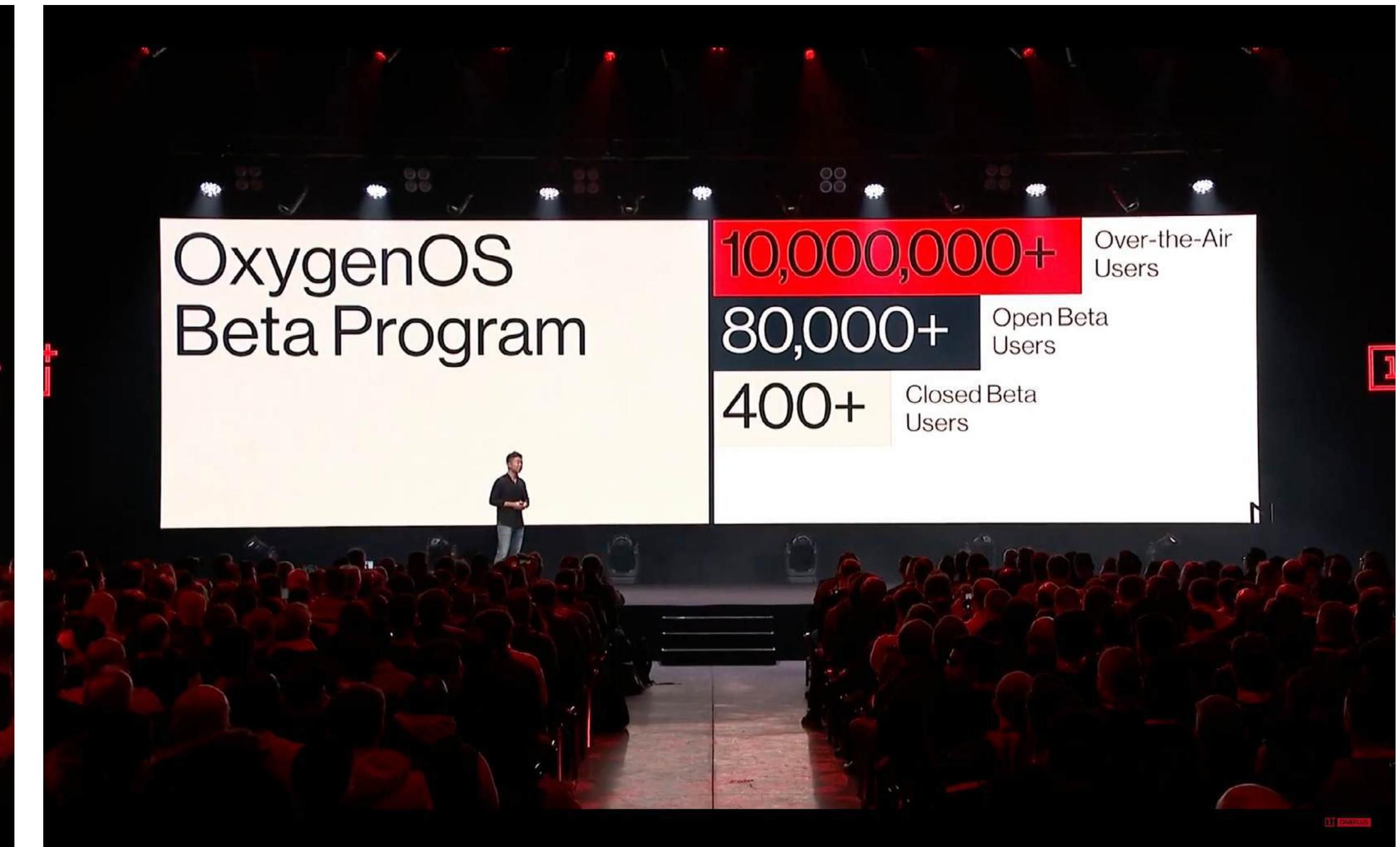
A colorful illustration featuring a hand in a yellow glove holding a red book with a stylized 'N' on the cover. Next to it is a yellow book with a 'C' on it. A purple glove holds a trophy, and a blue gear with a 'V' is also present. The background is white.



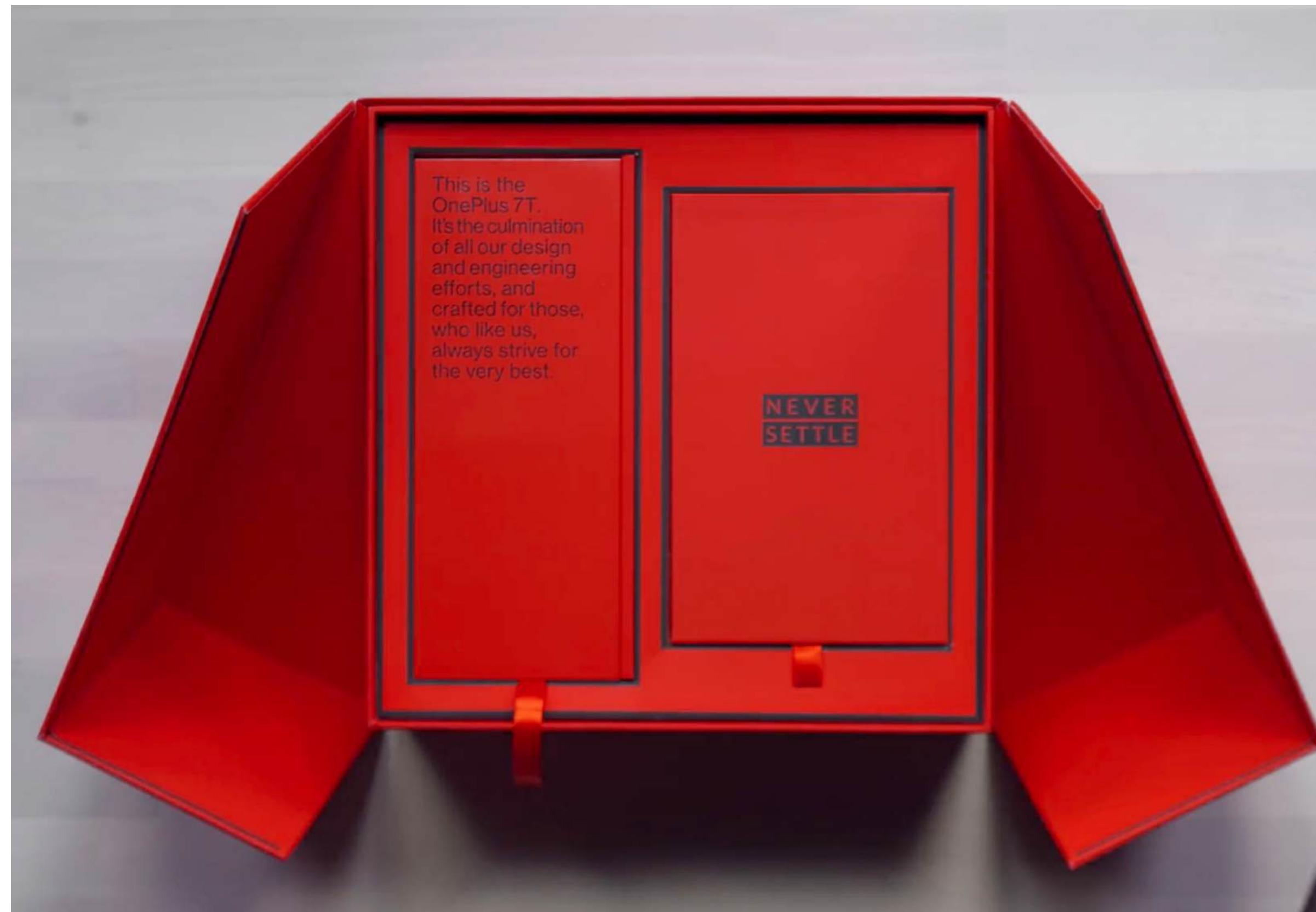
## DESIGN LEAD

2019

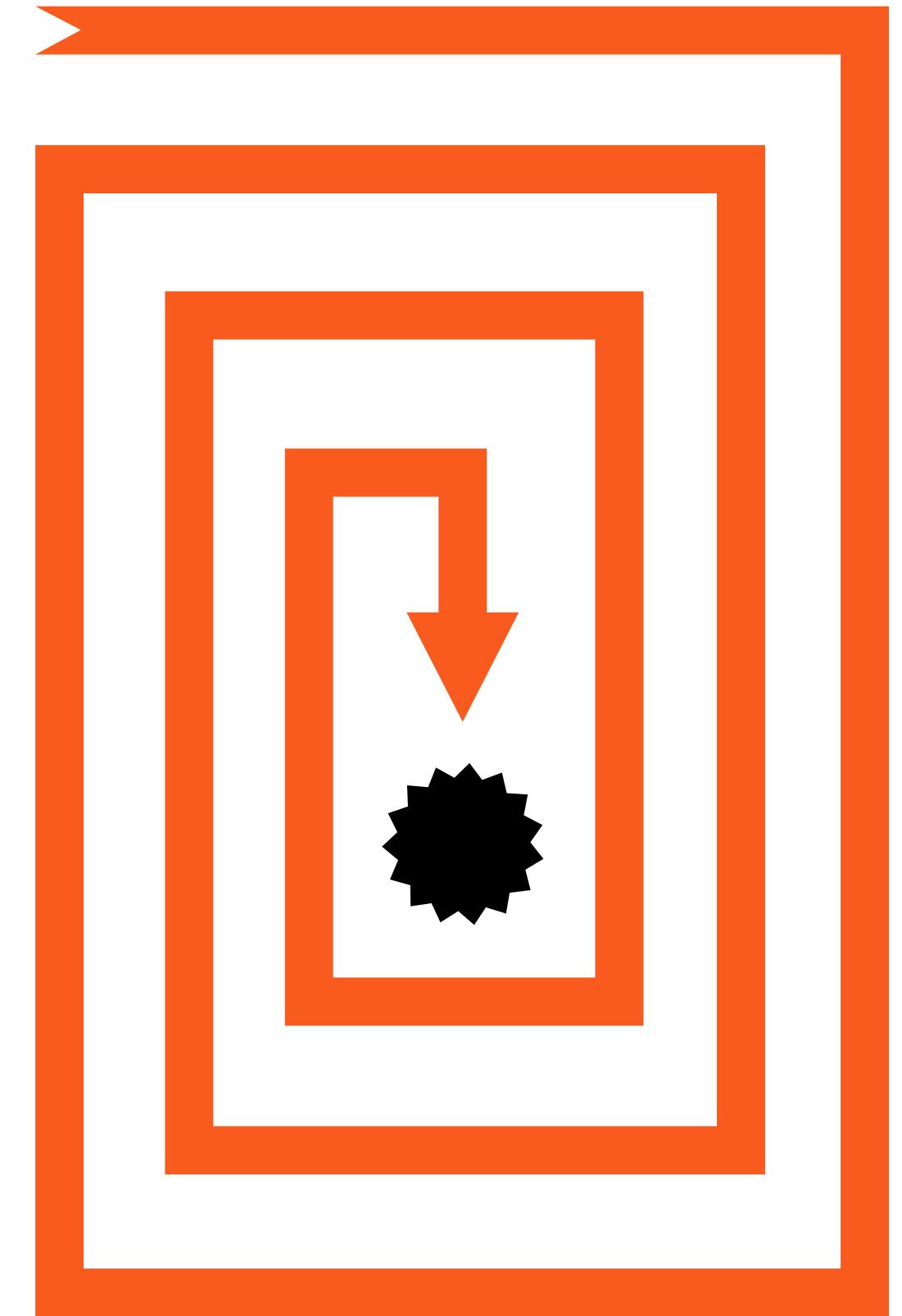
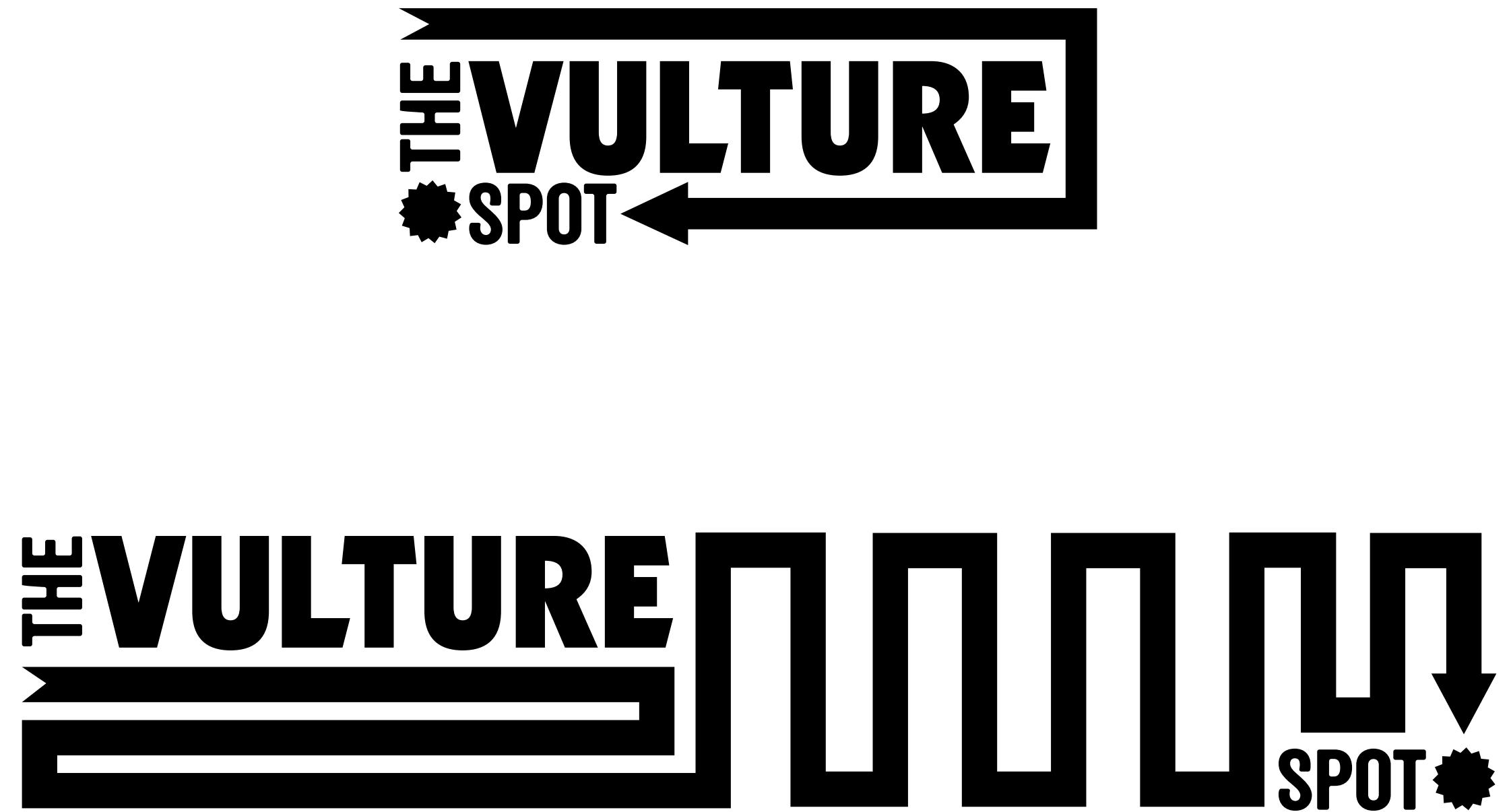
The OnePlus 7T was the first product to compete with Apple, Samsung, and Google premium phone products. In order to stand out from the competition, I led a small design team to design a visual campaign that dismissed the blurry-rainbow-gradient visual trend of most tech/smartphone companies and built 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.

