Analytical Study of the Double-sided Effect of Immersive Design in Digital Media Art

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This research falls under the umbrella of design art research, a comprehensive cross-section of design art combined with positive psychology, aesthetics, and communication disciplines. In the context of digital media art, examples of the application of immersive design as a creative approach are explored and analyzed. The research focuses on the problems of immersive design in digital media art in the context of the global boom in creating and applying immersive scenography in digital media art. The result of this research is an attempt to seek design paths that build on the strengths and avoid the weaknesses of immersive design as a design approach that can truly enhance the expressive power of digital media art by analyzing practical examples.

Keywords: *Immersive design, Digital media art, Double-sided Effect*

OBJECTIVE

1、To study digital media art immersive design

2、To analysis of the boom in digital media art immersive design

3、To study the problems faced by digital media art immersive design works in terms of aesthetics, art reception, dissemination, and collection

RESEARCH METHODOLOGY

The topics to be studied and the problems to be solved in this paper were extracted based on reading the literature in English and Chinese. The references were searched and selected in the following five main areas.

（1）Reference to relevant theoretical books, including positive psychology, aesthetic theories related to "context" and "scene," the history of digital media art, and perceptual neurology as sources of immersive scene design theory in digital media art.

（2）To refer to relevant Chinese and English journals, papers, conferences, results, Etc.

（3）Writer was researching national policies to find content related to immersive scene design in digital media art.

（4） To learn about data and the latest status of immersive scene design in digital media art from some unofficially published 'grey literature,' including academic reports, white papers, websites, Etc. Fifth, combining literature reading and problem thinking, consciously distilling and summarizing the themes and basic ideas to be studied in this paper; constantly adding appropriate case studies in the process of exposition, striving to link theory with practice, finding problems in practice and trying to provide the theoretical basis for solving them.

1. LITERATURE REVIEW

1.1 Introduction

The history of digital media art immersive design in artistic practice (when immersion did not exist) dates back to the 1950s and 1960s. With the birth of virtual reality technology and its continued development, digital media art immersive design began to emerge worldwide in the 2110s. According to incomplete statistics from relevant media, nearly 100 art exhibitions of immersive experiences were held worldwide in 2018-2019 alone. In China, while the Illusion-2020 White Paper on the Development of China's Immersive Industry considers the immersive industry to have started in 2013 with the large-scale situational experience play Seeing Pingyao Again, it is worth noting that even though the show included some elements of sound and light, the main stage backdrop was still dominated by physical objects such as antique buildings, with less digital media technology components overall(See Figure1).

Figure1a Photos from the set of "Seeing Pingyao Again" Figure1b Photos from the set of "Seeing Pingyao Again"

Digital media art immersive design became popular with Chinese audiences after 2015, when digital media art immersive exhibitions, represented by the Japanese team Lab digital media art exhibition(See Figure2), entered the Chinese market. Since then, various works and events under immersion have gradually become popular in China.

Figure2a Japanese team Lab digital media art exhibition

Figure2b Japanese team Lab digital media art exhibition

'The term' digital media art immersive design' became public knowledge after about 2015. However, in terms of artistic practice, there had been sporadic exploration and creation before then, except that the term 'immersive' was rarely used until the early 20th century. The term digital media art was not as common as 'new media art' or 'multimedia art.' Today the term 'new media art' is still used and is conflated with 'digital media art,' but 'multimedia art' is used less frequently. The reason for choosing 'digital media art' over 'new media art' or 'multimedia

art' in this thesis is threefold: firstly, there are subtle conceptual differences between the three. The relative nature of the 'new' in 'new media' makes the term problematic and controversial. 2000-2006 was when the 'new' in 'new media art' was most widely used. Since then, the use of the word 'new' in the term has become obsolete due to, among other things, the dramatic changes in the industry and public understanding of the relationship between new media art and contemporary art.

