

RORY KING

DESIGN, ETC.

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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, Koto, Instrument, Look Inc., OnePlus, Sylvain, Noë & Associates, Listen, Pratt Institute, Anomaly, Bloomberg Businessweek, Mold Magazine, Cranbrook Art Museum.

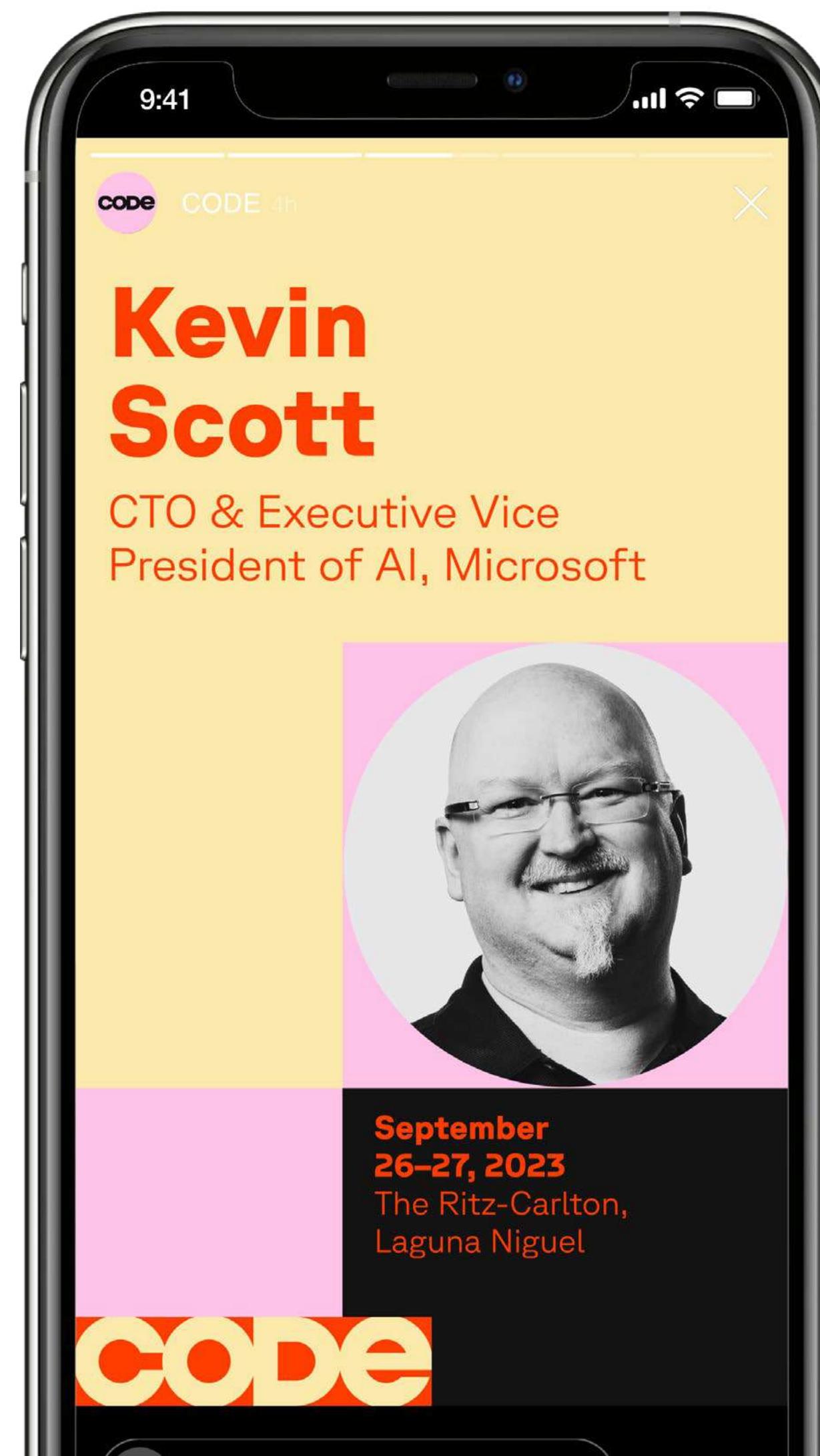
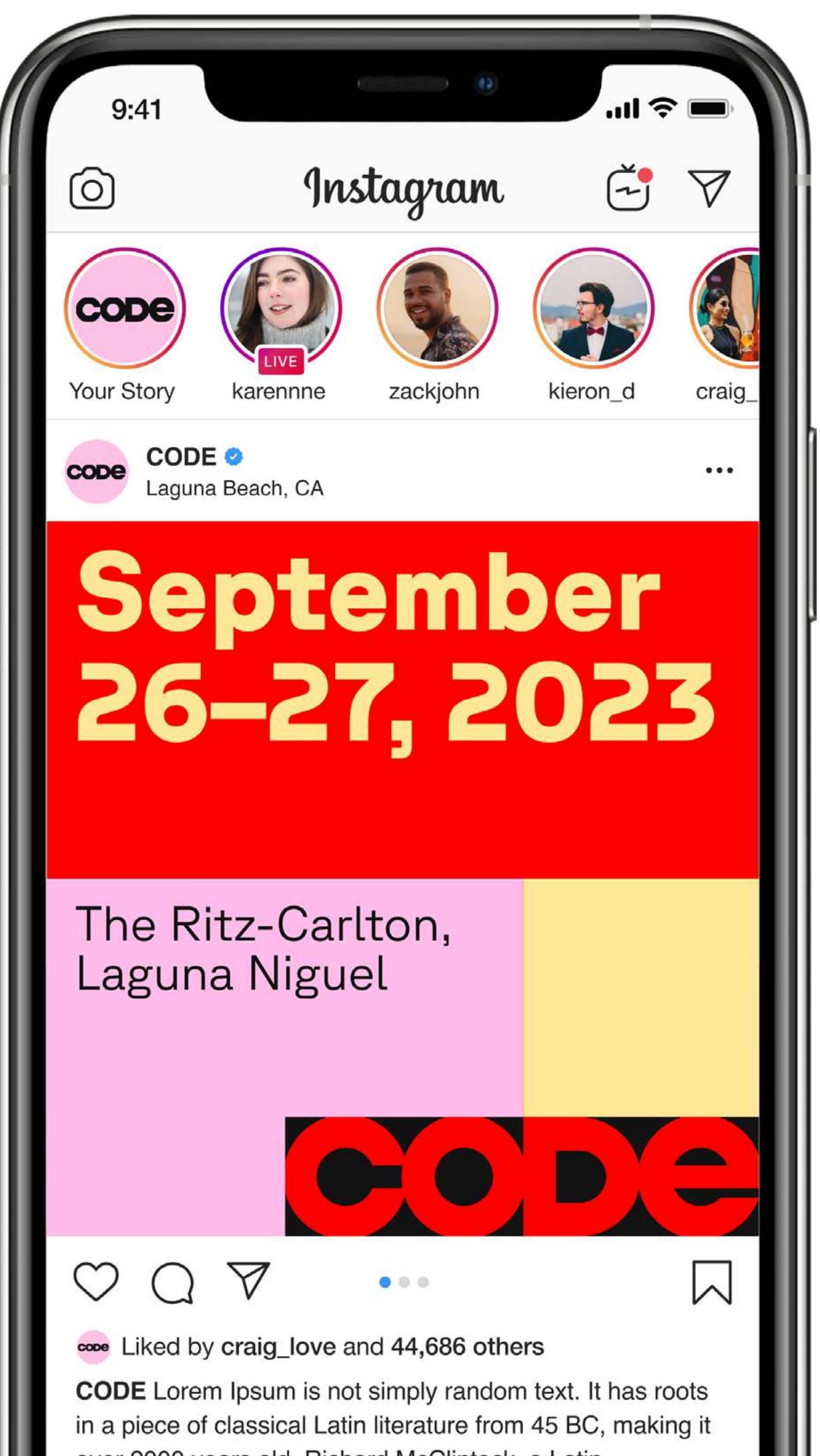
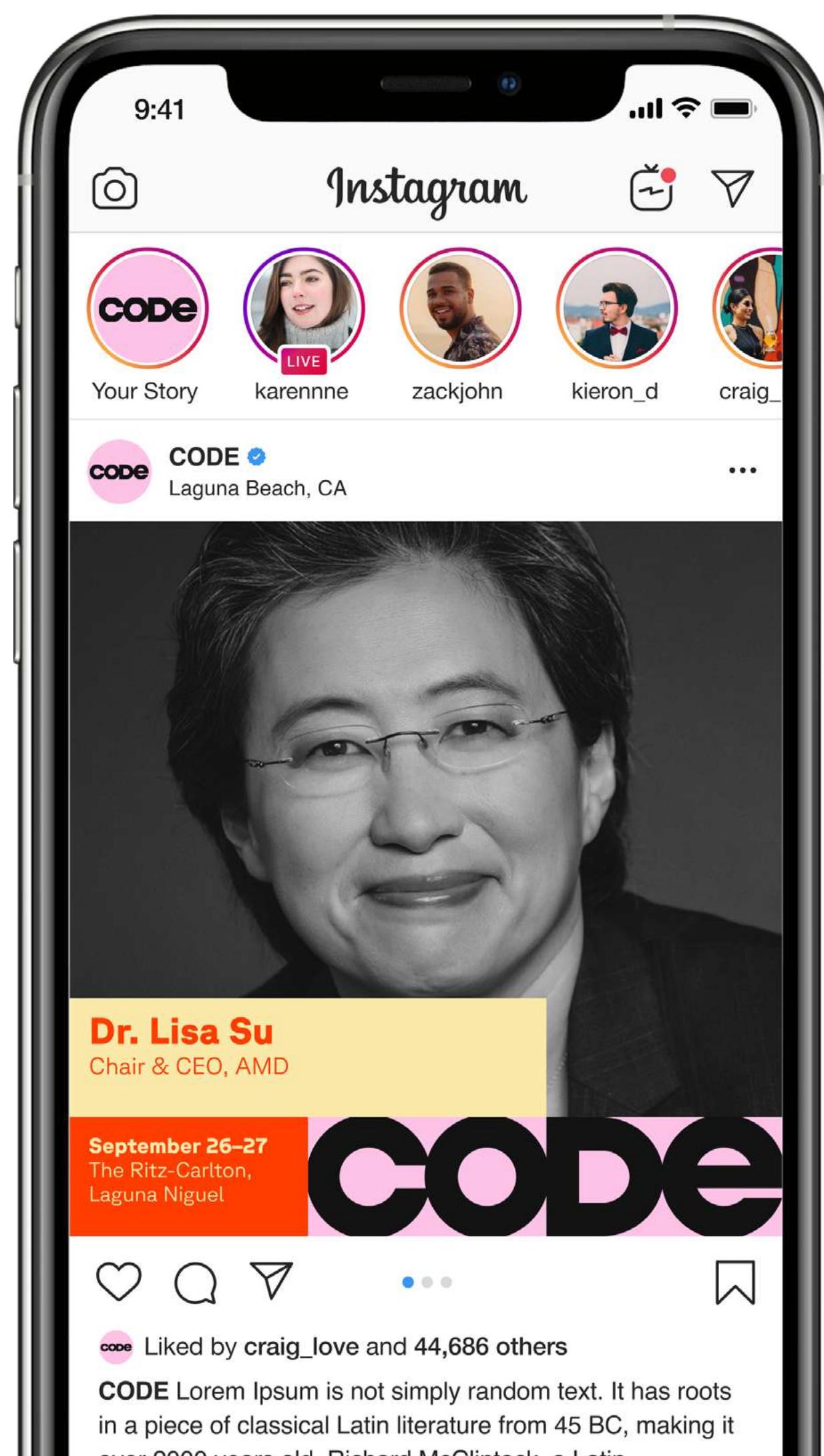
Case Studies

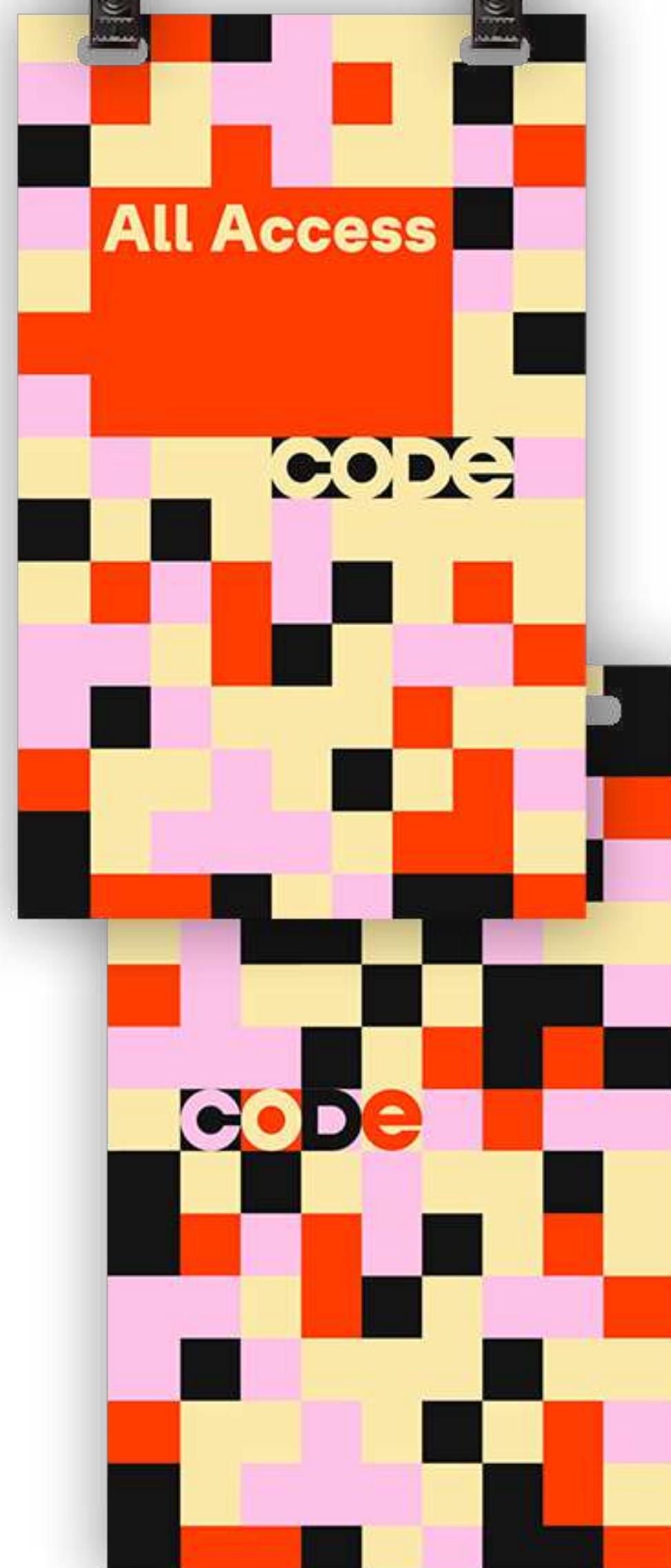
The Code conference had been a staple within tech journalism for a long time, legitimized by its co-founder and host, Kara Swisher. The challenge of this project was rebranding the conference for the future—around a new set of hosts and a younger audience.

