RORY KING

DESIGN, ETC.

www.rorykingetc.com
mail@rorykingetc.com

Rory King is a multidisciplinary designer, creative director, and educator based in New York City. In addition to his studio practice he has taught multidisciplinary design courses at 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.

CODE CONFERENCE 2023

CREATIVE DIRECTION, DESIGN

2023

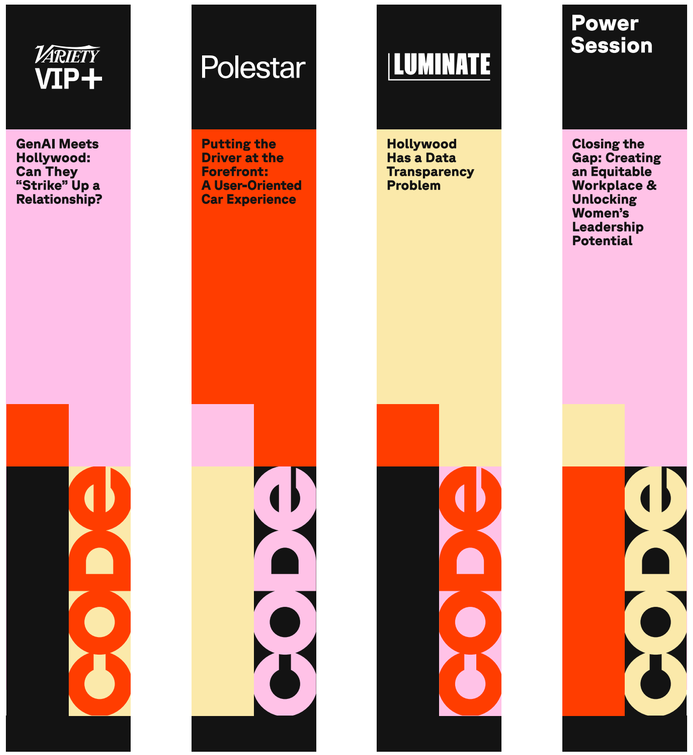
The concept behind Code's identity system is that of growth and impact. The shapes don't have to be overly regimented or mathematically incremental in their size relationship. The idea is that every composition, in spirit, speaks to something that starts with Code and grows from there. It's a system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

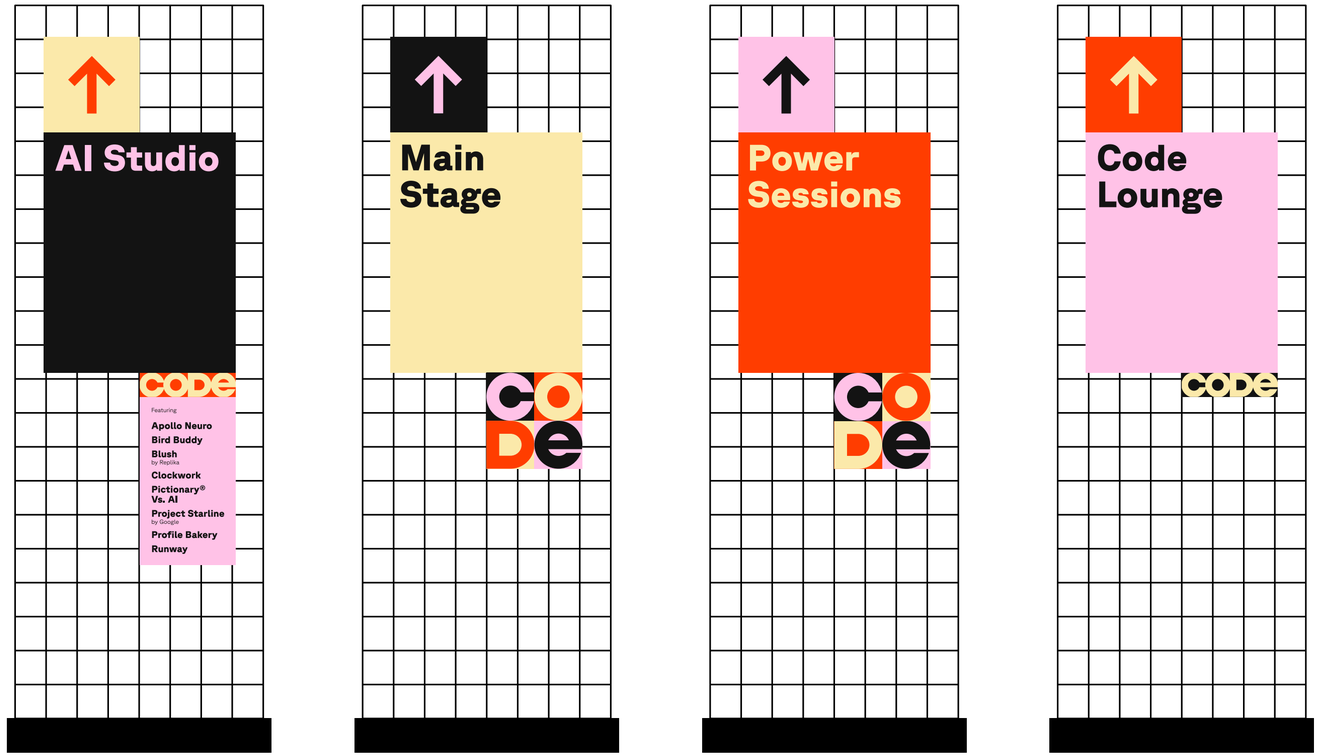
CODE CONFERENCE 2023

CREATIVE DIRECTION, DESIGN

2023

Various signage.





ALFRED — REBRAND PROPOSAL

DESIGN, BRAND CONSULTING

2020

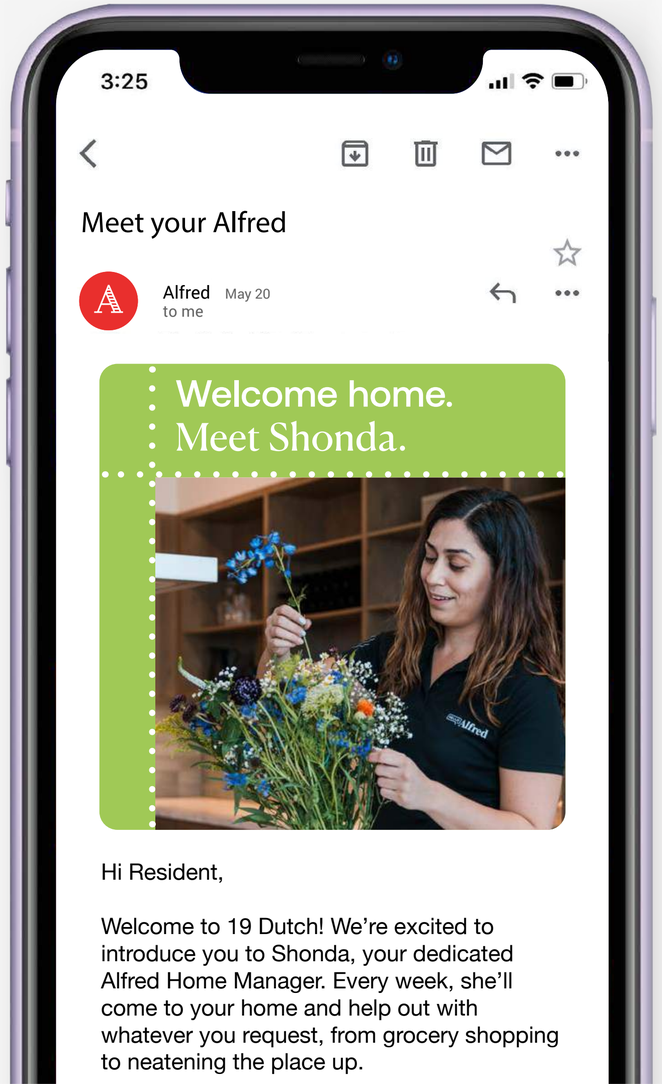
In-house rebrand using a dot-motif to mimic the latitude and longitude lines of the globe while signifying the distance an Alfred employee is willing to go to get the job done. As a graphic device, this dot-motif used a macro and micro zoom gesture to convey the difference between user and corporate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