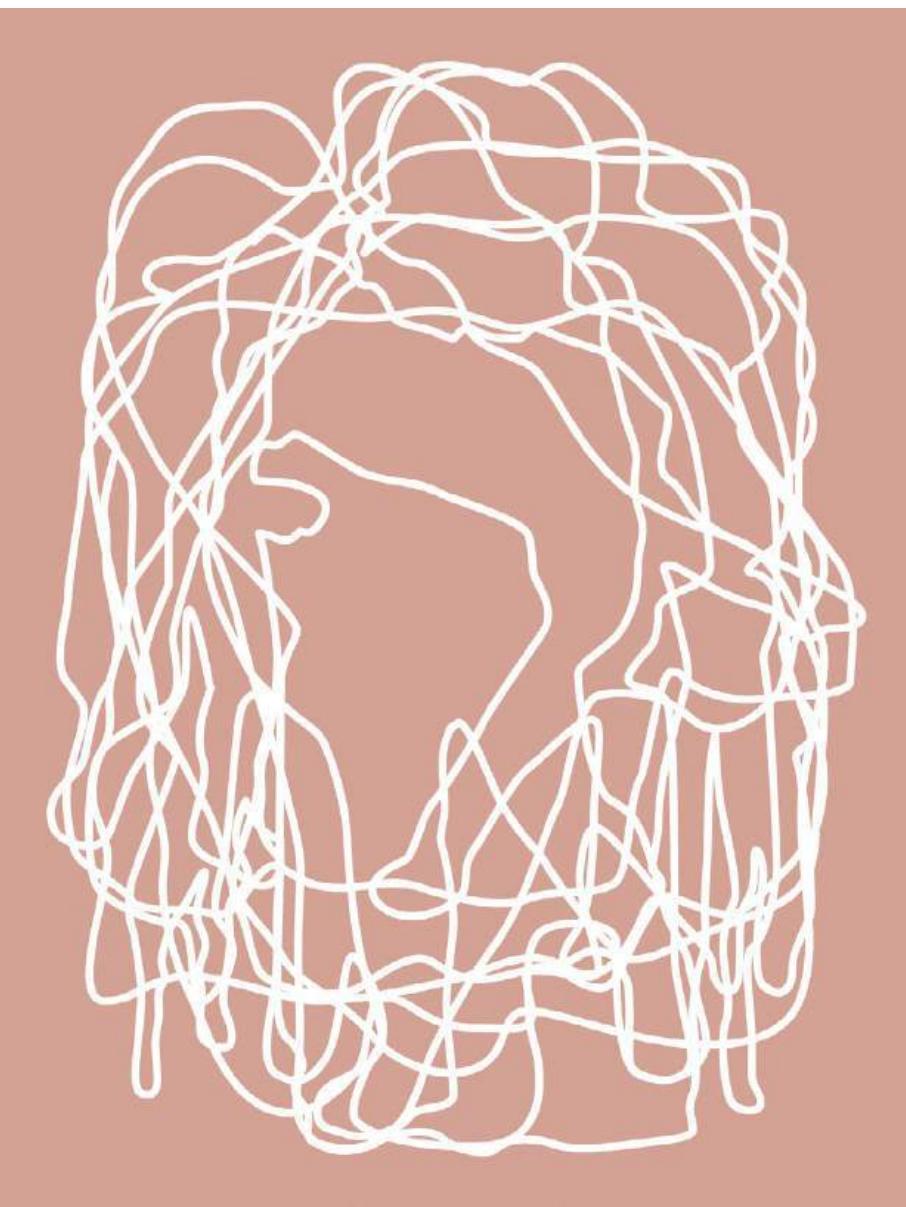


## DESIGN LEAD



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





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

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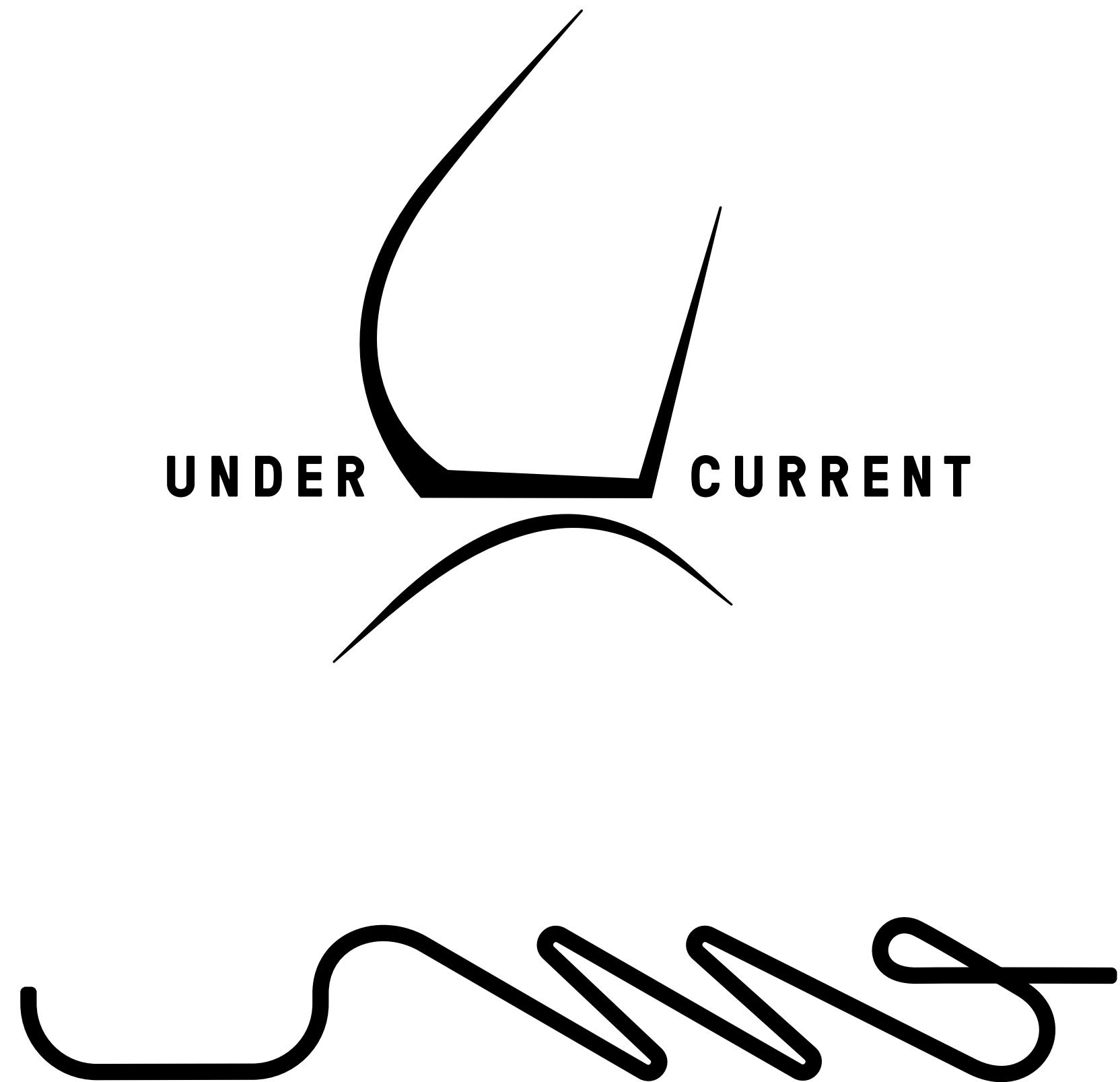
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underCurrent

Want

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

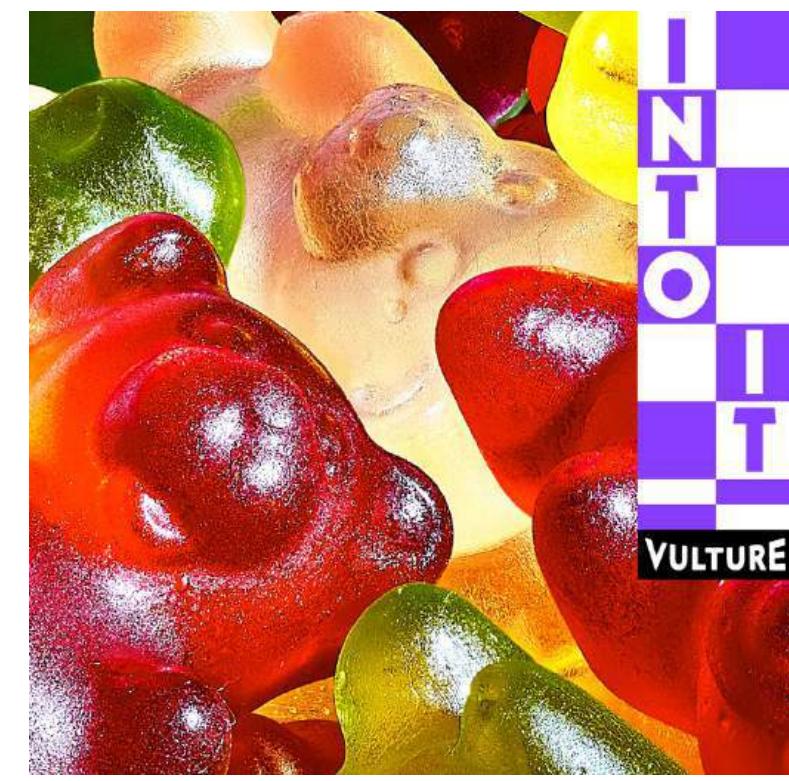
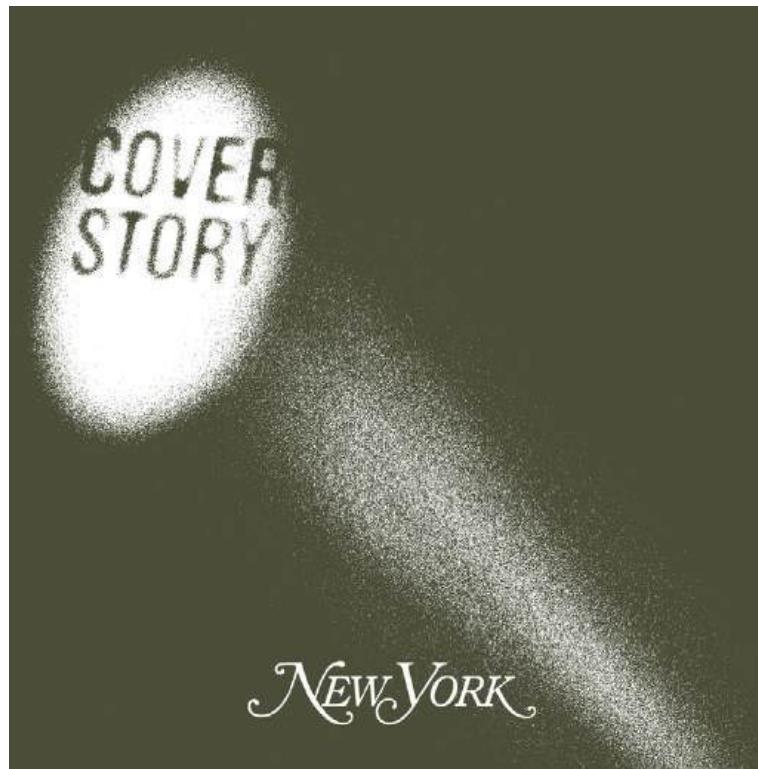
### CREATIVE DIRECTION, DESIGN

