

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.

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.


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you need
to want.






The help you
for the life you



The help you need
for the life you want.


Fresh linens, flowers for
the guest room, fresh scones
from that bakery they love
—we provide the help you need
to wow your weekend guests.



The help you need
for the life you want.



The help you need
for the life you want.



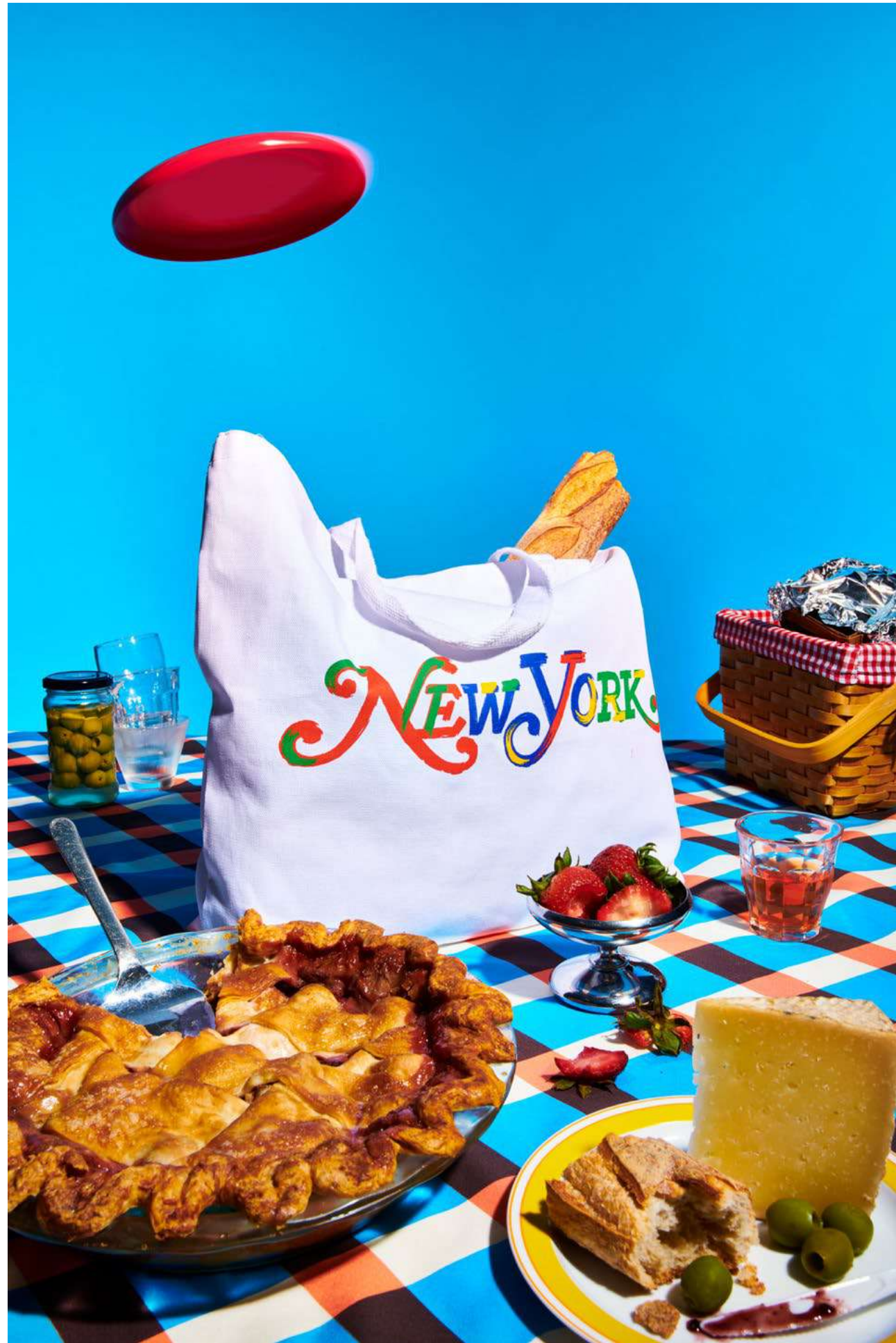
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The help you
for the life you






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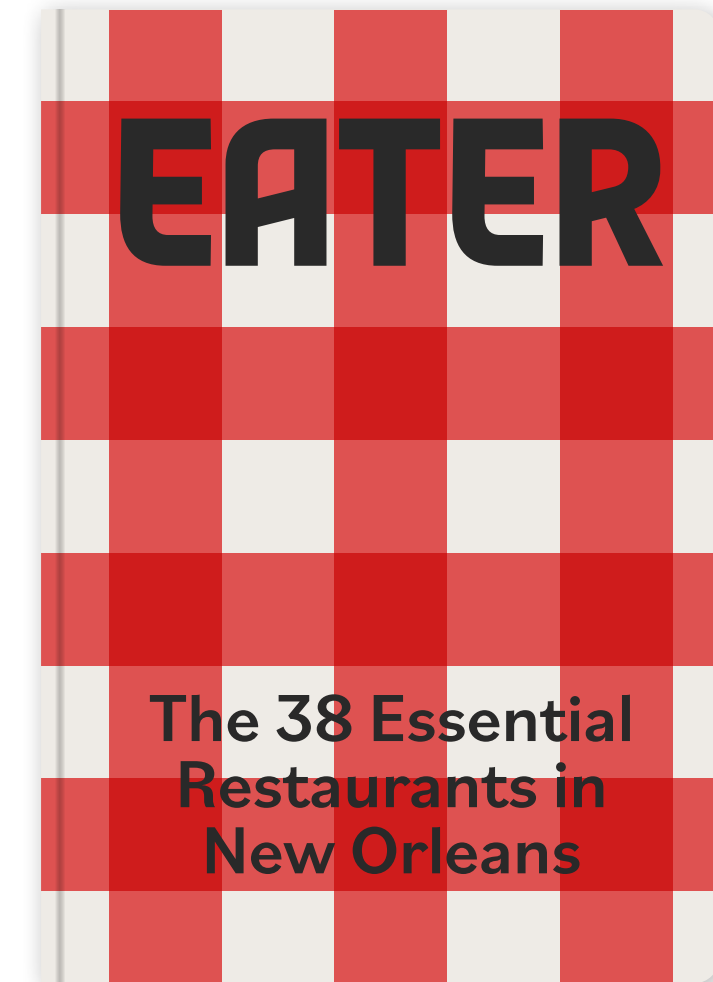


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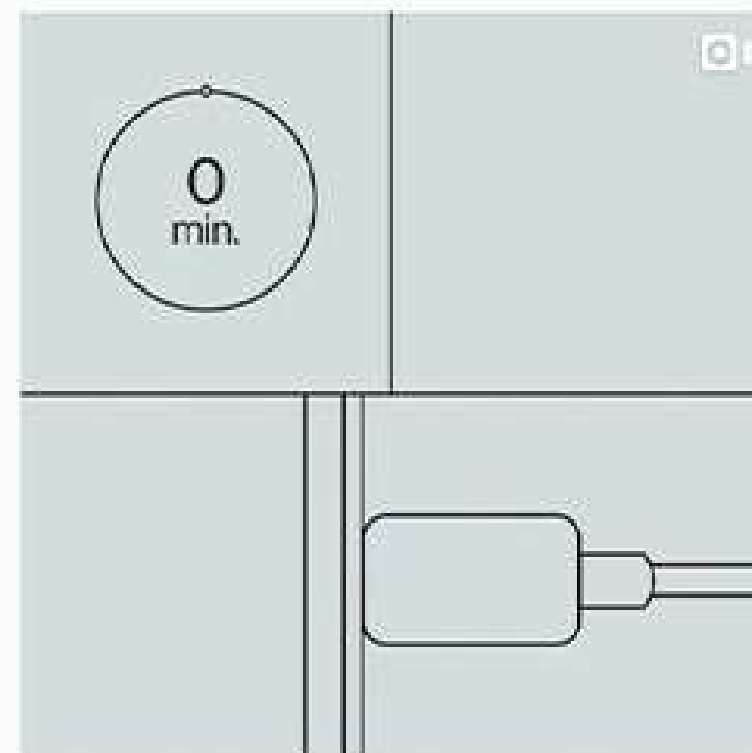
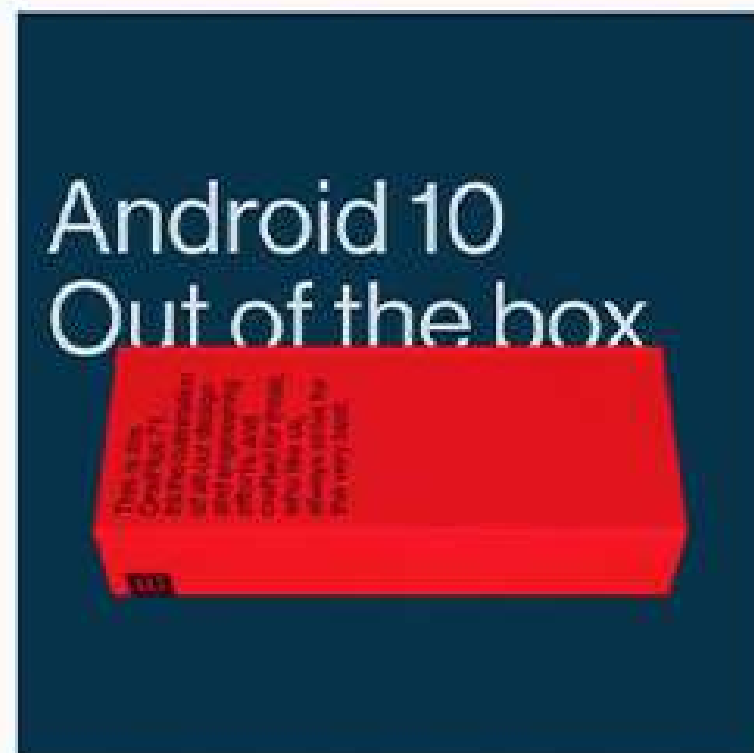
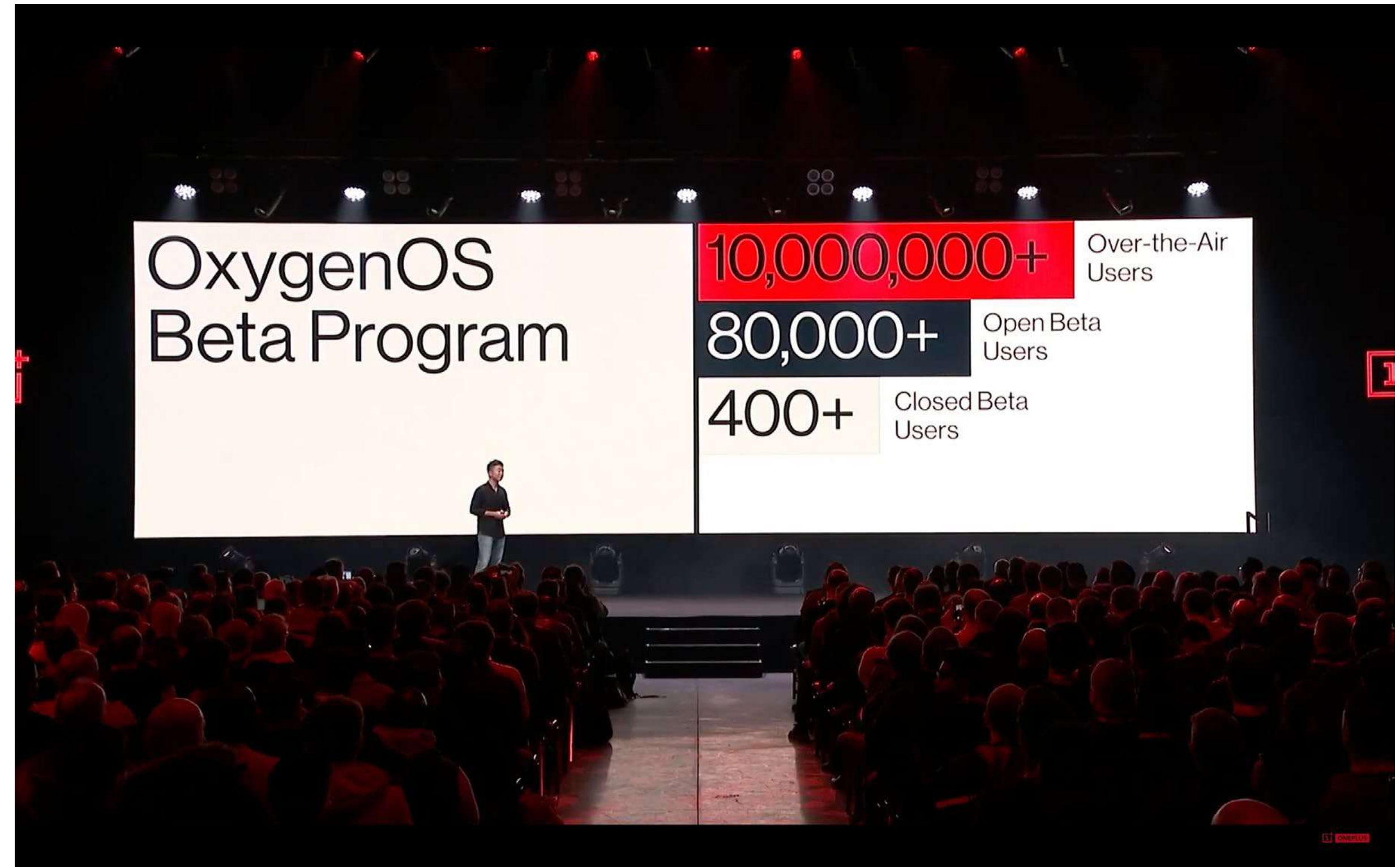
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The OnePlus 7T was the first product to compete with Apple, Samsung, and Google premium phone products. In order to stand out from the competition, I led a small design team to design a visual campaign that dismissed the blurry-rainbow-gradient visual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