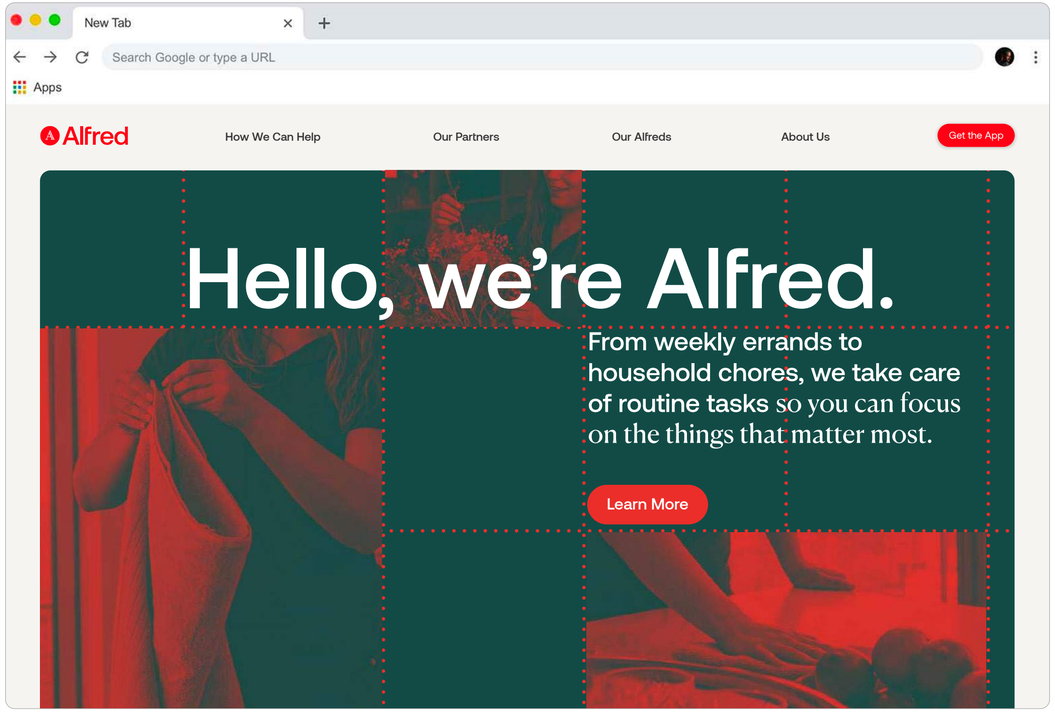
ALFRED — REBRAND PROPOSAL

DESIGN, BRAND CONSULTING

2020

E-mail newsletter, mobile phone app, website





ALFRED — UNIFORM PROPOSALS

DESIGN, BRAND CONSULTING

2020

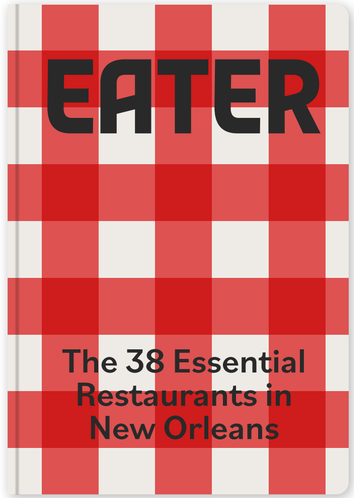
Jacket uniform proposals using Alfred's new dot-motif branding system.

EATER — MERCHANDISE AND PUBLISHING [UNREALIZED]

2021

CREATIVE DIRECTION, DESIGN

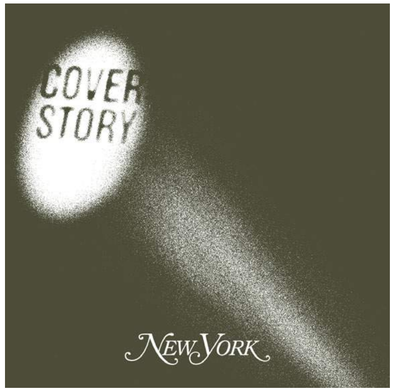
Completed at Vox Media.



VOX MEDIA — PODCAST TILE ART [PROPOSALS]