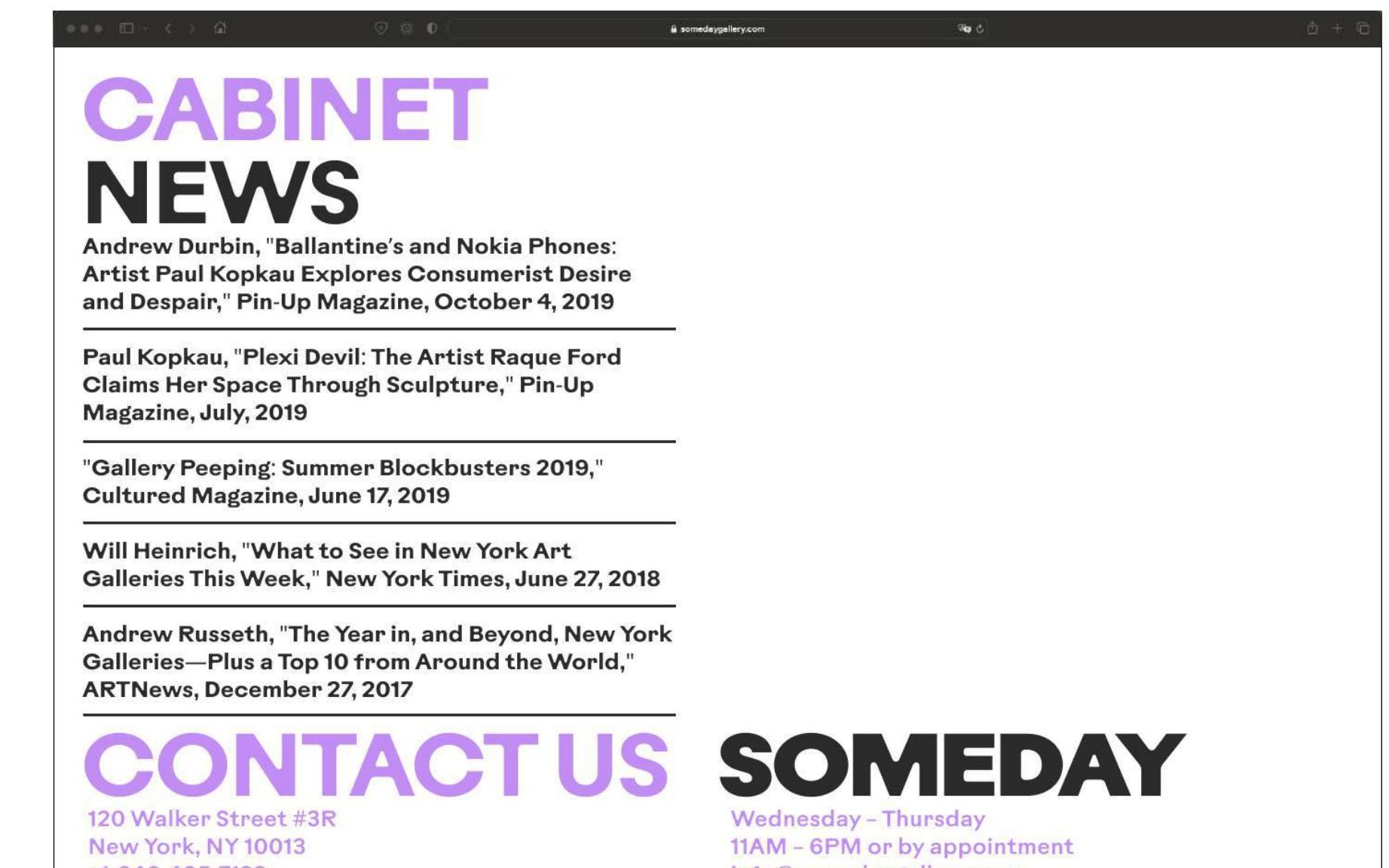
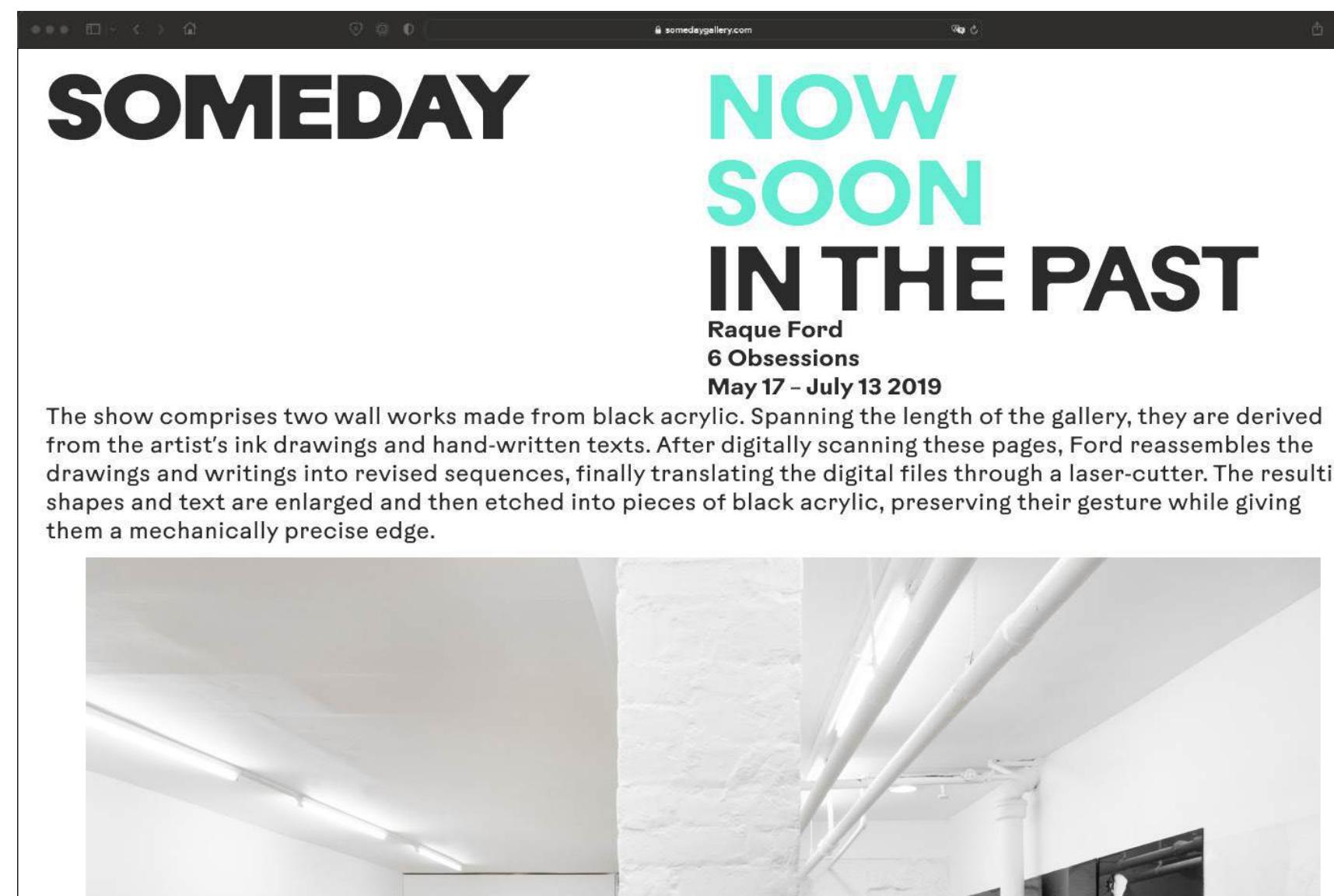
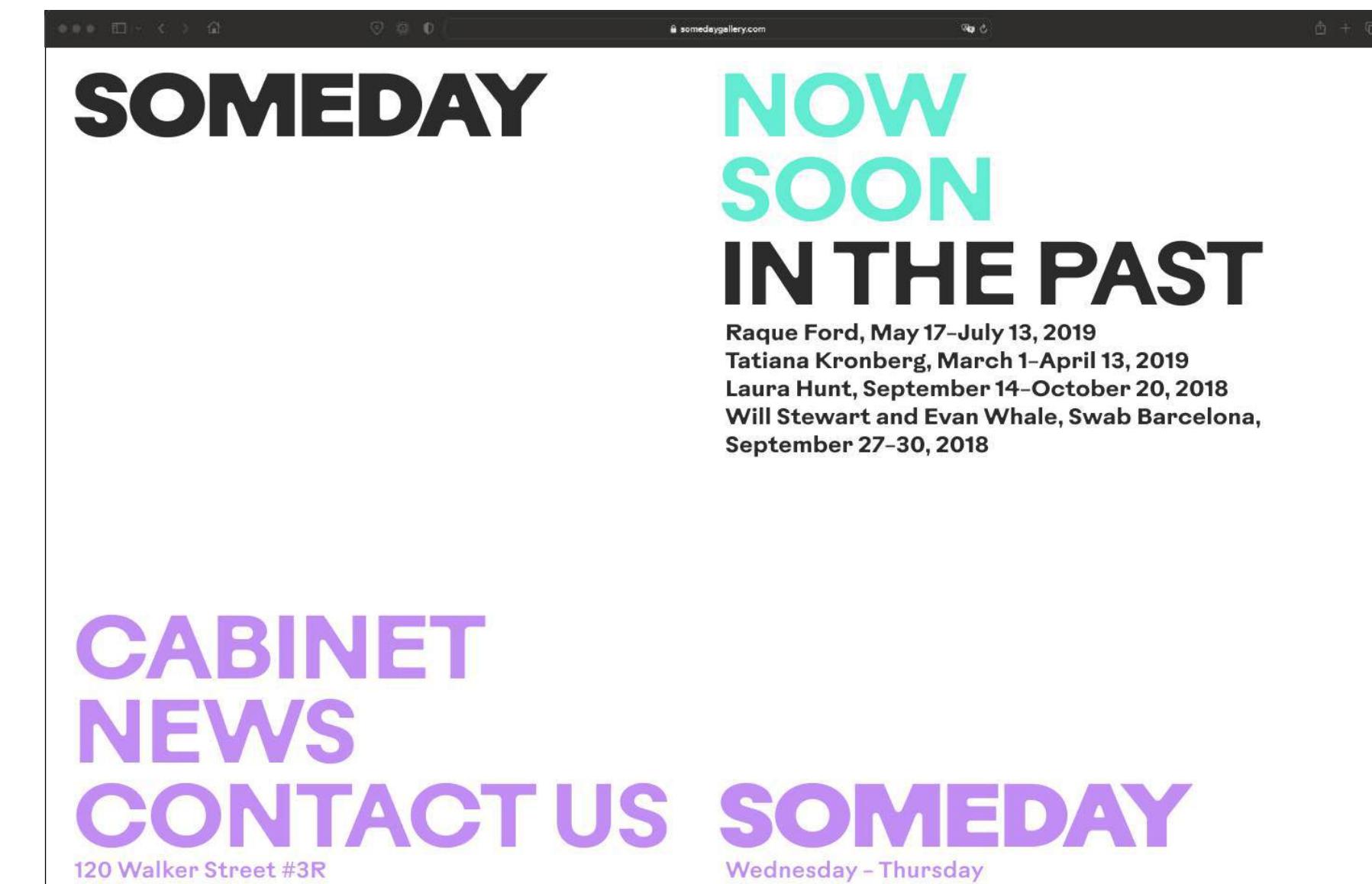


