

1-1-2017

Tourcan

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Recommended Citation

Hochstelter, Alex and Kastner, Joe (2017) "Tourcan," *Datum: student journal of architecture*: Vol. 8 , Article 10.

Available at: <http://lib.dr.iastate.edu/datum/vol8/iss1/10>

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TOURCAN

Alex Hochstelter & Joe Kastner

The initial conversation, which led to the creation of these films came from a published study by Heather A Rupp, Ph.D. and Kim Wallen, Ph.D. titled "*Sex Differences in Response to Visual Sexual Stimuli.*" The study reviews and analyzes the ideas of gender and sexual neurological response. A study referenced within the publication discussed an exercise in which both men and women subjects were shown visual sexual stimuli (images of both men and women). The men in the study responded neurologically to images of the women, but not to the images of men. The women subjects responded to both images of the men and women. The question then arose, is it the women who participated in the study which were more responsive to the stimuli, or was it the woman subject matter, which provoked more response? The idea of inherent human sexuality as something of the objective or subjective.

TOURCAN

The film opens with shots of soft pale skin. Long frames of a still body mark the details of an individual. Chest, hand, collar, before revealing the face of the subject. These details are accented with sharp, 'tinny' noises which begin to crescendo as a white, viscous curtain begins to cover the once defined features. Familiar pieces are referenced, becoming less and less recognizable. This buffer begins to overtake the once-personal form. As the identity of the subject becomes less and less definite, the final shot reveals the humanoid form, surrounded by darkness. As the unease of the sharp noises dissipate, we are left with the argument of objectivity within cognition. We as humans like to romanticize sex. Attributing contextual security and influence. Though, this work argues that the psychological and cognitive components operate through distinct mechanisms and circuitry, affected only by the need to populate.

NEWNOW

The second film in this series makes use of the same footage as the first (Tourcan), with implementation of a strong contrast that overlays the screen, creating a grittier palate with strong movement on each frame. Though the footage is remains

similar, this film is able to directly respond to the nature of the first with discussion of a heavy influence from modern urbanism in consumerism and commodity. The NEWNOW.

As the similar features are worn away by the pall of previous anonymity, strong color rushes wisp across the once white shroud, contrasting the dark and static body which it covers. Loose images of shapes, bodies, and faces dance within the tension of the thick matter to the rhythmic pulse of the track. As the color overtakes, the final shot reveals the humanoid form, this time covered in a neon movement which suggests the superimposition of exterior. The NEWNOW.

The neons, which draw attention in each frame, open conversation of the psychedelic, characterized by hallucination or distortion of perception and awareness. This work argues that these notions of perception did not fade with the psychedelic era, rather they have transformed into the ideas of urbanism in consumerism/commodity/sex and cognitively invoked within society. The NEWNOW.