2021 – 2023

CREATIVE DIRECTION, DESIGN

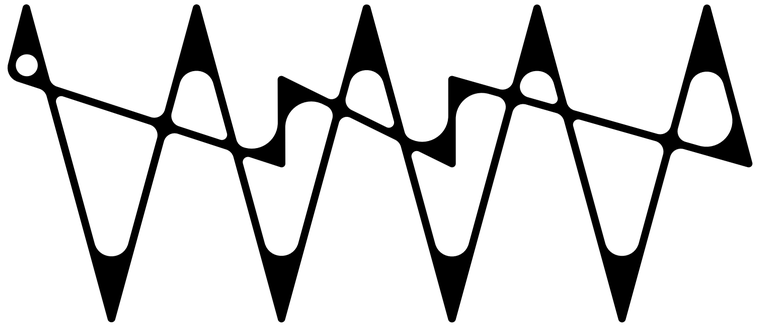


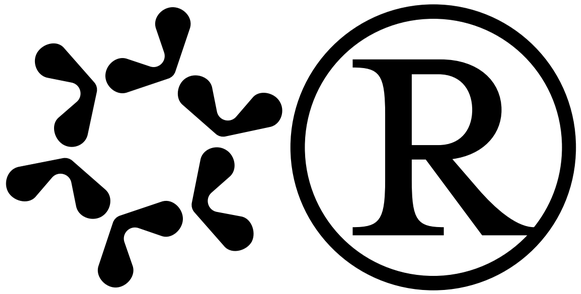
VARIOUS LOGOTYPES

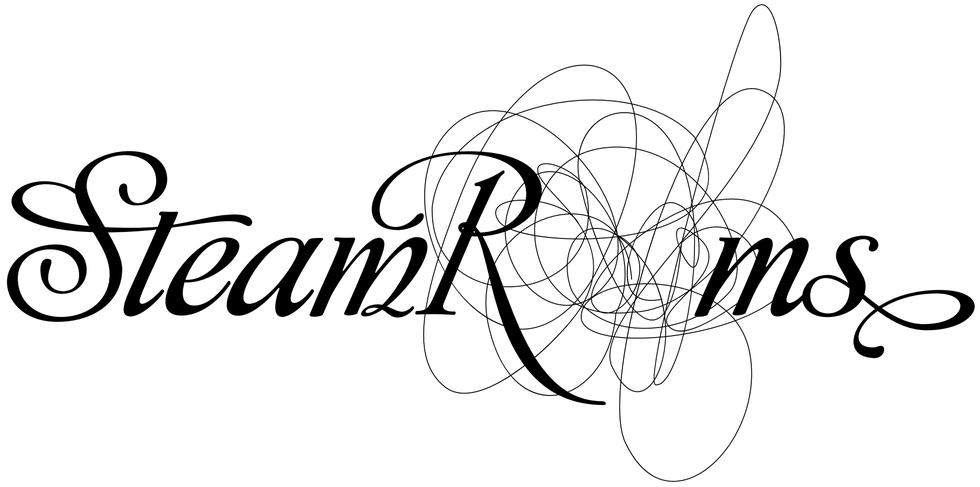
2011 – Present

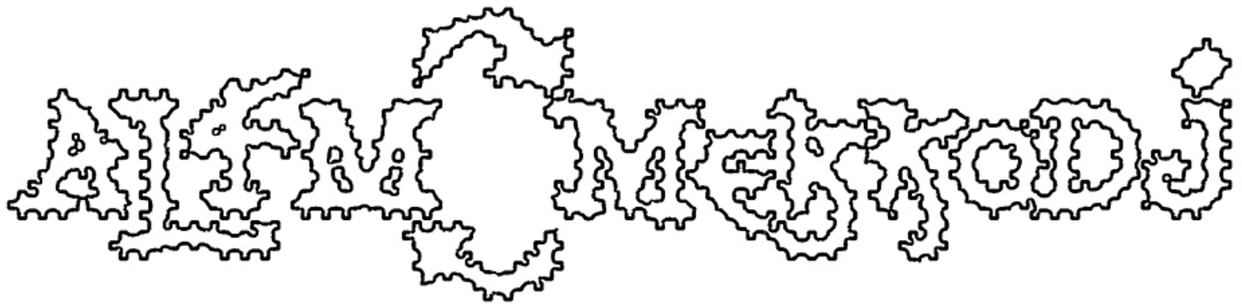
CREATIVE DIRECTION, DESIGN

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







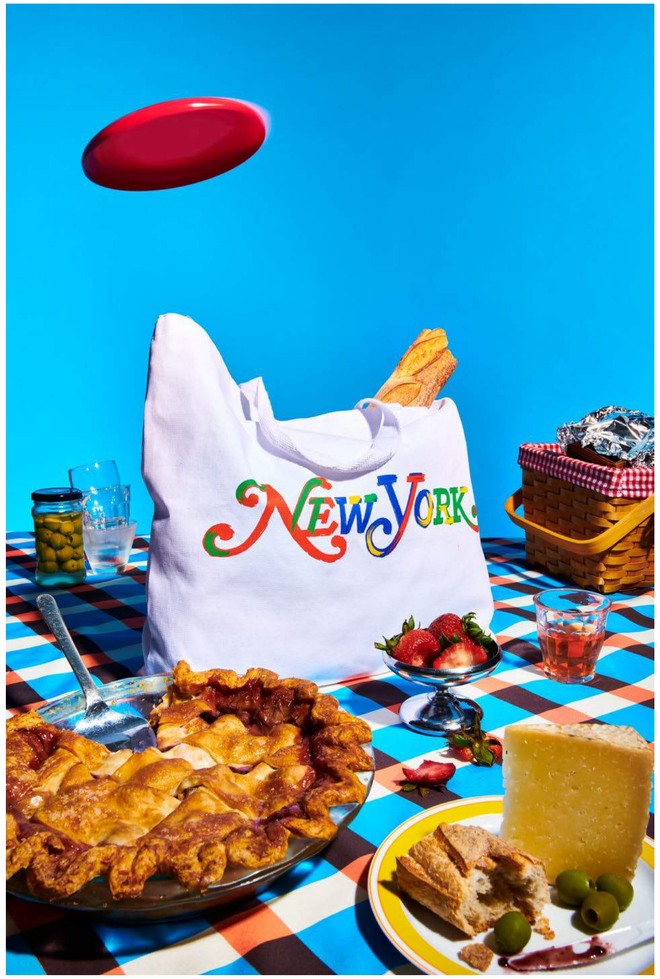


***NEW YORK* MAGAZINE**

CREATIVE DIRECTION

2023

Creative Direction for New York Magazine’s tote bag campaigns.

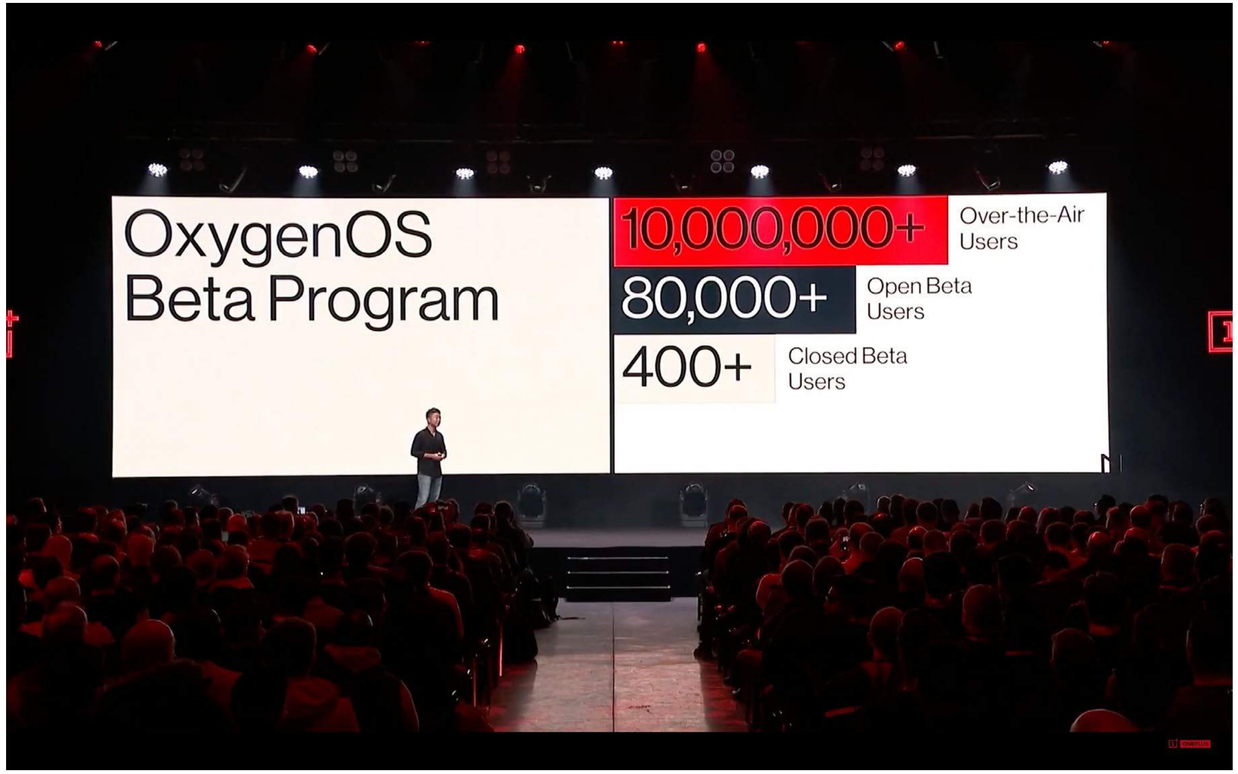


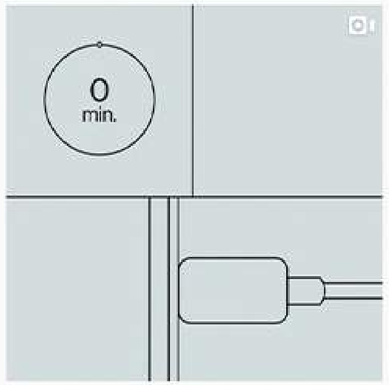
ONEPLUS 7T — VISUAL IDENTITY / LAUNCH EVENT KEYNOTE & SOCIAL MEDIA

2019

DESIGN LEAD

The OnePlus7T 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.