2023

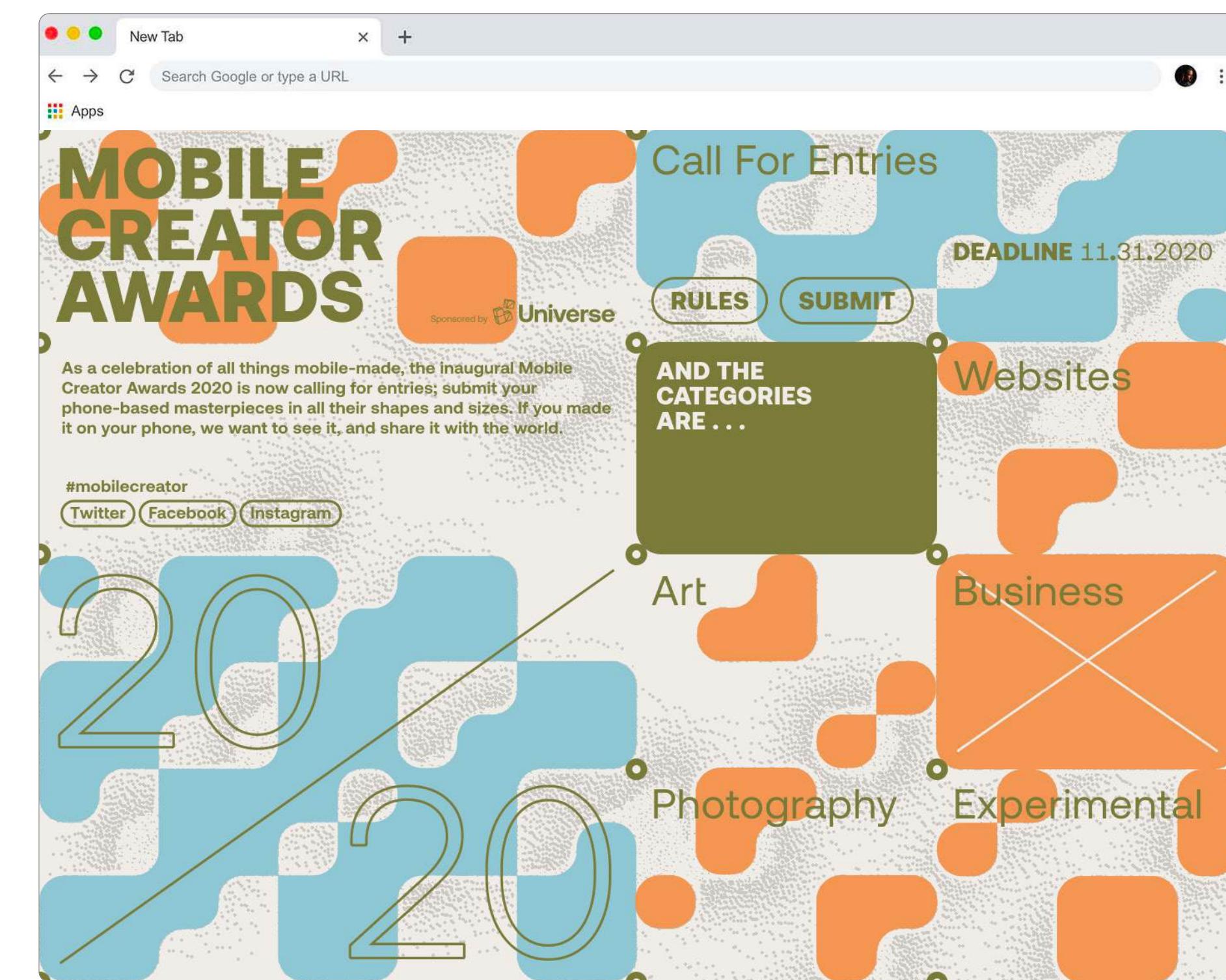
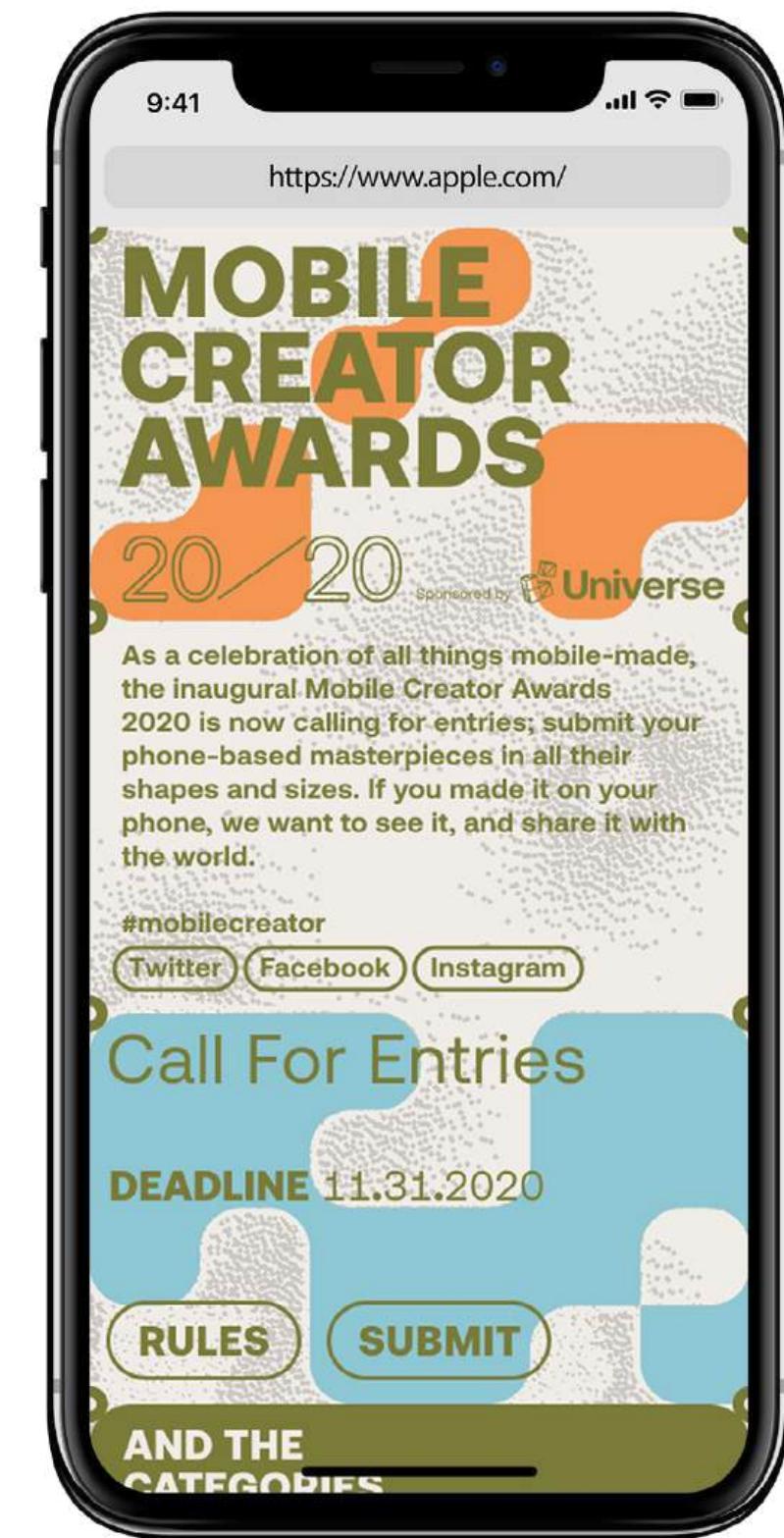
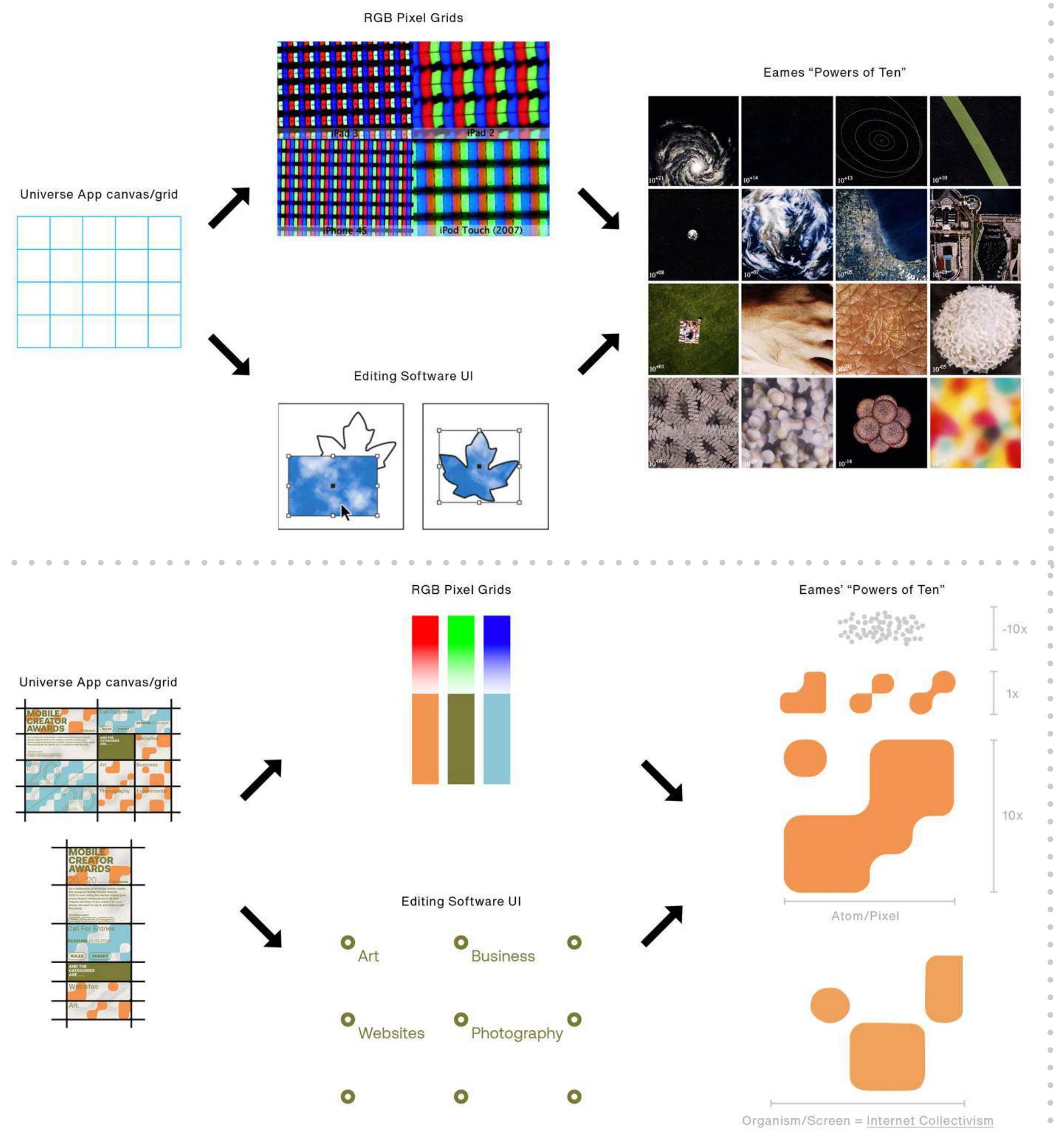
In collaboration with artist and photographer Daniel Terna, I conceptualized and designed the layout for his installation in St. Ottilien Archabbey, Bavaria, Germany. Photographs documenting Daniel's father, Fred Terna, a WWII Holocaust survivor, at a Holocaust ceremony, are placed within an underlying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







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



## 321 GALLERY

CREATIVE DIRECTOR, DESIGN, WEB DEVELOPMENT

2016 – PRESENT

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

A screenshot of a Mac OS X browser window 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 wooden floors and white walls, titled 'Scenes From A Pause, exhibition view'. To the right of the image is a sidebar with navigation links: CURRENT, UPCOMING, PAST, EVENTS, PUBLICATIONS, and ABOUT. Below the sidebar is a large, bold, lowercase 'y' logo. The main content area contains text about the exhibition, featuring a quote from the artist and details about the four works. At the bottom left is a smaller image of a framed photograph titled 'Untitled (1)', with its dimensions listed as 62.25 x 112.25 x 6 inches.