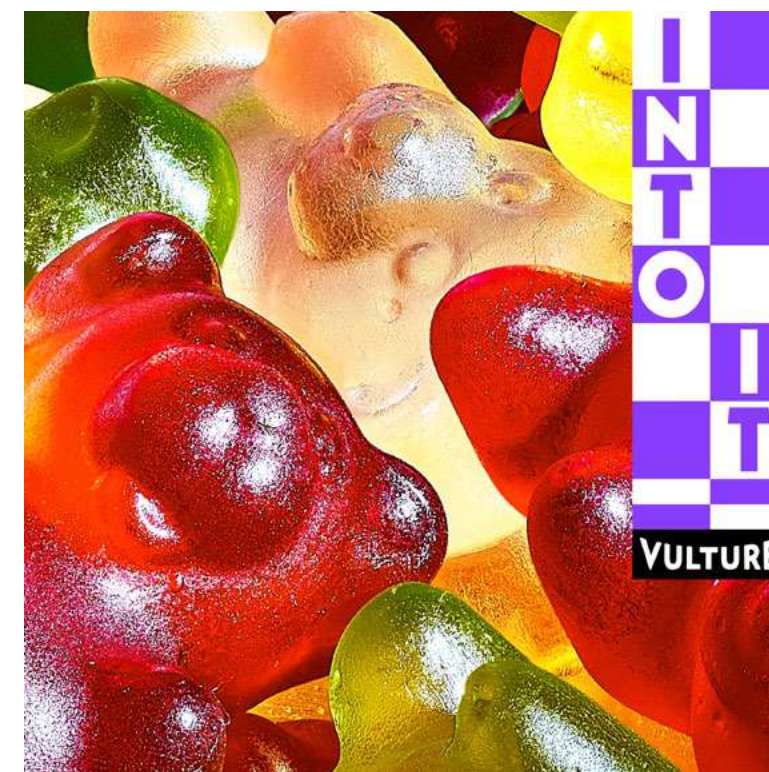
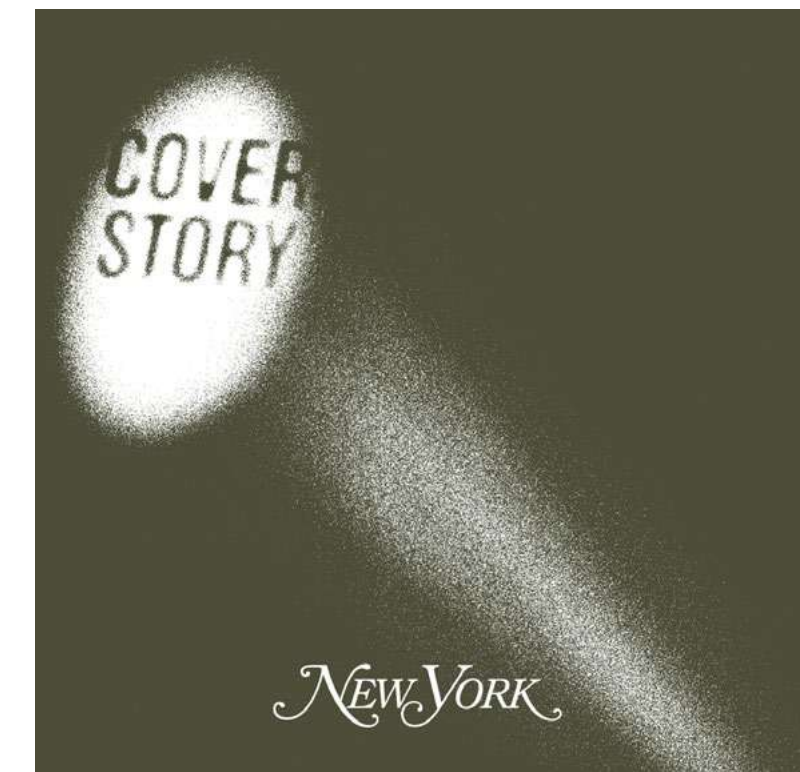


