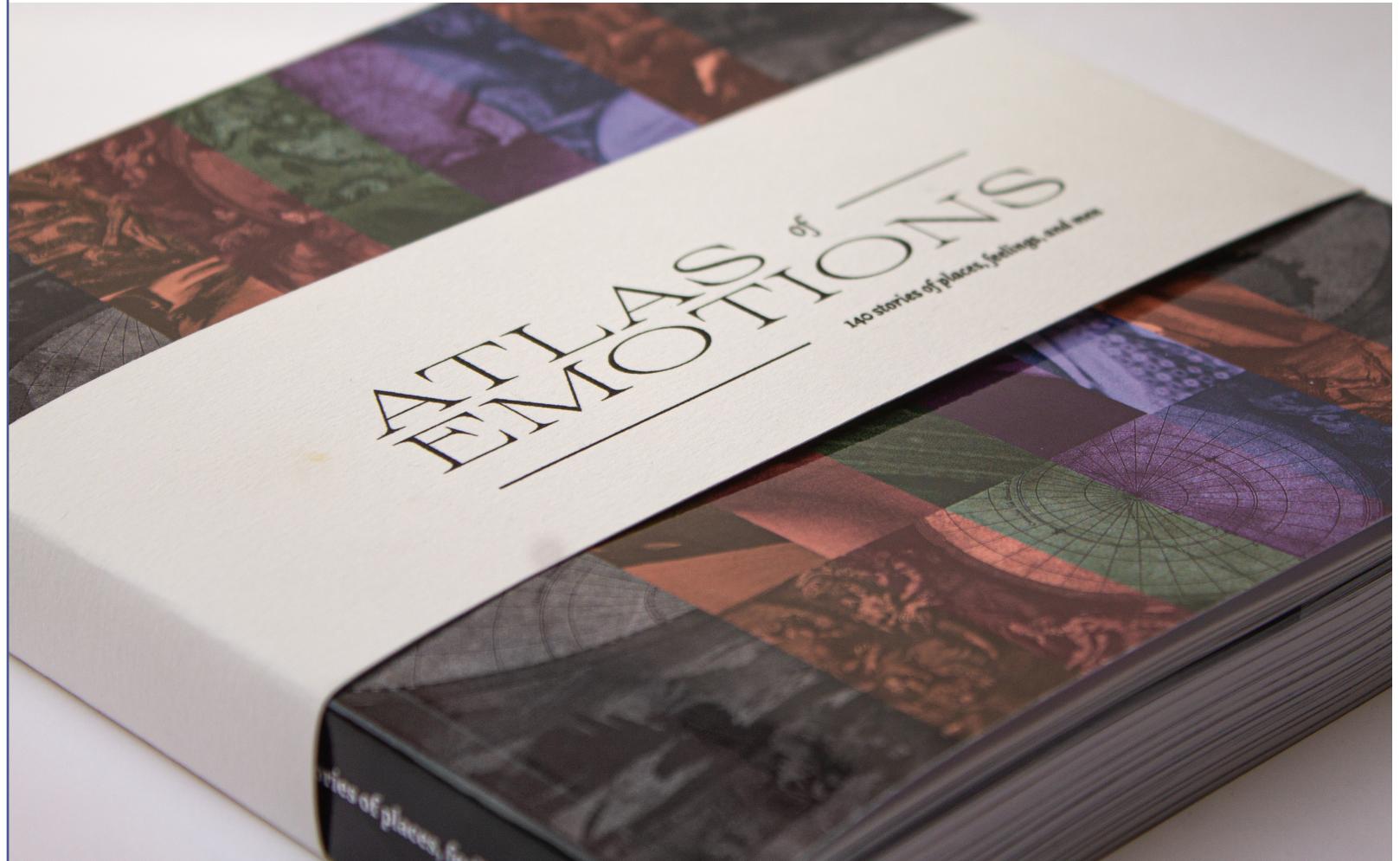


Joshua Knapp

[PDF Portfolio](#)

Atlas of Emotions

7.5 in. x 7.5 in. x .815 in.