Each period has given rise to new media and technologies that are distinctive of their time. It could be argued that new media art is not necessarily related to computers, as curator Steve Dietz has pointed out: "What is new media? In 1839, it was photography. In 1895 it was moving images. In 1906 it was radio. In 1939 it was television. 1999 was the year of the database; 2000 was the year of transgenic art; 2001, the year of the PDA." (Graham, B., Cook, S., & Dietz, S.2015)In a narrower sense, 'new media art' refers to a comprehensive art form born in the 1960s and combines photographic and video network technology, digital technology, electronics, and other means. The book Rethinking Curating: Art after New Media cites Dietz's definition: "The term 'new media art' means: art that uses digital media technology in a broad sense, and in any combination that exhibits 'interactivity,' 'connectedness', and 'interconnectedness.' ' 'connectedness' and 'arithmetic' in any or all three."(Graham, B., Cook, S., & Dietz, S.2015) It can be understood that digital media art is the new media art of the information age. Secondly, the term "new media art" is easily misleading. The term "new media art" places too much emphasis on the "new" and tends to lead people to focus their attention on high technology and other means, highlighting its novelty and spectacle. However, the core value of both new media art and digital media art does not lie in this but more in its scenic The core value of new media art and digital media art does not lie in this, but more in its scenic value. Thirdly, it is related to the current state of academic construction in China. Currently, over 100 institutions in China have established majors under the name of digital media art, and the name has been widely used in art education circles. Given the complexity of new media art itself and the fact that the focus of this thesis is on immersive design, it is not the intention of this thesis to discuss too much about the 'unsatisfactory terminology' of new media art, so the relatively simple definition of 'digital media art' is chosen as the context and scope of immersive design. The context and scope of immersive design have been chosen.

The analysis of immersive design in digital media art can be developed from 'digital media art' and 'immersive design.' The current standard definition of 'digital media art' refers to 'the process and result of creating art by combining computer hardware and application software with corresponding art carriers, art media, art forms, and art creation laws, using the computer as a platform and a collection of 0 and 1 digital groups'. ". The theoretical source of the mental

act of immersion is Mihaly Csikszentmihalyi's theory(2017) of Mind-flow, one of the founding fathers of positive psychology in the USA: "Mind-flow is the state in which a person is completely immersed in some activity, ignoring the presence of other things. The experience brings great joy and makes a person willing to pay a great price."

1.2 Immersion design

The term "immersive design" emerged as late as the beginning of the 21st century and became widespread among the Chinese public after 2015, with the "Immortal Van Gogh" a sensory art exhibition by Grande Exhibitions in Australia, the "Rain Room" large-scale interactive art installation by Landon International in the UK(See Figure 3), and the Japanese team Lab immersive digital media art exhibition(See Figure 4) (the official name of which often changes depending on the location of the exhibition when it was held in Pace Beijing in May 2017).

Figure3 Rain Room

Figure4a team Lab: Flower Dance Forest and Future Amusement Park

Figure4b team Lab: Dance Art Exhibition & Future Land

As you can see from the official names of these early immersive design icons, none are directly titled "immersive art/design," but in practice, there is no getting around the mention of immersive design. Since 2017, immersion-related names such as 'immersive experience,' 'immersive art,' and 'immersive design' have become buzzwords.

Immersive design is now widely believed to have come from the book 'The Laws of Design,' (2018) written by three American designers and human-computer engineers, William Ridgway, Christina Horton, and Jill Butler. However, the term 'immersive design' does not appear directly in the book but is merely a list of 150 design principles, of which Flow is one: "Immersion is the state of being so fully absorbed in something that you lose all sense of the real world."

2. ANALYSIS AND FINDINGS

2.1 A warm representation of immersive scenography in digital media art

2.1.1 "Everything Immersion" for related industries

(1) High level of industry activity and market potential

The immersive industry, which focuses on digital media art immersive design, is characterized by two things. The first is the high level of industry activity. According to the "Illusion-2020" white paper on the development of China's immersive industry, China's immersive industry involves 12 major industries and 34 types of business, and is now one of the most developed countries in the world in terms of immersive industry, and has surpassed the United States in terms of the number of projects to become the world's number one. As futurist Nicholas Negroponte, professor at the Massachusetts Institute of Technology and founder of Media Labs, said (2015), "Thanks to digitalization, entirely new program content will proliferate, new competitors and new economic models will surface and may give rise to cottage industries that provide information and entertainment." As the market becomes more active, themed forums,

discussion sessions, salons, training, white paper releases, and other related events are taking place. The 2016 Sina Summit, for example, had as its theme 'The Age of Immersion.' In January 2020, Mirage was invited by the China Association of Amusement Parks and Attractions (CAAPA) to initiate and form a professional committee on immersive entertainment. In July 2020, it organized the immersive products professional section of the "China Brand Cultural Tourism Equipment Live Sourcing Festival." In October 2020, it organized the "Immersion Industry Enabling Innovation Forum" at the 2020 China (Beijing) International Amusement Facilities and Equipment Expo. Secondly, there is significant market potential. A comparison of the "2019 China Immersive Experience Customer Price Distribution (Exhibition Category)" with the "2018 Global Immersive Experience Customer Price Distribution", converted into RMB and USD (while taking into account certain price factors), reveals that the two distributions are generally similar and that the Chinese consumer market, in general, is slightly more satisfied with the amount of money spent on immersive experiences. In addition to new industries, many traditional commercial and stock markets are eager to renew their business formats or new commercial species.