DESIGN LEAD









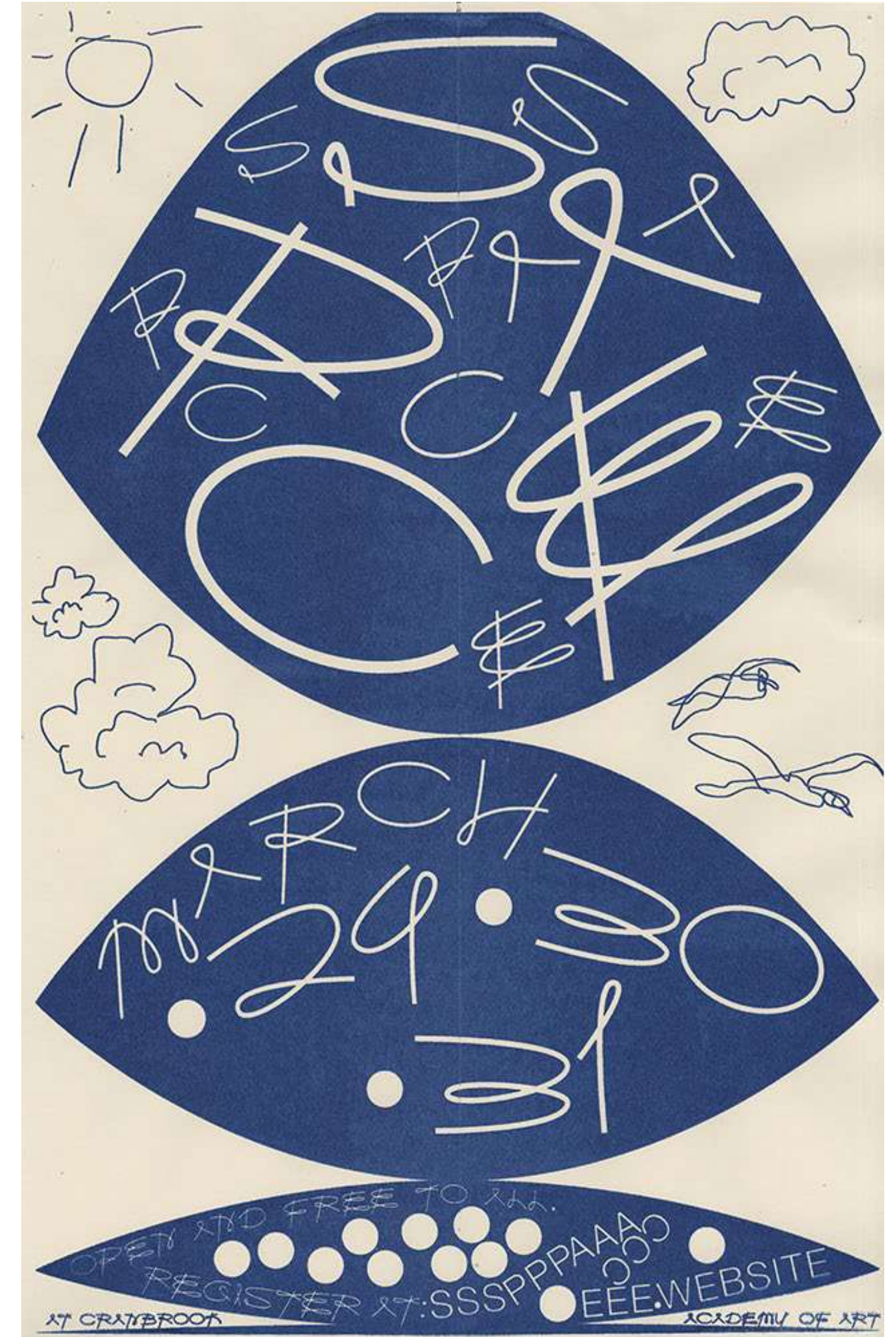
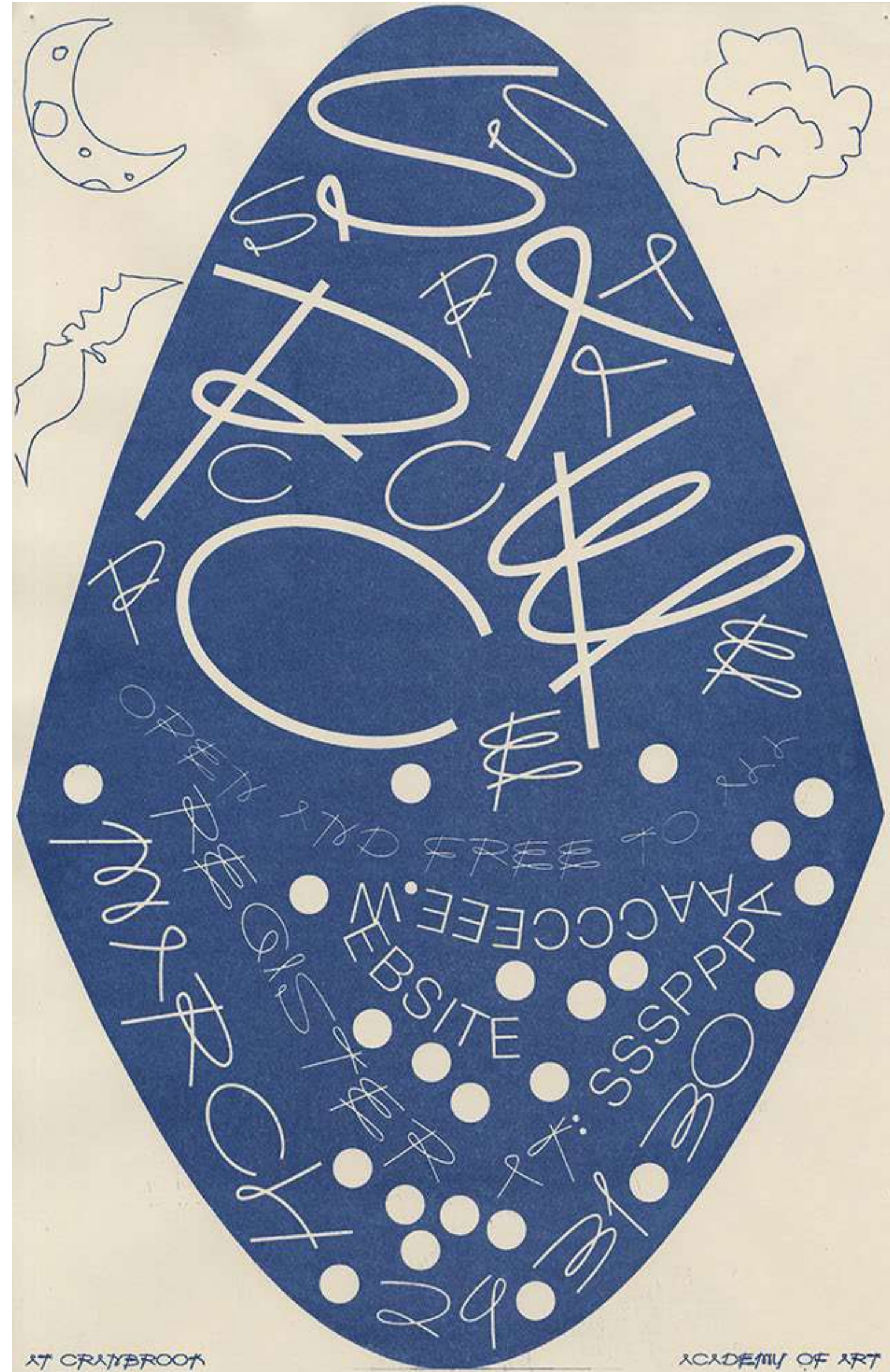


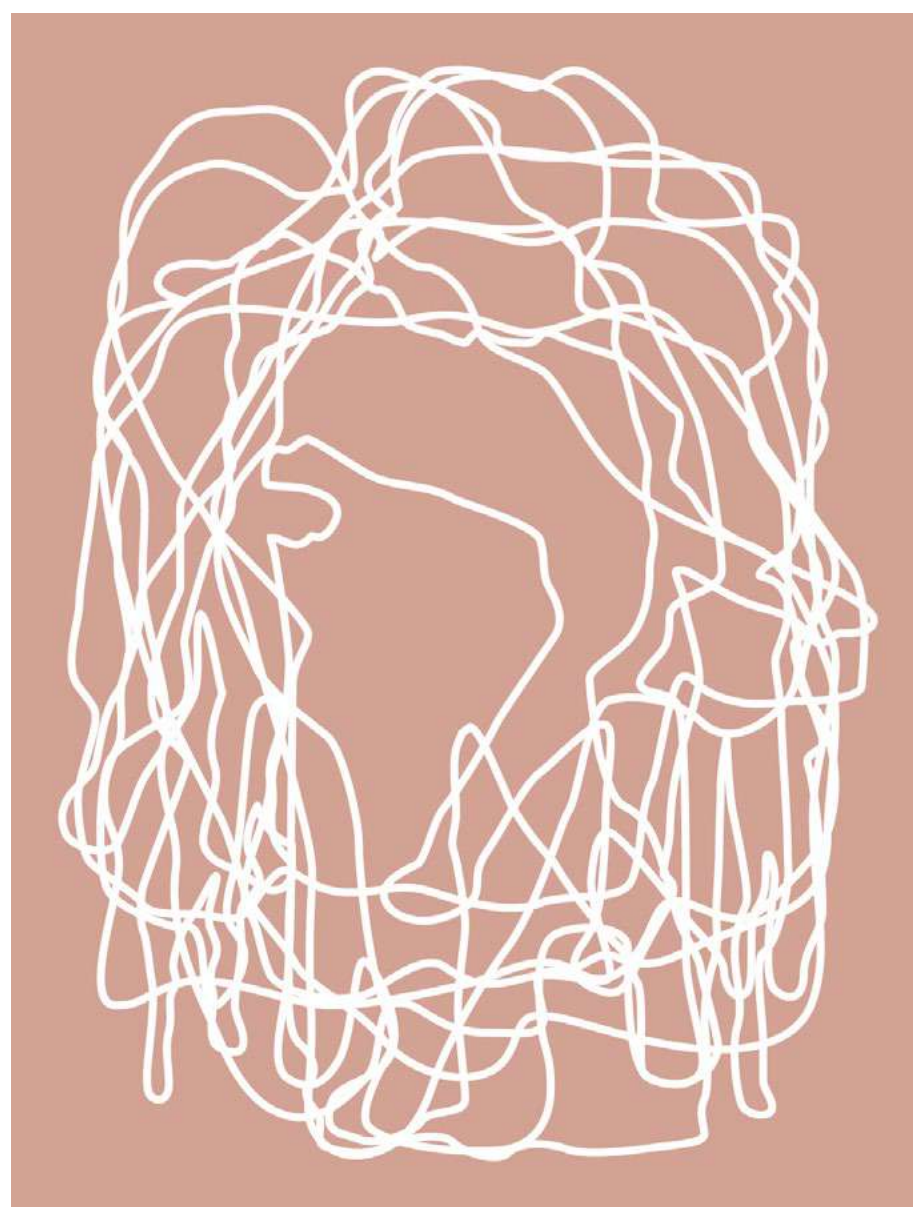
CREATIVE DIRECTION, DESIGN

In collaboration with artist and photographer Daniel Terna, I conceived 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.



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 connection 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.





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.



> 42-51

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

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.

< 52-59

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.

in all sorts of radically different ways that possess the strange, unnatural, outrageous, ceaselessly unforeseen originality that is Atopos (unclassifiable alien).

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.*⁵

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.