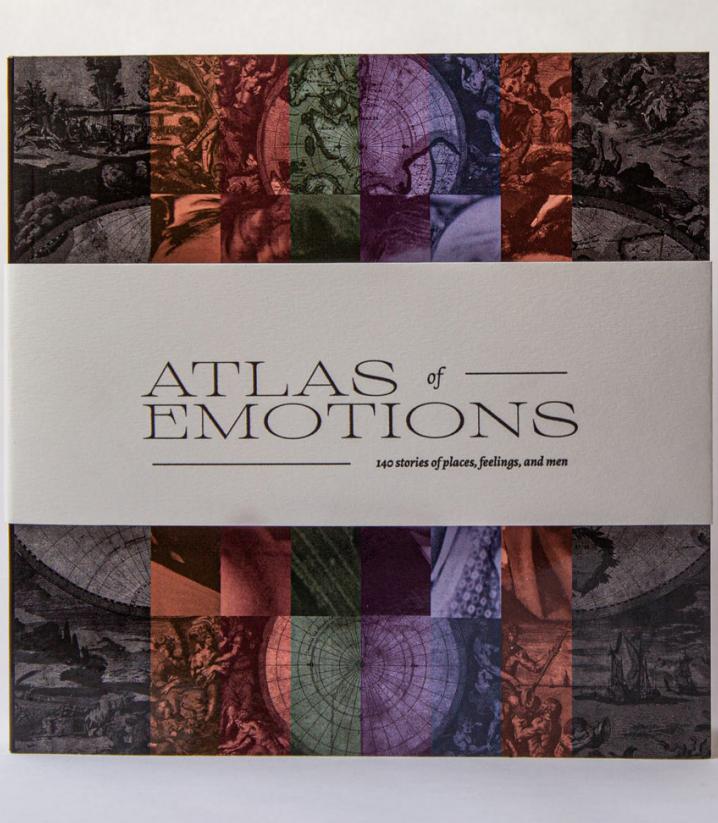


The Atlas of Emotions is a 340 page compendium of men's emotional experiences gathered from a diverse array of sources, including online form, articles, tweets, and personal interviews, among others.

Design spanned multiple months with a focus on developing a well-defined, mature typographic system, managing large amounts of content, and presenting complex information in the form of maps. Layout experimentation, curation of stories and pacing, and execution of a large amount of work were key.

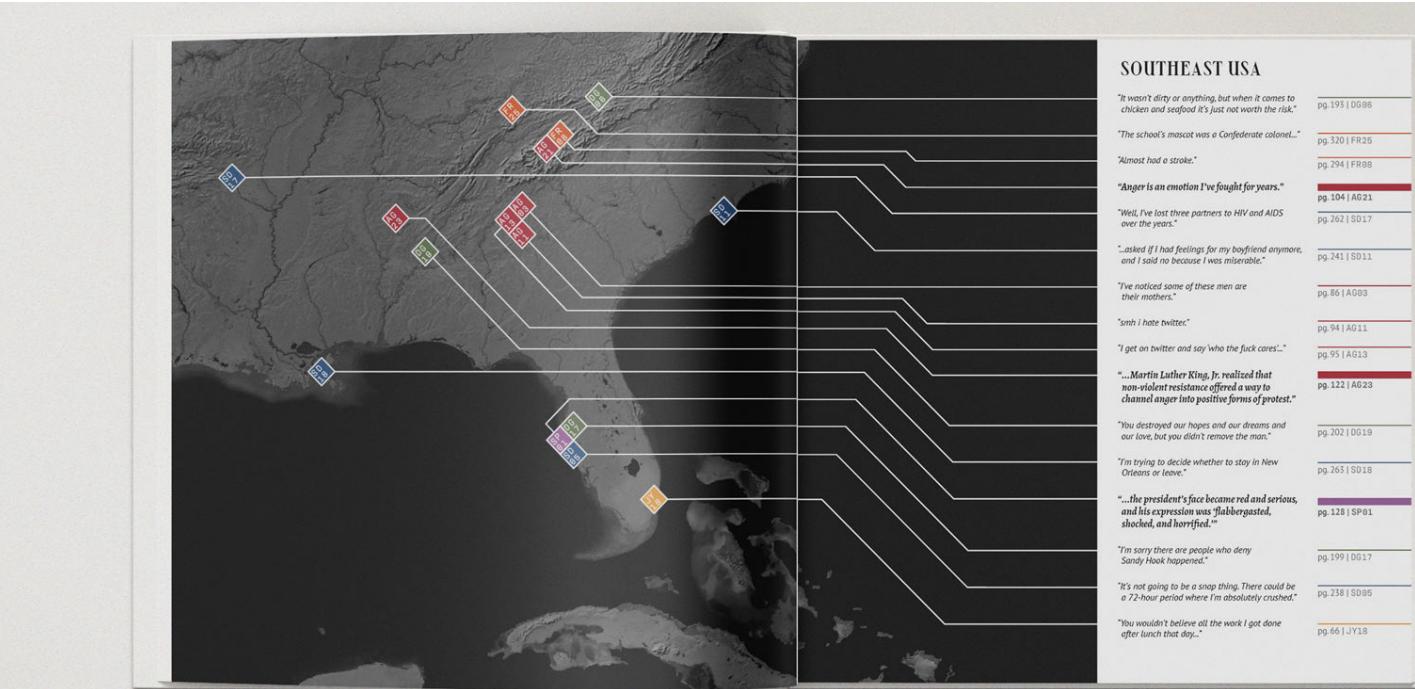
Atlas of Emotions

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Atlas of Emotions

7.5 in. x 7.5 in. x .815 in.