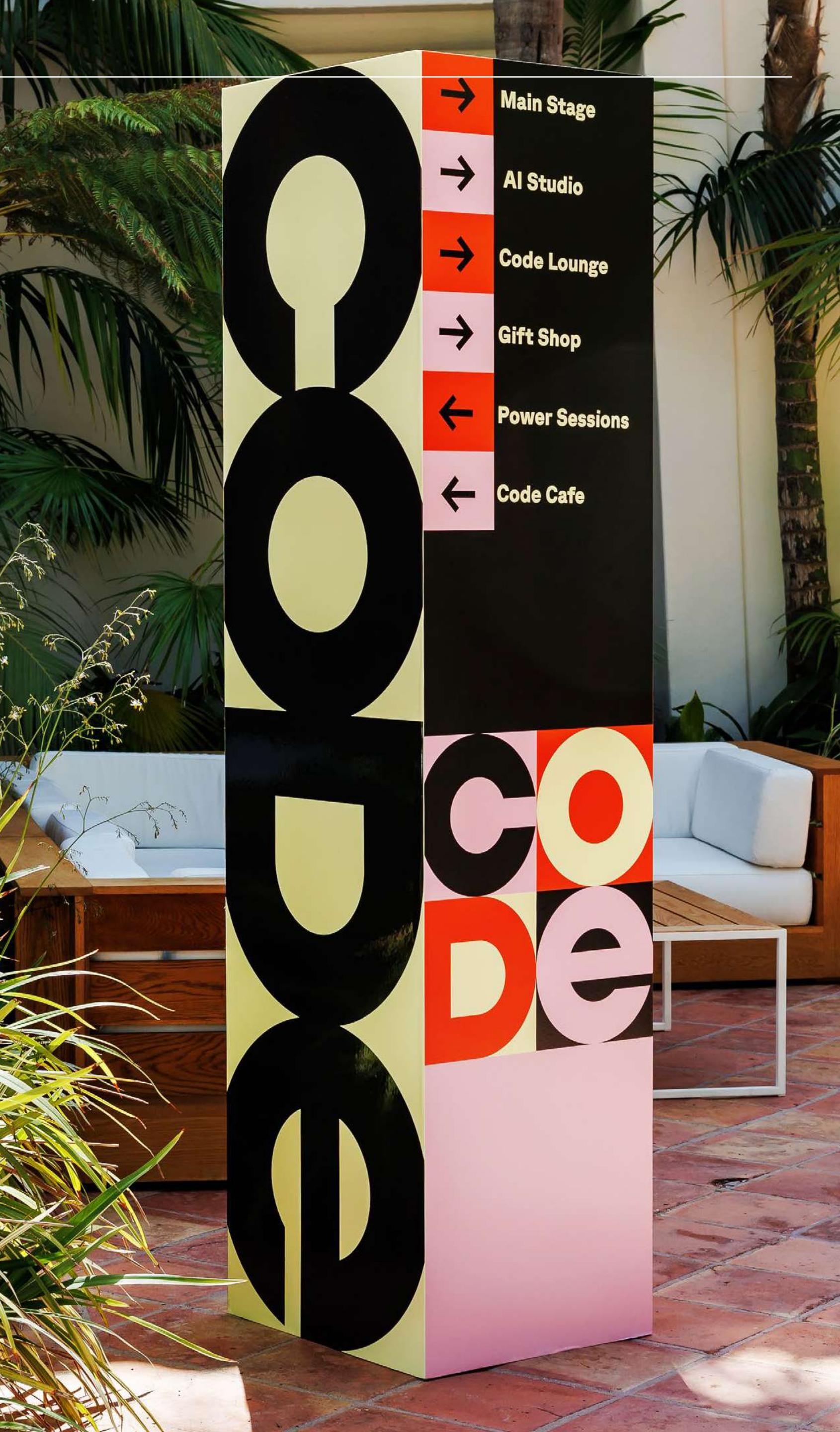
The new identity stemmed from the idea of Code being a building block, where a system of growth originates from the logo, depicting the tech industry's evolving impact on society.



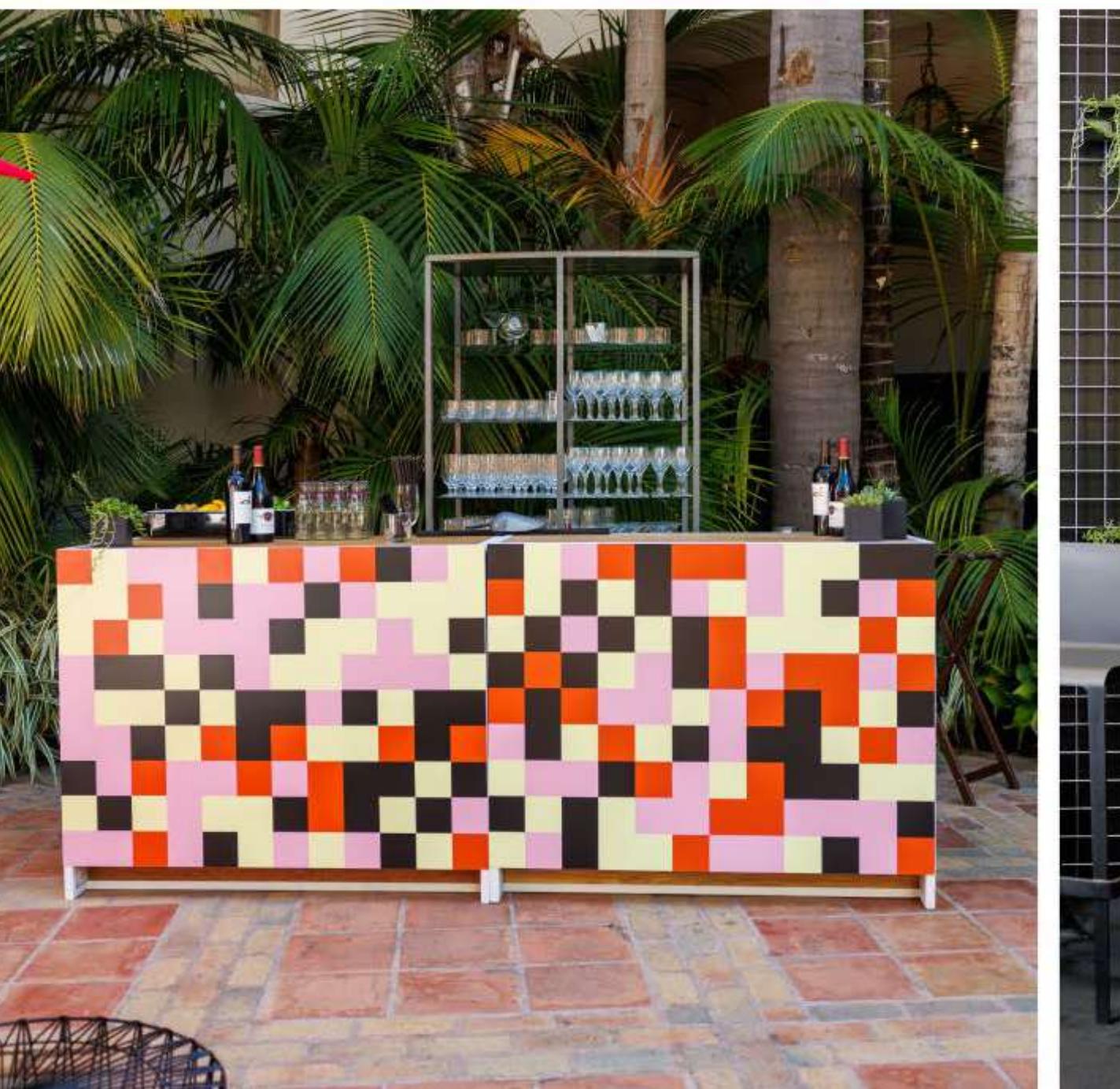
Every composition speaks to something that starts with Code and grows from there. It's a system that is not only fun to look at but also fun to create. It lives between predictability and volatility. Never expected but not random either.







CODE CONFERENCE

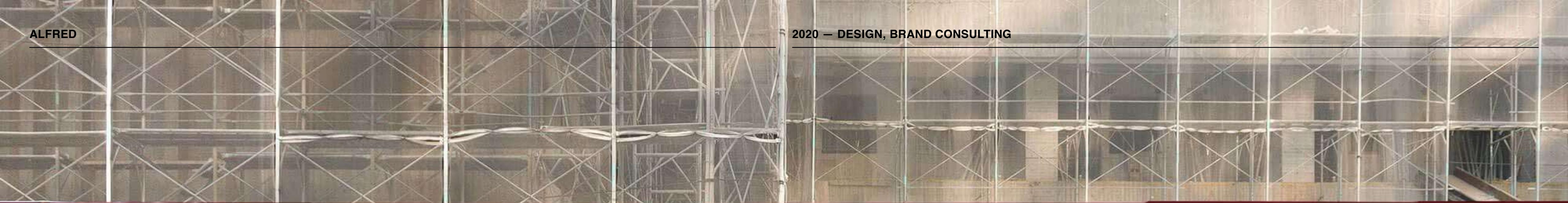


CODE CONFERENCE



Alfred is focused on redefining the future of what it means to live in a city for residents, property owners, and local businesses. The identity system was built from the ground up to increase awareness and adoption of their services. Core messaging inserts Alfred services into scenes of everyday life, and allows users to understand the breadth of offerings Alfred provides them.





Welcome home 19 Dutch. We're **Alfred** let us:

- water your plants • clean your apartment
- grab your prescriptions • clean your laundry
- hang up your artwork • shop for that recipe
- sign for your delivery • arrange a bouquet
- book your handyman • and so much more.

Chelsea, let us
shop at Foragers•
so they can make
breakfast in bed.

Alfred•

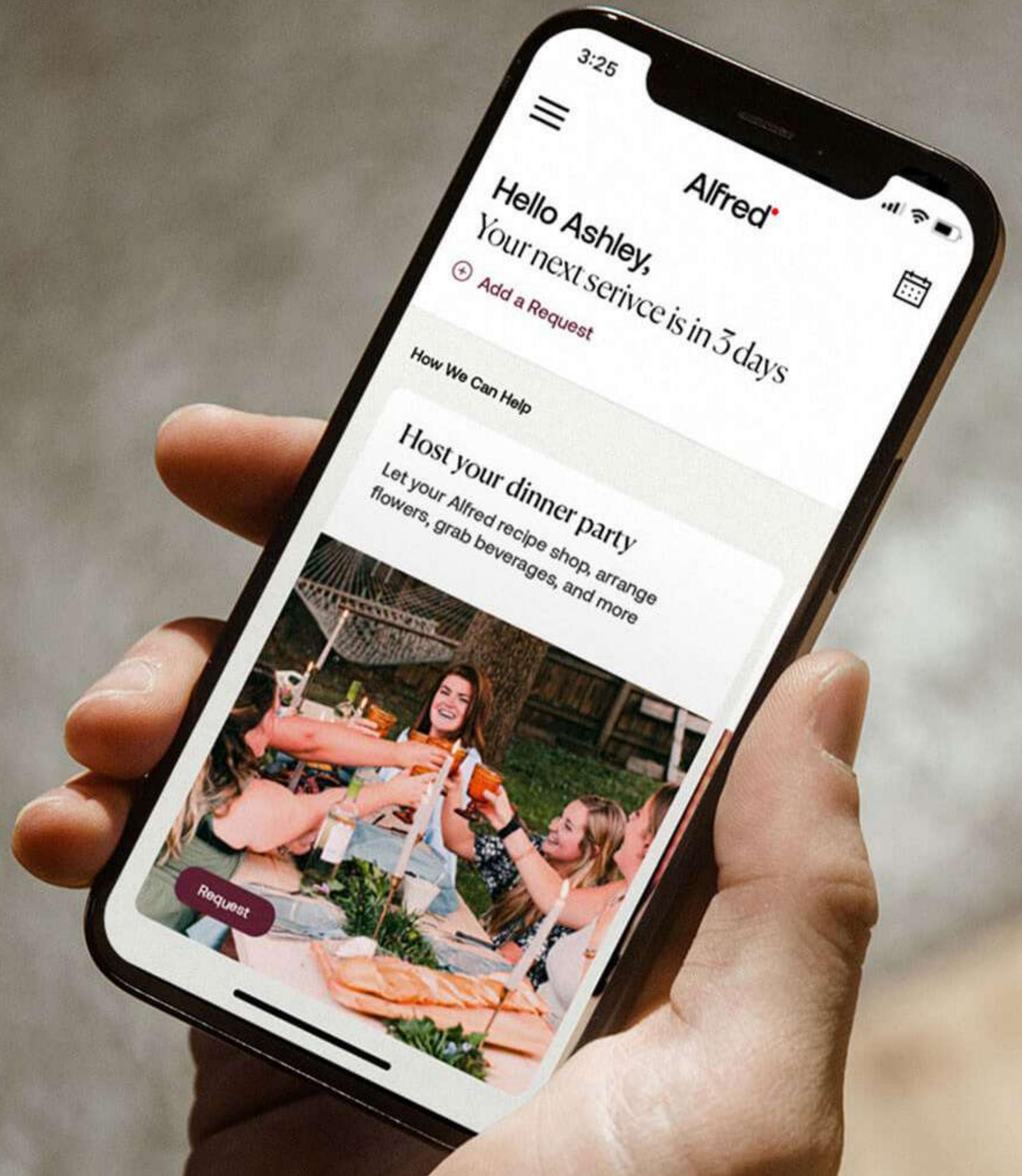
Alfred members enjoy free access to
their own personal, dedicated Alfred for
weekly errands, like specialty shopping.
Sign up at helloalfred.com.



14 Street Station

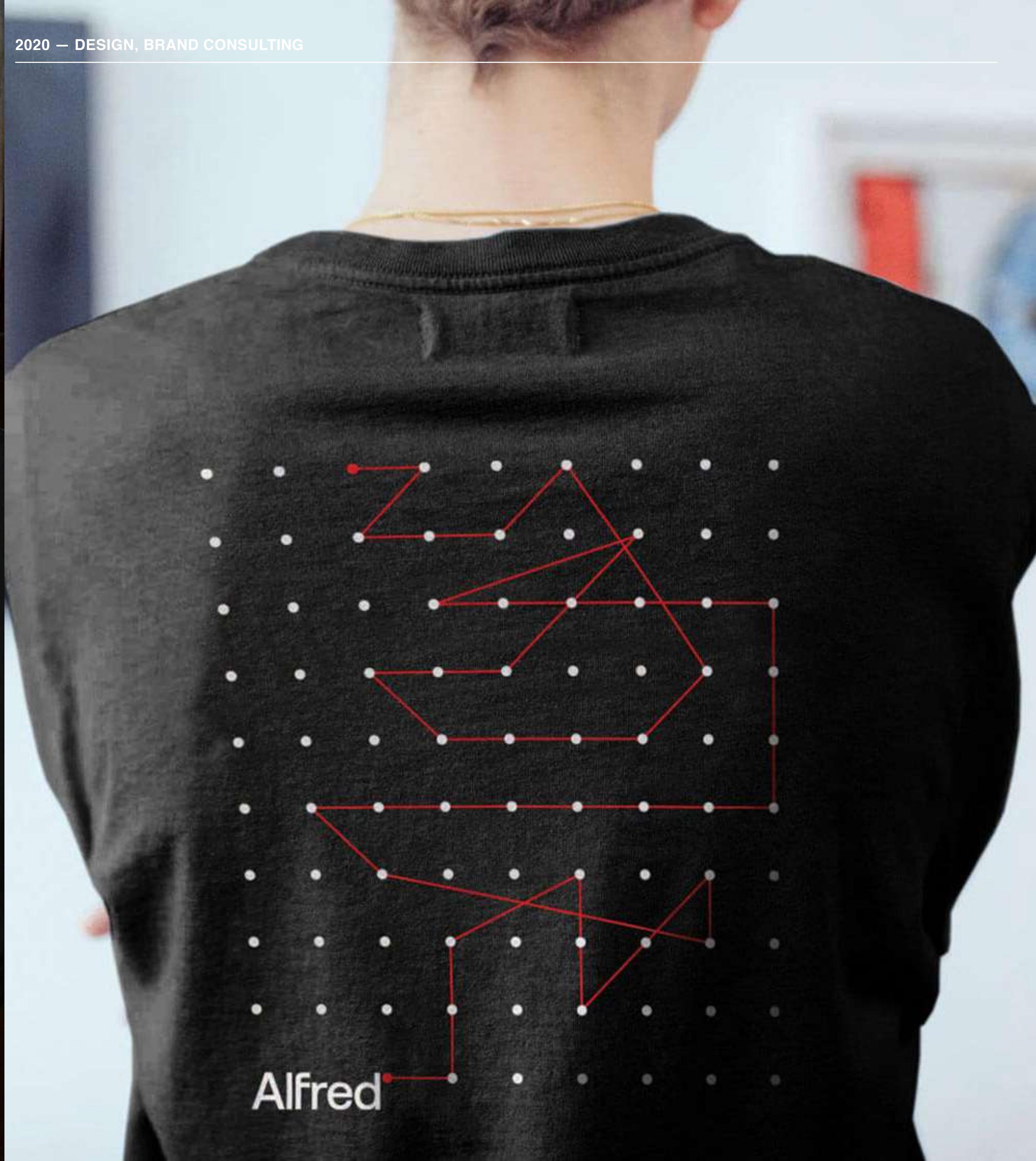
A C E 1

8 Av





The bag may contain:
your grocery list, wine for that special
evening, fresh flowers, your dry cleaning,
your packages, the kids' new favorite toys,
prescriptions, party decorations, date
night necessities, a new houseplant, dog
food, work from home office essentials,
2 AM snacks, diapers, cleaning supplies
and whatever else you just might need
delivered to your front door by Alfred®