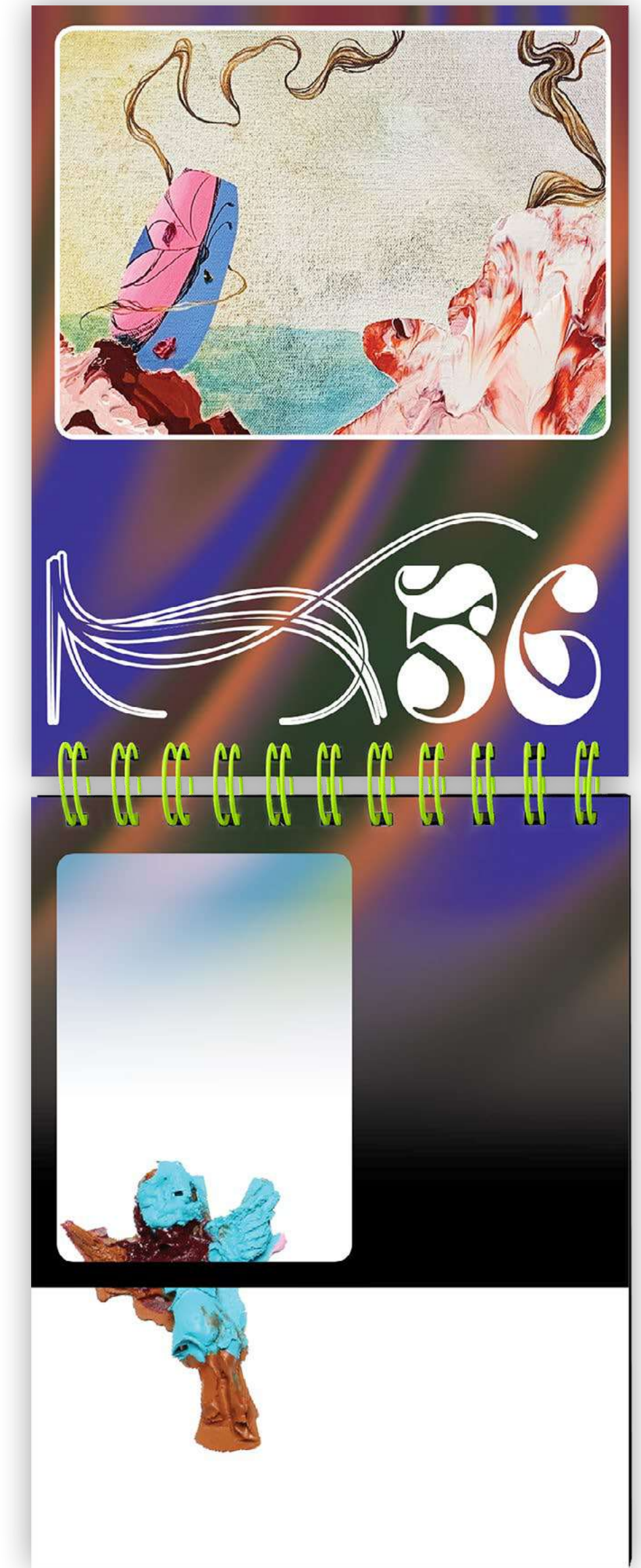
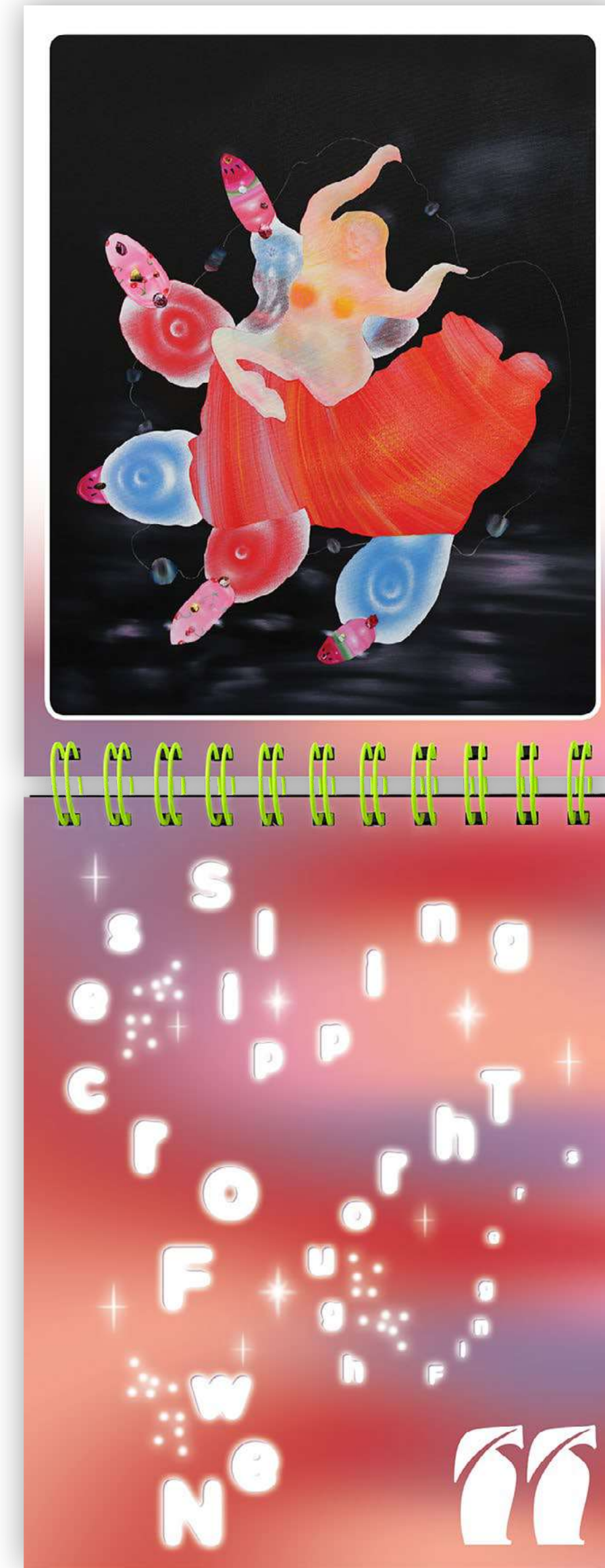
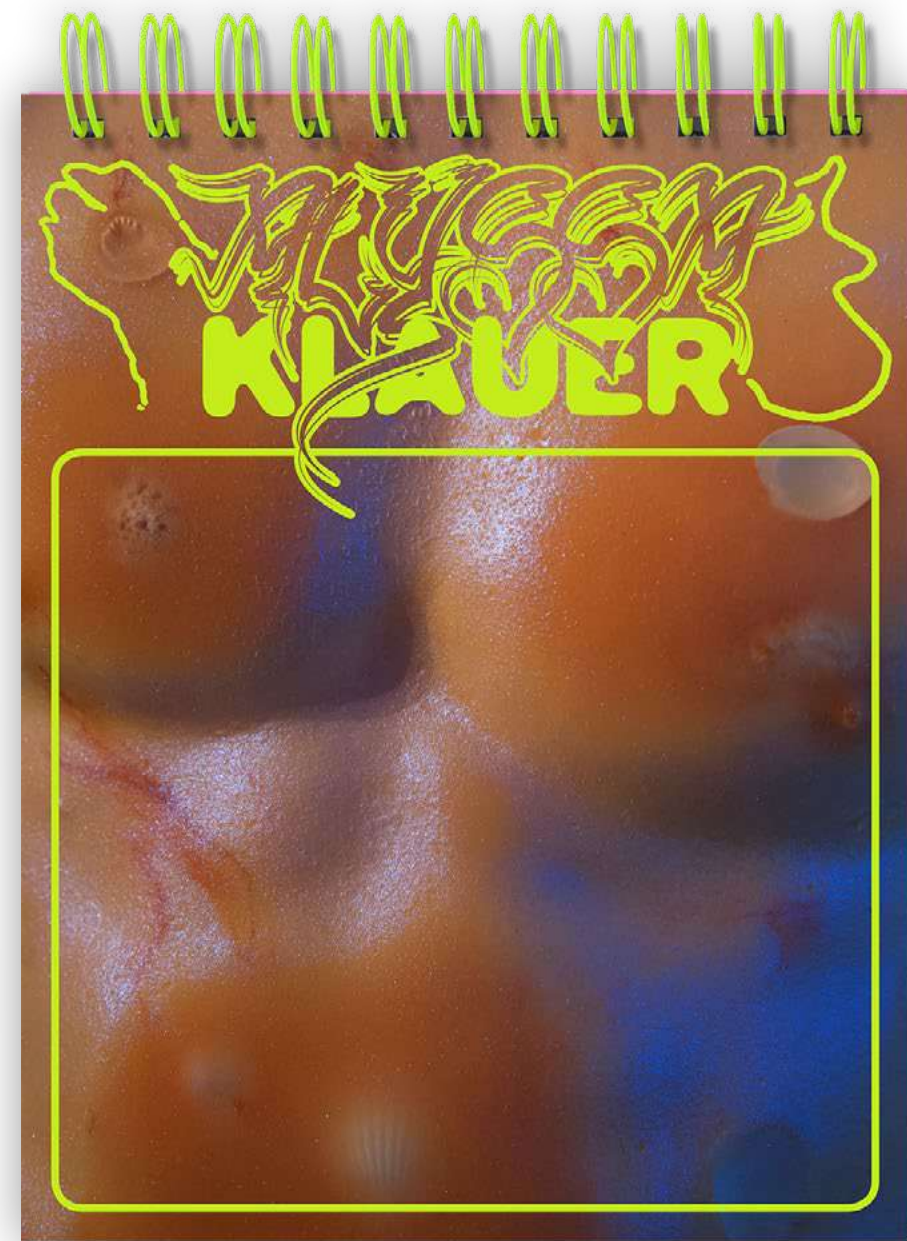
V. BODY VS. TECHNOLOGY

After my trip to Europe, I took a class at Haystack Mountain School of Crafts on crafting electronics. I learned how

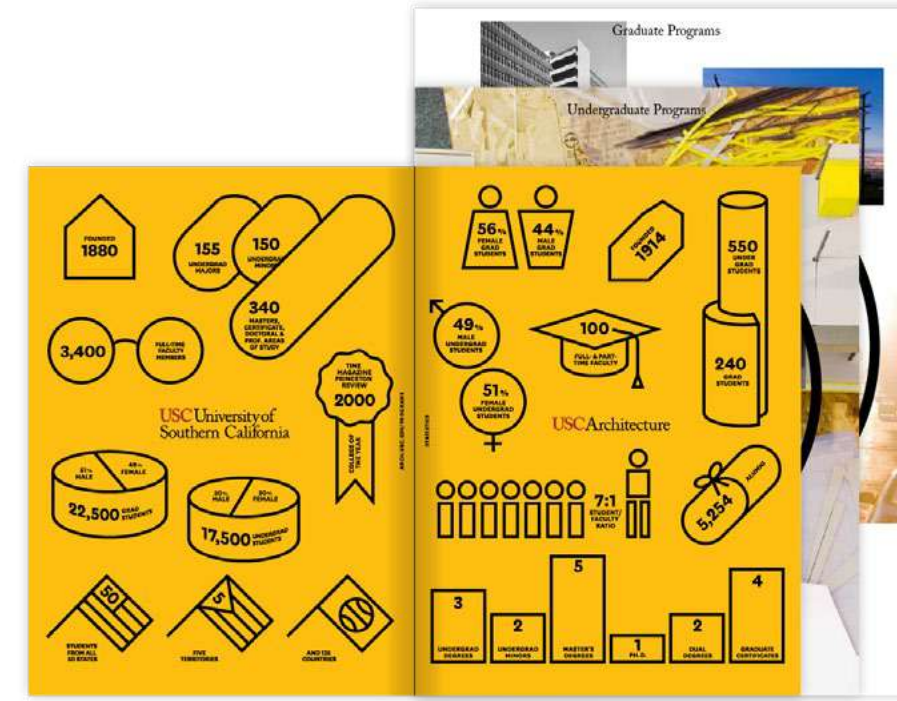
to work with soft circuits and embed electronics into wearables to be able to work in dark, immersive environments. Through Arduino, I learned how to use sensors to communicate nuances. Sensors help us impact how we experience our bodies and ourselves. I am interested in how we use body language to communicate.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