FROM THE ONION



AG Area Man On Personal Mission To Explain Why Universally Enjoyed Things Are Bad

RICHMOND, VA—**DESCRIBING IT AS "HIS LIFE'S CALLING,"** local man Gary Lerner, 31, revealed Thursday that he is on a personal quest to enlighten the world about why things everybody enjoys are actually bad.

Lerner, whose stated mission is to explain to his fellow human beings why any appreciation of their favorite movies, music, television, and books is entirely misplaced, told reporters that whenever he hears a group of people unanimously praising something, the task of correcting them always falls upon him.

"If there is a thing that is universally cherished, then I have an obligation to help people understand why they're wrong for liking it," said Lerner, adding that while it's tempting to let his friends simply enjoy a new song or TV show, he ultimately has a responsibility to point out its every flaw until it is utterly ruined for them. "I can't, for example, stand by in good conscience while everyone talks

about how much they love *Exile On Main St.* Not when the guitar riffs don't have nearly the inventiveness or clarity of the Rolling Stones' earlier work and, let's be honest, the lyrics are hardly among Jagger's best."

"At the end of the day, it isn't right for the greater public to simply take pleasure in whatever they happen to like," Lerner continued. "I can't let that happen. I won't let that happen."

AG Man Hates How Pride Month Has Been Totally Co-Opted By LGBTQ Community **AG**

NEW YORK—**EXPRESSING DISCONTENTMENT** at the total takeover of the month-long celebration, local man Drew Barrington was reportedly frustrated Tuesday that Pride had been completely co-opted by the LGBTQ community. "I'm just trying to have a nice time with my family, watch some special streaming categories, maybe enjoy a couple of rainbow-colored items from a local store, but these days Pride seems to be all about gay, trans, and queer individuals coming together to celebrate their identity," said Barrington, confirming that the group of people pushing back against their history of oppression with a festival of self-affirmation was interfering with his plans to buy a tie-dyed "Aly" shirt from Target and enjoy a specialty Starbucks drink. "This month is supposed to be an inclusive event for all of us to have some fun, not just

celebrate the groups that founded and championed it to fight against the social stigma of their very existence." At press time, Barrington took some comfort in the knowledge that he could still use the month to educate himself about all the latest products and upcoming deals.



AG Woman's Anecdote About Boyfriend Getting Annoyed Undercut By Wide-Spread Knowledge Of His Anger Issues

DAYTON, OH—**APPEARING OBLIVIOUS TO THE FACT** that her friends were shitting uncomfortably in their seats as she spoke, local woman Annie McClellan shared an anecdote about her boyfriend getting annoyed that was undercut by widespread knowledge of the man's anger issues, sources confirmed Tuesday. "You should have seen David's face when he realized the takeout place got his wing flavor wrong—he actually made me turn the car around!" said McClellan, laughing as she told the story to her friends, who, having reportedly witnessed the 35-year-old man's infamous

meltdowns numerous times, exchanged nervous, wide-eyed glances across the table as they imagined what could only have been an explosion of rage. "He was practically howling and tearing the bag in two, and he even went on this silly tirade about how lemon pepper and lemon garlic weren't the same thing. Man, I should have gotten a video. You know how he can be funny that way, when he gets a little disappointed." At press time, McClellan incorrectly stated that her friends were not going to believe the part about how her boyfriend curled up on the floor and screamed when they finally got home and realized the restaurant hadn't given them any ranch dipping sauce. ■

Atlas of Emotions

7.5 in. x 7.5 in. x .815 in.



JY
81

ON JULY 20, 1969, NEIL ARMSTRONG became the first man to ever walk on the moon, starting a new era in space exploration. We're often subjected to the standard shots taken by Buzz Aldrin of the grey, rocky surface with a few faceless spacemen standing still and posing. That's why this photo, rarely seen, is such an impeccable piece of history.

The look of pure joy, accomplishment and disbelief is just a testament to what mankind can achieve. Aldrin snapped this shot of a teary-eyed Armstrong moments after he returned to the spacecraft and removed his helmet. His ecstasy is palpable; it is the face of a man so clearly awe-struck that all he can do is grin and cry. Armstrong would later describe his emotional state as "elated, ecstatic and extremely surprised that we were successful" – and we see it all, right here. "It suddenly struck me that, that tiny pea, pretty and blue, was the Earth. I put up my thumb and shut one eye, and my thumb blotted out the planet Earth. I didn't feel like a giant. I felt very, very small."

