

Abstract of thesis entitled
Cinematic Architecture
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The works of Hitchcock and Antonioni may have appeared to be either popular cinema or art house films at the time of their release, and though both produced films regarded as masterpieces which have been thoroughly analyzed and extensively written on, in retrospect there are new readings and similarities to be found in these two distinct directors' works. They explored subjects and themes that were not necessarily in vogue in their own times, yet revealed prophetic stances that reflect the yet to be named affects of its time – and even ours. These works are to be explored through a theory of cinematic architecture, a way of looking at the work as spatial constructs, which interprets alternative meanings through such constructs.

With the proliferation of an image and media culture in the new millennium it is harder and harder to see the zeitgeist. Cultural artifacts, in their constant availability and their forced signification, provide less and less reference points by which we can truly see how our society is doing and where we are heading.



History and memory are becoming increasingly unreliable in describing an age already overloaded with information and meanings and under rapid transformation.

Cinematic architecture is a method and a device with which to read into the dominant cultural artifact, cinema: to look at cinematic form as spatial practice and theorize and reveal the more hidden meanings which in turn may point to the realities by which deeper cultural forces are at work and reveal themselves as a yet to be deciphered 'affective life'. They are affects or emotions that are strongly felt but are not yet named, they are to be described or transcribed by the works and their interpretations. The validity of such readings comes through creating a better picture of a time based on the assumption of a spatial unconscious; that is a reliable reflection through spatial dimensions of the working mechanism of social, economical, political and cultural forces of Late Capitalism, a designation of our era by Fredric Jameson.

The works of these two well known mid-twentieth century filmmakers, Alfred Hitchcock and Michelangelo Antonioni, will be re-examined using the above model, and in the process re-read as having prophetic stances, visions that depict emerging social and political realities of our time, describable in spatial terms I



will call “the techno-sexual landscape. The techno-sexual landscape is a place where cinematic images are fully utilized in triggering desired responses from the masses under the onslaught of global corporate capitalism. Technology and the sexual are used metaphorically and literally in describing an amalgam of these two elements as underlying forces that drives the socio-economic as well as cultural flows of Late Capitalism.

450 words

