

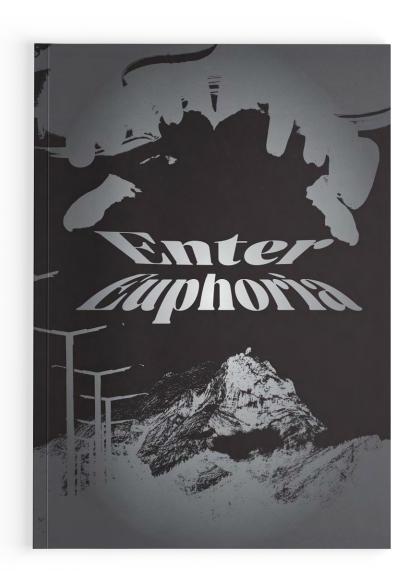
What is Tunnel Vision?

Tunnel Vision Magazine is a high-end magazine that elevates the reader's emotional space. Each issue focuses on a single emotion and does a deep dive into it. But why the name Tunnel Vision? The name comes from rabbit holes and the analogy that one can get stuck in a rabbit hole, forgetting oneself, lost in the information. The target audience is highly educated individuals looking for an insightful reflection of emotion. Our readers look to elevate their thinking about emotions and connect with different emotions they have not connected to before. Our overarching goal as a publication is to have our users reflect internally on their own emotions and learn something new about themselves.

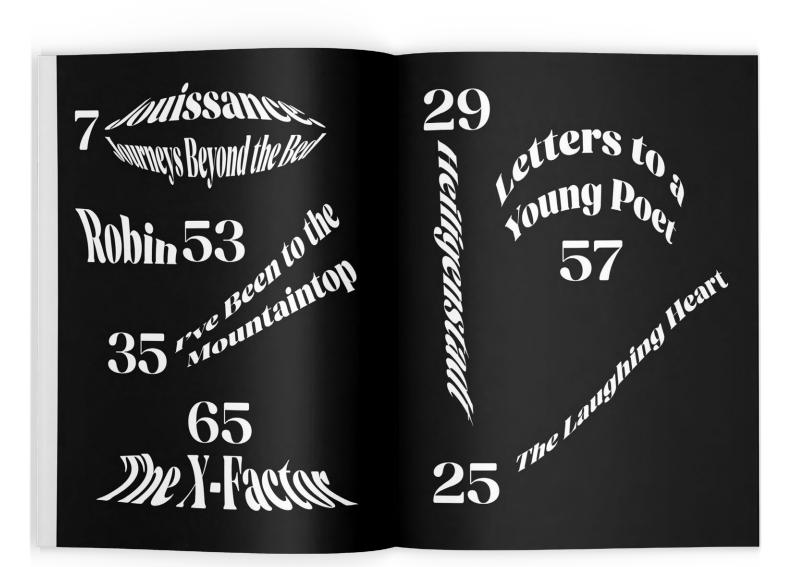
For the visual language of the magazine, we are focusing on a limited color palette. Each emotion will have four colors attached to the issue. These colors will define the tone of the magazine and how users think about the emotion. Each article in the magazine will be assigned a single color. The colors will be used for the duration of the article, the ones before and after the article will be different colors. The colors can repeat but, there cannot be more than four. For the imagery we are using bit maps; collecting them together to create new, emotion-provoking imagery. The bit maps are an exploration of imagery discussed in the corresponding article and one of the four colors provided for the issue.



Enter Euphoria



Here is the first issue: Enter Euphoria. It looks into the emotion of euphoria. The cover is made of images that correspond with the secondary covers inside the magazine. The secondary covers are at the beginning of each article. This is meant to be understood by the reader upon rereading.



Each issue starts in black and white. The background is black, and the text and imagery are white. Right when the user opens the book we will provide the definition of the emotion and then the table of contents. After the table of context, we will provide the first instance of color with the secondary cover of the first article.