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





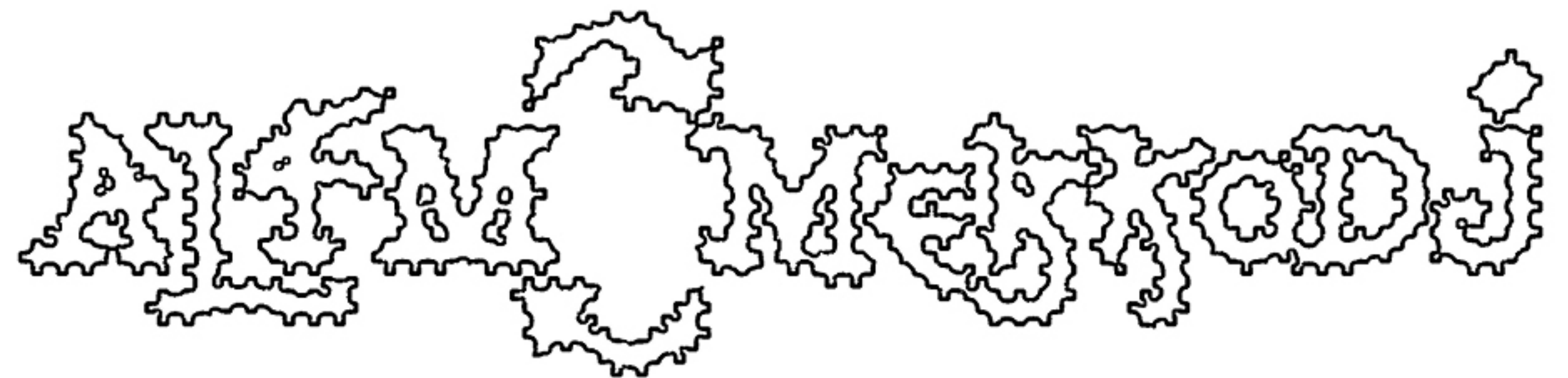
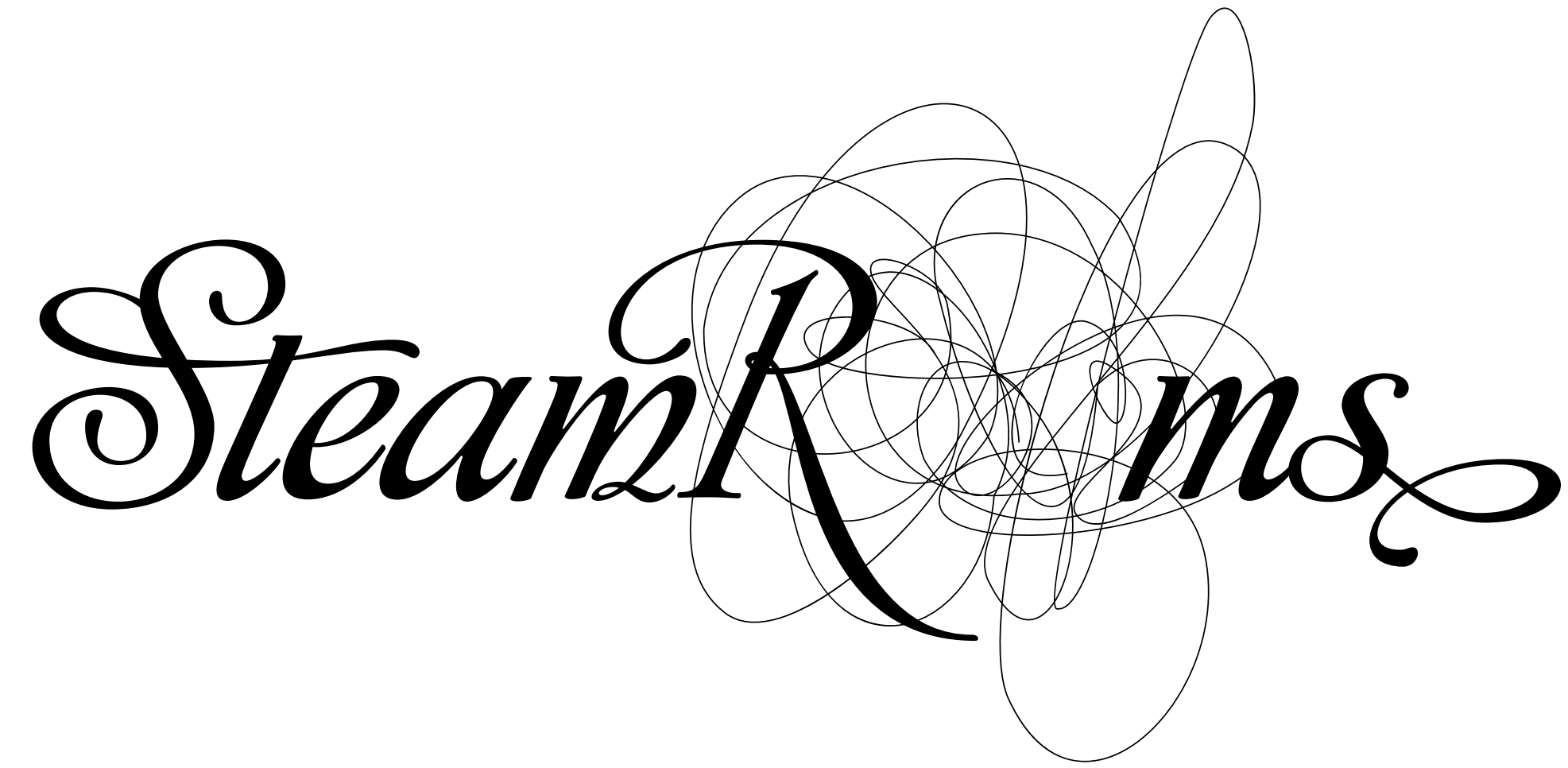
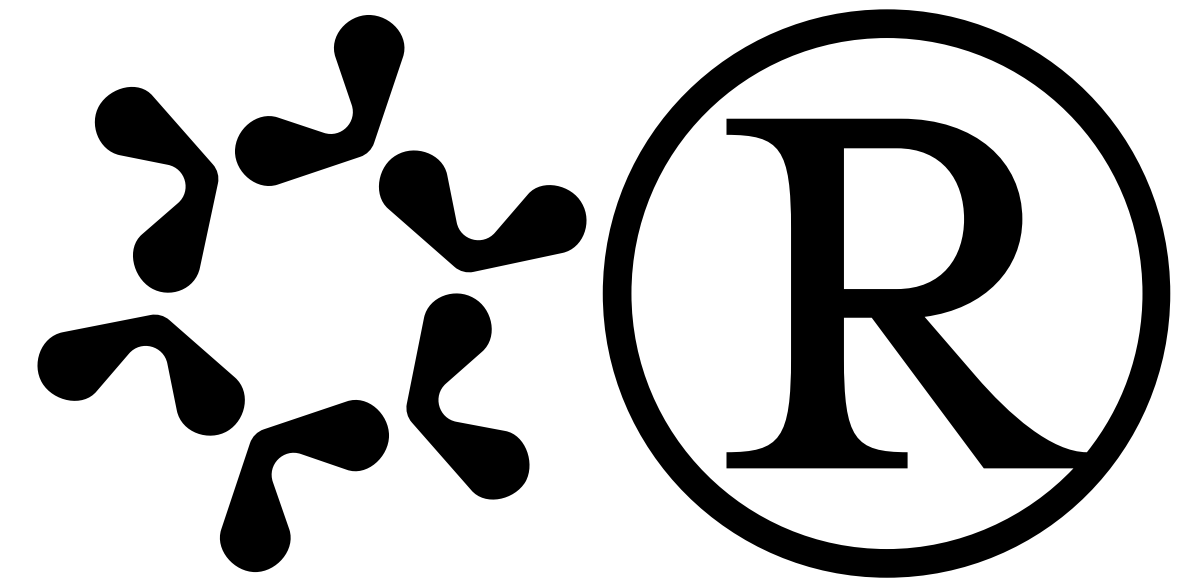
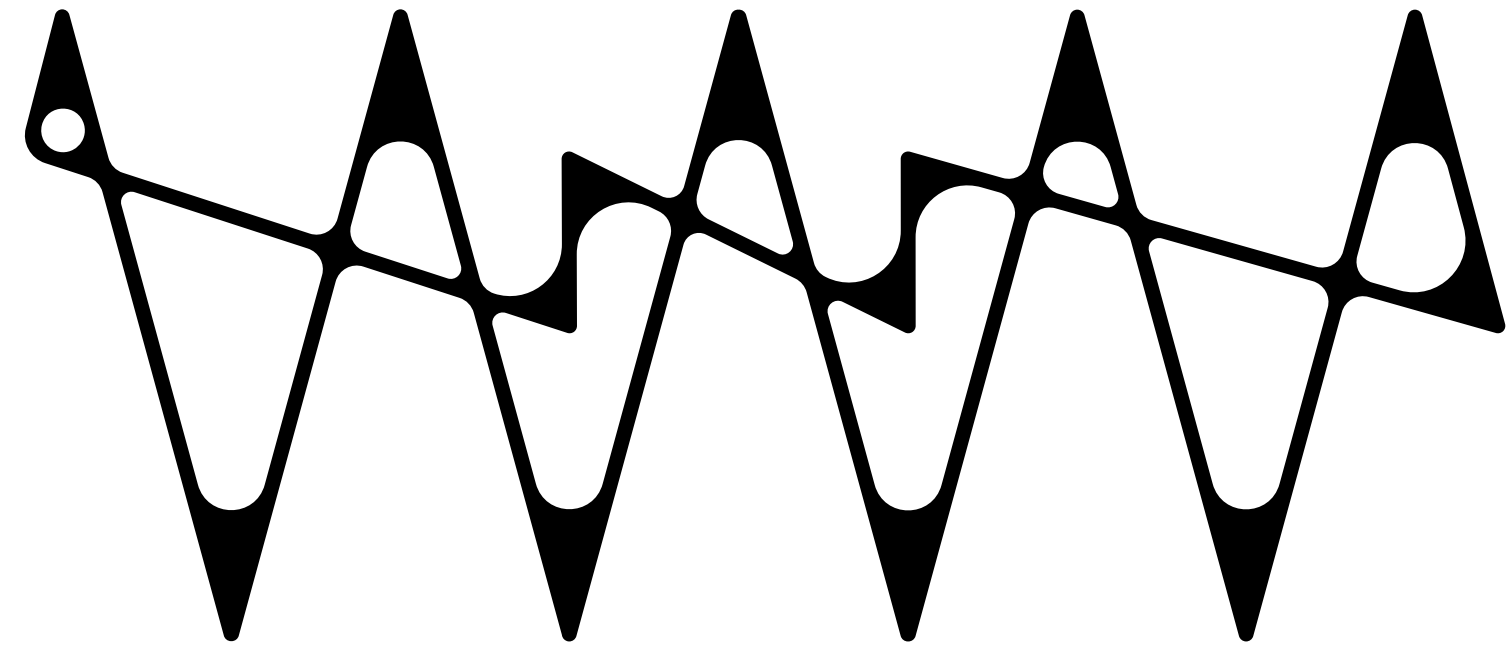
Three booklets bound as one book to depict the overall progress of developing as a student and professional through the entire USC School of Architecture undergraduate and graduate programs. The book's grid structure and layout become more complex within each new booklet.