CURRENT  
UPCOMING  
PAST  
EVENTS  
PUBLICATIONS  
ABOUT

JENNI CRAIN  
SCENES FROM A PAUSE  
MAY 26–JULY 8, 2017  
OPENING RECEPTION:  
FRIDAY, MAY 26, 6–9 PM

321 Gallery presents *Scenes From A Pause*, a solo exhibition by Jenni Crain. Drawing from architecture, Crain's work negotiates the conditions of a given or perceived space, often referring to the environment of the exhibition itself, as well as to the emotional associations to moments and memories of elapsed experience. Crain's allusions to time reflect upon and trace our intersecting and evolving relationships with place, perspective, and personal histories.

A pause, a momentary cessation of activation, becomes the site of presentation and observation in Crain's works. This fleeting moment is memorialized by virtue of the physicality of its representations and the effectual environmental shifts of their presence. These expressions, here and now, offer one particular experience, yet the imprints of inevitable, circumstantial flux will beckon another collection of impressions and interpretations. Their stagnation in a constant state of evolution.

The exhibition is comprised of four works. Three of these are untitled, with their definitions to be determined over the course of their comprehensive contexts. Two of these, sculptural works, Untitled (1) and Untitled (2), occupy opposite lateral planes that meet—the wall and the floor; the ground from which we gaze. Their forms mirror the spatial qualities of their surroundings and supports. Untitled (3), a framed, found photograph, depicts an unknown relative of the artist. The subject sits in a sling

Scenes From A Pause, exhibition view

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

A screenshot of a Mac OS X browser window 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 wooden floors and white walls, with red highlights on the floor plan and the 'Gall' and 'y' logos. To the right of the image is a sidebar with navigation links: CURRENT, UPCOMING, PAST, EVENTS, PUBLICATIONS, and ABOUT. Below the sidebar is a large, bold, lowercase 'y' logo. The main content area contains text about the gallery's location and mission, opening hours, email contact, and a note about proposal acceptance. It also includes a 'PRESS:' section with links to various articles and a newsletter sign-up form.

CURRENT  
UPCOMING  
PAST  
EVENTS  
PUBLICATIONS  
ABOUT

321 Gallery is an artist-run space located on the garden level of a residential brownstone. Founded in 2012, the gallery's mission is to highlight underrepresented artists while providing a platform for a range of curatorial endeavors.

Open Saturdays 12–5 PM or by appointment.

Email inquiries may be directed to [321@321gallery.org](mailto:321@321gallery.org).

We are currently unable to accept proposals for exhibitions.

PRESS:

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

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

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

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

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

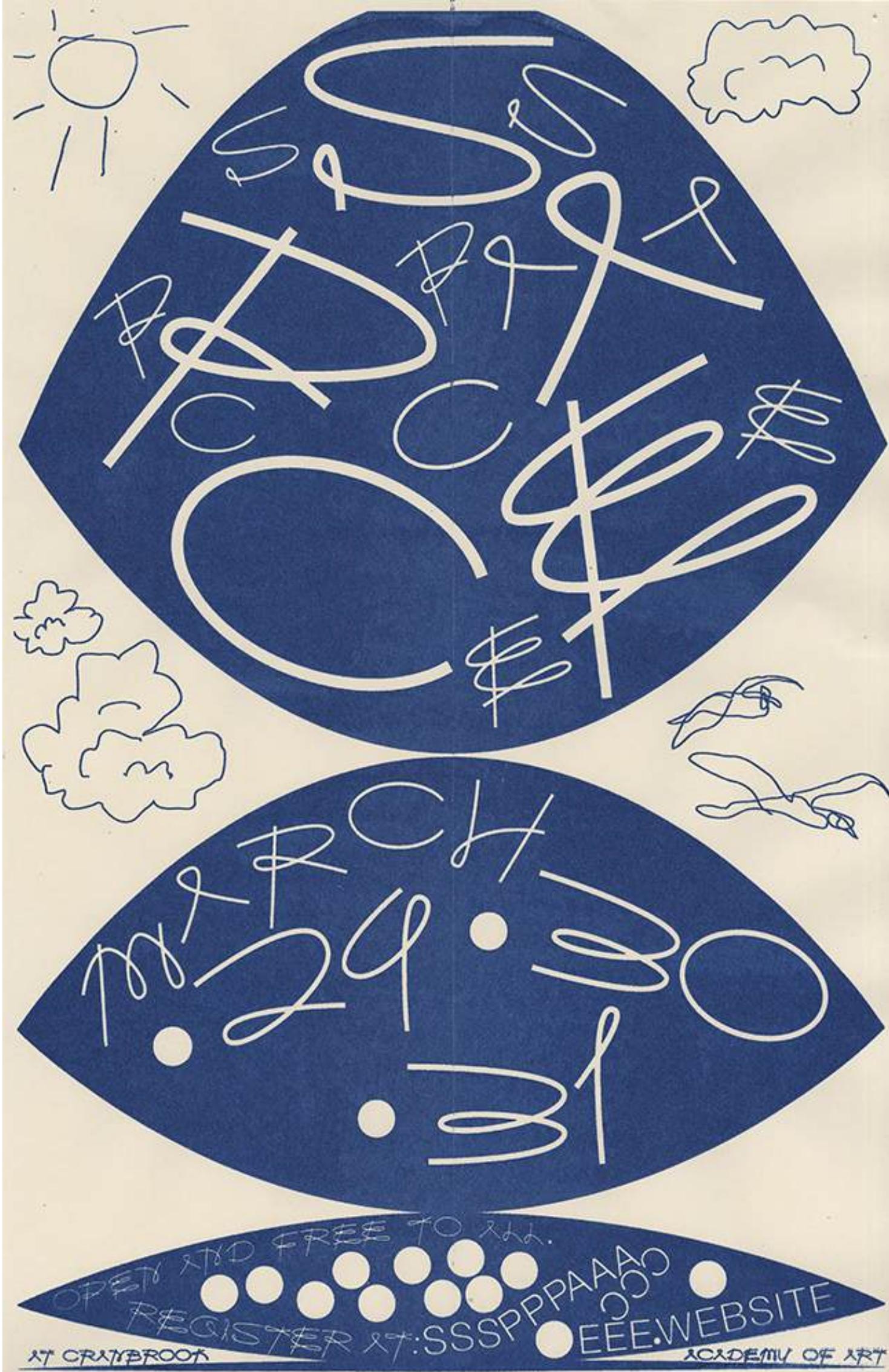
Scott Indrisek, "Think Art Is Overly Academic? You're Wrong," *The Observer*, March 3, 2017