ONEPLUS 7T — PRESS KIT & PHONE PACKAGING

2019

DESIGN LEAD

POPSUGAR PLAYGROUND 2023 [PROPOSAL]

CREATIVE DIRECTION, DESIGN

2023

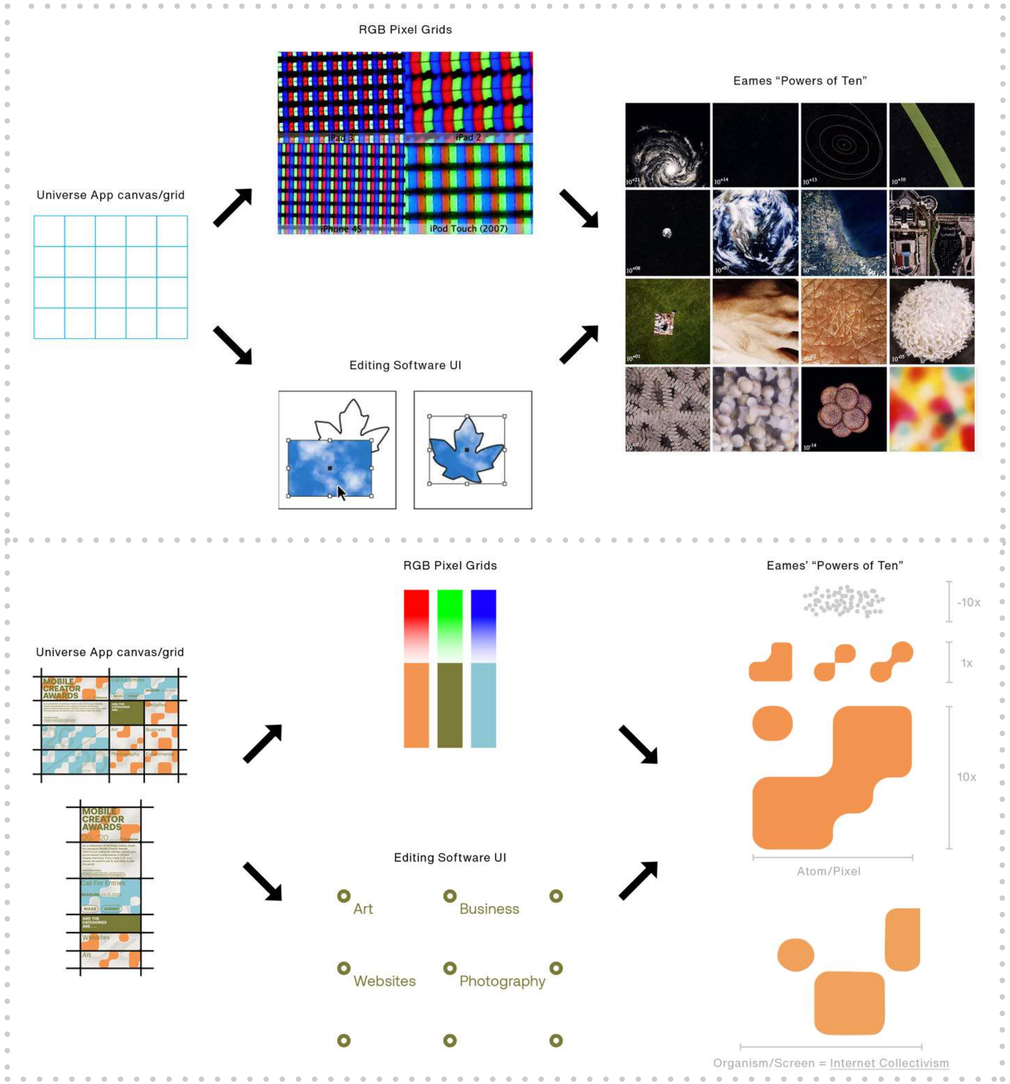
Produced at Vox Media.

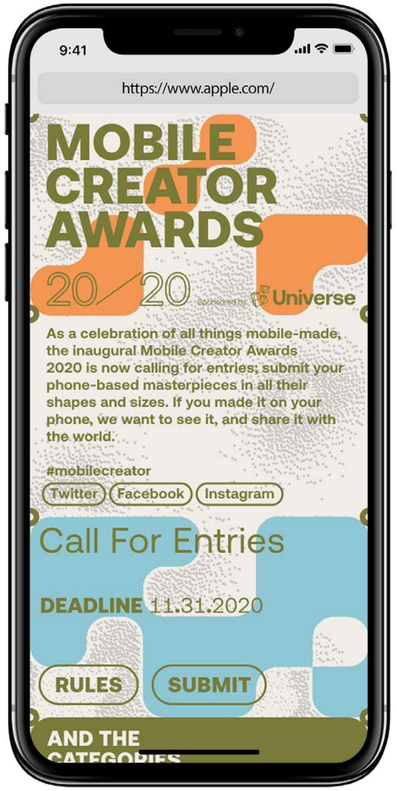
UNIVERSE APP CREATOR AWARDS [PROPOSAL]

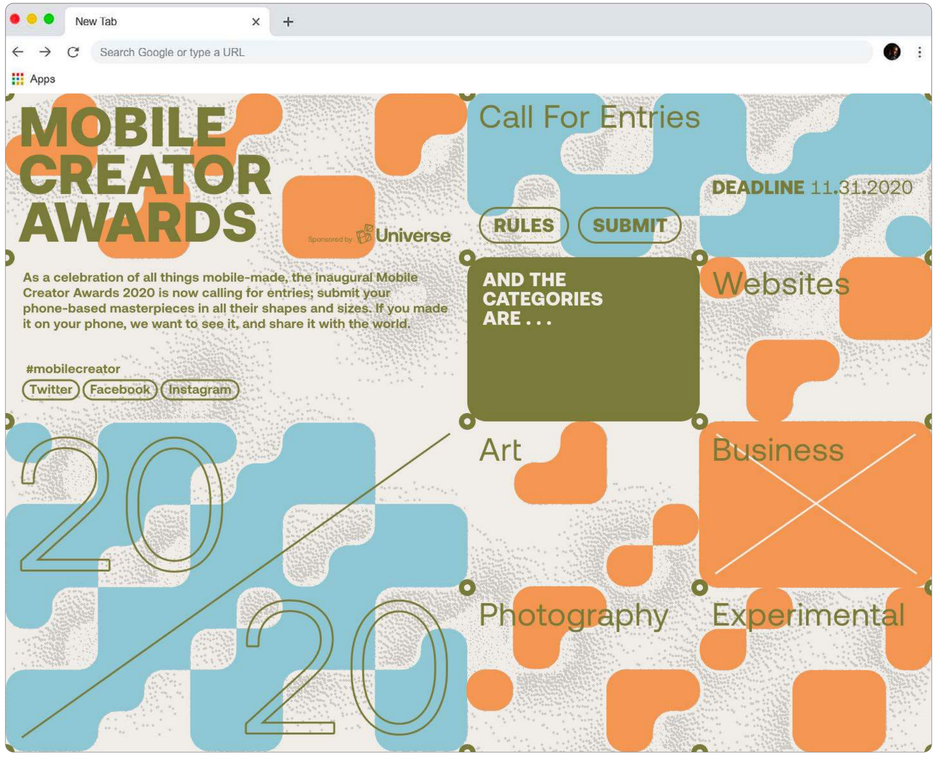
2020

CREATIVE DIRECTION, DESIGN

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.





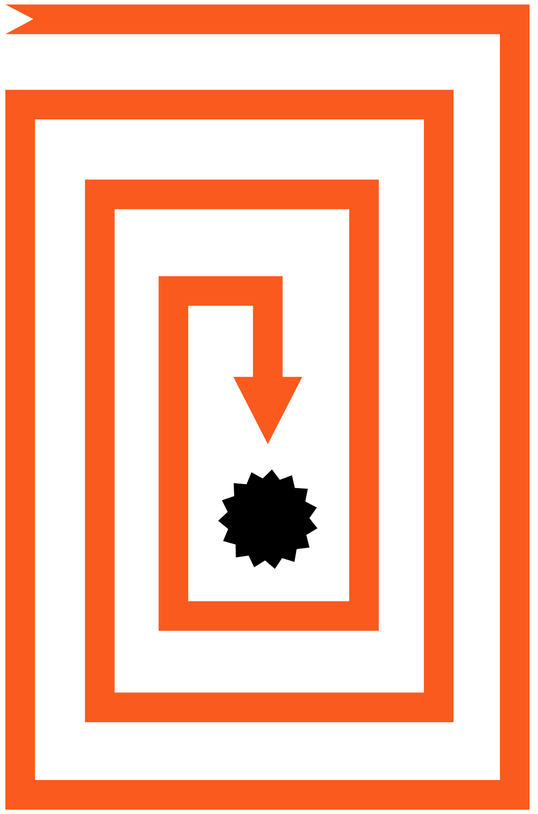


THE VULTURE SPOT

2024

CREATIVE DIRECTION, DESIGN

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.