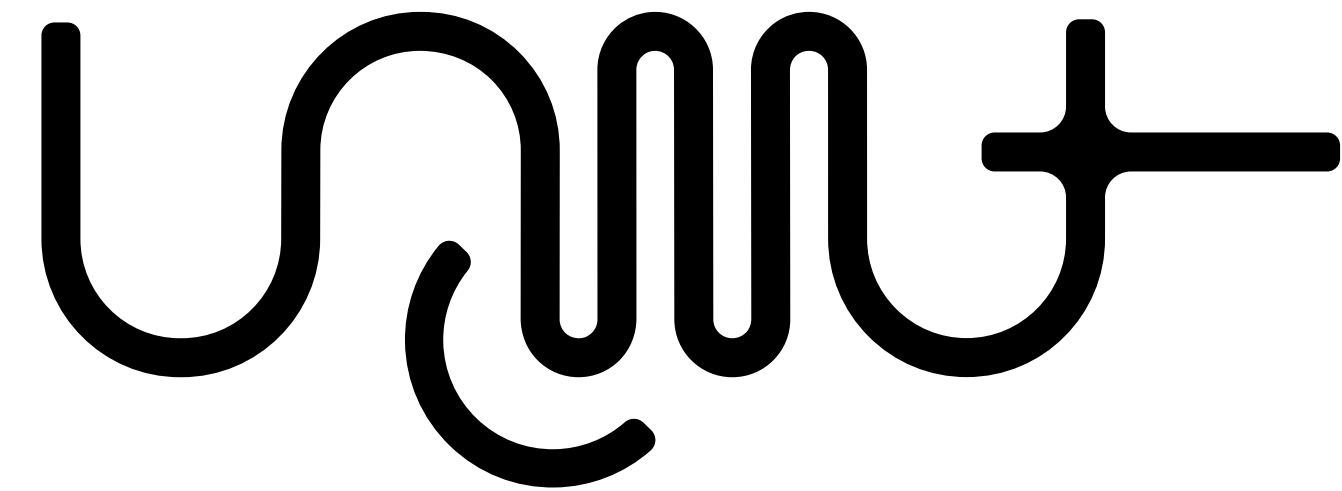
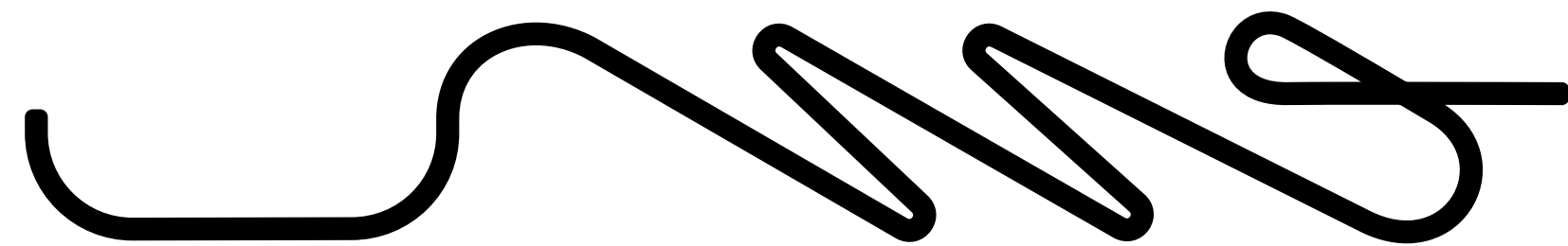
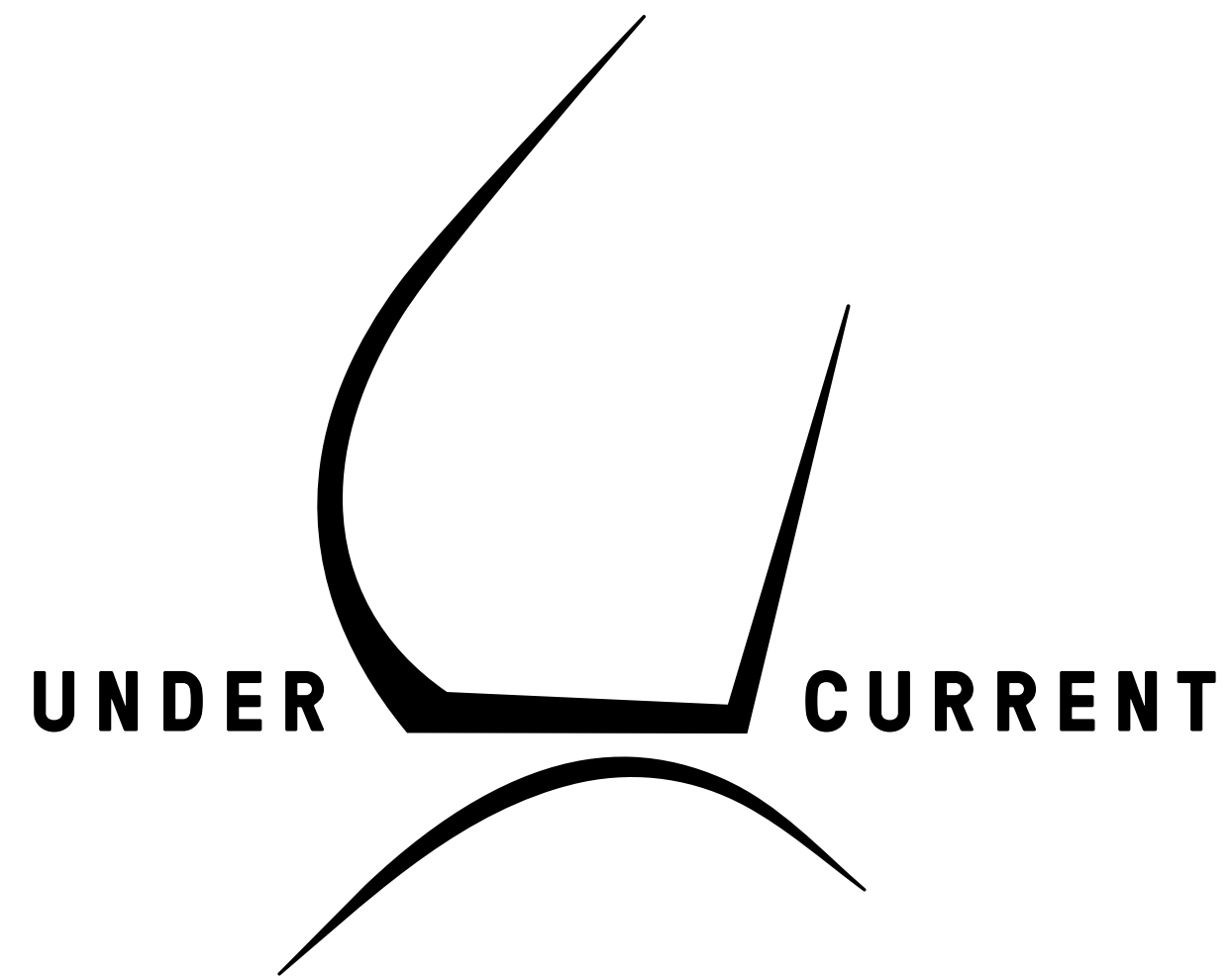