(2) There are many shortages of professional talent and urgent demand.

The immersive industry is highly comprehensive, spanning multiple industries and fields. Its creation is often the result of collaboration, creating many career gaps that provide the premise for a wide range of expertise and employment opportunities: visual Interaction Designer, NSR Immersive Industry Researcher, Immersive Experience Freelance Writer, and various other skills. In particular, applicants for the position of Visual Interactive Designer must be proficient in not only design and layout tools such as Photoshop and Indesign but also at least one vector design tool such as Sketch or Illustrator; those familiar with dynamic video software such as AE and PR have an added competitive advantage. Experience in interactive design UIUX, new media art design, or installation design" is also a plus. This shows that this career requires a high level of overall competence and requires the ability to work in a variety of design disciplines, including graphic design, video editing and interactive design, and there is an urgent need for relevant talent. The global digital media arts immersive scenography industry has been hard hit, especially in the aftermath of the New Crown epidemic, and the process of self-help in the post-epidemic era has also been an arduous process of change. In the Serpentine Gallery's publicly available report 'Future Art Ecosystems: Advanced × Technologies', a new form of art technology is proposed: the 'art stack' is a vertically integrated art studio, more like a company than a traditional artist's studio. art stack employs professionals to develop bespoke technologies and business models that are more flexible than most traditional art institutions. ." It is reported that Team Lab may later start collaborations with companies such as Pace X and Acute Art, as well as artists such as Refik Anadaol and Jakob Kudsk Steensen. Thus, the future

of immersive scenography in digital media art requires professionally refined skills from its practitioners and the ability to vertically integrate with companies and artists in different fields so that their work can quickly reach the public and the market directly.

2.1.2 Typical social media in the information age

(1) Exhibition effects tend to create an attention-grabbing economy

Digital media art immersive design exhibitions were once referred to as 'Netflix exhibitions,' but the term 'Netflix exhibitions' is not limited to such exhibitions. It only vaguely refers to visually flamboyant exhibitions in which the audience is keen to take photos and videos. In addition to exhibitions, other industries and categories of products, such as digital media art, immersive scene design shows, restaurants, and games, are often the objects of Netflix and public photography. Digital media immersive scene design is popular mainly because it fits the needs of the attention economy. In the digital age, where traffic is the economy, "the prevailing social paradigms are rapidly shifting to a new landscape based on 'bits' of thinking." As Negroponte said(2015), "Without bits, there is no future" how to attract the public's attention and make them willingly buy the product, and then use it as a source to pass on the relevant information, thus achieving "viral" communication, is one of the most critical aspects of digital The question of how to attract the public's attention and make them want to buy the product, and then use this as a source of information to pass on the relevant information and make it go 'viral,' is an issue that needs to be considered by practitioners of digital art immersive design. There are two main reasons why image-based digital media art immersive scenography is so readily accepted by the public. Firstly, the information age requires information to be disseminated quickly and widely. Compared to text, audiovisual information, mainly images, and videos, is easy to understand and does not require many perceptions or deep thinking, making it the primary way of accessing information in the information age. Given this, many people also refer to the age we live in as the age of image reading. Secondly, as scenic value is the core value of digital media art immersive scene design, its gorgeous and romantic exhibition effect helps experiencers to maintain and beautify their image on various social media such as WeChat, Weibo, ShakeYin, QuickTime, Twitter, Facebook, Ins and so on, or it can also be said that the scenic value of digital media art immersive design is spread through personal The scenic value of digital media art immersive design is often moved to social media. The experience of a digital media art immersive design work can be divided into natural and virtual images, sometimes consistent and sometimes deviant, as the person is often in both natural and virtual worlds. As people are naturally inclined to avoid harm, to break out of their limitations, and to seek the good in themselves, it is often the case that experiencers like to post pictures and videos of their digital media art immersive scenes (which often include personal images in addition to scenes) on social media, not only to record their lives but also to create a

beautiful atmosphere to enhance their appeal. In addition, it is included that some experienced users post images and videos on social media for other purposes, such as interest or research. What the person gains from posting pictures and videos are the fourth level of Maslow's hierarchy of needs - the need for self-esteem, which states that "all people in society have a need or desire for a stable, constant, and usually high opinion of themselves. That is, a need and desire for self-esteem, self-respect, and respect from others" because "the satisfaction of the need for self-esteem leads to a feeling of confidence that makes one feel worthy, powerful, capable, useful, and essential in the world."(Xu JinSheng. 2022)

(2)Personalization fits the decentralized nature of immersive communication.