EVEN THE STRONG RECORDS — LAB RAT

2023

CREATIVE DIRECTION, DESIGN

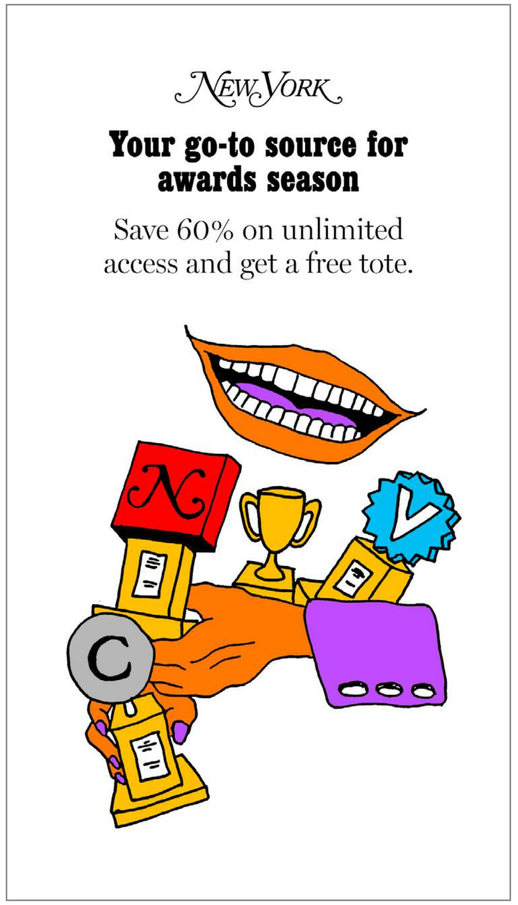
Cover art for DJ Polo and NKC's "Lab Rat" EP and singles.

NEW YORK MAGAZINE

CREATIVE DIRECTION, ILLUSTRATION

2023

Illustrations for *New York* Magazine's 2023 Awards Season coverage.



SOMEDAY

2021

CREATIVE DIRECTION, DESIGN

Identity and web design for the NYC gallery Someday.

SPACESPACESPACE

CO-ORGANIZER, DESIGN, FABRICATION

2018

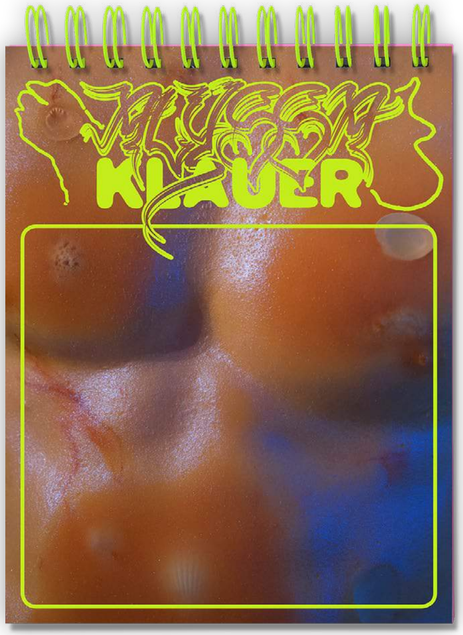
SpaceSpaceSpace was a three-day gathering centered around alternative pedagogy, self-organizing, and exploring ways of disrupting the productions of knowledge within academic structures. Inflatable architecture was built to house the event and provide a stark contrast to the historic Cranbrook campus. It was also meant to be seen as ephemeral so that an urgency to establish and maintain a connecton 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.

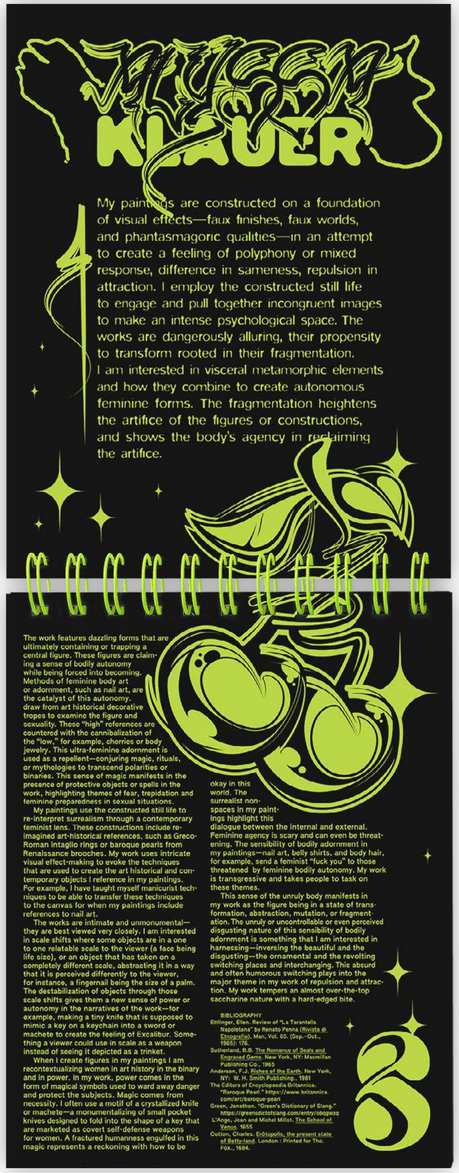
ALYSSA KLAUER

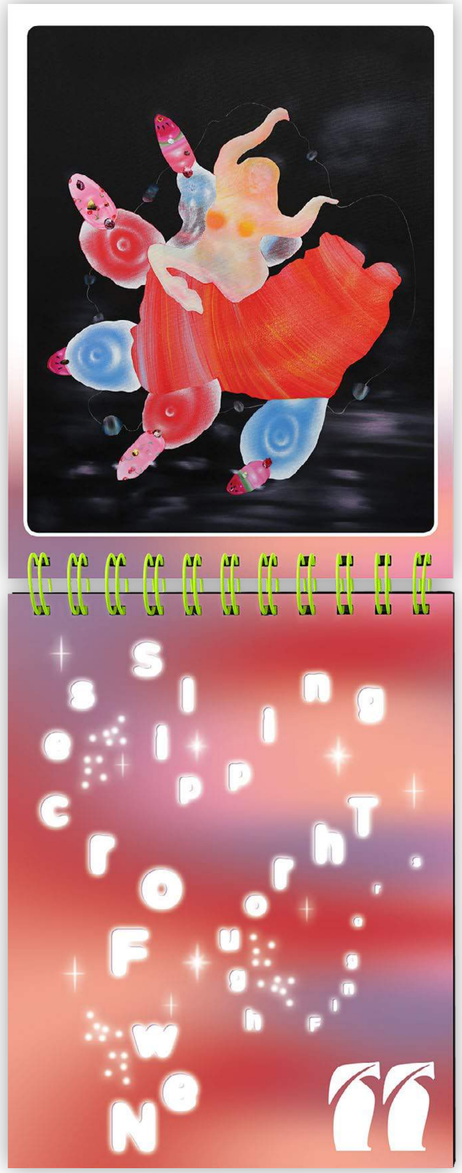
CREATIVE DIRECTION, DESIGN

2019

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.