Inside Euphoria



Each article or piece of writing is limited to one color. Text is the only element allowed to be black, except on the first and last spreads. This is the first article of Enter Euphoria and utilizes pink as its designated color.

You can't see anything in the dark, you're afraid.

ing methods of psychoanalysis found

Despite the fact that Freud admitted defeat in his attempts to undersexual psyche, he did nevertheless succeed in exposing the origins of femininity and darkness which had deeply ingrained in the collective consciousness of society. It is this association, argues Cixous, that is rekept [women] in the "dark" - that dark which people have been trying to make vomen) accept as their attribute.'6 The consequence of this association which we see re-inscribed in Freudian psychoanalytic discourse is that women are led to believe that they should regard their sexuality with a sense of

As Cixous describes: 'Your continent is dark. Dark is dangerous. You can't see anything in the dark, you're afraid. Don't move, you might fall. Most of all: don't go into the forest.

ror of the dark' (p. 2041).

The echo of the forbidden forests of fairy tales within Cixous' words wild and sinister landscape that lies Freud's theory of female sexuality suggests that this landscape is one darkness conceals not only what is gerous, and deadly. The 'phantasm of woman as a "dark continent" has effectively obscured any attempt to ed in a different light, claims Cixous (p. 2041). Women have been taught to 'censor' whatever desires inexplicably escape from the impenetrable depths of their unconscious (p. 2043). ment in 'The Laugh of the Medusa' is therefore to prove conversely that the "dark continent" which women have come to represent is neither dark not unexplorable' (Cixous' italics): 'It is still unexplored only because we've been

made to believe that it was too dark to be explorable' (pp. 2041, 2048).

What consequences does this argument therefore have for the symbolism of the bed within Cixous' work? 'The Laugh of the Medusa' suggests that although the bed may at first seem to represent a symbol of woman's repression, the relationship between femininity, sexuality, and the unconscious calls for further exploration. May the bed be seen instead as a place where such an exploration could take place? Could the bed in fact come to represent the playground for the creative voices of the unconscious, rather than the scene of their silencing? Both of these suggestions are ones which arise from the essay's discussion of the darkness female sexuality. Rather than calling for women to leave their beds behind, 'The Laugh of the Medusa' contrastingly sends a message that suggests it is essential for us to reconsider what takes place within our beds at night in order to uncover what lies behind the veil of the sleeping mind. In this essay, Cixous represents the unconscious as a 'limitless country' which we can only access by journeying into the darkness that we have been forbidden to enter (p. 2043). As the second half the bed has a vital role to play within the journey of discovery that Cixous

encourages her readers to take. In 'Coming to Writing,' Cixous explains why the bed must be the starting point for this journey. The essay exemplifies the turn in Cixous' perspective from her focus on the negan interest in the positive associations of dreaming. Whereas her earlier essays tended to link sleeping with death, Cixous now starts to consider the power of dreaming as a mode of rebirth. In contrast to 'Sorties' in which she calls for women to wake up to the dangers of sleeping through their lives in silence. Cixous now encourages it is only through dreaming that the silenced desires of the unconscious this may seem, 'Coming to Writing cant source of inspiration for Cixous as a writer of what she calls écriture féminine: a stule of expression which rhythms of the body into language. In this essay she describes écriture dreaming, delivering; being my own daughter of every day.'7