In his book Being Digital (2015), Negroponte states, "There is a powerful trait of digital survival that will bring about its final triumph. These four traits are: decentralisation, globalisation, the pursuit of harmony and empowerment." In the information age, the intervention of the internet has made the dissemination of information decentralized and boundless, and everyone can become an information center that can order, receive and disseminate information according to their needs, as is the case with digital media art immersive design. In terms of its properties as a medium, immersive media creates a new social environment that reshapes people's behavioral capabilities to a far greater extent than the messages it conveys. For example, at the "team Lab Future Park - Wuhan"(See Figure 5) digital media art exhibition held in Wuhan in May 2018, the organizers invited, in addition to traditional media, several anchors and weblebrities to participate in the exhibition's publicity and coverage.

Figure5 team Lab: Future Park-Wuhan

These "non-professionals" publish information on social media, unlike the traditional media, and often focus on the quantity and quality of pictures and videos and write in a relaxed, lively, and highly personalized style, which makes it easier to attract public attention. In addition, taking photos and taking pictures has become a 'must' for many participants in digital media art immersive scenography events, with some organizers even setting up particular photo areas to

meet this demand. Some experience participants imitate the angles and poses of social media anchors and internet celebrities, research the theme, atmosphere, and lighting of the event in advance, create the right make-up and outfits and then go to the. All the elaborate preparation is to take more beautiful pictures and then upload them to social media to maintain and beautify their self-image to gain attention and points from others. To get attention and likes from others. From its perspective as a work of art, digital media art immersive design is highly technological, with images, lights, and fluid sounds. The experience of taking and freezing images at any point in this fluid process will have a different effect. In addition, as interactivity is one of the outstanding features of digital media art immersive scenography, the different dress, appearance, expression, and movement of the experience when interacting with the work ...... will give the work a unique look.

(3) Interactivity meets the shared requirements of digital creation.

Many digital media art immersions are inherently shared - they often require the experience to be shared, and the thrill of the group activity is often more incredible than the thrill of the individual activity. During the experience, some experiencers also inform and pass on their observations and experiences to other experiences, creating a multitude of inspirations in interaction and improvising to move the work forward rather than the prescribed actions of a traditional exhibition. Of course, this is only a superficial improvisation and freedom, but almost every possible development direction has been pre-judged and skilfully rehearsed by the producers. "The freedom you give the audience will inevitably be limited, so it's our responsibility to make sure that the freedom they are given has two qualities: 1. It has to mean something to the audience, on all levels. The freedom of the audience should impact on the production in some way. 2. For the actors and the production team, the freedom should be manageable." Although giving the audience a certain amount of freedom may bring some partial imperfections and regrets, very often, it is this imperfection that will make the whole production more vibrant and vivid. The experience will be different each time the person participates and may repurchase it because they are unsatisfied.

2.2 A sober reflection on immersive scenography in digital media art

2.2.1 The ultimate reduction of aesthetic distance

Aesthetic distance is an essential concept in Western aesthetics in the non-information age, introduced by the Swiss psychologist and linguist Edward Bullough in his 1912 article Psychical Distance's As a Factor in Art and an Aesthetic principle, in which Bullough argued that "distance is obtained by separating the object and its attraction from the person himself, and by freeing the object from the actual needs and purposes of the person himself of the

object." (Bian, J. K. Y. Z. 2000)Aesthetic distance is a crucial step to consider when making art and is the basis for developing aesthetic activities. Entering the information age, with the emergence of digital media art, this concept of aesthetics has been impacted like never before, especially in digital media art immersive design, where this measure of abundant beauty has been turned upside down.

(1) "Sub-aestheticism' reduces the aesthetic distance.