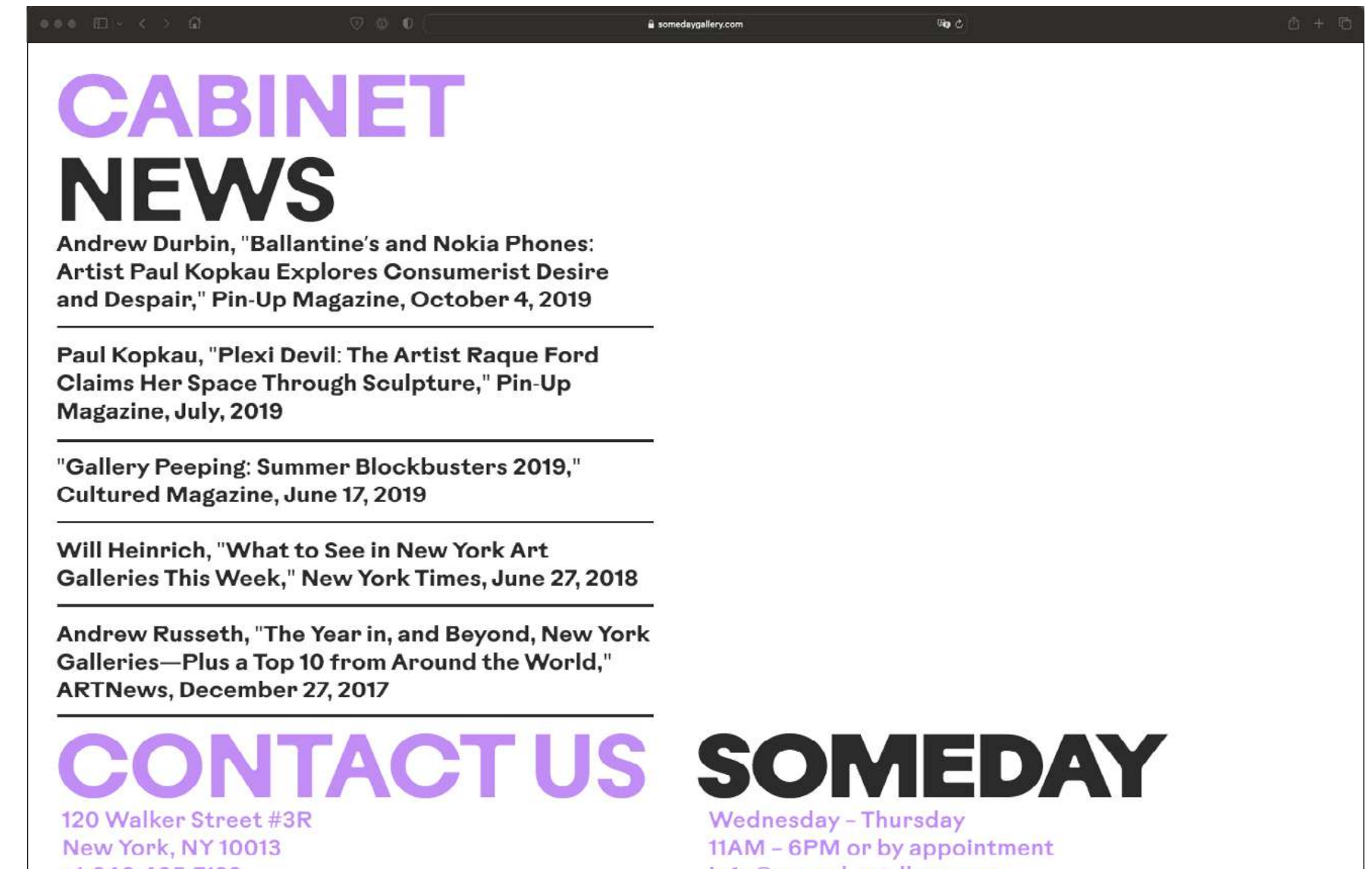
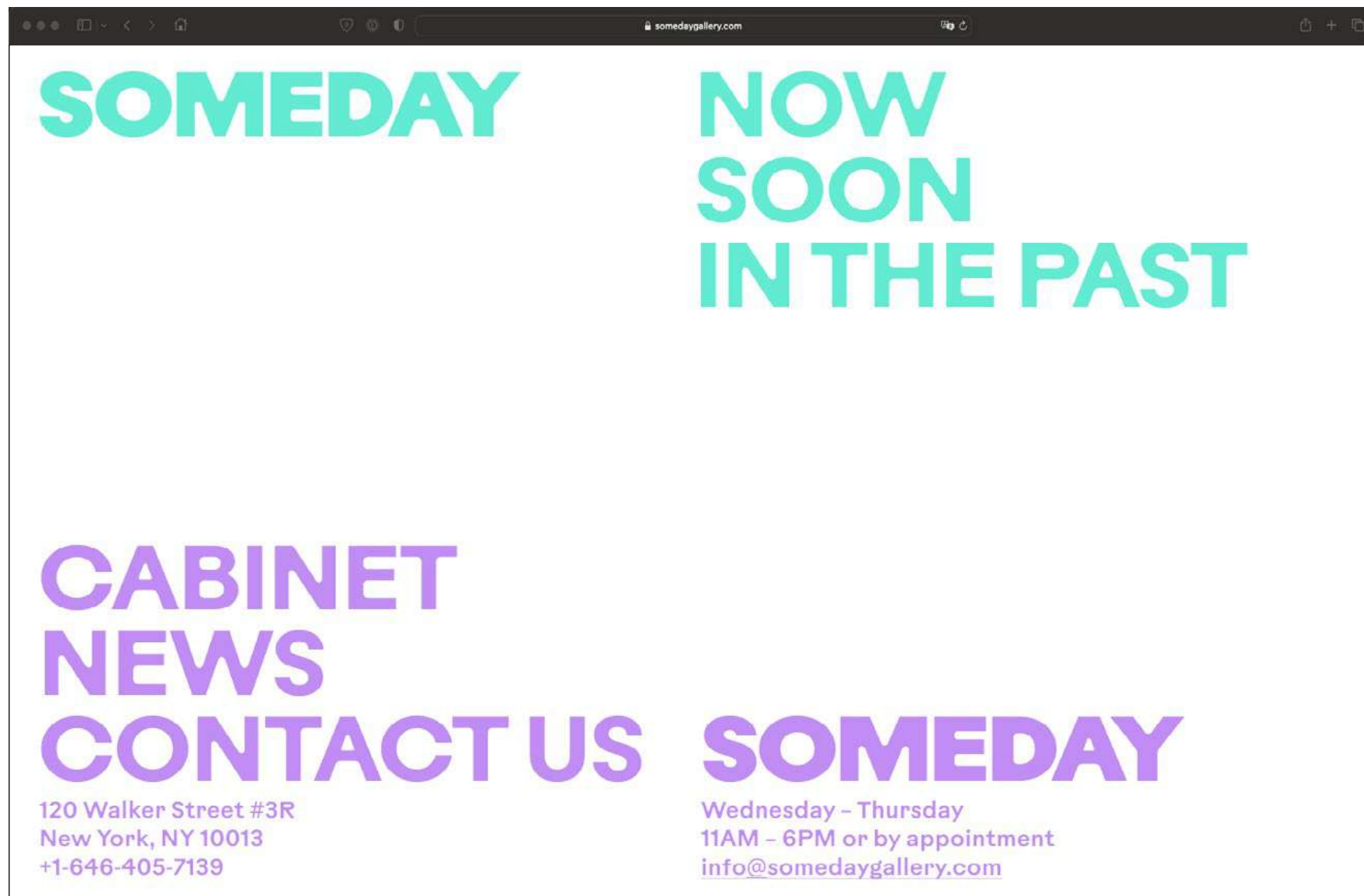
Bachelor of Architecture Five-Year Curriculum