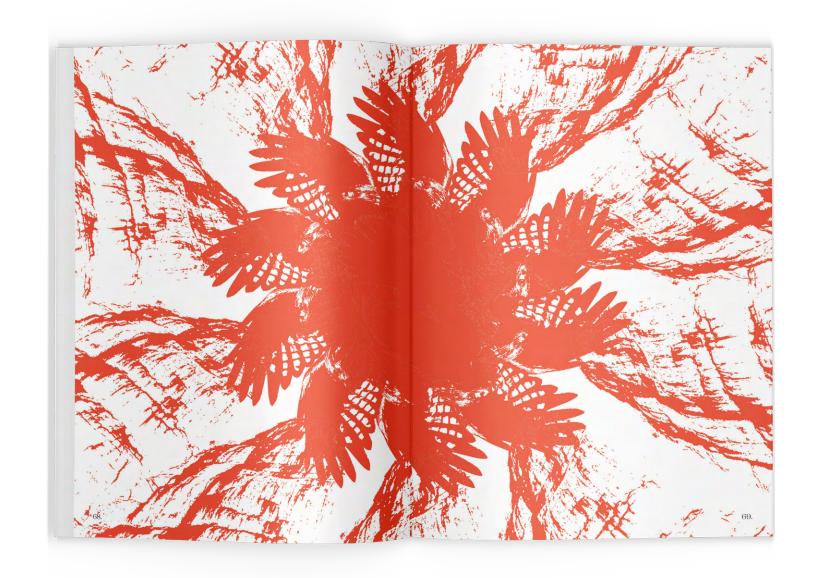
every day,' Cixous suggests that it is possible for us to gain access to an