At 256 UTC July 21, 1969, Armstrong set the first human foot on another world. With more than half a billion people watching on television, he climbed down the ladder and proclaimed: "That's one small step for a man, one giant leap for mankind". Aldrin joins him shortly, and offers a simple but powerful

description of the lunar surface: "magnificent desolation". After helping to set up the Early Apollo Scientific Experiment Package, Armstrong went for a walk to what is now known as East Crater, 65 yards (59 m) east of the LM (Lunar Module), the greatest distance traveled from the LM on the mission.

They leave behind an American flag, a patch honoring the fallen Apollo 1 crew, and a plaque on one of Eagle's legs. It reads: "Here men from the planet Earth first set foot upon the moon July 1969 A.D. We came in peace for all mankind". Armstrong's final task was to remind Aldrin to leave a small package of memorial items to deceased Soviet cosmonauts Yuri Gagarin and Vladimir Komarov, and Apollo 1 astronauts Gus Grissom, Ed White and Roger B. Chaffee. The time spent on EVA during Apollo 11 was about two and a half hours, the shortest of any of the six Apollo lunar landing missions.

Original caption from the Apollo 11 Image Library:

Buzz took this picture of Neil in the cabin after the completion of the EVA. Neil has his helmet off but has not yet doffed his "Snoopy" cap. The circuit breaker panels are illuminated, and a small floodlight is on at the lower right. A circuit breaker chart has been fixed up on the wall with gray tape, below the rendezvous window in the cabin roof. ■

6.87456... 23.47314
The Moon
from Rare Historical Photos

ties with the terrorists. The hit movie reinforced the notion of the action-hero President, a powerful man who knows how to "git 'er done". It's why some historians talk with undisputed admiration about the mean streak of President Andrew Jackson, who once killed a man for insulting his wife; the frontier-honed strength of the towering Abraham Lincoln; or even the Machiavellian cunning of Lyndon Johnson, who once said he couldn't trust a man "unless I have his pecker in my pocket."

President George W. Bush displayed the "git 'er done" attitude on an aircraft carrier in 2003, where he declared "Mission Accomplished" in Iraq.

But Obama was inspired by a new script when he wept openly before a White House audience, says Meg Mott, a political science professor at Marlboro College in Vermont. Obama is the first U.S. president to come out of the African-American tradition, where pastors and congregations are encouraged to be publicly open about their pain, and even failures, Mott says. She noted the political context of Obama's tears: He was admitting that he

couldn't get gun control legislation passed even after Sandy Hook because the issue had become so polarized. "He is supposed to be the most powerful person in the world," Mott says. "He is the leader of the free world. But he's crying as if to say there's nothing I can do but accept and admit the powerlessness of my situation." That's not what American political leaders have traditionally done, she says. Most of them have long been defined by white Protestant sensibilities: Pain is best kept private; a little sniffling here and there and maybe a welling up in public, but that's it. "Most of our white Protestant leaders have made it a point of pride to keep their feelings buttoned up," Mott says.

Obama is different. He comes out of the black church tradition, where leaders don't hide how they feel. His appreciation for the black church and its most famous leaders is well known. He keeps a bust of the Rev. Martin Luther King Jr. in the Oval Office. He invoked King's phrase, "the fierce urgency of now," in his White House gun control speech. And, like a black preacher feeling the moment, he departed from his text to improvise during that speech. In the black church tradition, leaders are expected to show emotion, even pain. When King delivered his last speech the night before he was killed – in which he said, "I've been to the mountaintop" – his eyes appeared to tear up as he admitted to the audience that he might not live much longer. During worship services in black churches, it's

not uncommon to hear people publicly "testify" about their hardships or cry out for help. There's a moral authority in powerlessness – being able to forgive, show mercy and "keep on keeping on" though the situation seems

hopeless. Obama "has experienced that power, the power of powerlessness," Mott says.

Perhaps the only national political leader to approach Obama's moment of naked vulnerability was a politician who knew