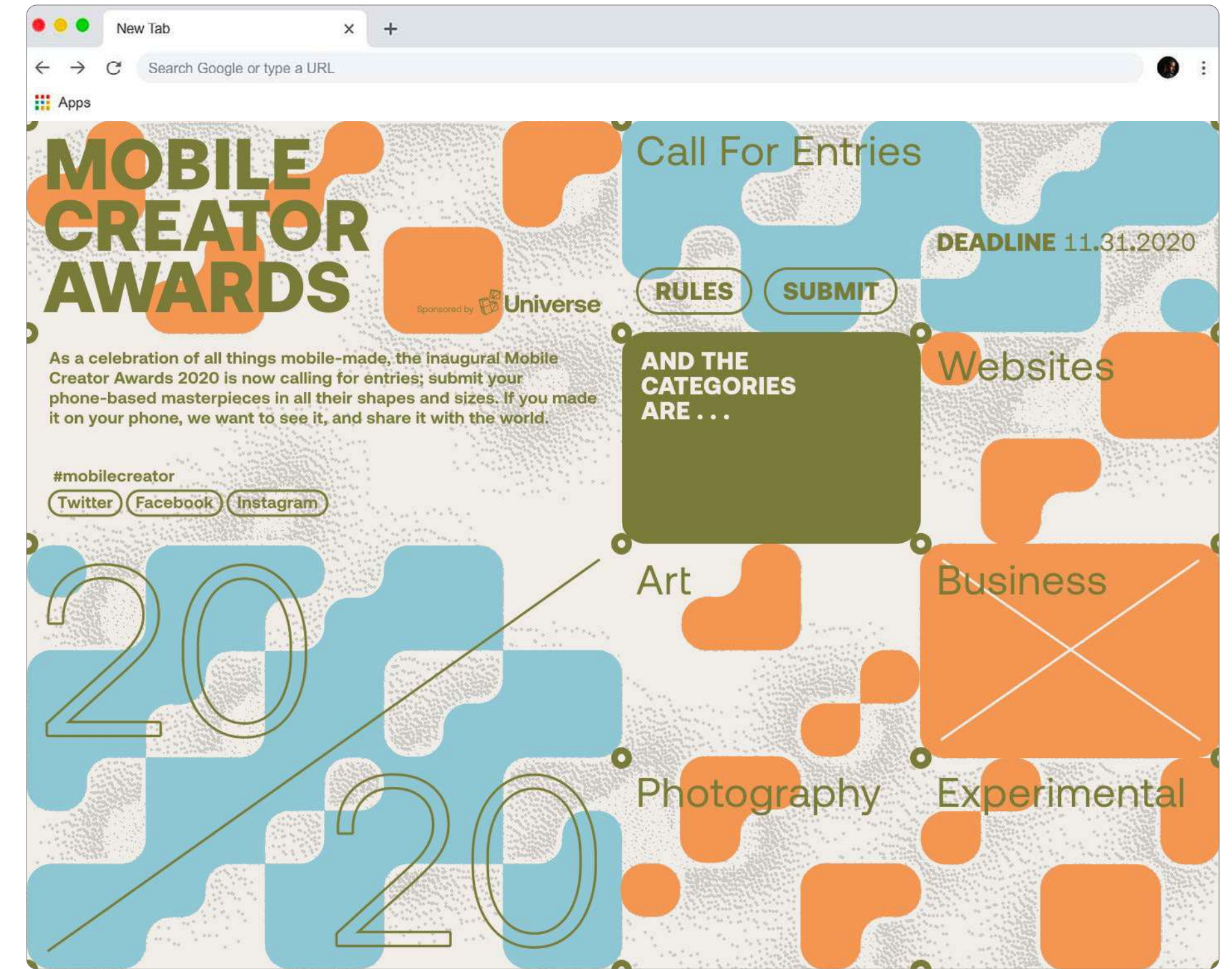
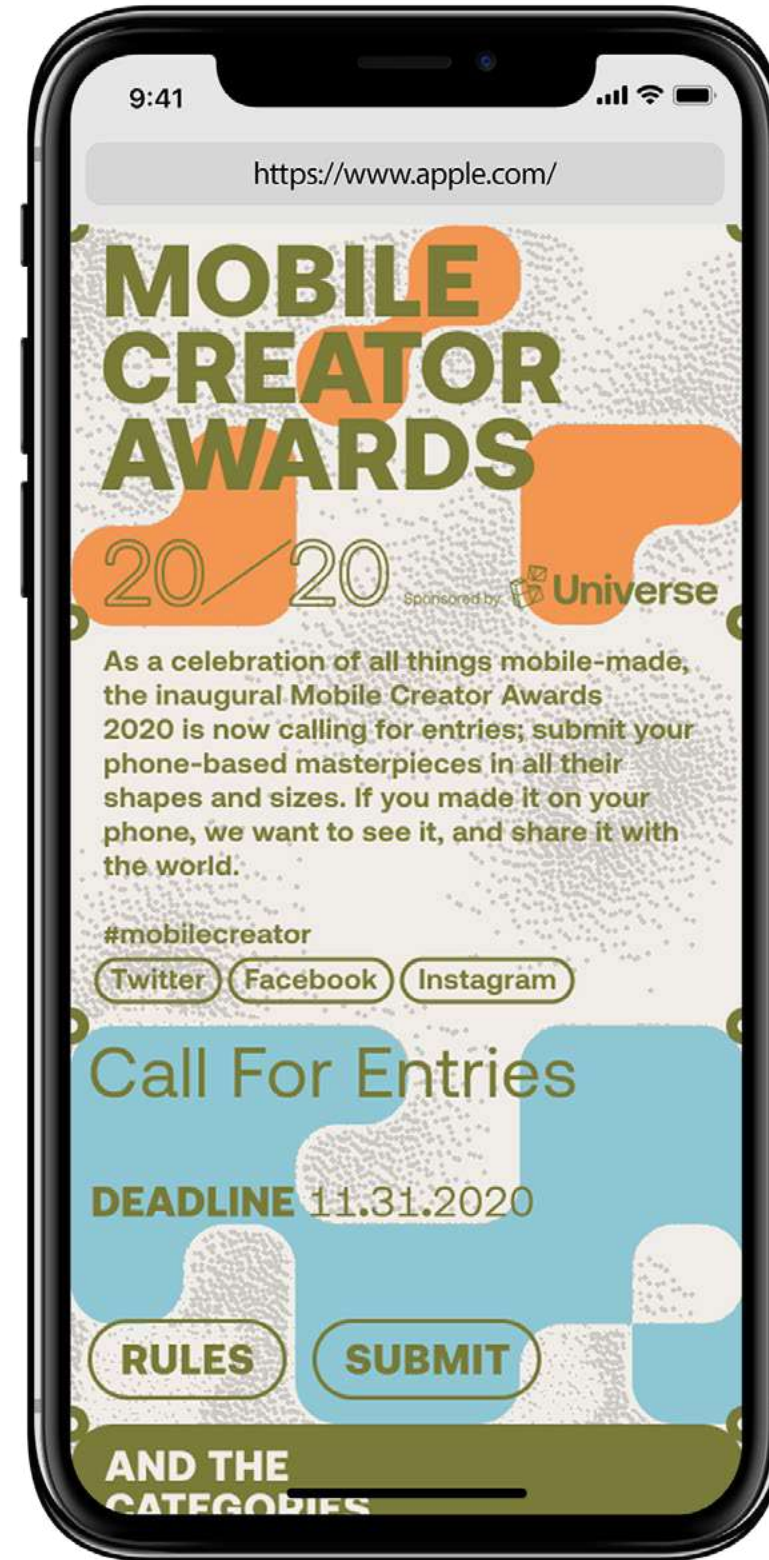
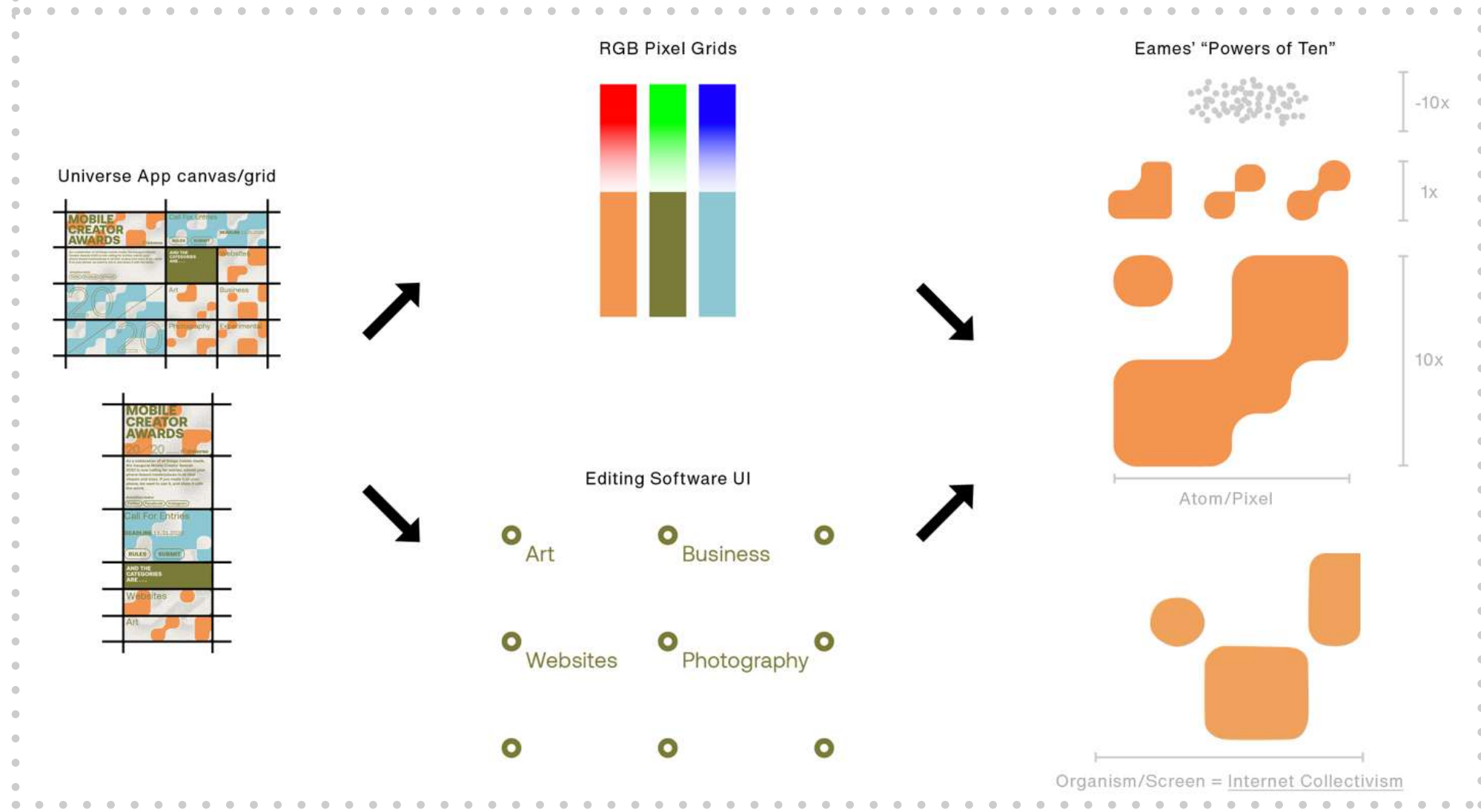
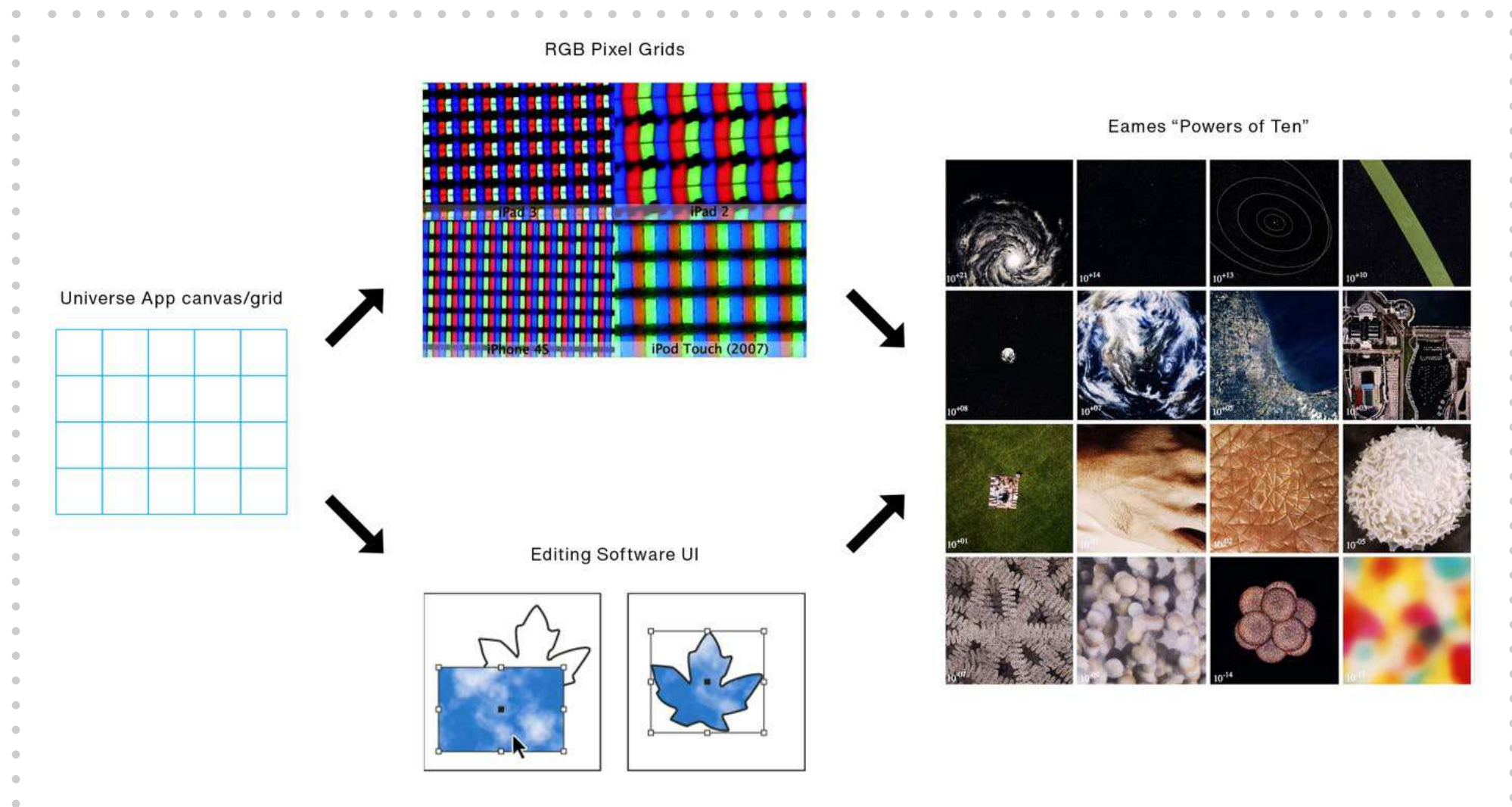
YEAR	COURSE	CREDITS	REQUISITES
FIRST YEAR	Architectural Design I	ARCH 100A	4
	Mathematics of Design, Construction	ARCH 100B	2
	Architecture, Culture and Community	ARCH 100C	2
	Visual Issues	ARCH 100D	4
	Introduction to College Mathematics, or Writing and Critical Reasoning	ARCH 100E / ARCH 100F	4-10
SECOND YEAR	Architectural Design II	ARCH 100A	4
	Visual History of Architecture	ARCH 100B	2
	Papers for Architects	ARCH 100C	4
	General Education	ARCH 100D	4-10
	General Education	ARCH 100E / ARCH 100F	4-10
THIRD YEAR	Architectural Design III	ARCH 100A	4
	Mathematical and Methods of Building Construction	ARCH 100B	2
	Building Structure and Systems Design	ARCH 100C	3
	Visual History of Architecture	ARCH 100D	2
	General Education	ARCH 100E	4-10
FOURTH YEAR	Architectural Design IV	ARCH 100A	4
	Advanced Writing	ARCH 100B	2
	Building Structure and Systems Design	ARCH 100C	3
	General Education	ARCH 100D	4-10
	General Education	ARCH 100E	4-10
FIFTH YEAR	Architectural Design V	ARCH 100A	4
	Design for the Licensed and State Examination	ARCH 100B	3
	Architectural Design III	ARCH 100C	4
	Design of Building Structure	ARCH 100D	2
	General Education	ARCH 100E	4-10











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.