  "Mental distance' is Bullough's best-known aesthetic idea, so called because of its use in aesthetic activities. He argues that psychological distance is significant to art appreciation and creation: "It is the distance that makes the aesthetic object 'an end in itself.' It is the distance that raises art beyond the narrow confines of personal interest and grants it the nature of a datum, a nature that nineteenth-century idealist philosophy regarded as a metaphysical imperative." Bullough further divides distance into 'moderate distance,' 'too far away' and 'too close,' with only 'moderate Only the "moderate distance" provides aesthetic value. The "too far distance" provides mainly moral value, which is "indirect and distantly tangible." "The too close distance' provides mainly utilitarian value and is 'direct and tangible,' equating artistic scenes with real life and often immersing the aesthetic subject in them, which leads to the desirable rather than the beautiful. Bullough's 'aesthetic distance' is derived from Kant's doctrine of 'aesthetic disinterest,' which states that 'connoisseurship is the ability to judge an object or a way of appearing using pleasure or displeasure without any interest. The ability to such an object of pleasure is called beauty." Immersive scenography in digital media art aims to generate a flow of the mind and achieve immersion, where immersion means getting extremely close to the aesthetic object, being wrapped up in it, and even becoming an integral part of the work. The overlaying and combination of "appropriate" and "utilitarian values," once "rejected" by many Western philosophers and aestheticians, is unified in the immersive scene design of digital media art. A typical example of this is the digital media art immersive design restaurant, which stimulates all the senses of the experiencer (consumer), who pays for the work mainly because of its scenic value, not just the taste buds' pleasure. Although the pleasures of smell and taste are utilitarian rather than aesthetic values, in digital media art design works, these factors are inextricably linked to aesthetic values, with the former reinforcing the latter. It is the superposition and complementarity of the two that makes digital media art immersive design uniquely attractive, with some contemporary scholars referring to it as "sub-aesthetic": "Therefore, from the cognitive point of view, it is not just the cognitive point of view, but also the cognitive point of view of the consumer. ": "Therefore, from the point of view of cognition, this kind of composite physiological perceptual experience, which is not a purely physiological pleasure experience but has an enhanced effect on aesthetic cognition, can be called 'subanesthetic.'"(Rui, Teng.2020)

There are two main reasons why "sub-aestheticism" has come to the fore in the design of immersive scenes in digital media art and why it has impacted the traditional aesthetic principle of aesthetic distance: firstly, it is inextricably linked to the tremendous development of various disciplines since the advent of the information age. Cognitive science was born in this context, and aesthetics, closely related to philosophy, also began to focus on the cognitive study of aesthetic perception. In addition, modern aesthetic theory research is increasingly focused on the interdisciplinary intersection with psychology, introducing experimental psychological data to support the emotional effects and psychological variables in aesthetic cognition. Secondly, it is determined by the characteristics of immersive design in digital media art itself. While the aesthetic activity of non-information-age artworks is mainly perceived through the material materials that constitute the external form of the work, the focus of the aesthetic activity of the information-age experiencer tends to be on the perception of the digital form of the work. The immersive scenography of digital media art, through the application of computer technology, gives the digital art image a variety of attributes such as geometry, materiality, and movement, creating the illusion of immersion for the experience in every way so that the experience needs to report various perceptual interactions in order to be able to experience and participate well in work. "Immersion is a perceptual immersion where the aesthetic individual, through digital sensors, re-feeds the perceptual response as information for artistic creation into the artistic content. The difference from previous aesthetic experiences in art is that most of the aesthetic information in the effect of immersion experiences comes from the physical movements and experiences of the aesthetic individual." (Rui, Teng.2020)

(2) Helping to "live artistically."

"To understand different designs is to understand the face of society."(Forty, A. 1986) The reason why digital media art has become a mainstream art form in the information age is that it meets the needs of the public in the information age. A critical aspect of this is that it helps the experience realize the beautiful desire to 'live artistically,' i.e., it offers an aestheticization of everyday life that is closely related to everyday life. It is closely related to everyday life, not just everyday life, and is much more poetic and beautiful. The so-called "artistic life" is not masculine or unattainable, but "an ideal of human beings, a free, artistic life and more in keeping with human nature. Artistic life can also be described as a life of beauty, an idealized form or way of life."(Li Yan Zu. 2022)