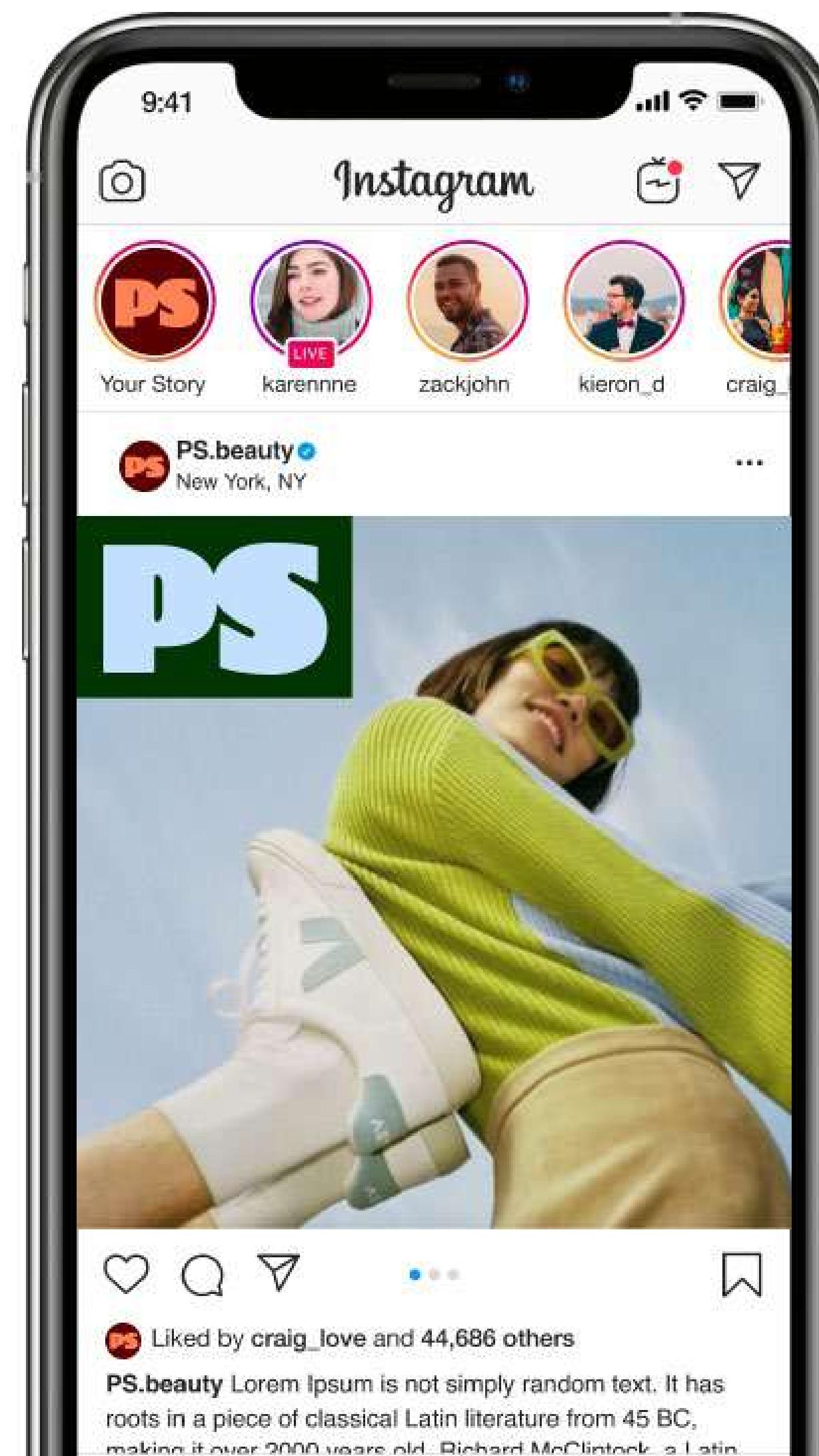
Popsugar was a brand with name recognition but waning resonance. The new identity transforms the pop-culture obsessed Popsugar into the wellness and lifestyle focused PS.

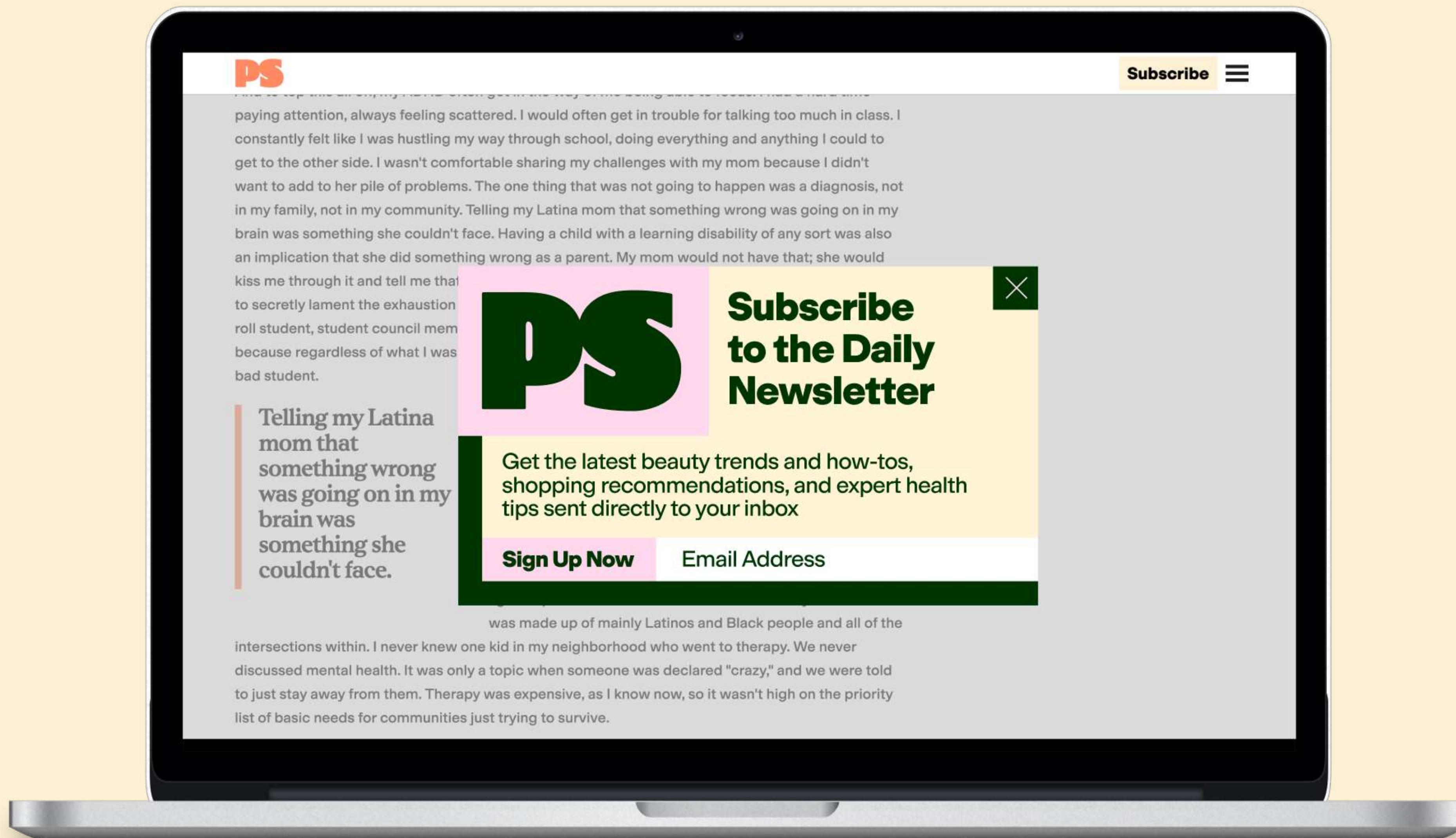
The new logo is optimistic, grounded, and bold. It is meant to communicate confidence on every asset it stamps. It shows up large as a graphic, or small as an anchor.

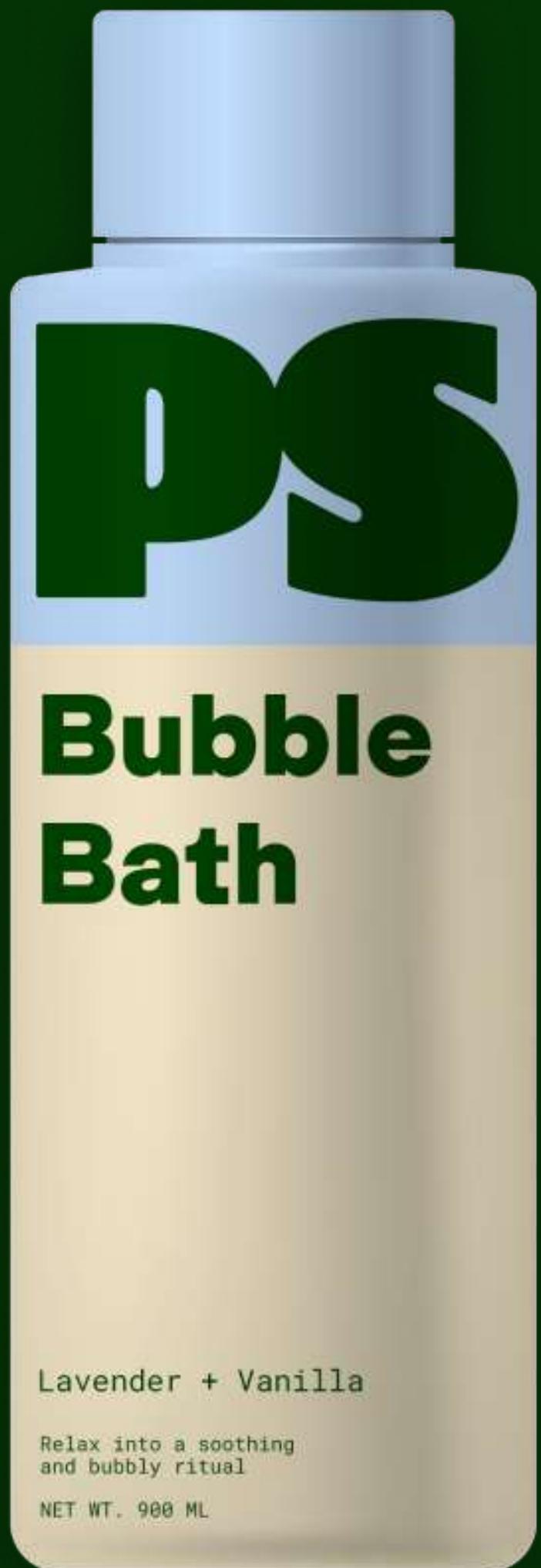
P O P S U G A R .



The design system is meant to be dynamic and generative. The playful layering of colored planes informs the construction of the system. It speaks to depth, fun, variety, and inclusivity.







Rejecting the blurry-rainbow-gradient visual trend of most tech and smartphone companies, the identity system for OnePlus relied heavily on a thoughtful color scheme and rigid typographic hierarchy to depict the impact of a new bold and visionary smartphone entering the market.