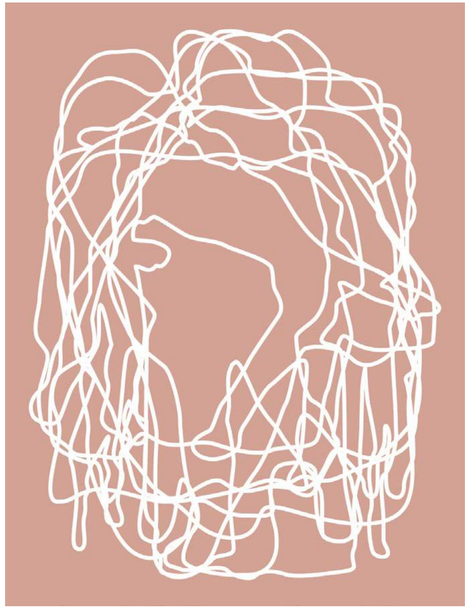


SARAH WONDRACK

CREATIVE DIRECTION, DESIGN

2019

Book design for fiber artist Sarah Wondrack.



metallic fragments of foam that represent plastiglomerates 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

> 42–51

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 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 < 52–59
I took a detour to Rotterdam in the Netherlands to see Viktor and Rolf's 25 year retrospective. I learned how they use a simple material and a rigorous exercise in pattern-making to create volume and structure. By setting restrictions and rules with one kind of material, they create parameters that generate creativity. They transform the body and reinvent the self with their sculptural works. I appreciate the fact that their work is closer to art than commercial commodity.
Anneke Smelik writes, **Deleuze's notion of the fold 'undoes a binary opposition between inside and outside, between appearance and essence: for the fold announces that the inside is nothing more than a fold of the outside' . Identity is made up of a variety of foldings, from the material body and its dressings to the immaterial time of memory or desire. This insight involves a fundamental critique of the idea that fashion is a superficial game of exteriority covering over a 'deep' self hidden in the interior folds of the soul. The fold is the concept that helps us to think of identity as a process of becoming, functioning as an interface between the inside and the outside depth and surface, being and appearing.**[1]
All aspects of my body show that it is a receiver of information through travel. I feel that this influence will find its way out.

in all sorts of radically different ways that possess the strange, unnatural, outrageous, ceaselessly unforeseen originality that is Atopos (unclassifiable alien).
> 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]
> 26
When making this work, I think about my inner struggle of balancing introversion and extroversion. I play with the tension of vulnerability and protection. I use bright and vivid colors to mask and transform identity. I like to think of myself as a private extrovert or a public introvert. I am curious about the world abroad, but I travel alone. I am somewhat at odds with myself. In this piece I am hiding my identity while maintaining a strong presence. Agoraphobia is a type of anxiety disorder in which you fear and avoid places or situations that may cause you to panic and make you feel trapped, helpless or embarrassed. These pieces are inspired by science fiction and psychological torment.

V.
BODY VS. TECHNOLOGY

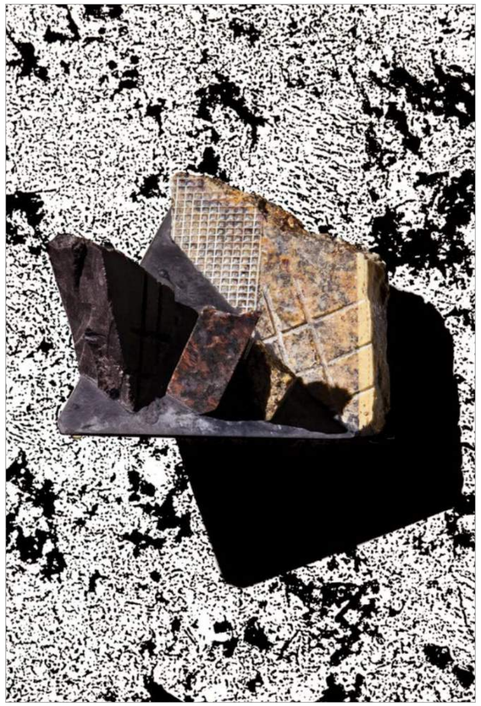
After my trip to Europe, I took a class at Haystack Mountain School of Crafts on crafting electronics. I learned how to work with soft circuits and embed electronics into wearables to be able to work in dark, immersive environments. Through Arduino, I learned how to use sensors to communicate nuances. Sensors help us impact how we experience our bodies and ourselves. I am interested in how we use body language to communicate. The direction of feet, an open chest, crossed arms, or intense eye contact are all ways of communicating without saying a word. We can usually tell if someone is feeling uncomfortable in our presence by seeing them twitch; if they are interested by the direction of their body toward us or the subtle movement of eyebrows. Body language is the universal language.
< 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

PRATT INSTITUTE

ART DIRECTOR

2015–2017

Various art direction for product and lifestyle photoshoots at Pratt Institute.



BANTU WAX — SURFBOARDS

2019

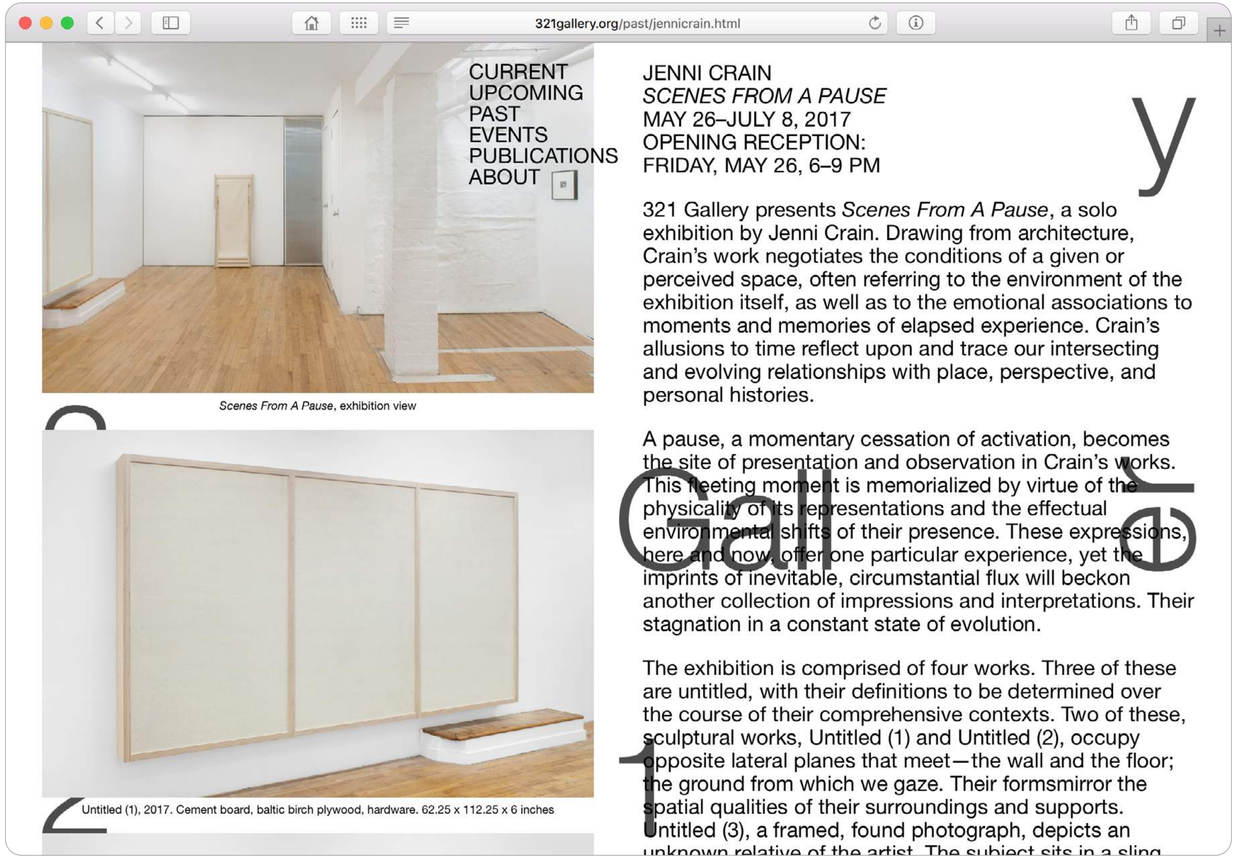
DESIGN (Creative Direction: Look Studios)