Enter Euphoria

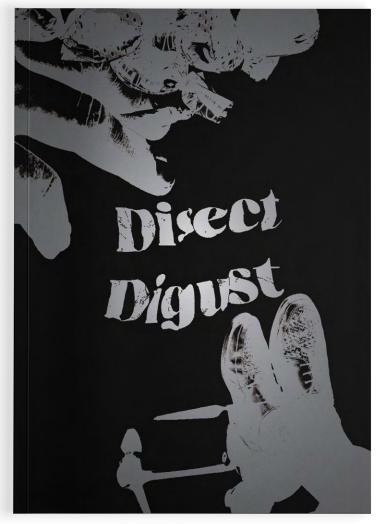
Cecily Davey

Inside Euphoria





Cover System

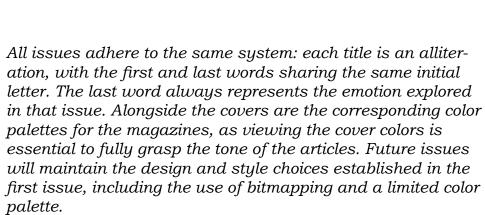


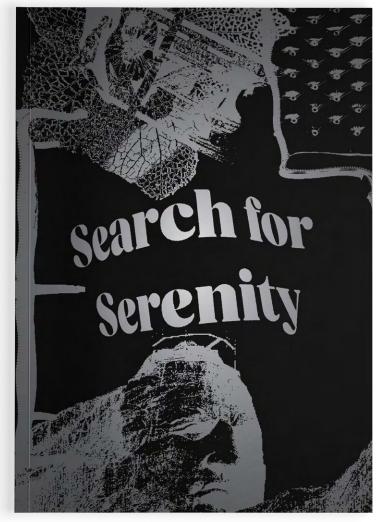












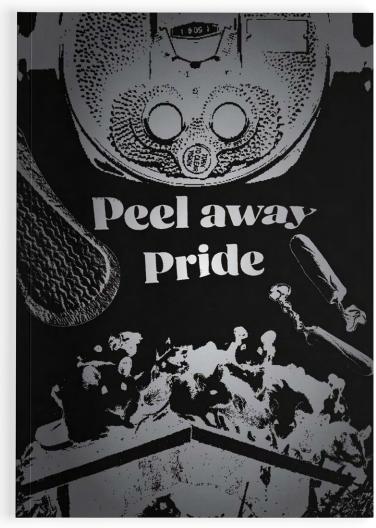












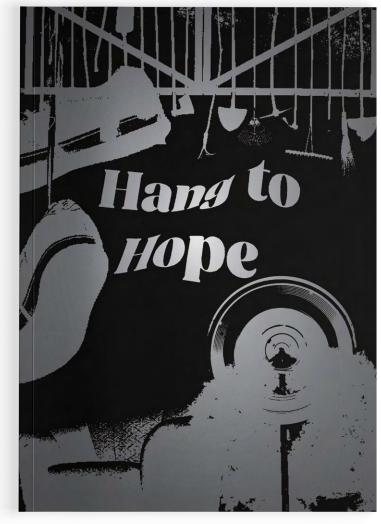




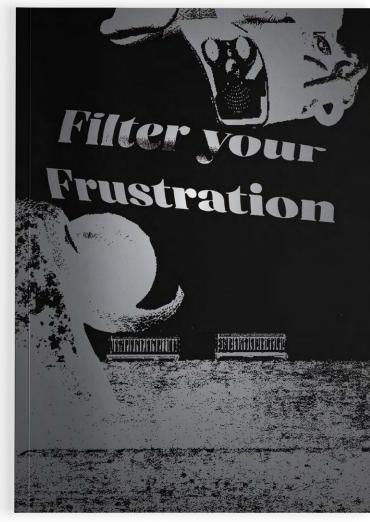




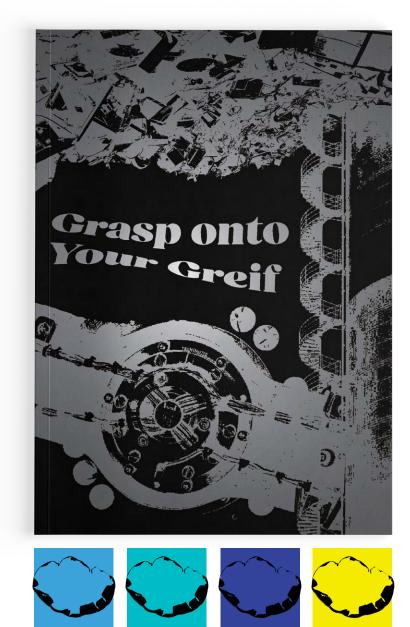
Cover System













Merchandise







To promote the magazine, we plan to release merchandise alongside each issue. I used the full-page spreads of images from the magazine to create designs for various products. If readers resonate with a specific article, they may be more inclined to purchase merchandise that references it. I've featured a selection of designs inspired by articles from the Enter Euphoria issue. These designs maintain Tunnel Vision's aesthetic, utilizing a limited color palette. The images retain their original colors, set against black or white backgrounds for a clean and cohesive look.