OxygenOS Beta Program



10,000,000+

80,000+

400+

Over-the-Air
Users

Open Beta
Users

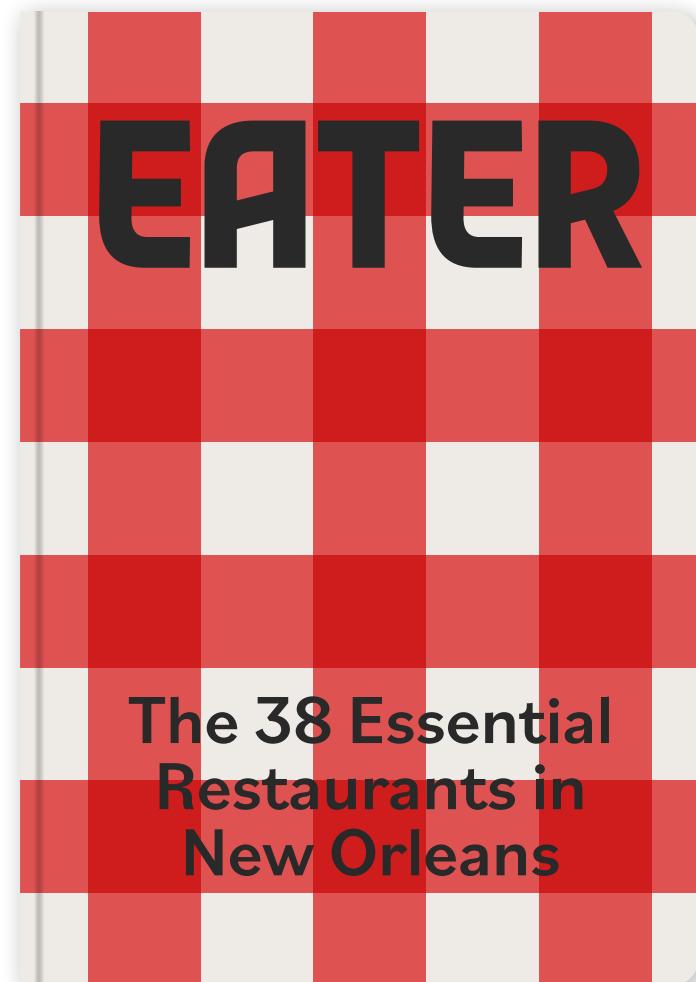
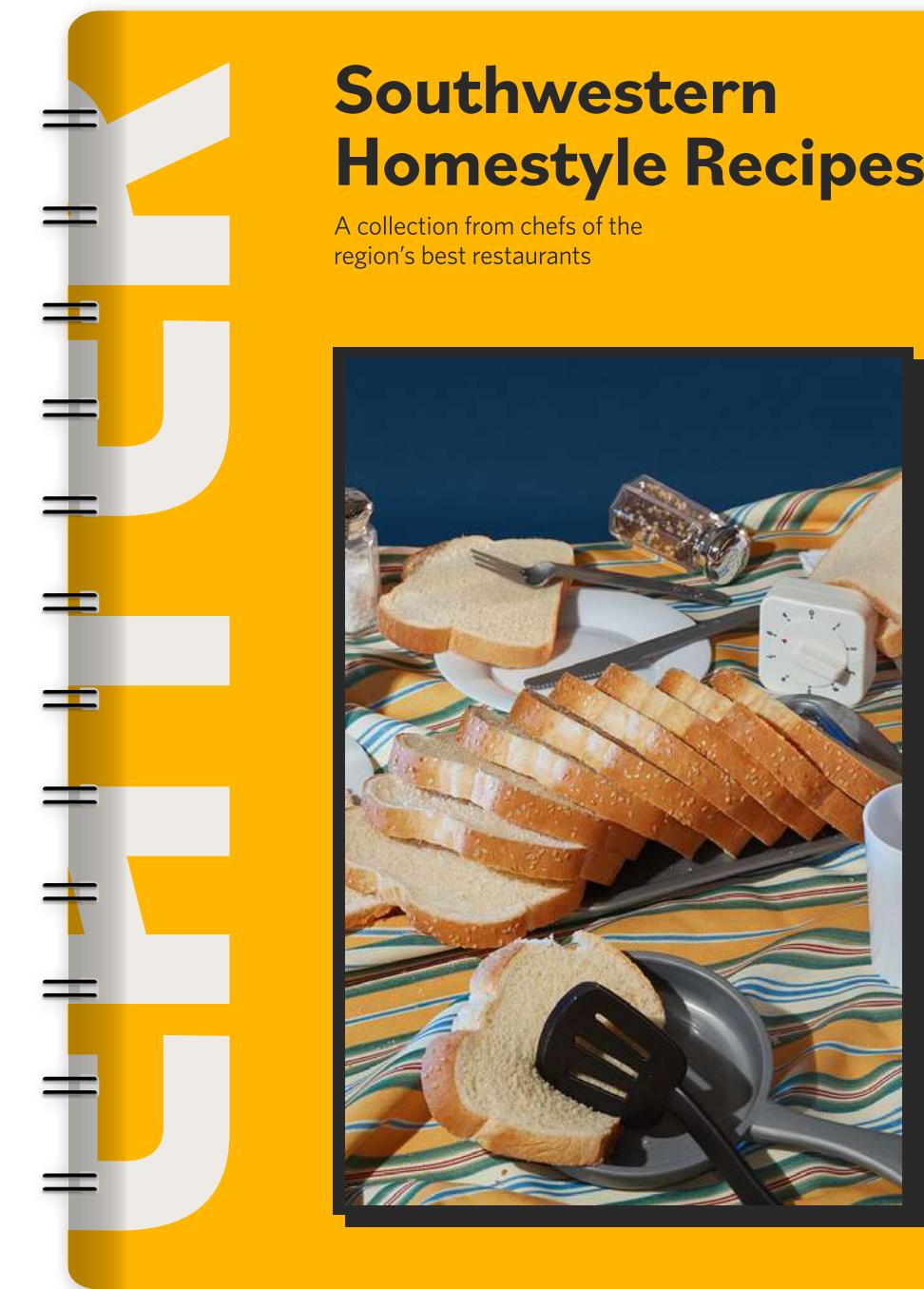
Closed Beta
Users

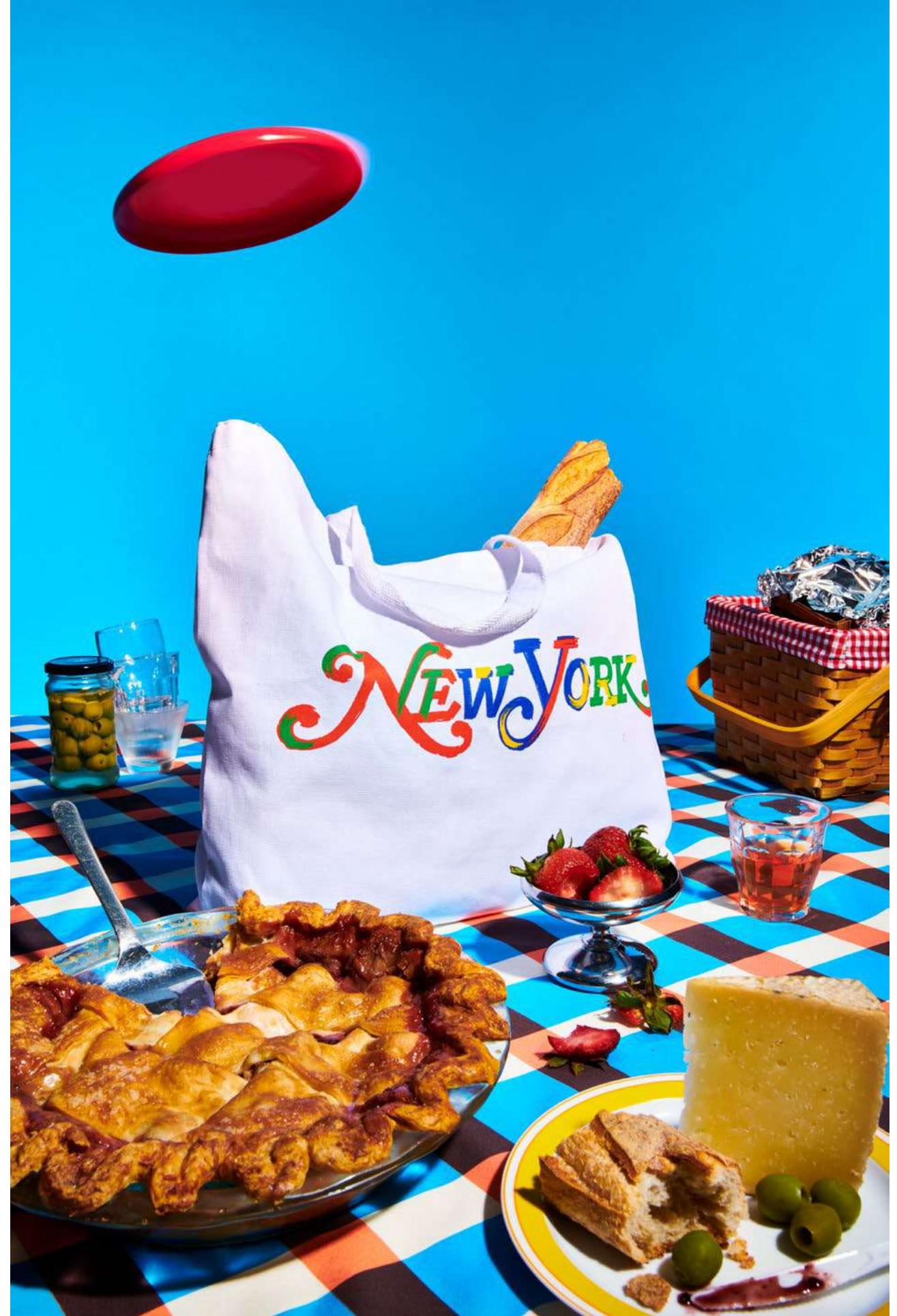
OnePlus 7T
90 Hz Display.
Smooth Like
Never Before.





Various Projects





NEWYORK

Your go-to source for awards season

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



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

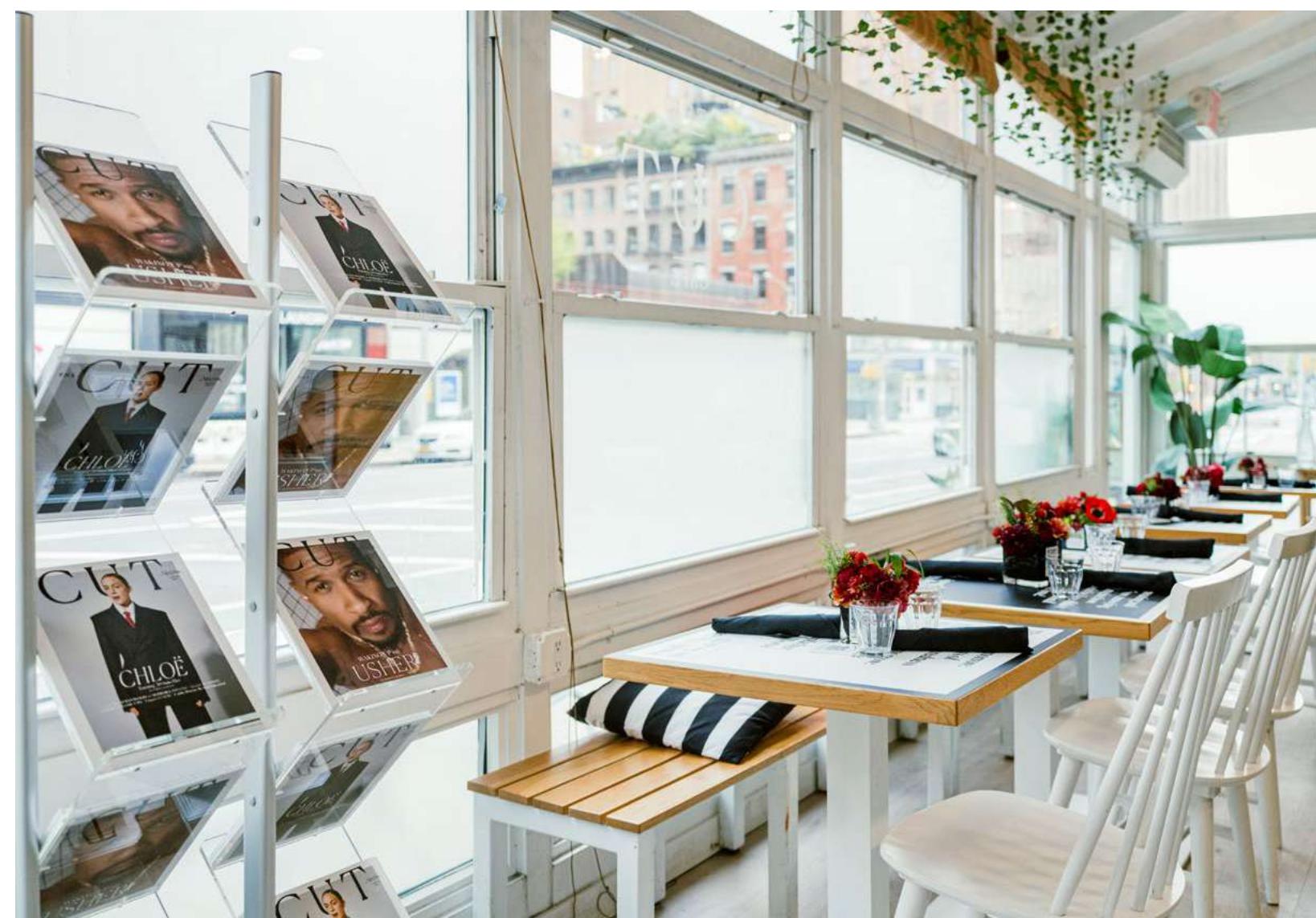
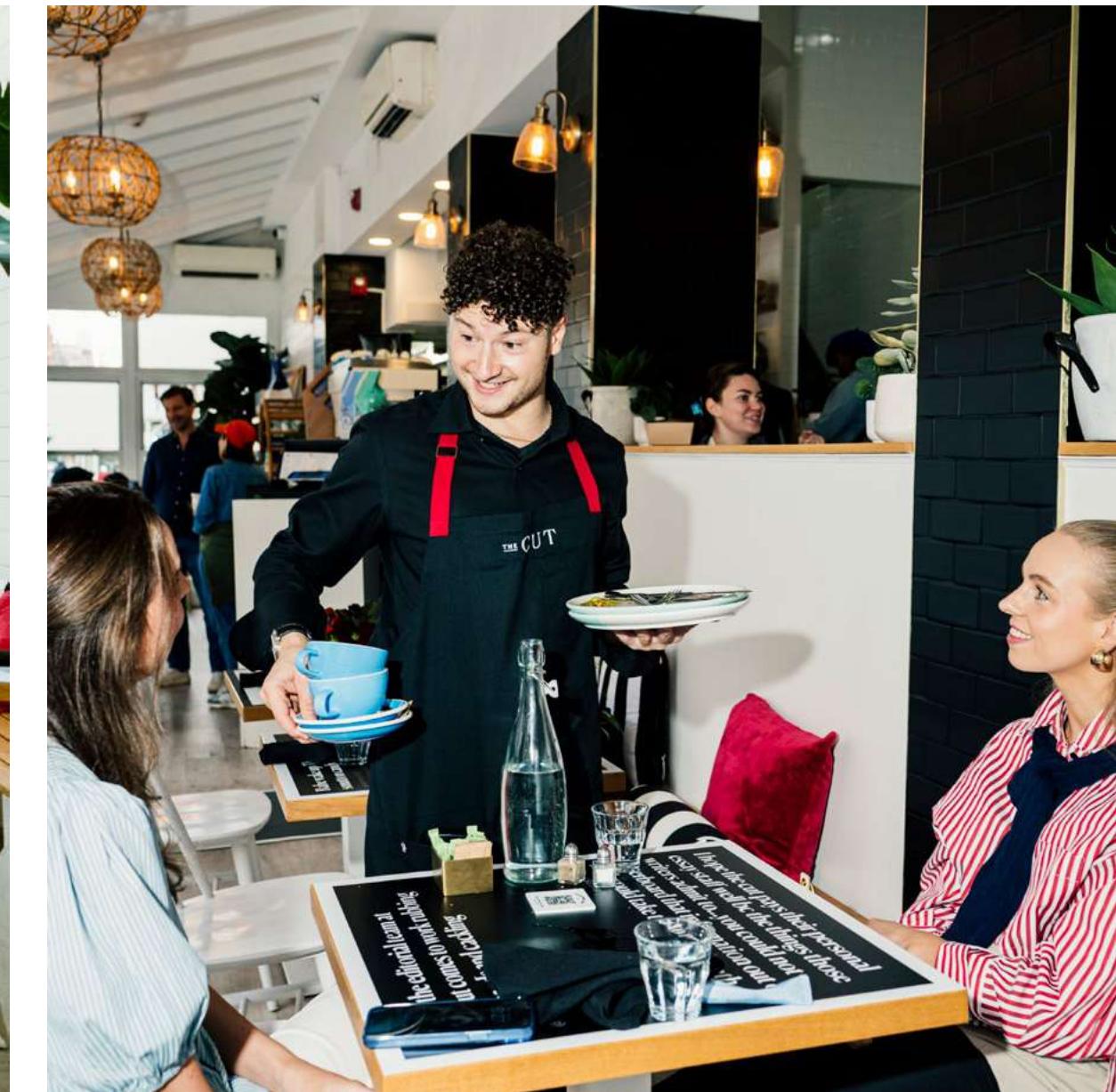
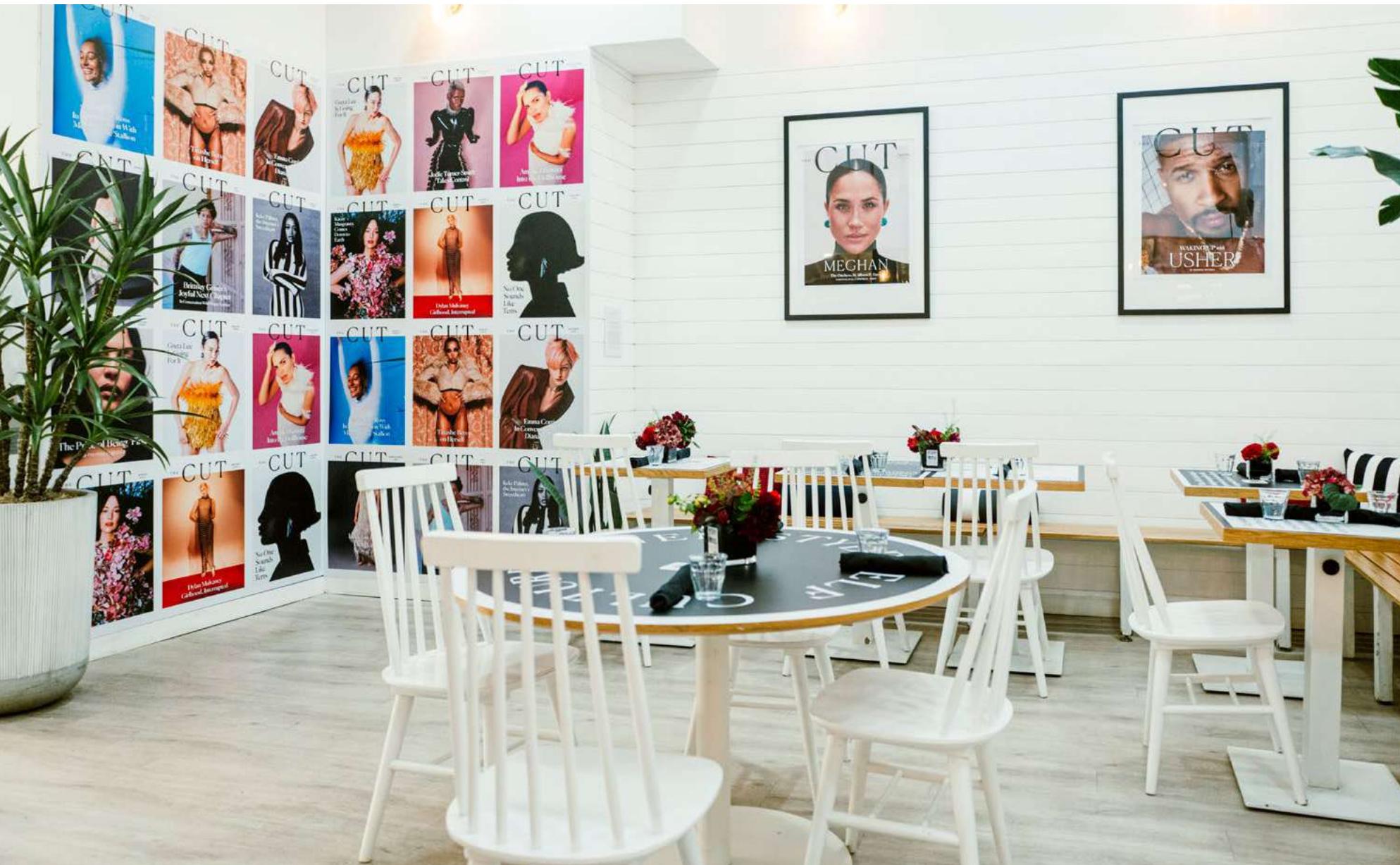