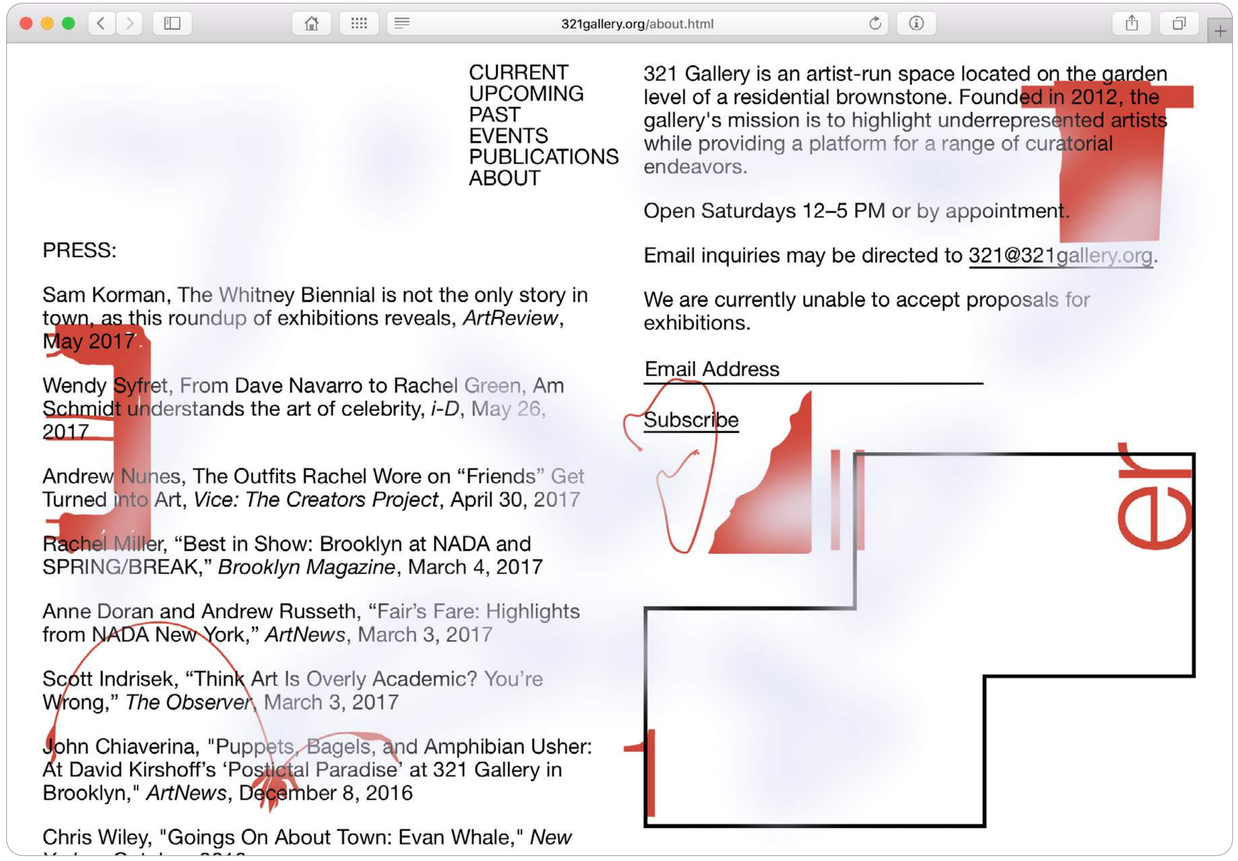
321 GALLERY

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.



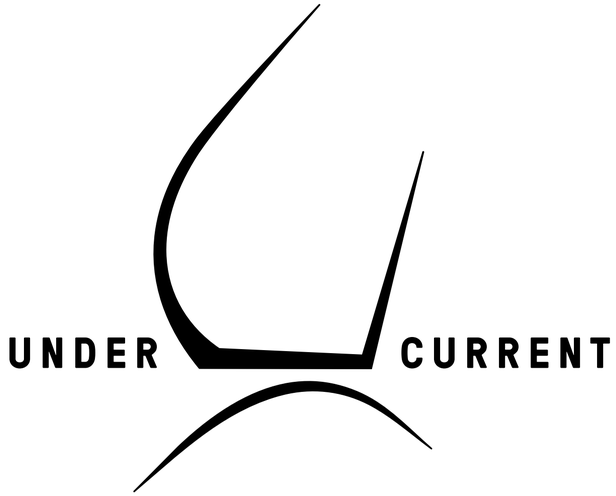


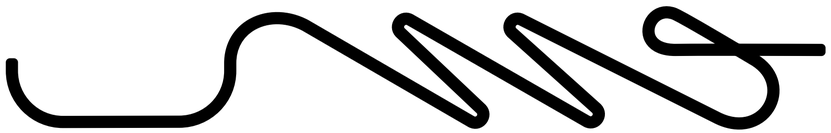
UNDERCURRENT LOGOTYPES [PROPSALS]

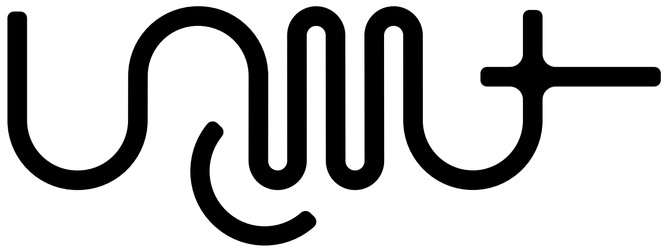
2020

CREATIVE DIRECTION, DESIGN

Produced for the NYC agency, Listen. Undercurrent was an interactive art/music platform.





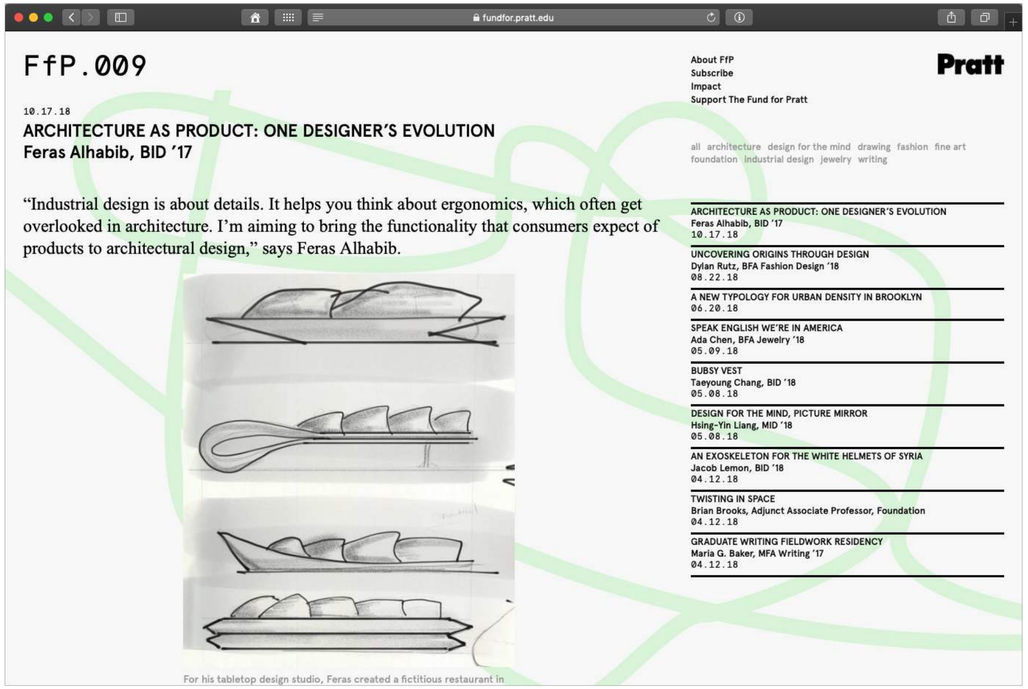


THE FUND FOR PRATT (PRATT INSTITUTE) MARKETING CAMPAIGN

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.