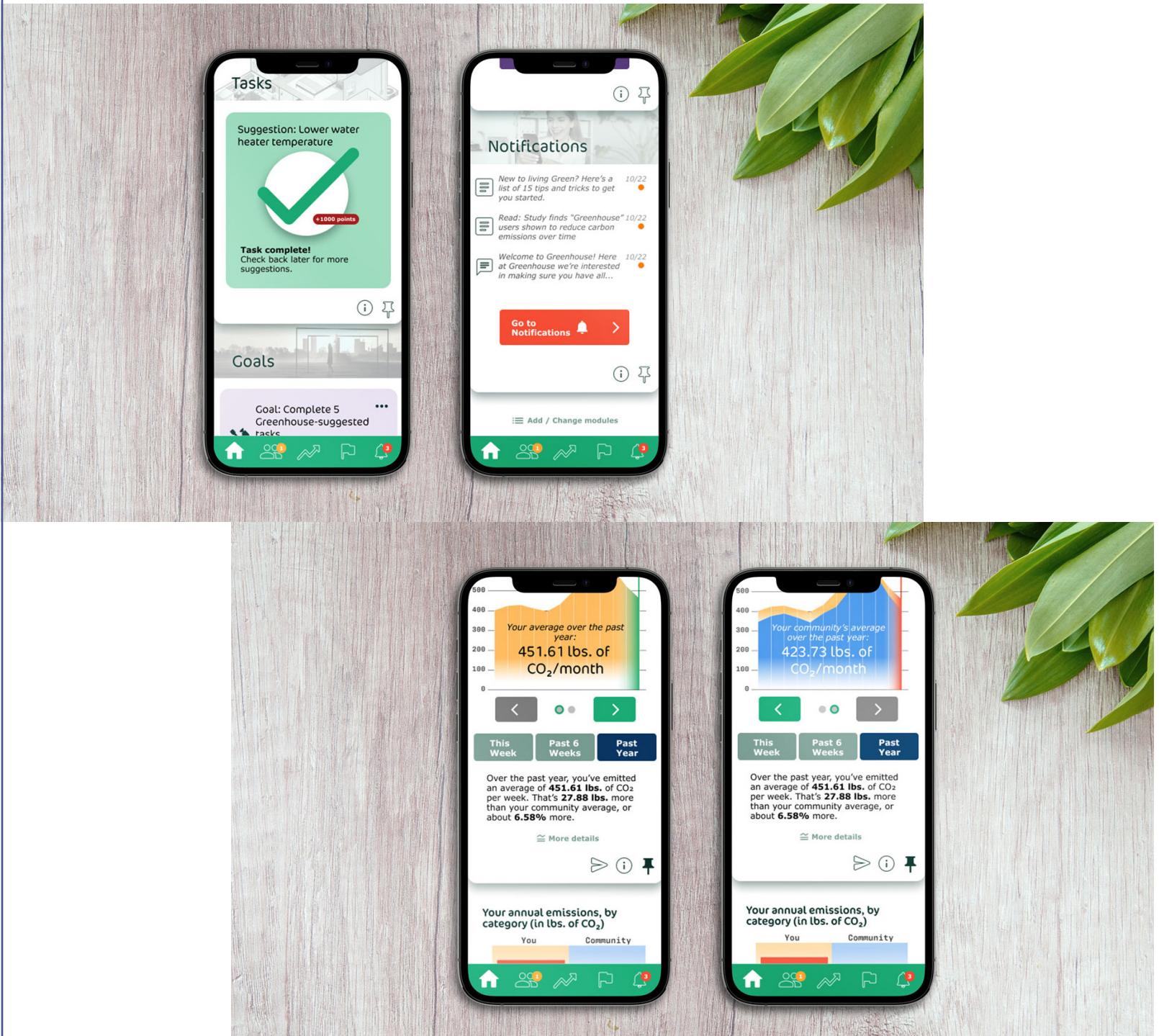
Greenhouse



A speculative app prototype wherein one can track their carbon emissions, compare figures to others in their community, and take action to reduce one's footprint. The prototype takes a user persona through a guided tutorial, showcasing the app's variety of features.

Greenhouse heavily involves information design, user interface design, and accounting for a variety of potential user types. Due to its use of complex figures and unusual features, clarity and ease of use were guiding principles to this project.

Greenhouse



Room on Fire Case Study

12.5 in. x 12.5 in. x .25 in.
(vinyl sleeve)

18 in. x 24 in. (poster)