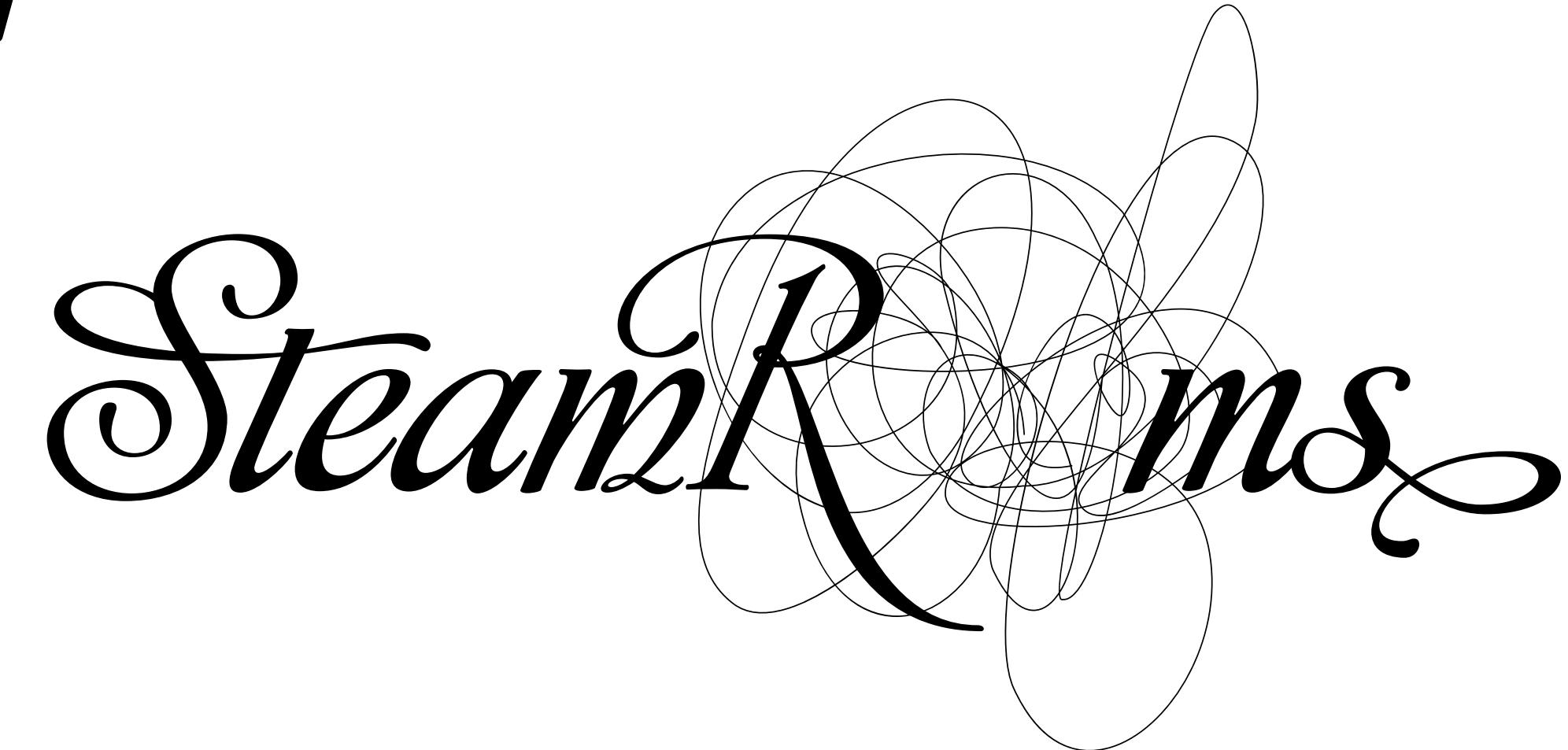
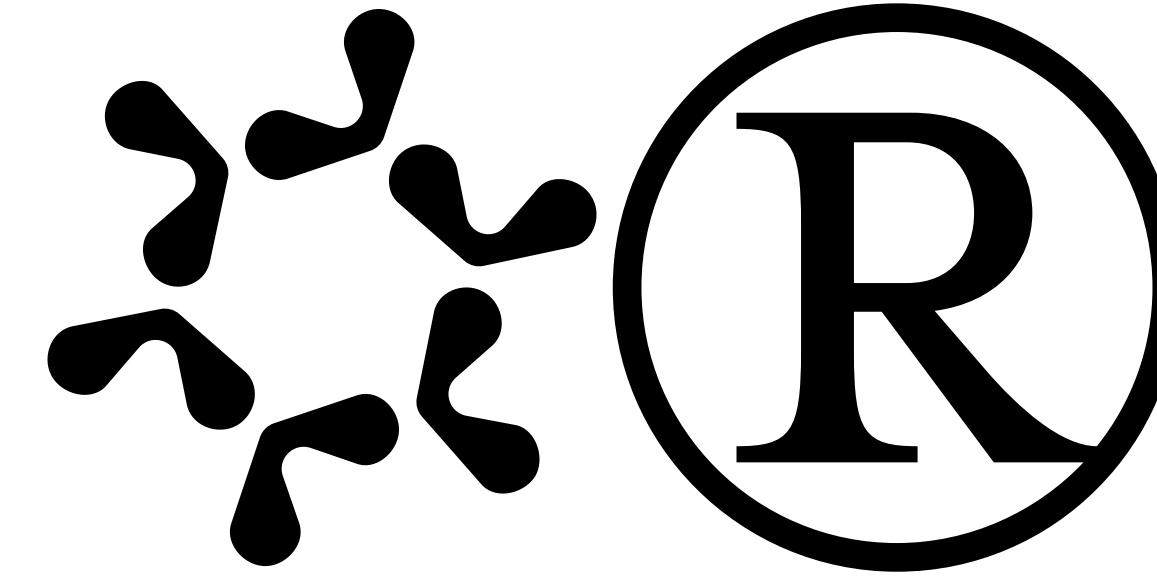
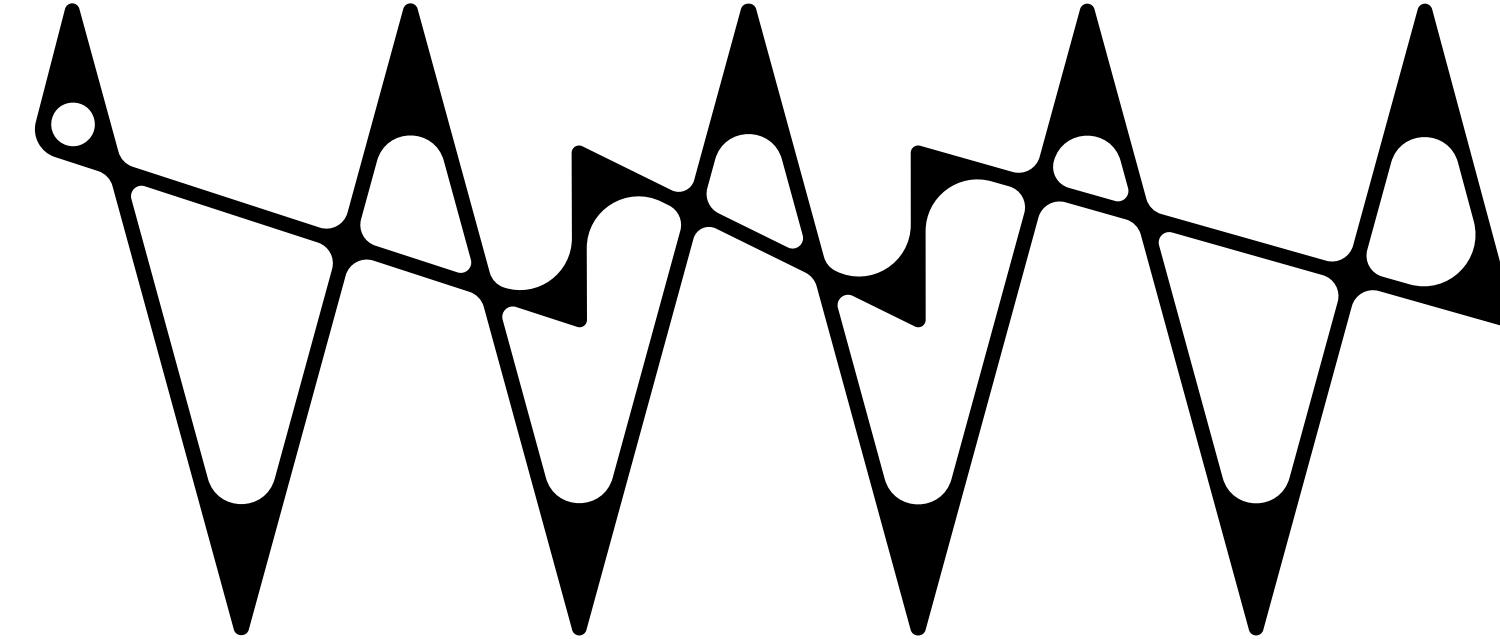
NEWYORK

The best destination for all the awards news you need.

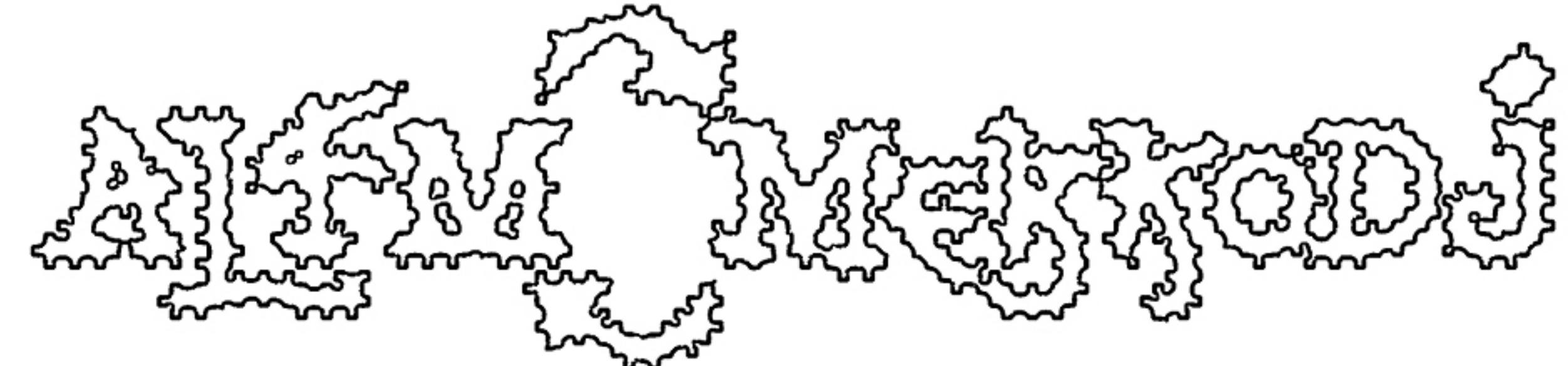
Over 60% savings off the newsstand price, plus a free tote.