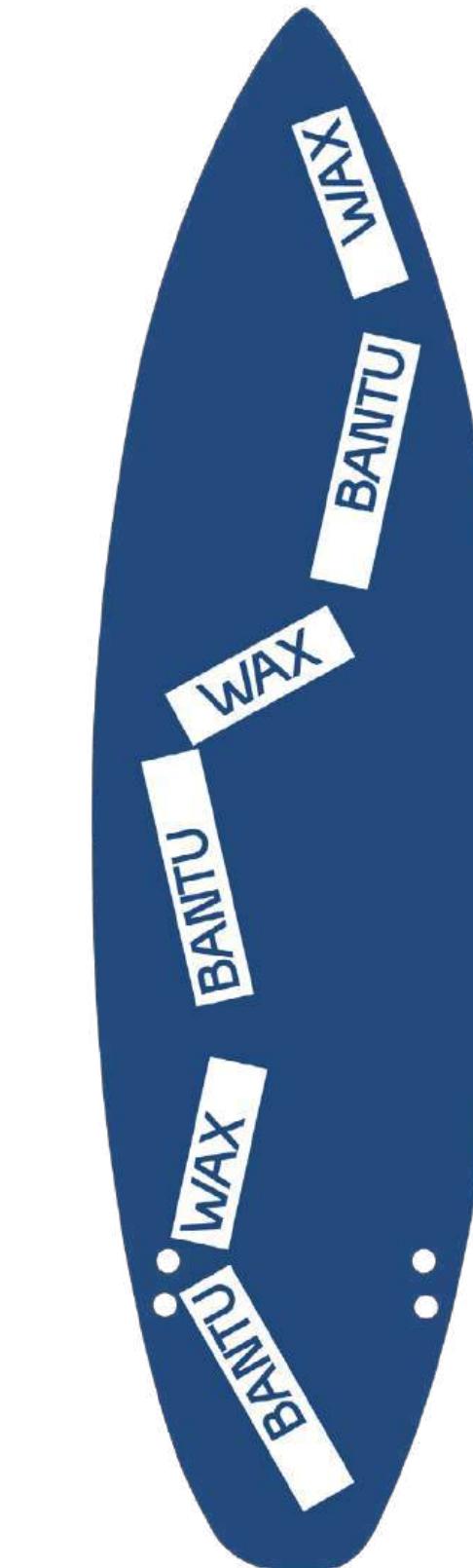
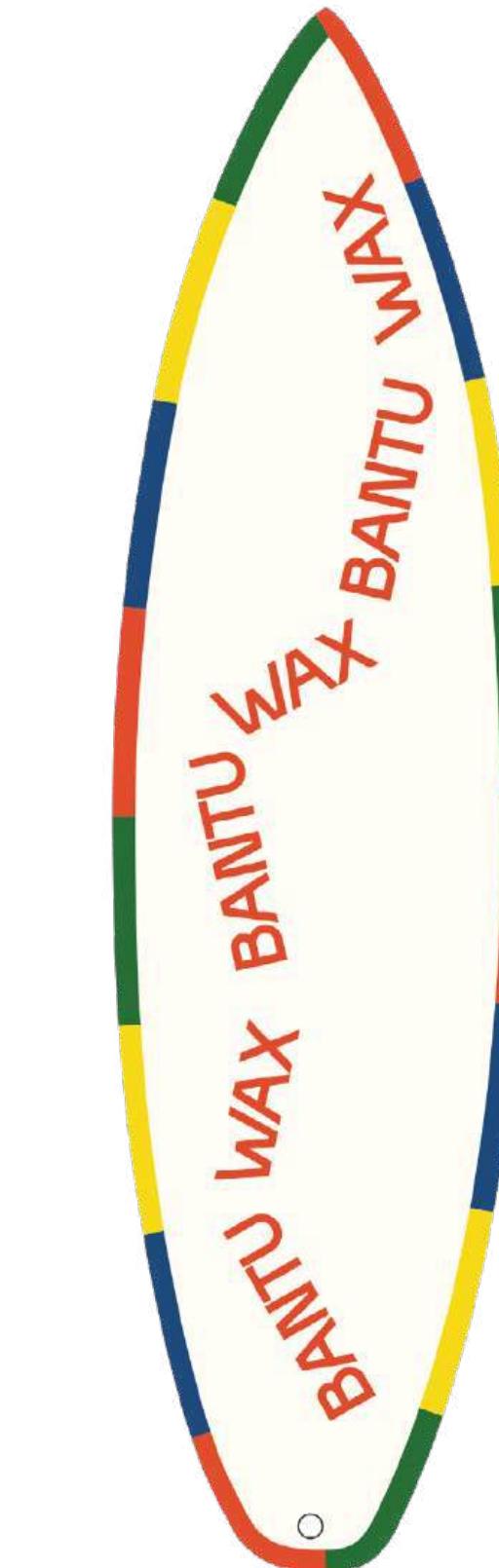
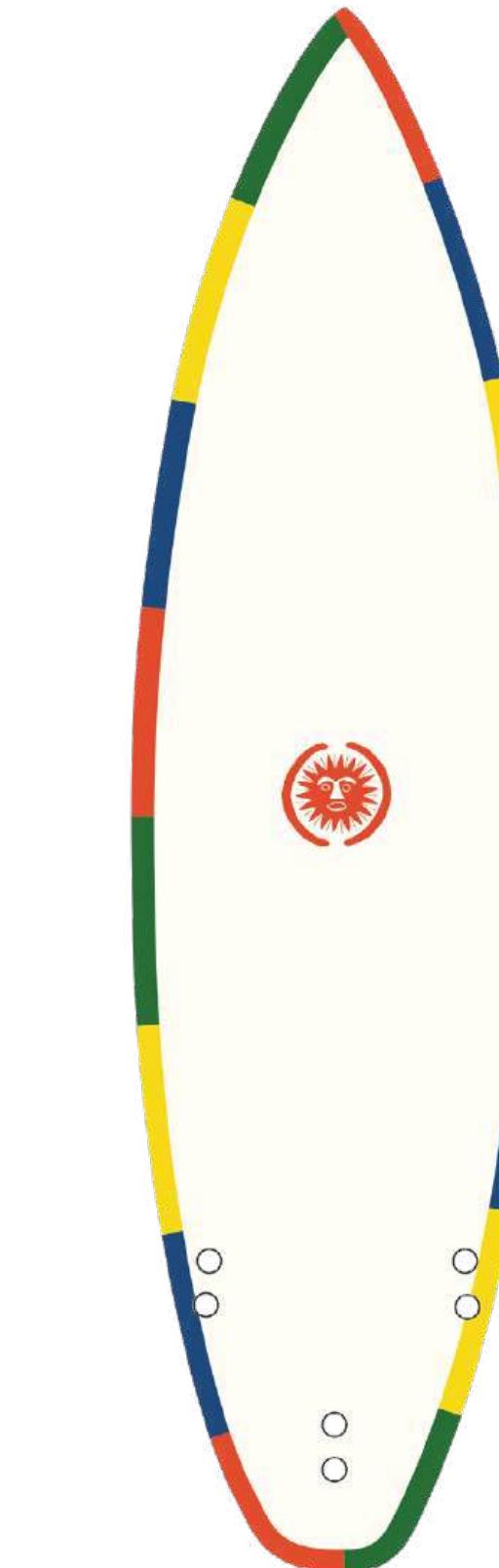
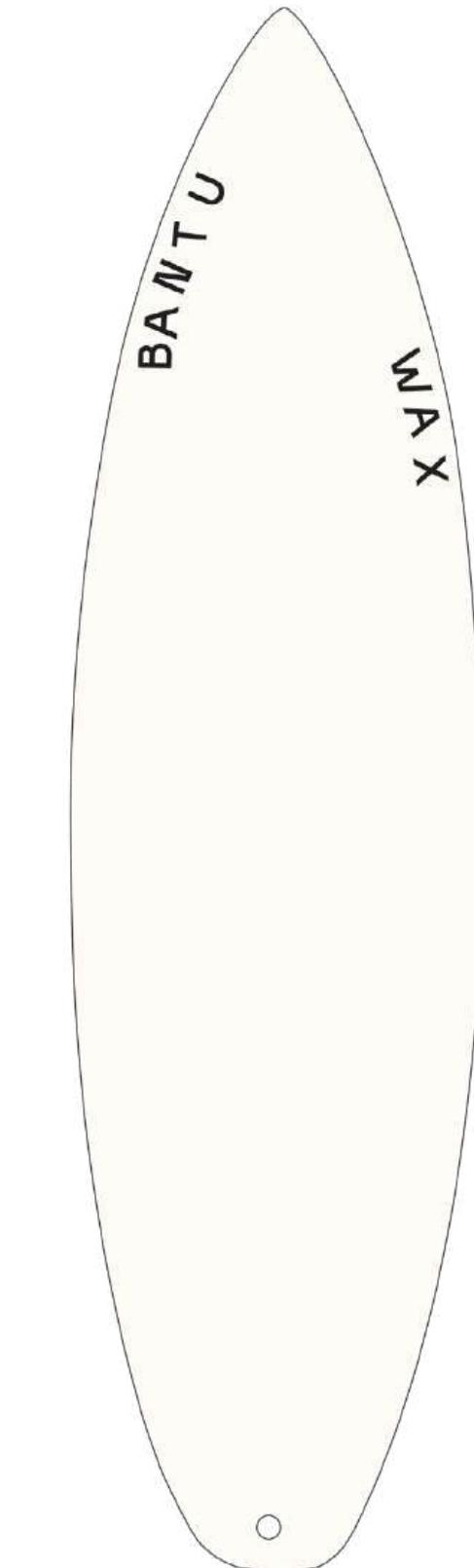
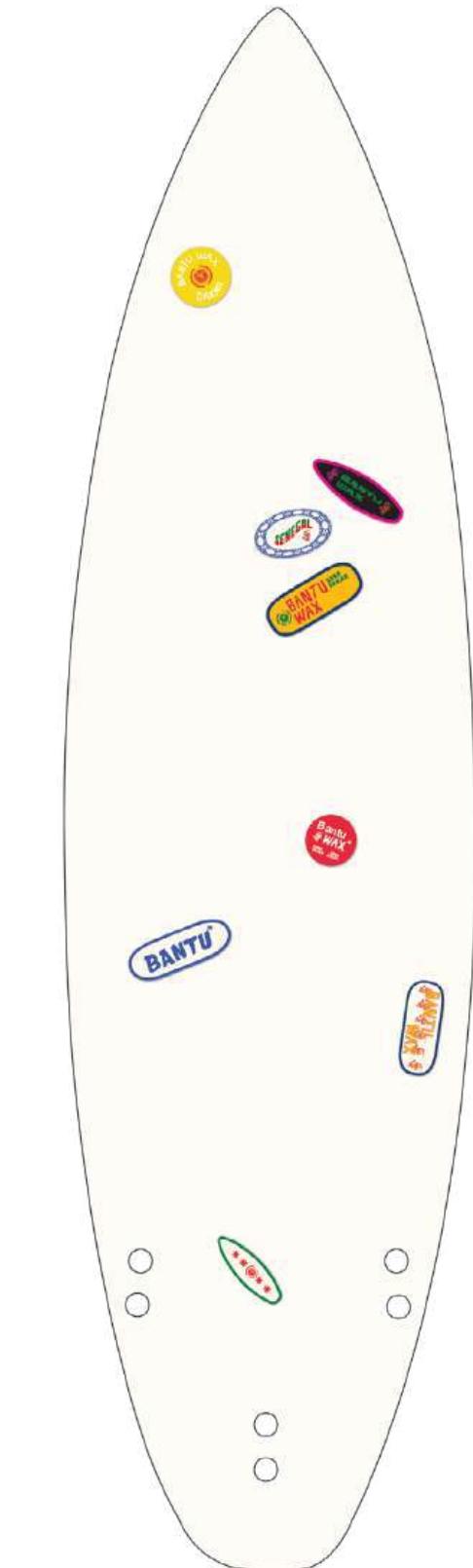
John Chiaverina, "Puppets, Bagels, and Amphibian Usher: At David Kirshoff's 'Postictal Paradise' at 321 Gallery in Brooklyn," *ArtNews*, December 8, 2016

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

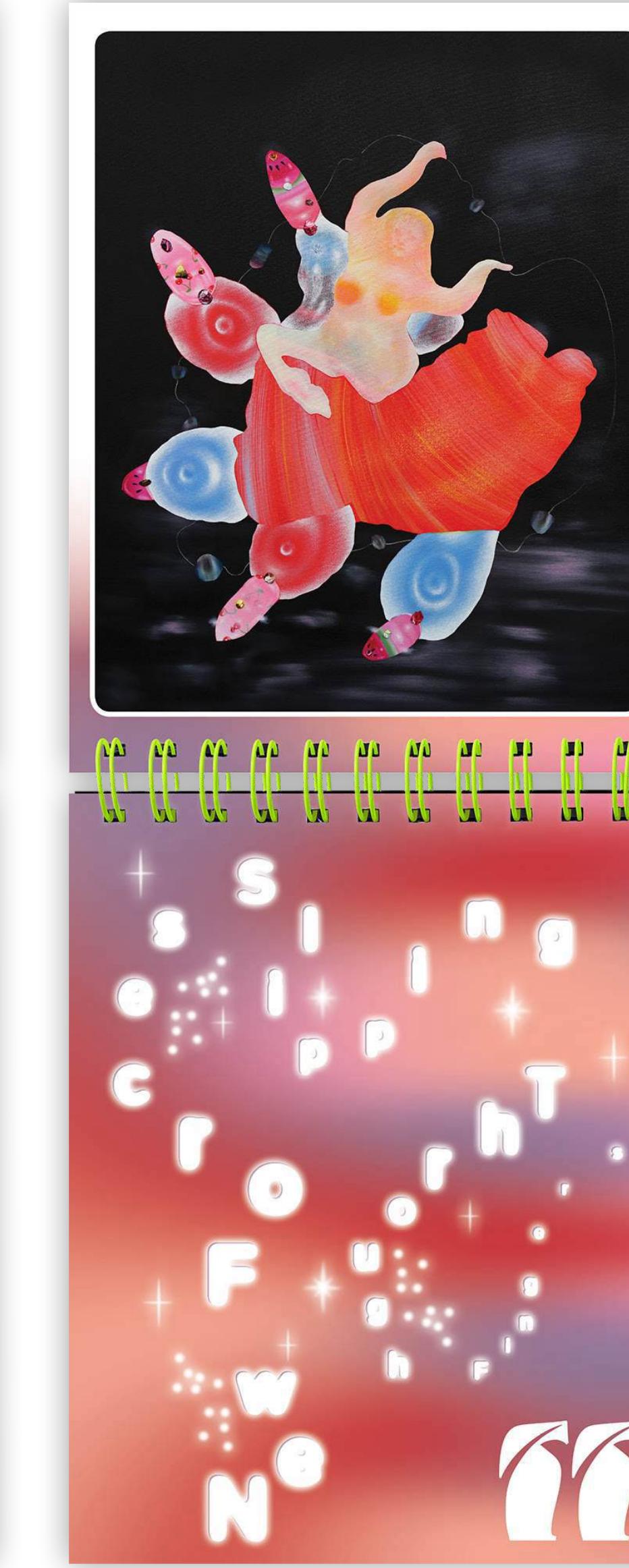
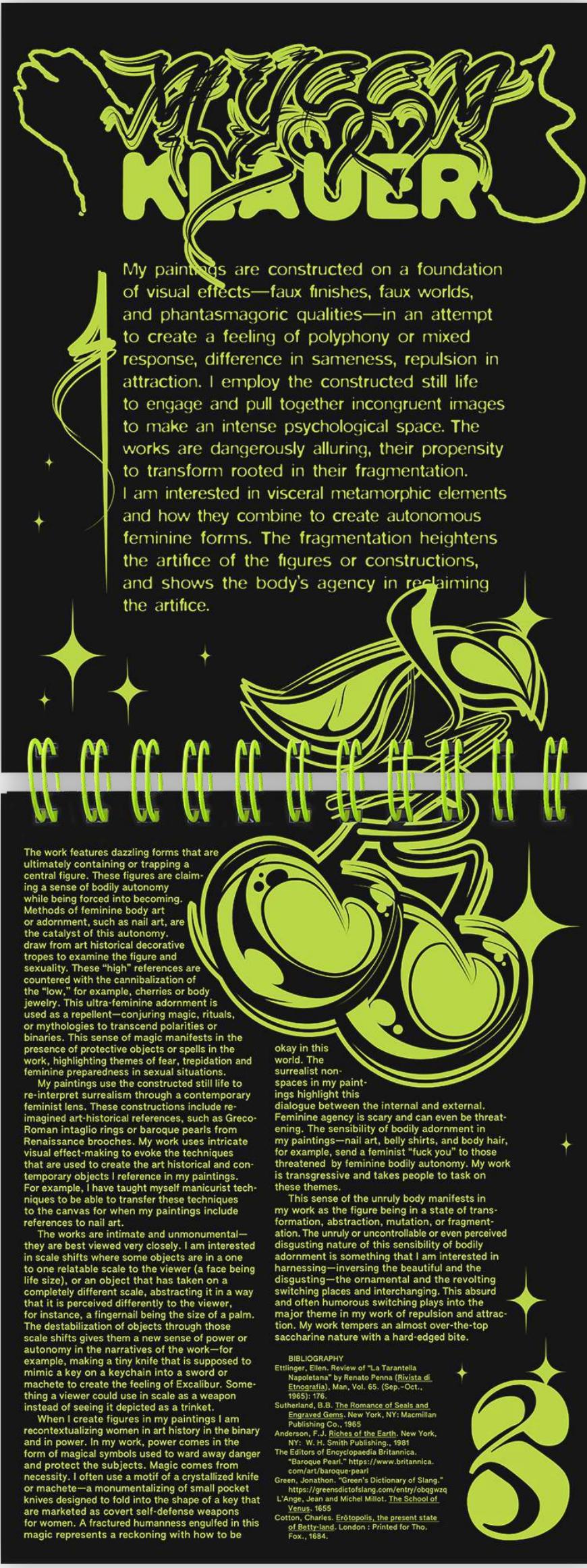
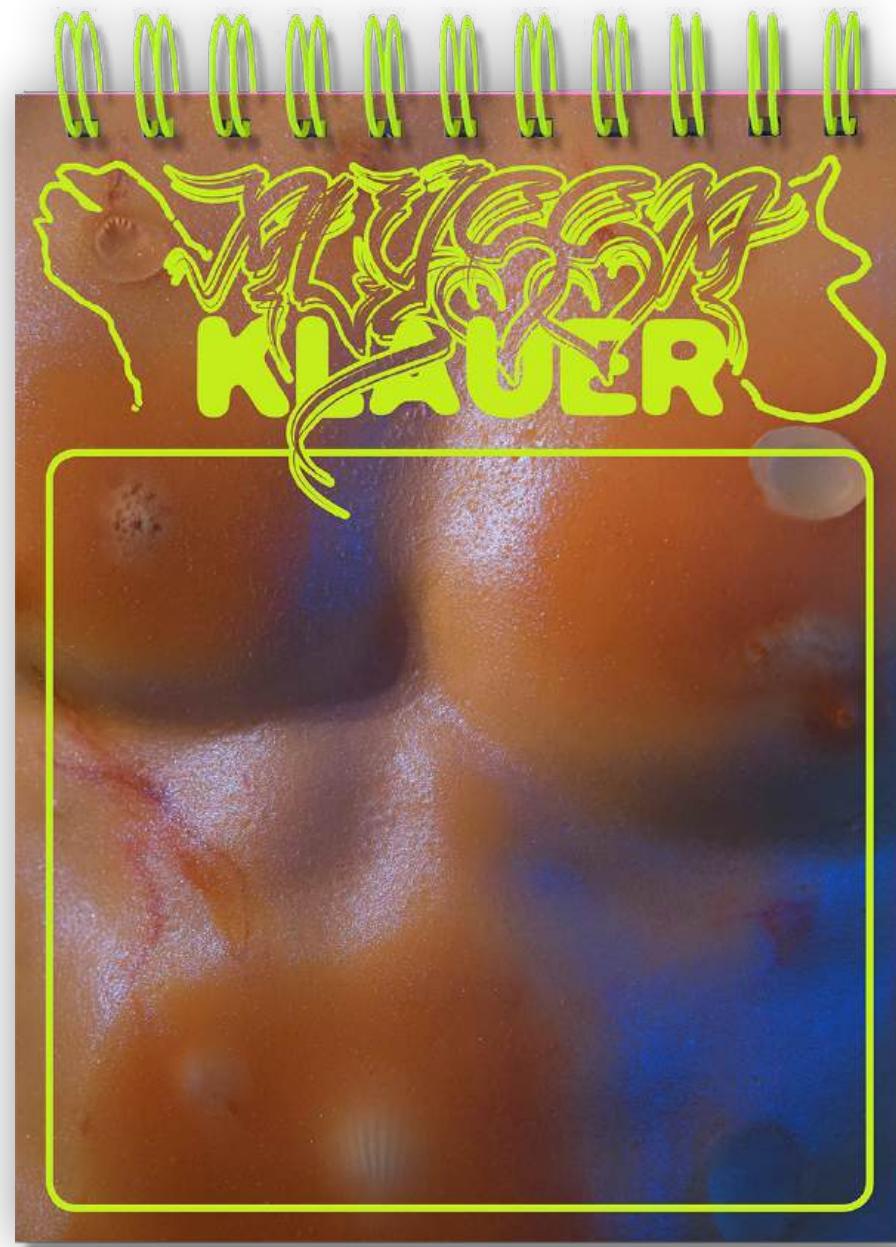
Email Address \_\_\_\_\_  
Subscribe