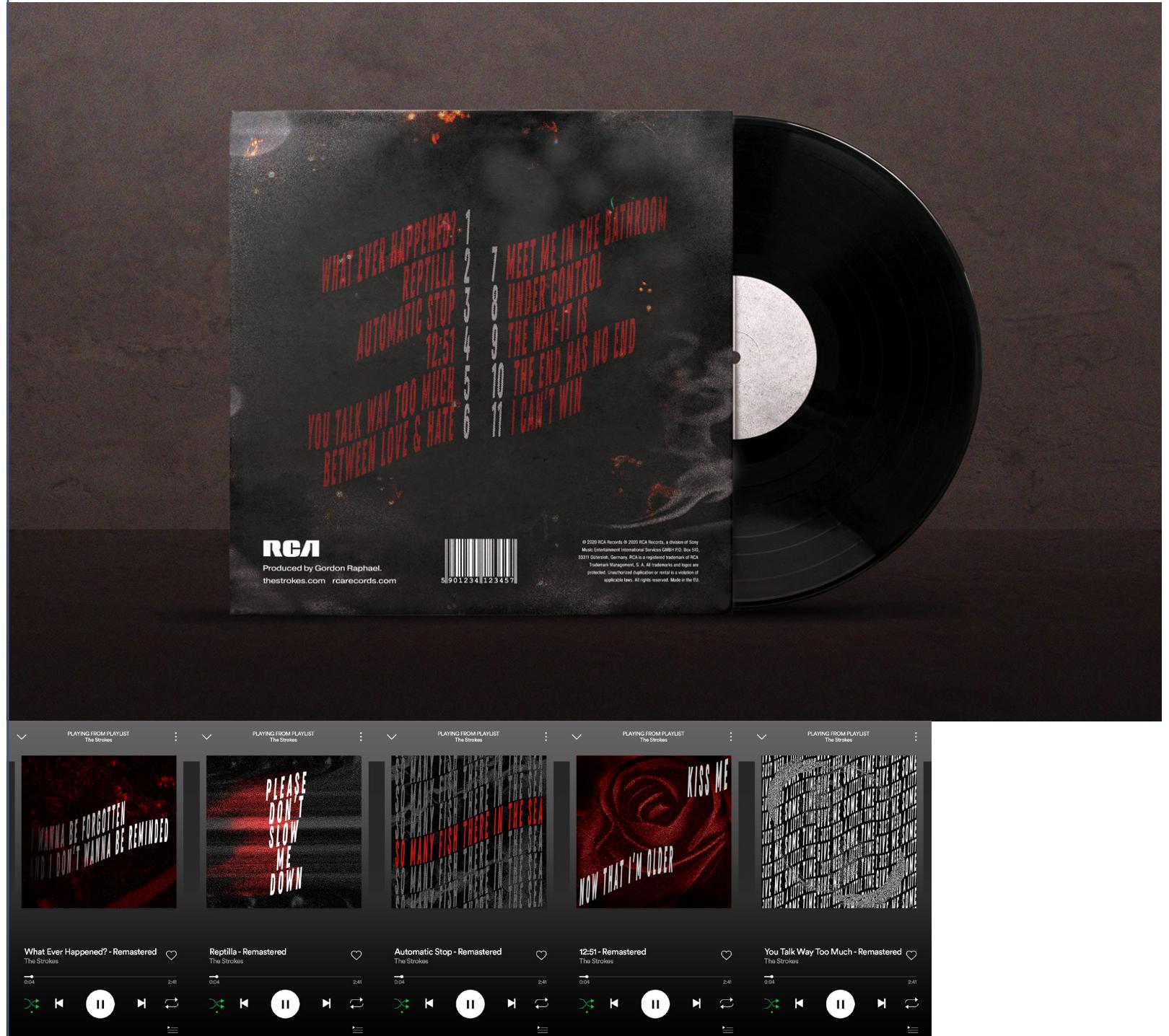
This redesign project of the Strokes' 2003 album Room on Fire imagines a 20th anniversary re-release, complete with new vinyl sleeves, tour posters, and Spotify reels for each song.

Heavy experimentation and living with the album were at the heart of the design process, using photographic and typographic playfulness to eventually inform a robust system which spoke to the sound and legacy of the record. The final system reflects the classic grittiness of the album as well as its tongue-in-cheek wit.

Room on Fire Case Study

12.5 in. x 12.5 in. x .25 in.
(vinyl sleeve)

18 in. x 24 in. (poster)



Room on Fire Case Study

12.5 in. x 12.5 in. x .25 in.
(vinyl sleeve)

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Sculpture Shirts



T-shirt designs for the Western North Carolina Sculpture Center's iron pouring event and the Tristate Sculptors Association's 43rd annual conference. Developed for clients on small budgets and tight schedules, synthesizing client ideas and desires and applying client feedback in short order were critical.

Ascot

4.5 in. x 7.75 in. x 4.5 in.
(ascot)

3 in. x 6 in. (pocket square)



An anodized aluminum facsimile of an ascot tie and pocket square, by appropriating a symbol of ostentatious yet formal men's fashion, this project speaks to the performative masking of one's own feelings of inadequacy in a professional environment.

A meticulously planned project, complete with physical prototype models, pulling together a multitude of processes and skills, including sawing, forming, anodizing, fabric working, and design for vinyl, among others.

Ascot

4.5 in. x 7.75 in. x 4.5 in.
(ascot)

3 in. x 6 in. (pocket square)



Rail Alphabet Mobile Site



A mobile website prototype to showcase and provide information on the Rail Alphabet typeface, designed by Jock Kinneir and Margaret Calvert for the London Rail system in the early 1960s. The website features five pages and provides a history of the typeface as well as its designers.