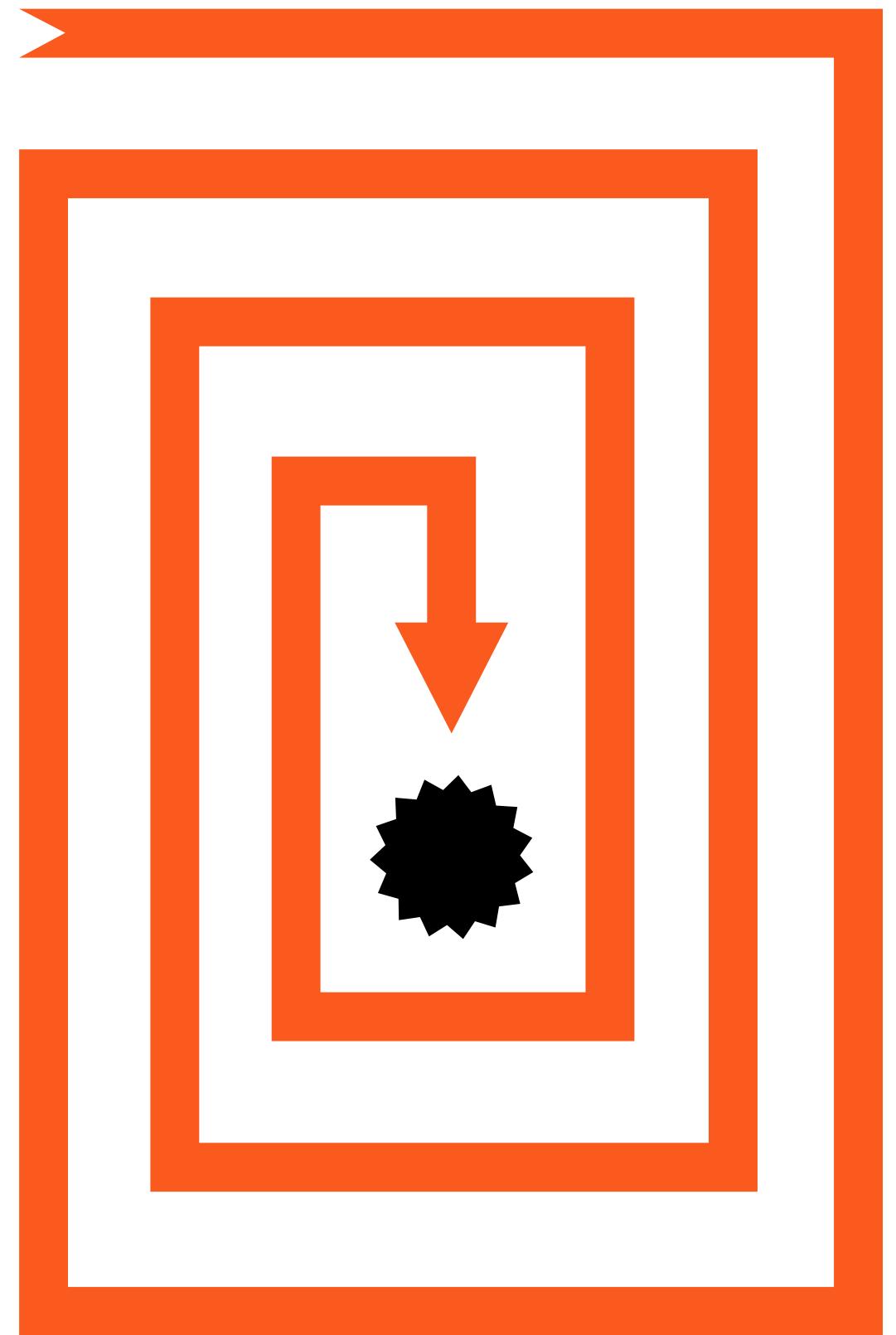
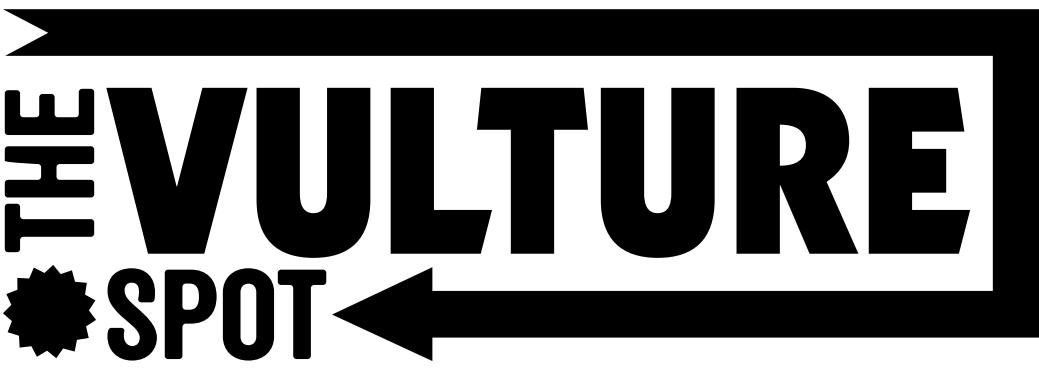


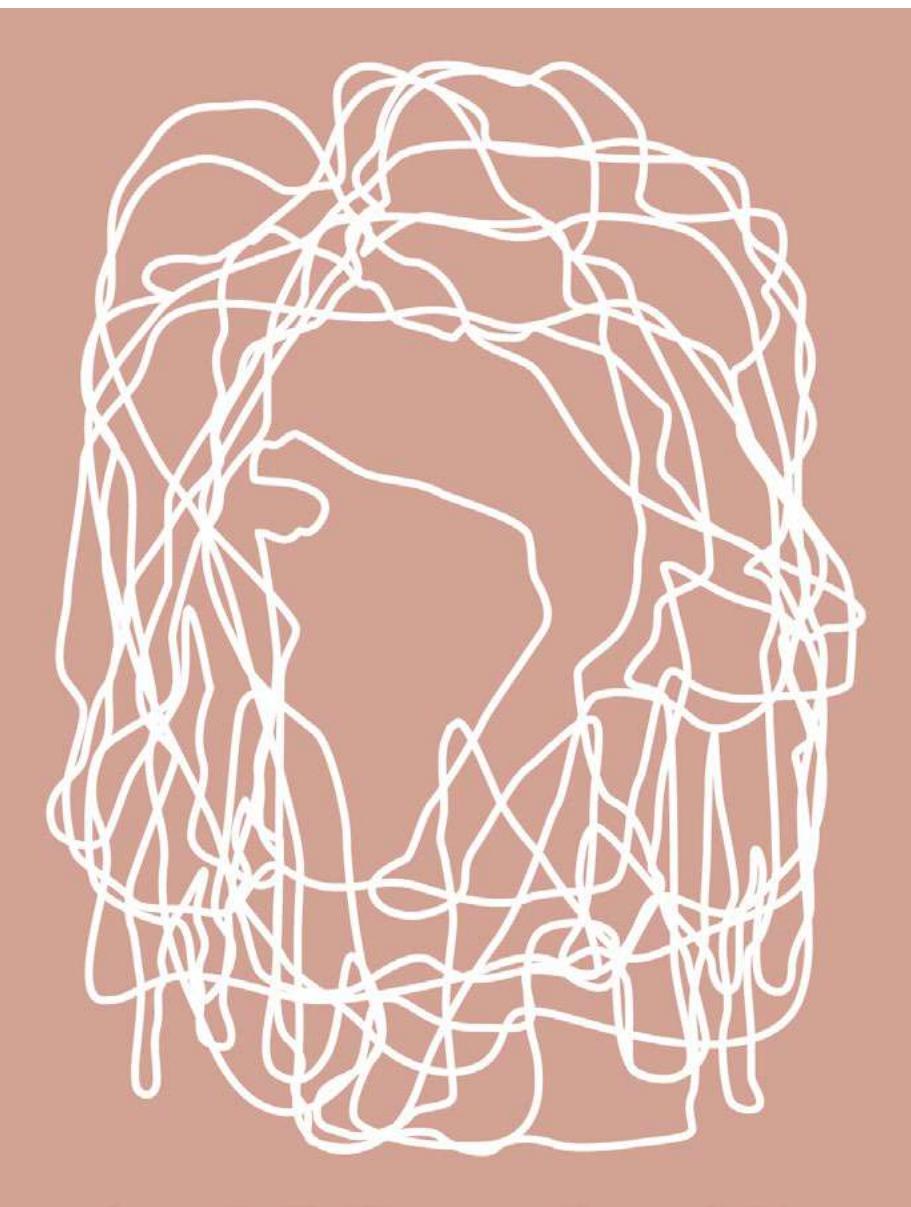


nervous
attack



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
 > 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.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.

< 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.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

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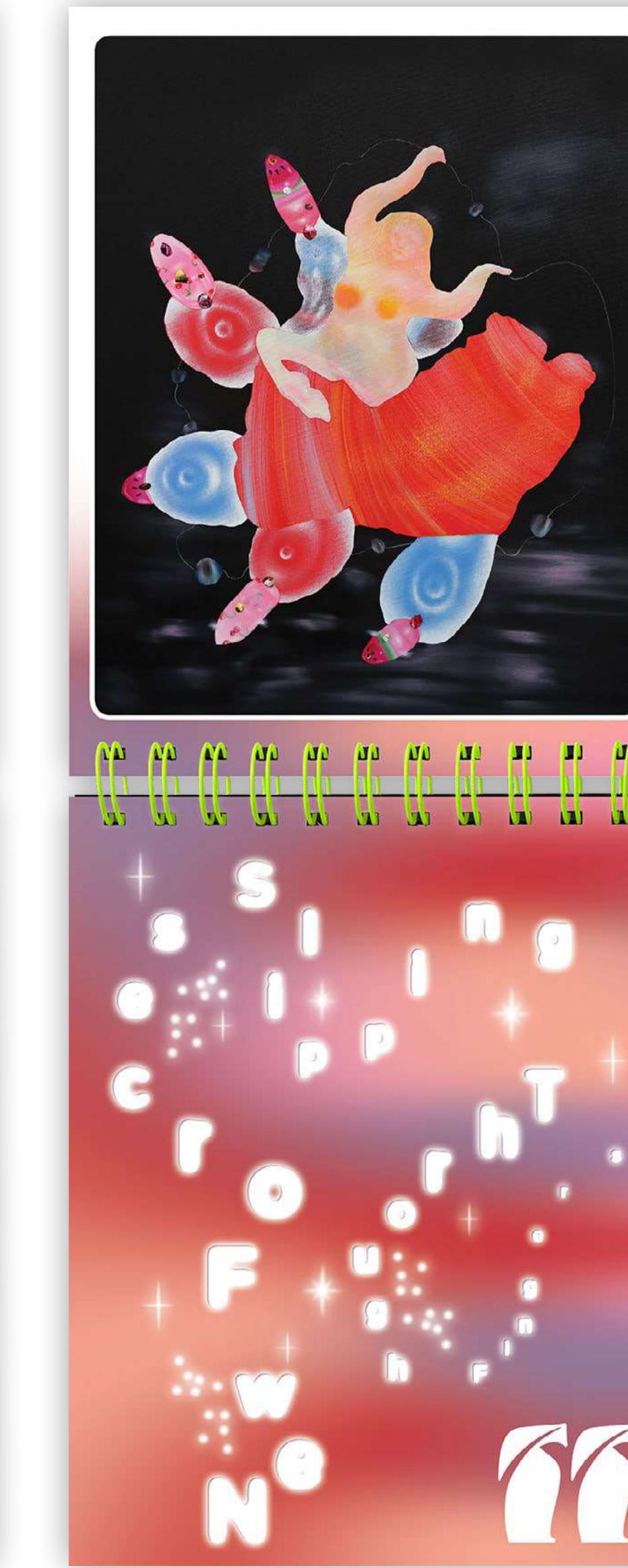
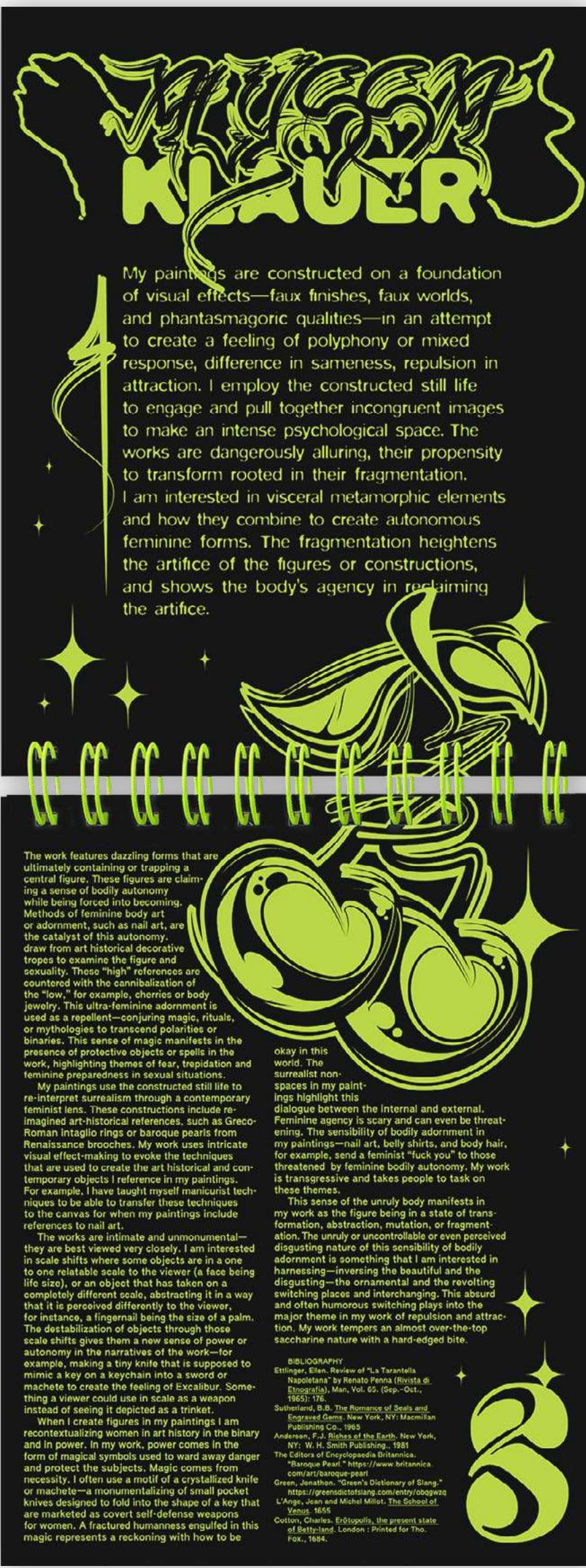
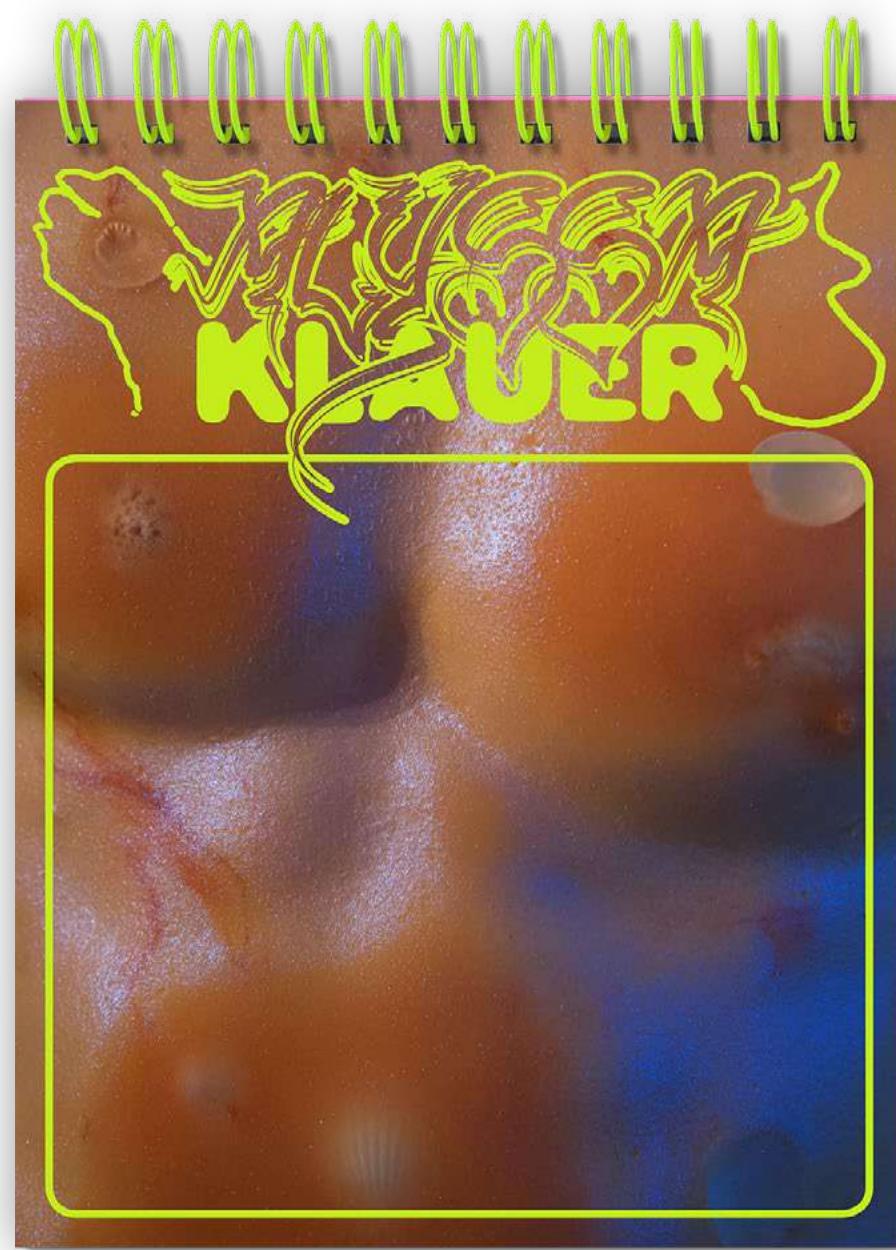
to work with soft circuits and embed electronics into wearables to be able to work in dark, immersive environments. Through Arduino, I learned how to use sensors to communicate nuances. Sensors help us impact how we experience our bodies and ourselves. I am interested in how we use body language to communicate. 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