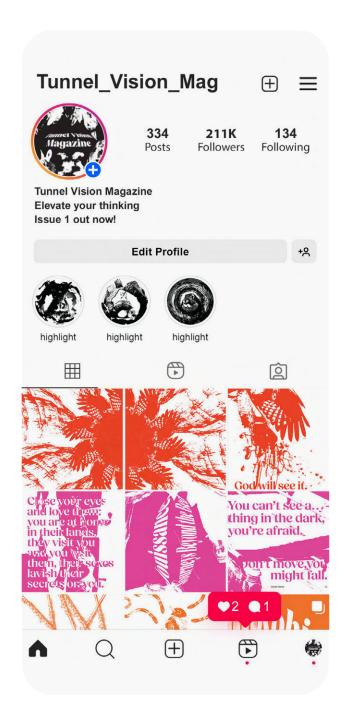




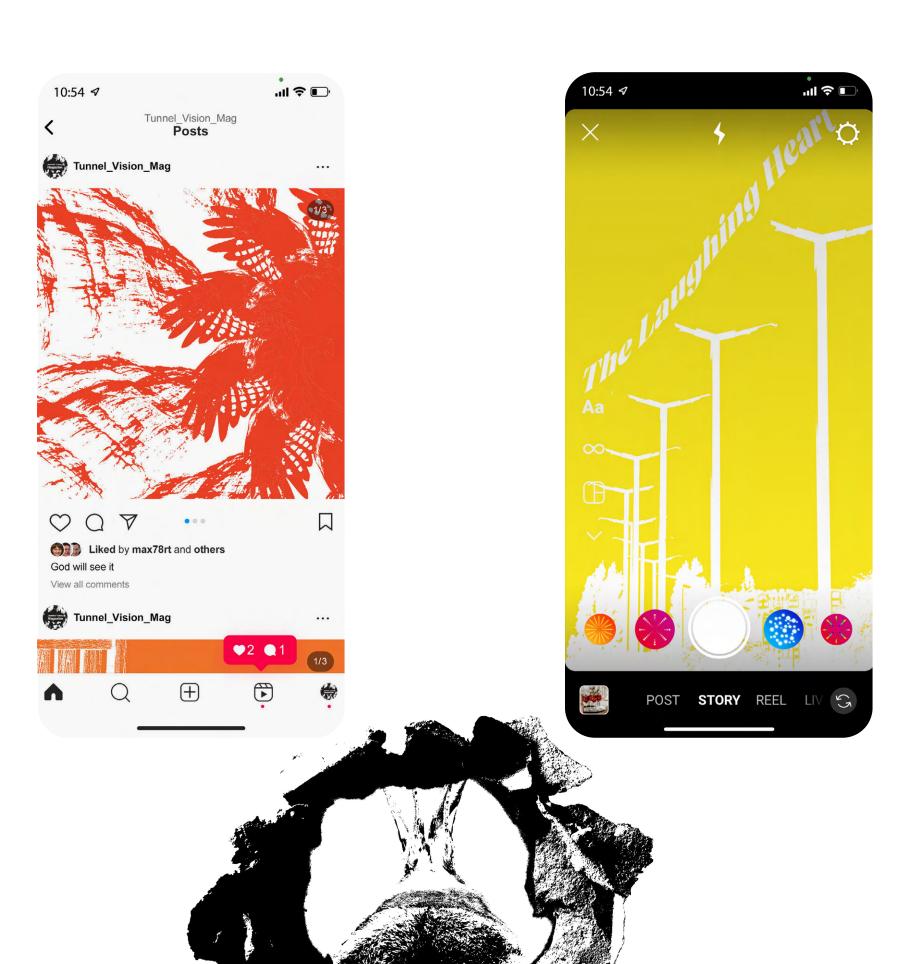




Instagram

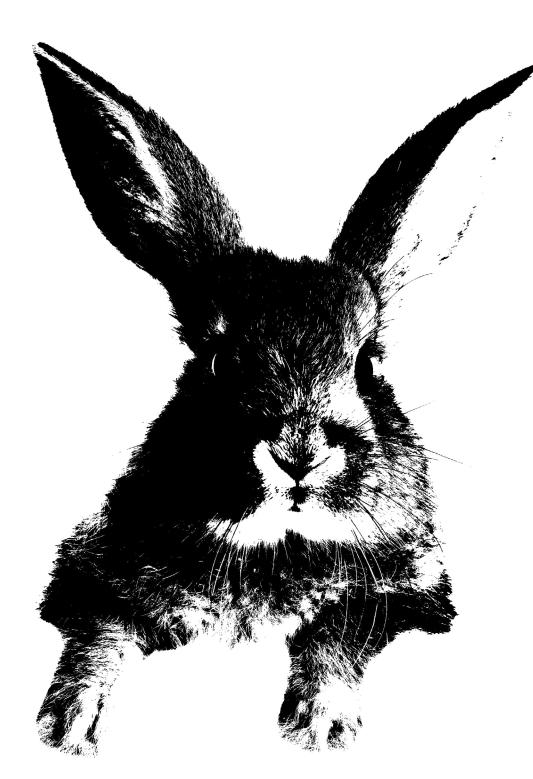


For social media, Instagram is the chosen platform to establish Tunnel Vision's online presence. Instagram's visual focus allows our imagery to stand out and captivate our audience. Before the release of each issue, we will share the covers of individual articles along with selected spreads from the magazine. Above is the Instagram takeover designed to correspond with the Enter Euphoria issue.



Website

Here are some screenshots from our homepage. Our website will serve as a hub for all our merchandise and magazines. Fans can explore and purchase various issues and the latest merchandise releases. Additionally, the site will provide deeper insights into our brand and the concepts behind each issue.





Website