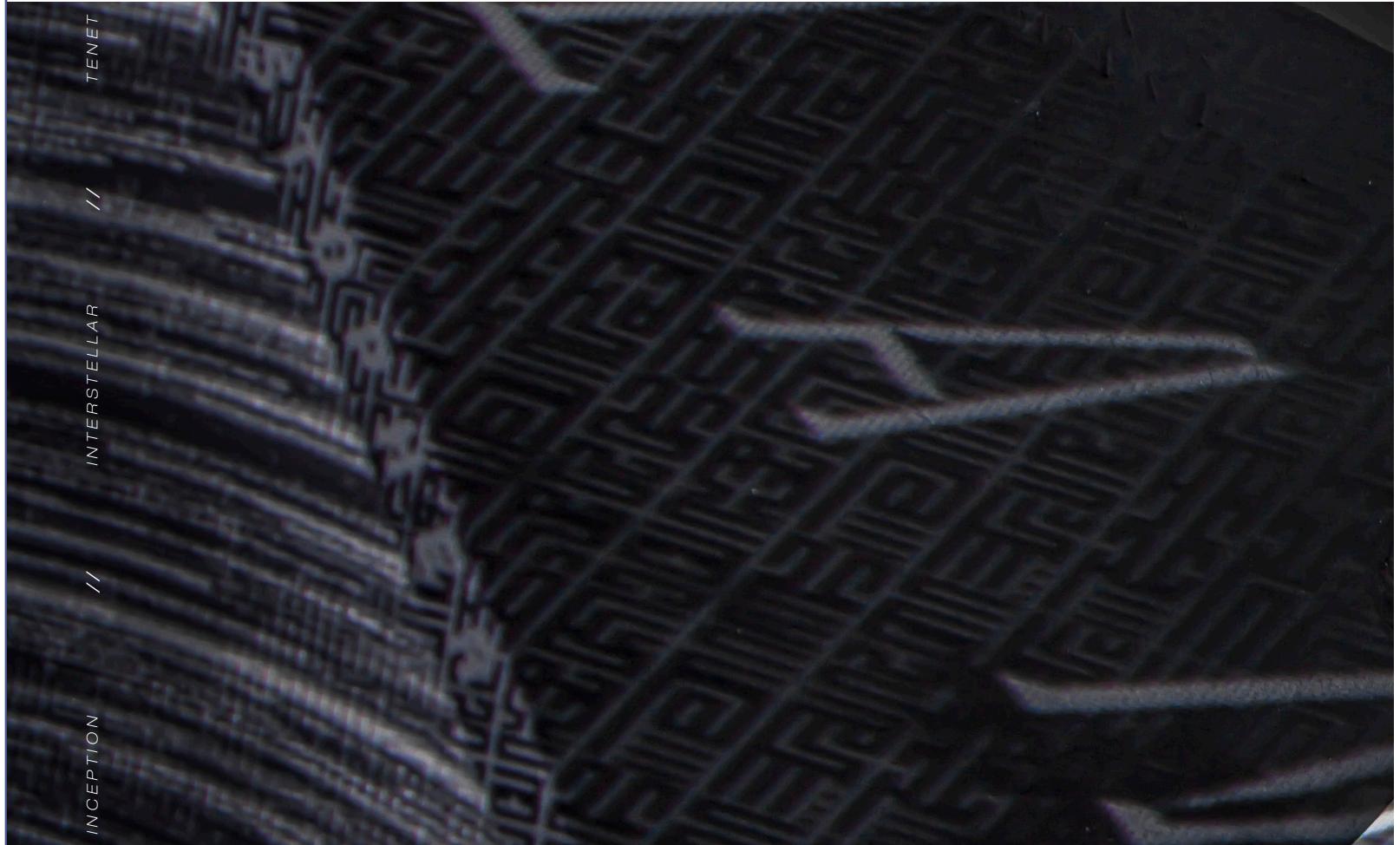
Beginning with a two-pronged research approach, both into the typeface itself as well as user experience and movement through mobile websites, the project grew to a highly refined state complete with thorough style guide.