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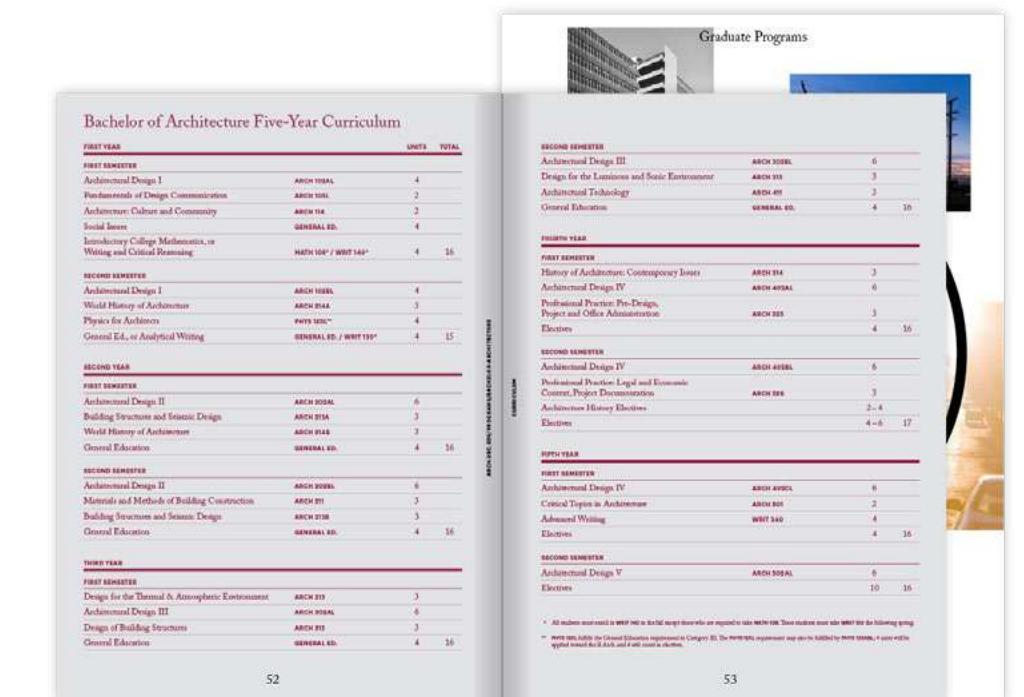
The book design for painter Alyssa Klauer uses the blurry and volatile brush strokes of Klauer's paintings to depict the intersection of magic, feminism, cherries, and other themes and methodologies of Klauer's practice.

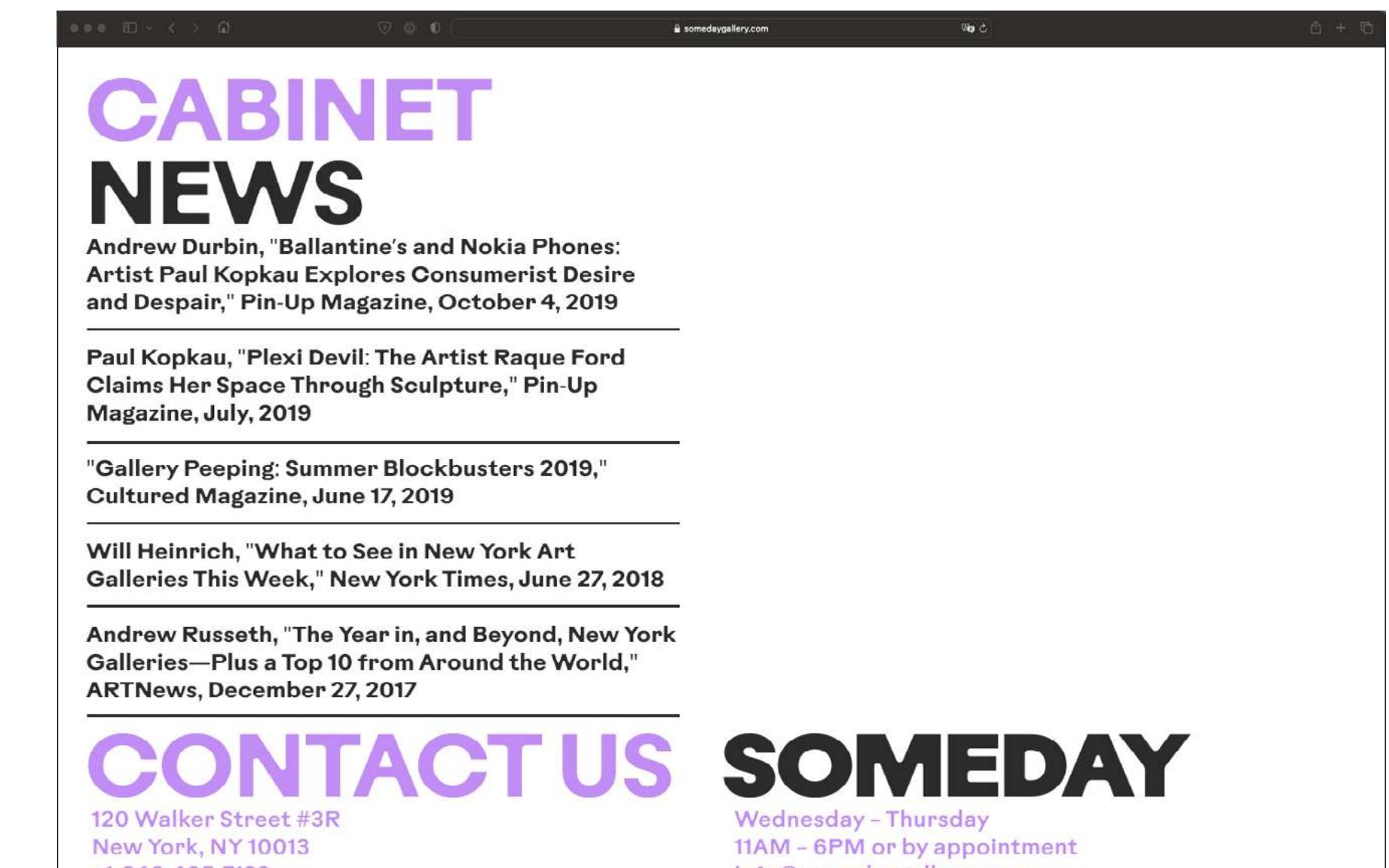
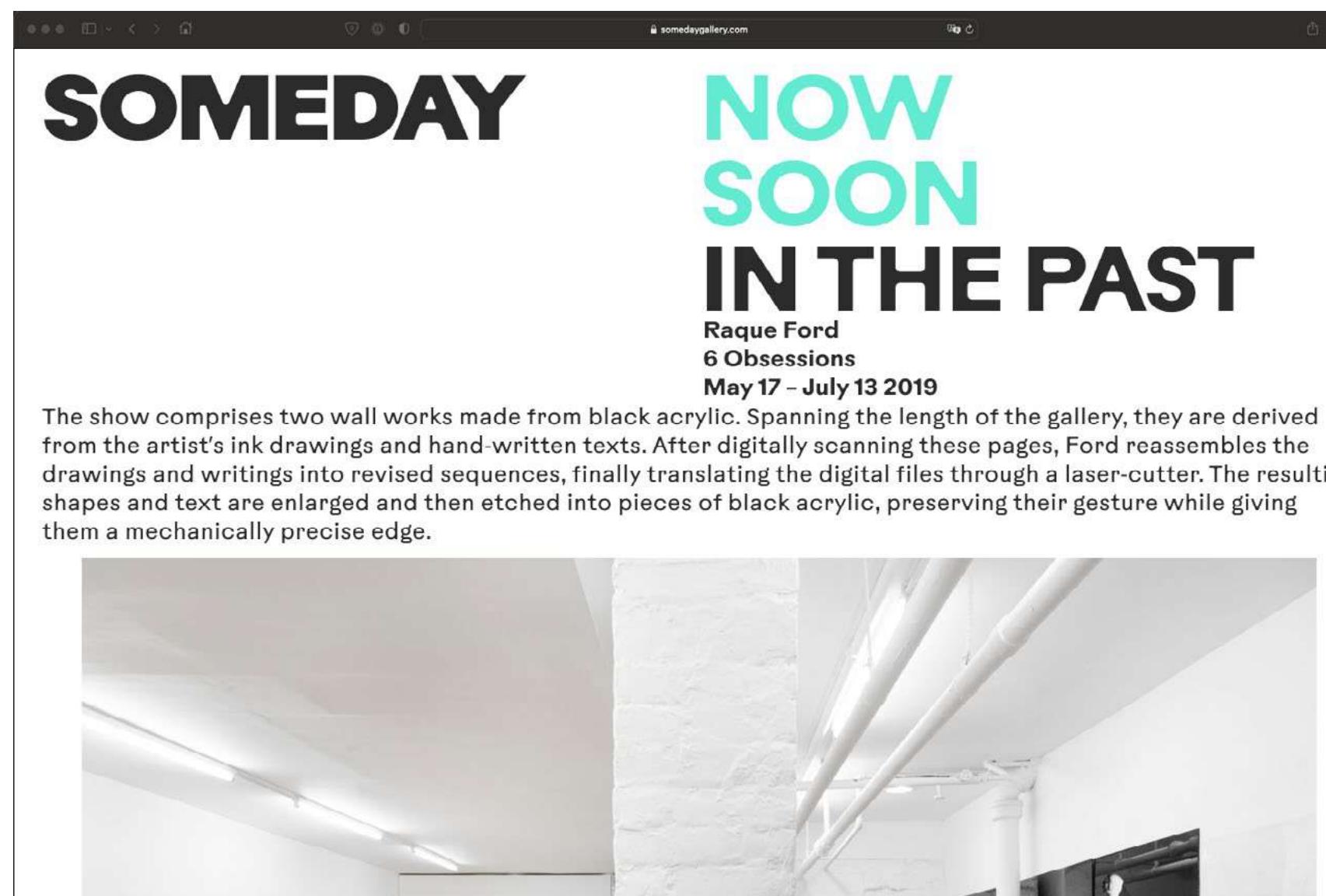
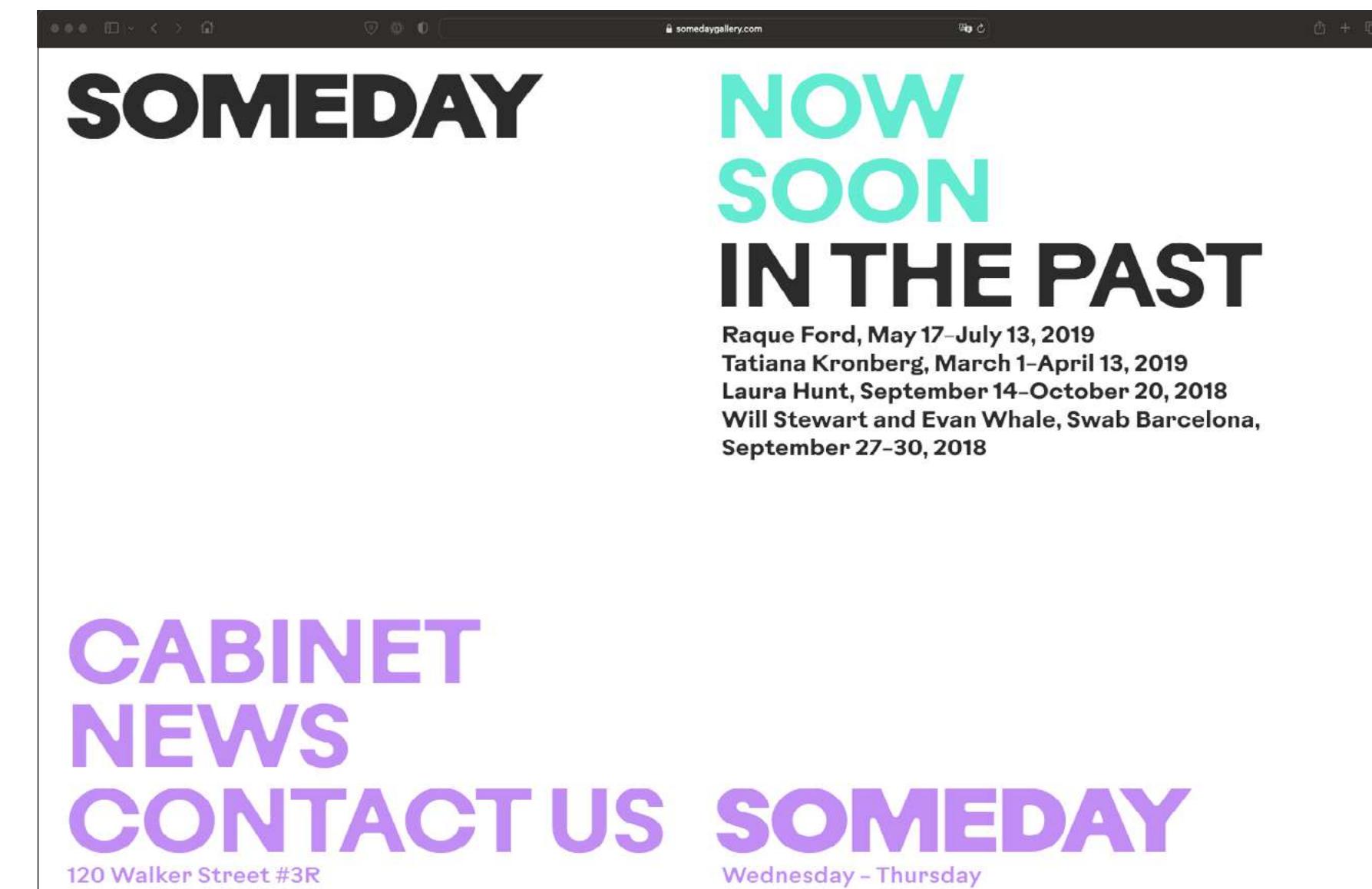
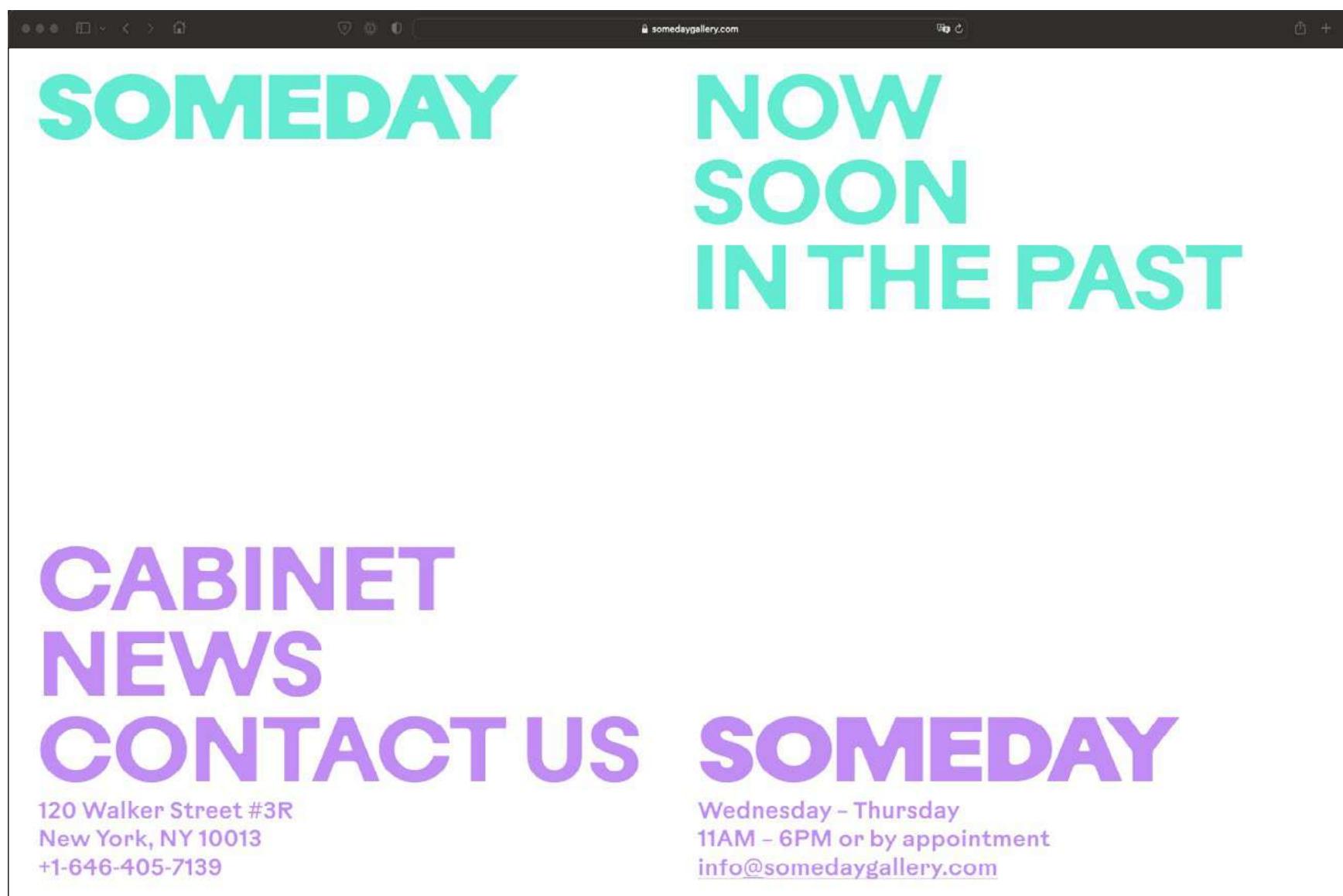


