

旅遊生活 Living & travel

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「景觀不能完全被理解為一種由大眾傳播所製造的視覺欺騙，事實上，它是已經物化的世界觀」。就像是一種「牢框」，但不是用鐵欄或巨牆築起的囚室，而是用語言、符號、影像、商品、流行等等築起的社會監獄。

正如電影中每道門打開即通向一個世界，人審視的距離縮減至零，在超額的腫脹和乏味中，樂陷其中，在發著光的螢幕前忘我出神。

從資本主義物質佔有性社會轉向景觀社會，人認識自己、認識世界的方式、人與所處的環境（自然、社會、視野）、塑造的物件是透過影像(世界已經被拍攝)所建構的。另外，景觀社會格式化了人在生產之外的休閒和生活方式、觀看經驗(邏輯建立)的規格化。

“Spectacle cannot be interpreted as just a visual deceit created by the mass media. In reality, it is a world view that has already taken concrete form.” It is a cage, but not a physical prison made of iron bars and high walls; rather, it is a social prison formed from language, symbols, images, products, fashion, etc.

It is like a film in which every door you open leads into another world. Distances, as we perceive them, are reduced to zero; we plunge willingly into the bloated excess and the triteness, losing ourselves in the flickering screen.

As human society is transformed from a capitalist, possessive society into the “society of the spectacle”, the ways in which people come to recognize themselves and the world around them, the way in which people relate to their natural, social and visual environment, and the objects that people create are all constructed through film and video images – the world has been captured on film. The emergence of the society of the spectacle also represents a formularization of leisure and the other aspects of human life not directly related to production, and the standardization of the experience of viewing (in terms of the establishment of logic).