Rail Alphabet Mobile Site



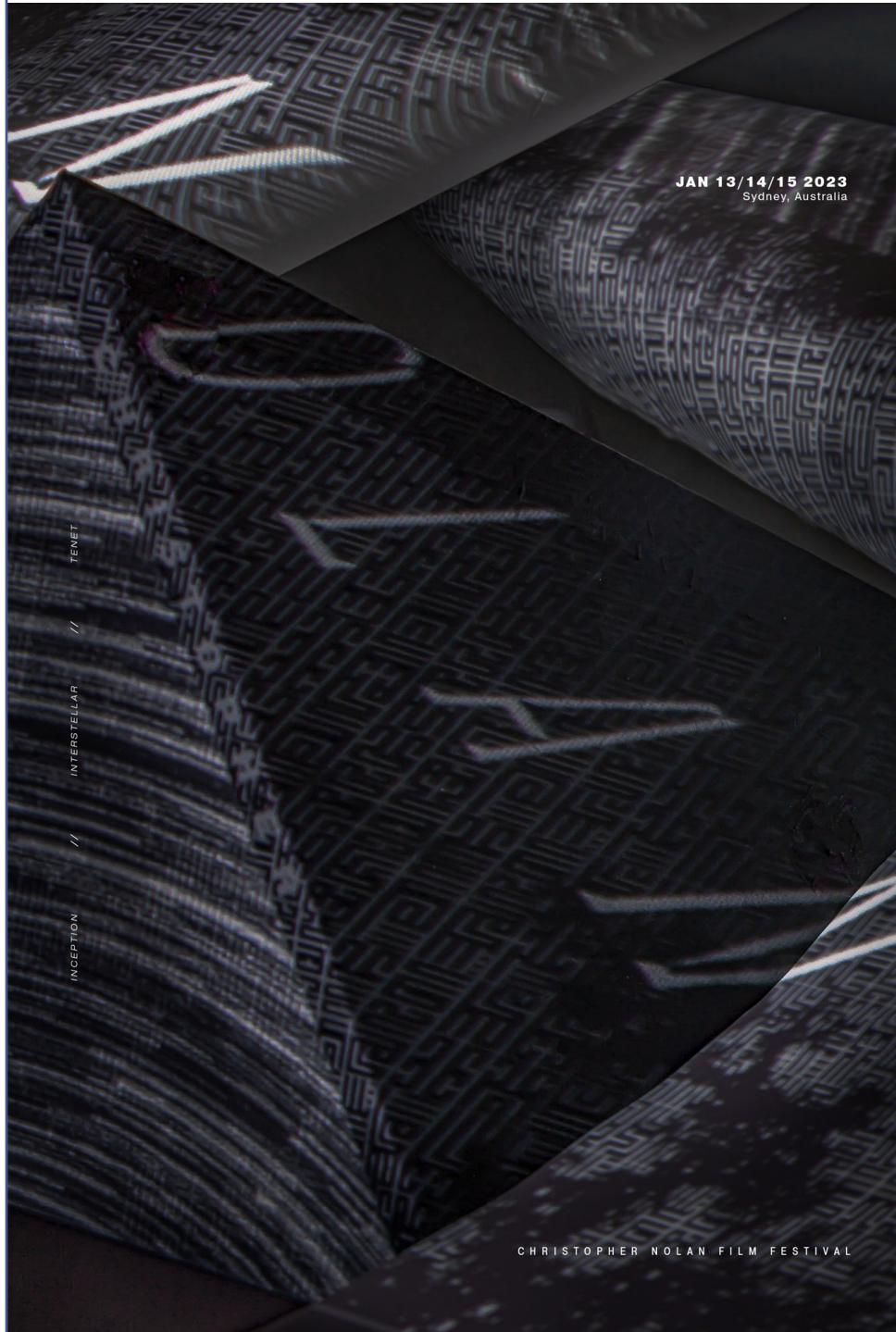
Christopher Nolan Film Festival Poster

27 in. x 40 in.



Large-format poster for a hypothetical film festival event featuring the work of Christopher Nolan. Intense typographic experimentation to reflect Nolan's use of scale, labyrinthine plotlines, and fondness of practical effects was central to the process, resulting in the construction of a final "set" to be photographed and enhanced in post-production.

Christopher Nolan Film Festival Poster



From the
Second Floor



Large-scale collaborative project to brand an exhibition of senior graphic design student work. Materials included posters, leaflets, web images, vinyl, as well as a mini-exhibit of work from our own class.

Process necessitated clear delegation of roles as well as strong teamwork, communication, and coordination of schedules. Was personally highly involved in the initial branding pitch, the design and printing of leaflets, and the installing of materials.

From the Second Floor



From the
Second Floor



Dylan Hutchison



About me



Hi there. I'm a graphic designer currently attending Appalachian State University in my pursuit of learning more about the field and honing my craft.

In my practice, I am always looking for interdisciplinary opportunities to continue to challenge myself and build a robust skillset to take on whatever design challenge arises, whether it is books, websites, brand identity, app prototypes, posters, business cards, photography, 3D modeling, motion graphics, illustration, sculpture, or something entirely new. I continually crave the novel challenge, the potential to acquire a new skill, develop an existing one, or synthesize multiple, and producing the highest quality of work possible is a value which is deeply important to me.

I would love to hear from you and help solve the design problem you're dealing with—no matter what it is. *Let's make something great.*

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