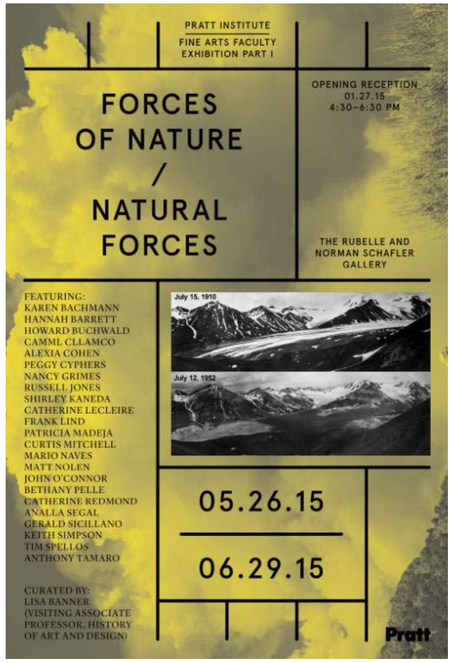


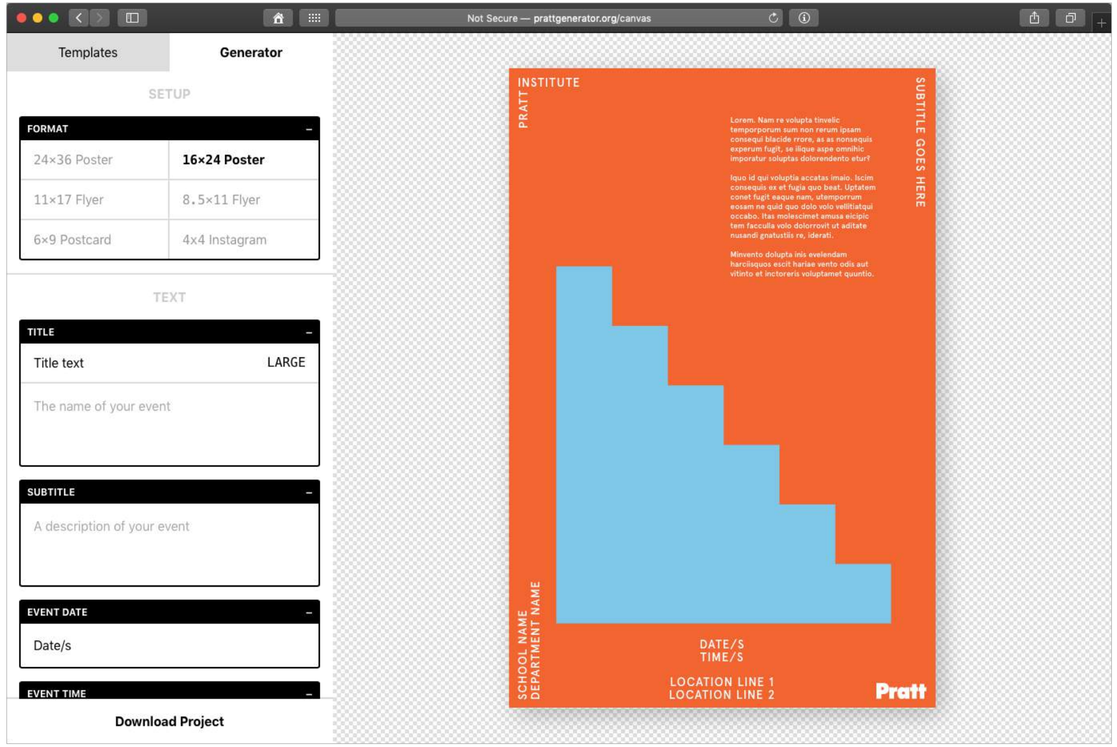
PRATT INSTITUTE — DESIGN SYSTEMS

DESIGN

2016–2017

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 accomodate typographic rules and logistics to easily translate to print or digital collateral of different formats and dimensions.



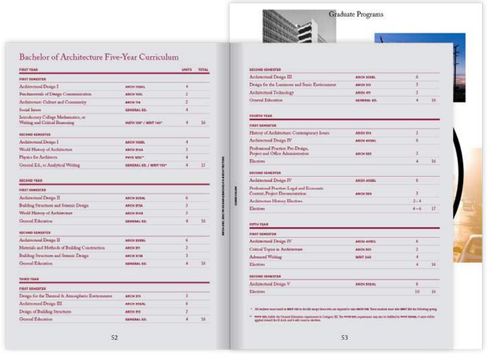


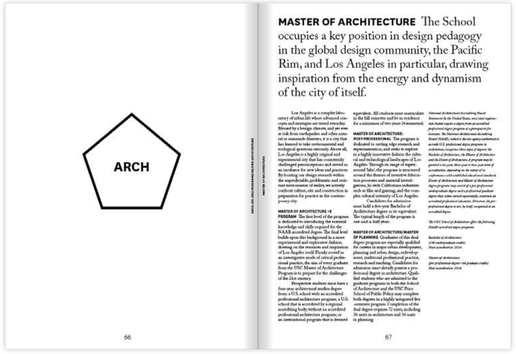
USC SCHOOL OF ARCHITECTURE — PROGRAM

DESIGN (Creative Direction: 2×4)

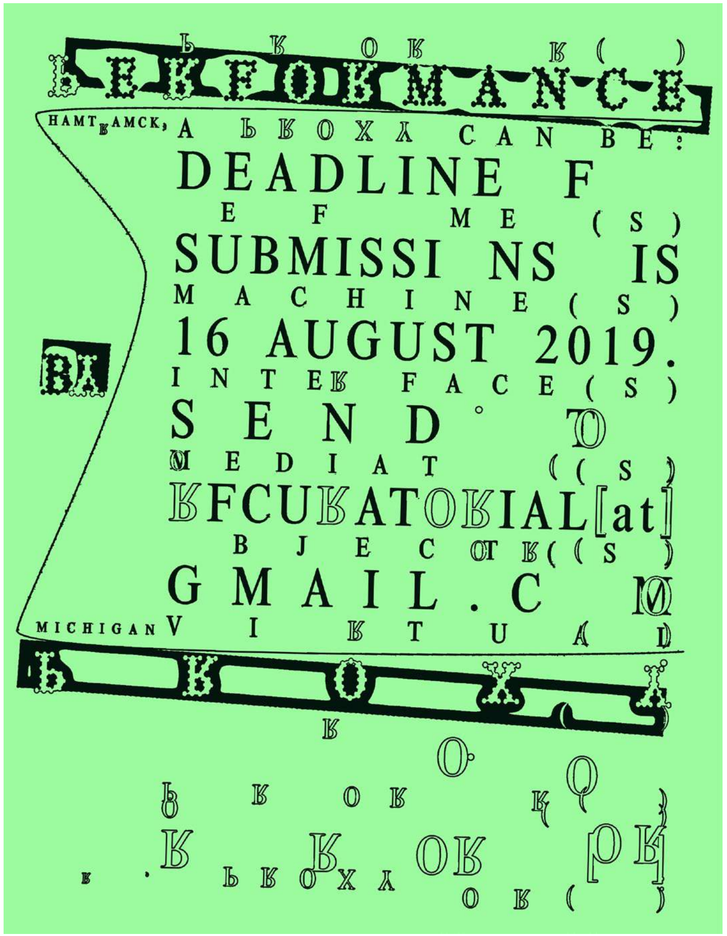
2012

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.





VARIOUS POSTERS

CREATIVE DIRECTION, DESIGN, ILLUSTRATION

2011–Infinity