DESIGN (Creative Direction: 2 x 4)

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.





321 GALLERY

CREATIVE DIRECTOR, DESIGN, WEB DEVELOPMENT

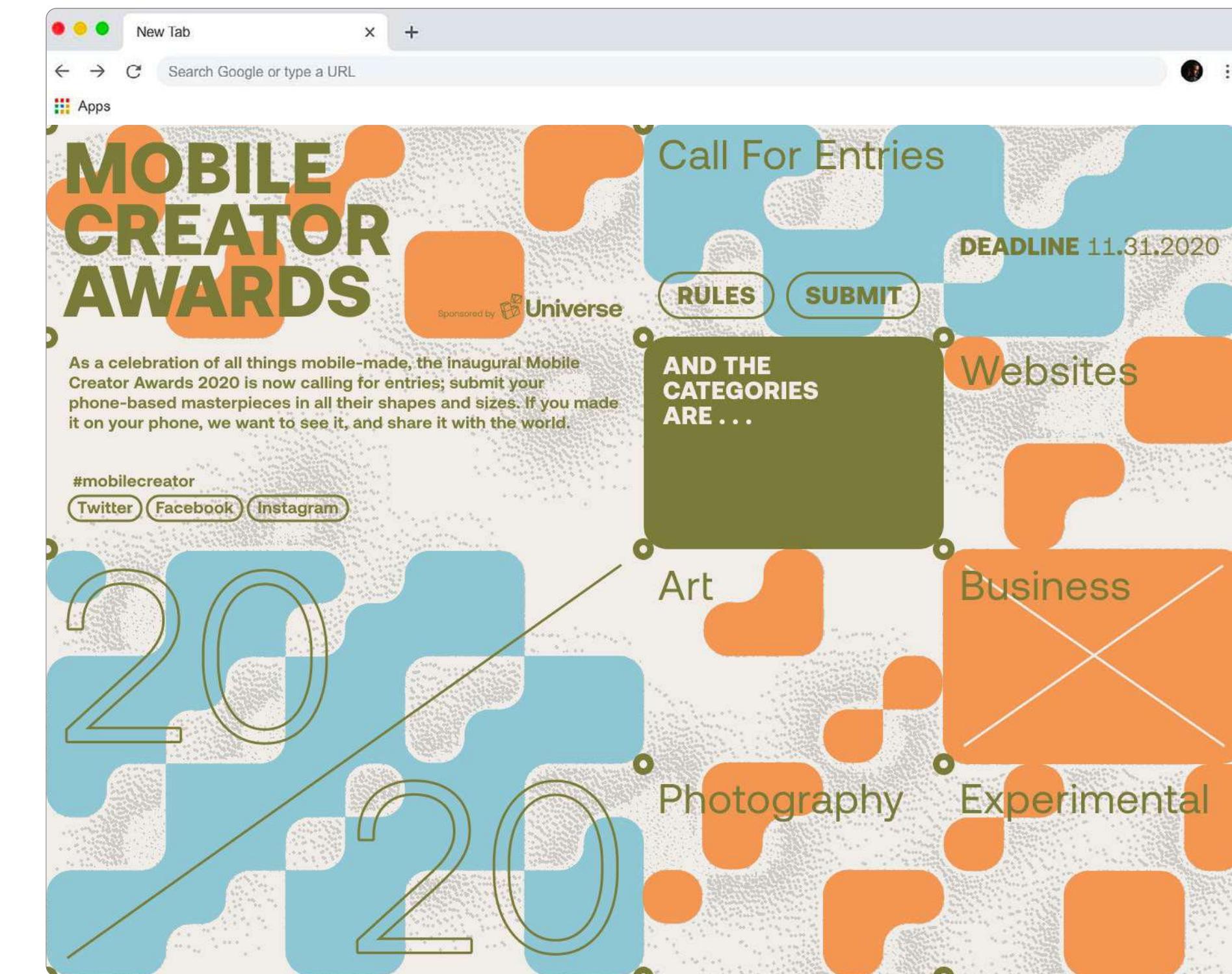
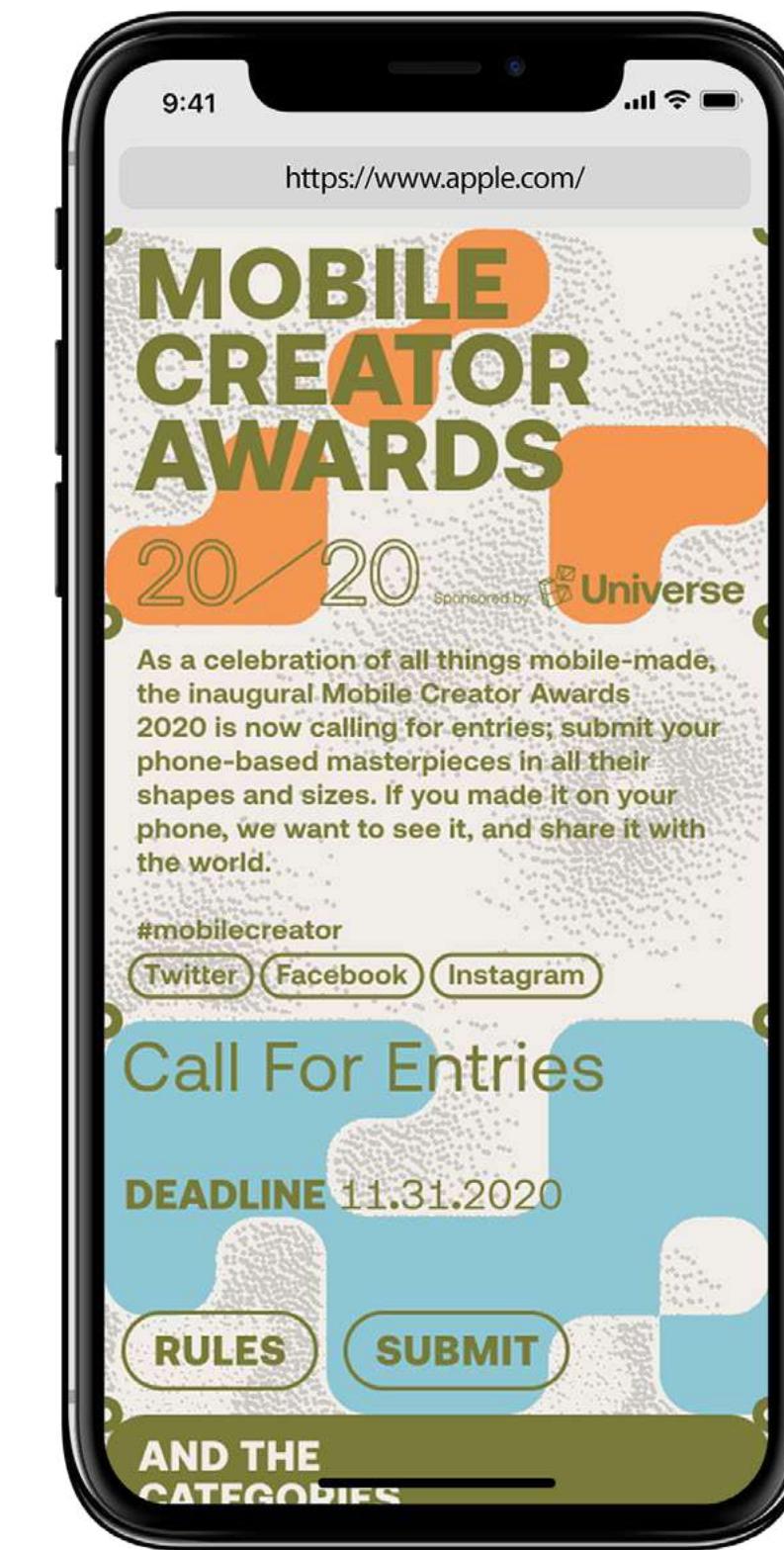
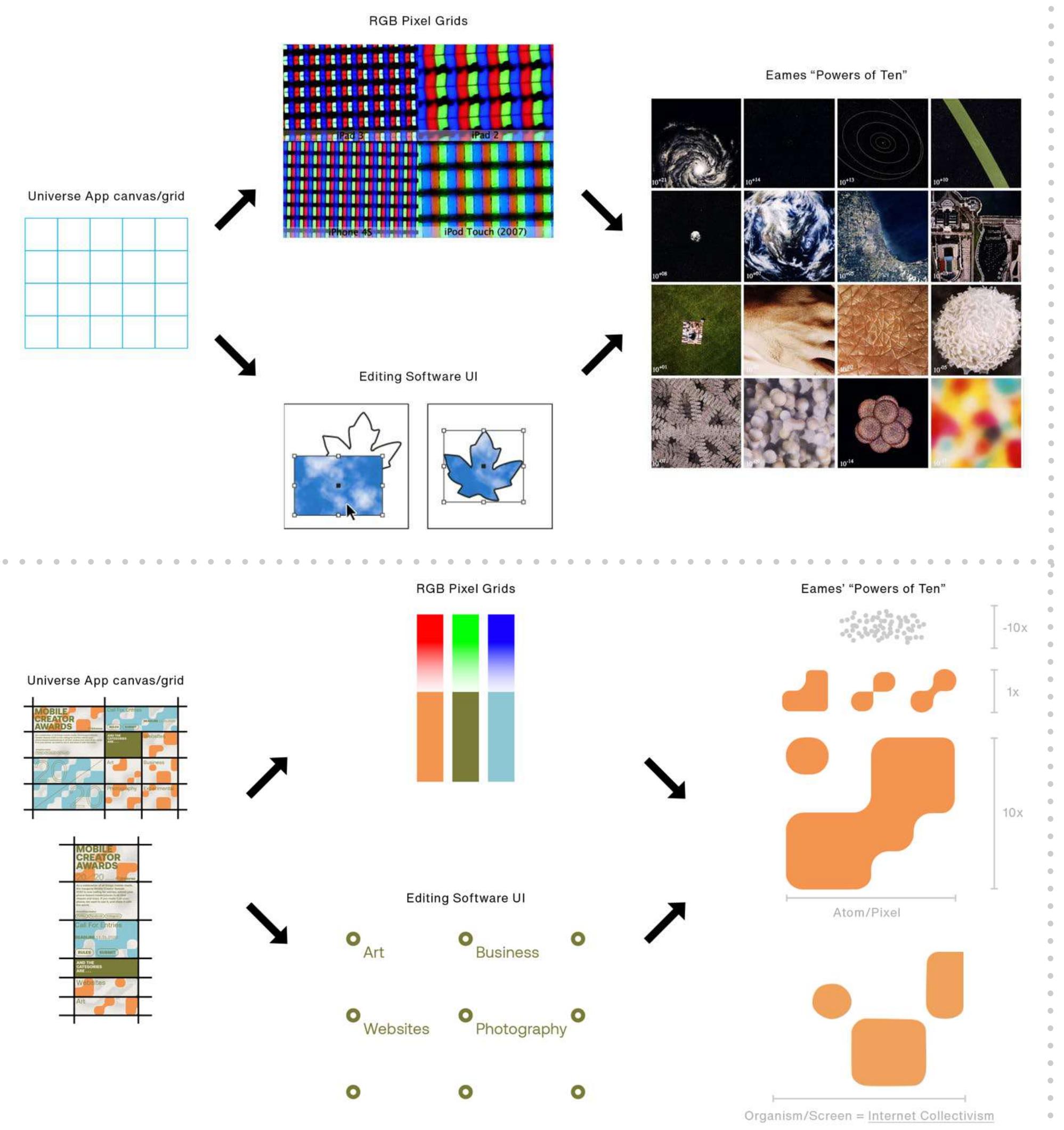
2016 – PRESENT

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 exhibition page for Jenni Crain at 321 Gallery. The URL is 321gallery.org/past/jennicrain.html. The page features a large image of the gallery space with three light-colored wooden panels on the floor. To the right is a sidebar with navigation links: CURRENT, UPCOMING, PAST, EVENTS, PUBLICATIONS, and ABOUT. The main content area includes the artist's name, exhibition title ('SCENES FROM A PAUSE'), dates ('MAY 26–JULY 8, 2017'), and opening reception information ('OPENING RECEPTION: FRIDAY, MAY 26, 6–9 PM'). Below this is a detailed description of the exhibition, mentioning Crain's work as drawing from architecture and her exploration of time and space. Another section discusses the physicality of her representations and environmental shifts. The exhibition is described as comprising four works, with 'Untitled (1)' shown as a photograph of three panels on the floor. The footer contains a copyright notice for 2017.

A screenshot of a Mac OS X browser window displaying the 'About' page of the 321 Gallery website. The URL is 321gallery.org/about.html. The page has a large, stylized lowercase 'y' logo at the top. On the left is a sidebar with navigation links: CURRENT, UPCOMING, PAST, EVENTS, PUBLICATIONS, and ABOUT. The main content area includes a brief history of the gallery, stating it was founded in 2012 on the garden level of a residential brownstone. It highlights the gallery's mission to support underrepresented artists. It also mentions open hours (Saturdays 12–5 PM) and contact information (email: 321@321gallery.org). A note indicates they are currently unable to accept proposals. At the bottom is a form for email subscription with fields for 'Email Address' and 'Subscribe'.

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.



THANK YOU

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mail@rorykingetc.com