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





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

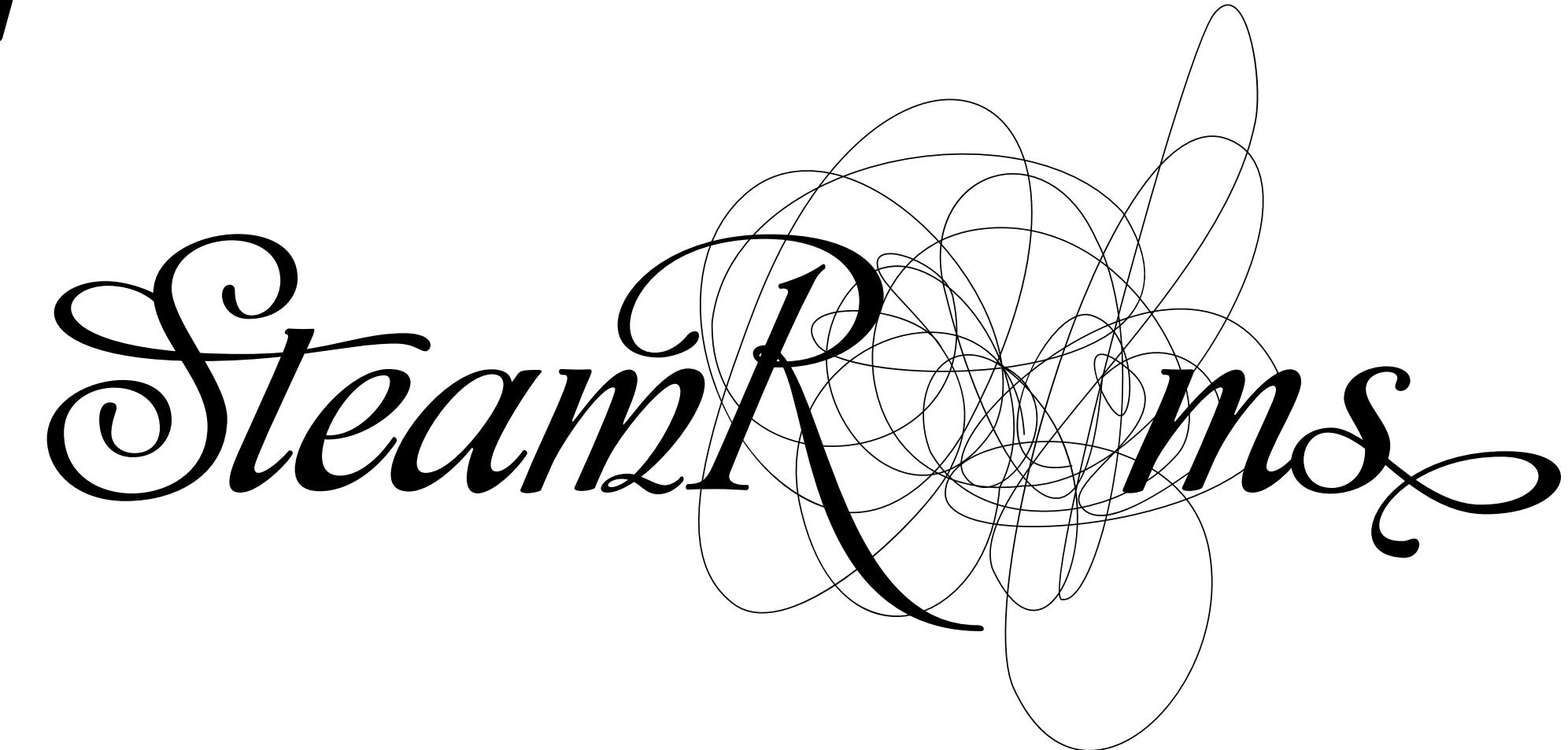
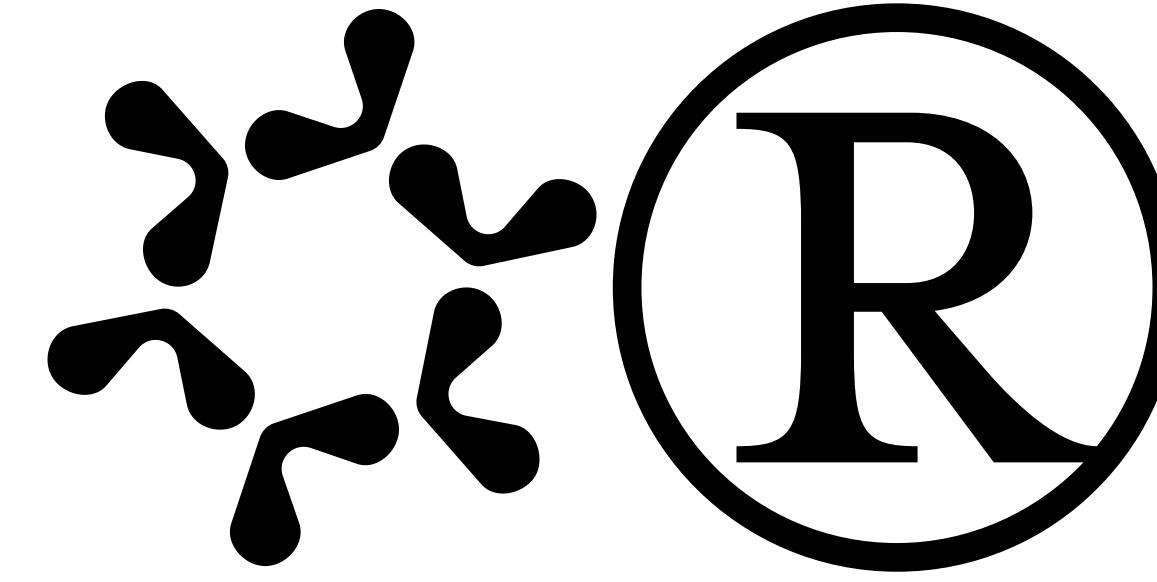
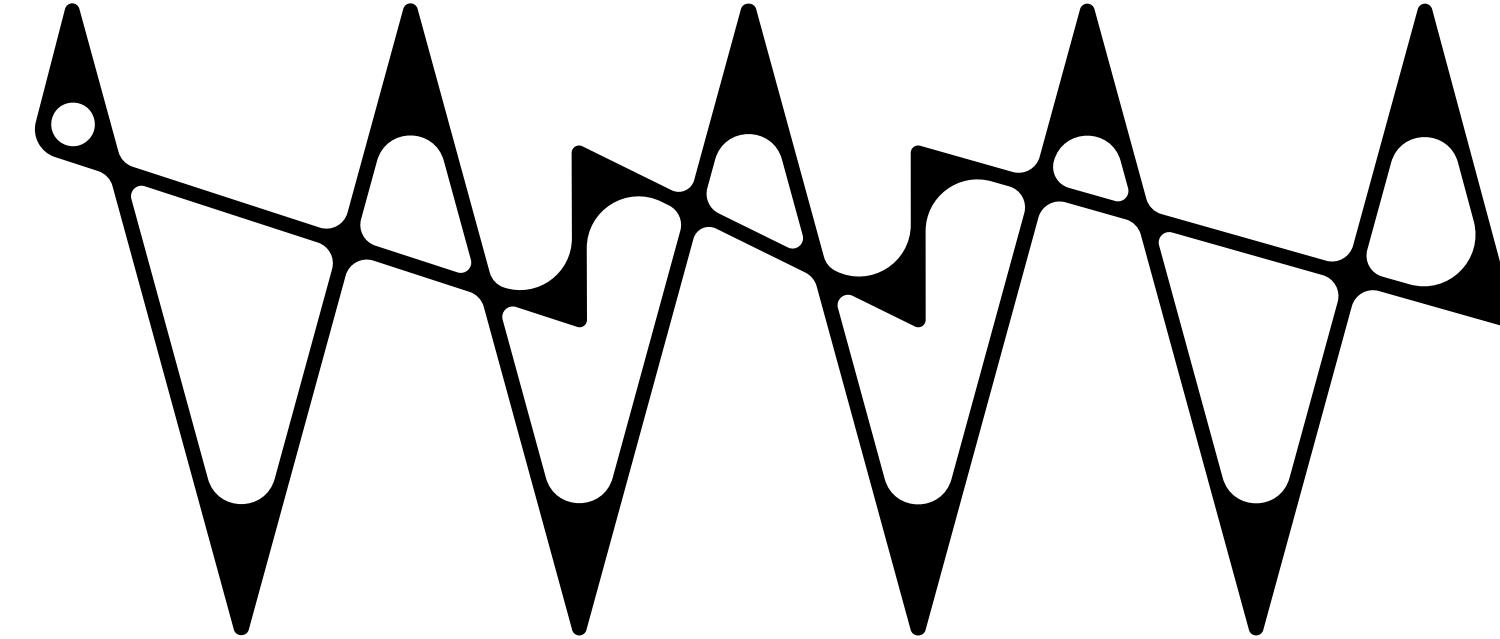


VARIOUS LOGOTYPES

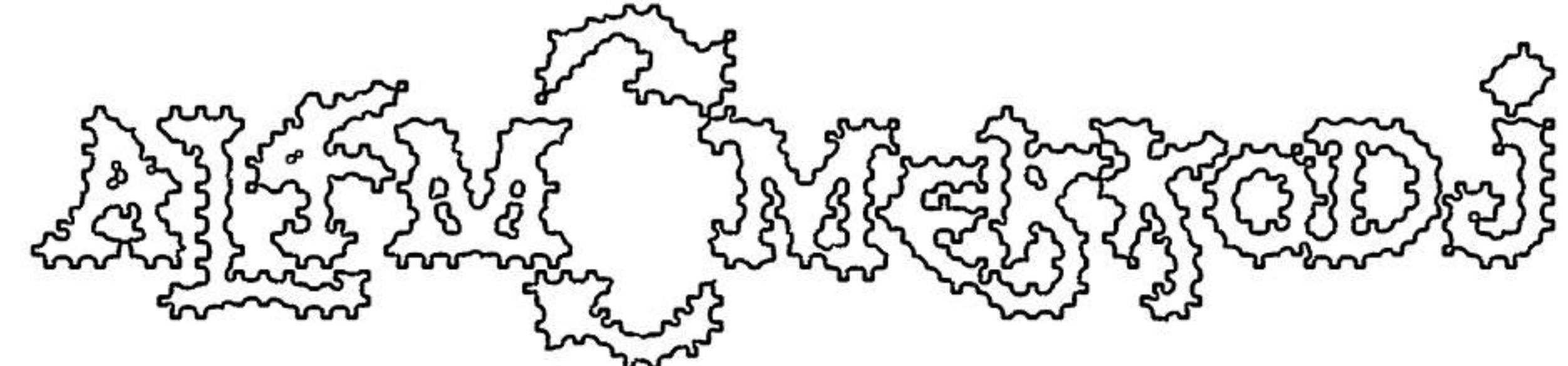
CREATIVE DIRECTION, DESIGN

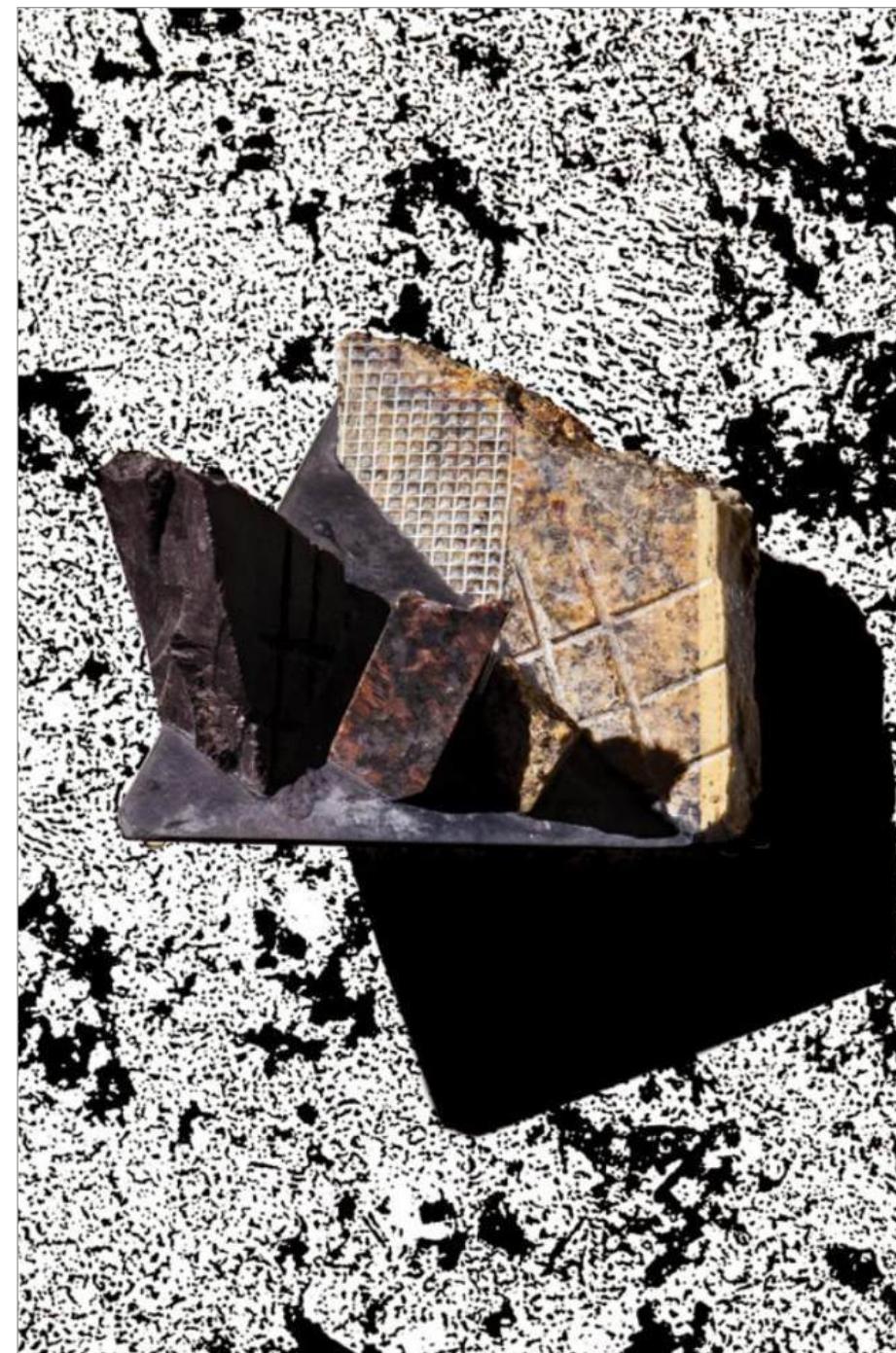
2011–Present

Logotypes for various clients: VAMP Magazine, SteamRooms, Nervous Attack Records, ALFM/MekkoDJ.



nervous  
attack





## STRATEGY, CREATIVE DIRECTION, DESIGN

2017

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



**FfP.009**

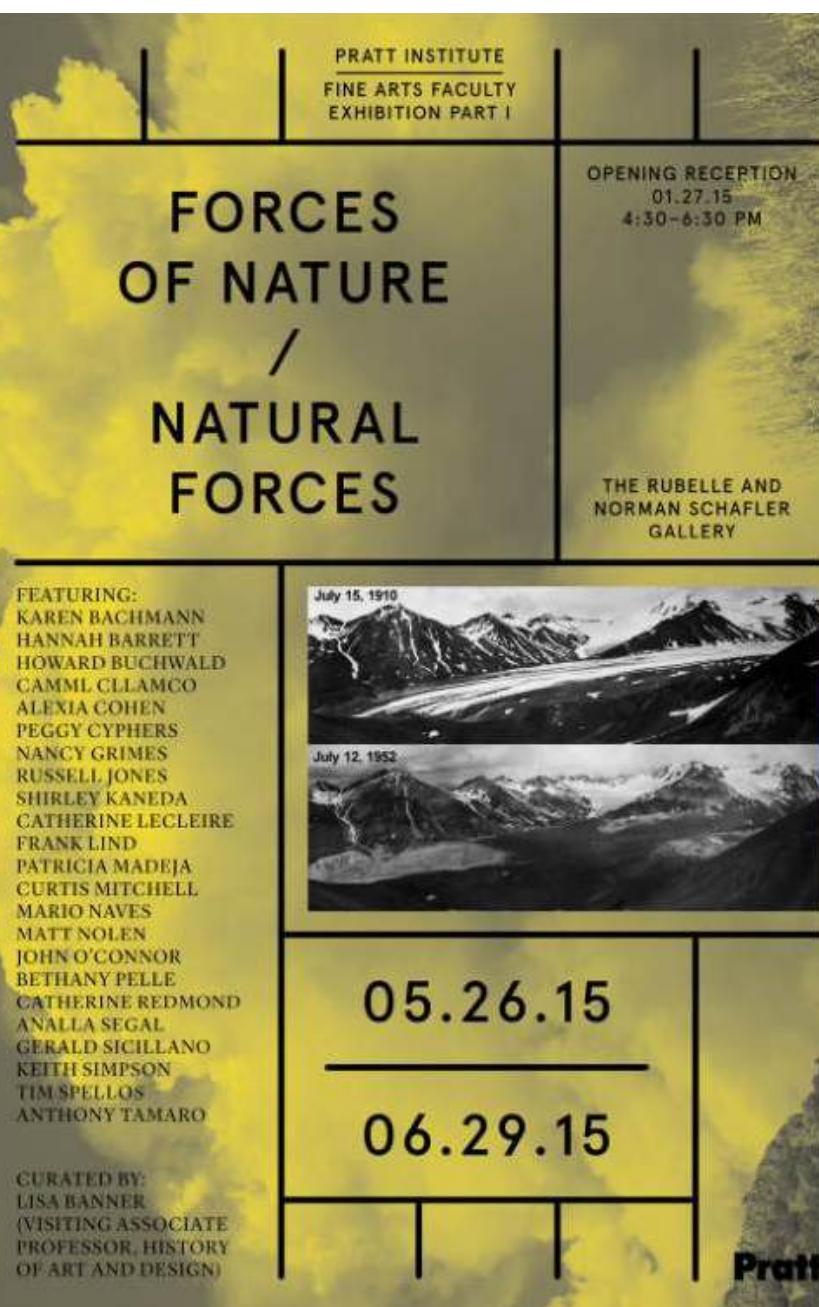
10.17.18  
ARCHITECTURE AS PRODUCT: ONE DESIGNER'S EVOLUTION  
Feras Alhabib, BID '17

"Industrial design is about details. It helps you think about ergonomics, which often get overlooked in architecture. I'm aiming to bring the functionality that consumers expect of products to architectural design," says Feras Alhabib.

- 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

For his tabletop design studio, Feras created a fictitious restaurant in

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 / TIME / S**

**LOCATION LINE 1 / LOCATION LINE 2**

**Pratt**

The interface shows a preview of a red and blue graphic design with placeholder text for various fields like title, subtitle, date, and location.

## DESIGN (Creative Direction: 2x4)

2012

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



	WEEKS	TOTAL
<b>FIRST YEAR</b>		
FAIRFIELD SEMESTER		
Architectural Design I	ARCH 1001	4
Architectural Drawing I: Communication	ARCH 1002	2
Architectural Culture and Community	ARCH 1003	2
General Electives	GENERAL ELEC.	4
<b>WEEKS TOTAL / WEEKS FAIRFIELD</b>	4	16
<b>SECOND SEMESTER</b>		
Architectural Design II	ARCH 1004	4
World History of Architecture	ARCH 1005	3
Planning and Site Analysis	ARCH 1006	3
General Electives	GENERAL ELEC.	4
<b>WEEKS TOTAL / WEEKS FAIRFIELD</b>	4	16
<b>INTERMEDIATE</b>		
Architectural Design III	ARCH 1007	0
Building Structures and Surface Design	ARCH 1008	3
World History of Architecture	ARCH 1009	3
General Education	GENERAL ELEC.	4
<b>WEEKS TOTAL / WEEKS FAIRFIELD</b>	4	16
<b>THIRD YEAR</b>		
Design for the Thermal & Atmospheric Environment	ARCH 2001	2
Architectural Design IV	ARCH 2002	6
Design of Building Structures	ARCH 2003	3
General Electives	GENERAL ELEC.	4
<b>WEEKS TOTAL / WEEKS FAIRFIELD</b>	4	16
<b>FOURTH YEAR</b>		
Architectural Design V	ARCH 3001	6
Critical Topics in Architecture	ARCH 3002	2
Advanced Writing	WRTG 3003	4
Electives	GENERAL ELEC.	4
<b>WEEKS TOTAL / WEEKS FAIRFIELD</b>	4	16
<b>FIFTH YEAR</b>		
Architectural Design VI	ARCH 4001	6
Professional Practice: Legal and Economic Context, Project Documentation	ARCH 4002	2
Architectural History Seminar	ARCH 4003	2
Electives	GENERAL ELEC.	4
<b>WEEKS TOTAL / WEEKS FAIRFIELD</b>	4	16

**MASTER OF ARCHITECTURE** The School occupies a key position in design pedagogy in the global design community, the Pacific Rim, and Los Angeles in particular, drawing inspiration from the energy and dynamism of the city of itself.

**MASTER OF ARCHITECTURE** The Master of Architecture program is designed to introduce students to the challenges of architectural practice in the 21st century. The program is intended to provide students with the skills and knowledge necessary to succeed in the professional world of architecture. The program is designed to prepare students for careers in architecture, design, and related fields. The program is also designed to provide students with the opportunity to explore the history and theory of architecture, as well as the practical applications of architectural design.

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