Moreover, it is "a life of beauty in which material beauty and spiritual beauty are united."(Li Yan Zu. 2022) In the case of digital media art, immersive scenography is a form of artistic

design based on a symbiosis between the sensual and the rational, and due to its robust interactivity and playfulness, allows for significant involvement of the senses, the body of the experience, the physical imagination or the shared dream of a revolutionary group.(Negroponte, N. 2015)　　The demand to "live artistically" is closely related to recent social life changes. Especially in the digital age, where social competition is fierce, and information is burgeoning, people are constantly looking for ways to add some interest to their tense, stressful daily lives, which are relatively easy to obtain and do not require too much cognitive burden that requires deep brain thinking, and this is where digital media art immersive scenography, with its low barriers to entry, meets this need. On the other hand, the magnificent audiovisual effects of digital media art immersive scenes and their use as a symbol of fashionable living lend themselves to incorporation into the lives of people in the image age - displaying them on social media and sharing them with others as a testament to their sense of existence.

2.2.2 The adverse side effects of "addiction."

(1) Over-immersion can be a loss of ambition.
Theories based on mind flow and immersion are an essential factor in the success of many people's careers and well-being, and immersive design based on mind flow is often fascinating, bringing a sense of well-being and peace of mind to those who experience it. However, does this mean that the mental act of immersion is only beneficial? The answer is no. Chekhsenmikhalai (2017) is concerned: "When a person is so absorbed in a pleasurable activity that he cannot think about anything else, he loses ultimate control, that is, the freedom to determine the content of his consciousness. In this way, the activity that generates the Flow of the mind may lead to negative effects: although it still creates order in the mind and enhances the quality of life, the ego, through addiction, becomes a prisoner of a particular order and is unwilling to adapt to the ambiguities and ambiguities of life." A person addicted to something is often too addicted to care about or even hurt others (including critical people, objects, and other essential feelings and perceptions). A typical example is the immersive video game World of Warcraft, an early 20th-century multiplayer online role-playing game that was so popular that many players were hooked, including those who could stay home and play the game for a year without working, those who played through it several times and still enjoyed it, and those who socialized with people who were.

Some people socialized with their 'comrades' in the gaming world ...... At the time, video games had a reputation for being fun. Irish positive psychologist Alan Carr(2022) states , "Over the long term, immersion in work or leisure activities that lead to immersive experiences can cause the fragmentation of social networks that are so important to well-being."

(2) The controversy of the "electric hallucinogen."

Malinowski, a British social anthropologist and founder of the functional school, argues (1944) that "an important element in adult recreation is the use of narcotics, and here it would be extremely interesting to analyse how narcotics such as alcohol, tobacco essence, tea essence, coffee essence ......, etc. cause small changes in the neurological balance in the human body and cause pleasure. It would be an extremely interesting study if we analysed how narcotics such as alcohol, tobacco, tea, coffee, etc. cause small changes in neural balance in the human body that lead to pleasure." Some practitioners and researchers of telecommunication art and VR art would see digital media art immersive scenography as an 'electronic hallucinogen,' and comparative studies of digital media art immersive scenography with the practice of drinking ayahuasca in some Brazilian communities are also prevalent, for example, Roy Ascott has studied this practice in the Brazilian community of This practice in the community of Santo Domingo, for example, was used to examine the similarities between the shamanic and telematics spaces and the dual consciousness (real and virtual) that exists in both realms.

2.2.3 Dissemination and exhibition challenges

As a product of the experience economy, the immersive scenography of digital media art is fascinating and raises several challenges in terms of dissemination and collection. Firstly, its immediacy requires physical presence, which makes it difficult to accurately portray in text or images, thus reducing the effectiveness of dissemination. The difficulty of collecting and maintaining digital media art has been a problem since its inception, not to mention the difficulty of collecting digital media art immersive design works as a new phenomenon, mainly due to the following aspects: non-standardization, the extraordinary complexity of the relevant technologies and tools, and the fact that its core value is scenic - its artistic appeal comes from the scenic design and interaction process. The difficulty of collecting digital media art in museums is often due to its non-standardization, the complexity of the technologies and tools involved, and the fact that its core value is scenic - its artistic appeal comes from the process of scenography and interaction rather than from its materialized form. For example, Team Lab, a leading Japanese interdisciplinary digital art team, has been setting up permanent galleries in Odaiba, Tokyo, Shanghai, China, Sands, Macao, and Fukuoka, Kyushu, Japan, since June 2018, and the McKinnon Hotel, a venue specially transformed by Shanghai Wenguang for the immersive play Sleep No More, but these are all specialized venues based on the qualities of the artworks. However, these are specialized venues built according to the nature of the artworks. There is still a tremendous challenge for museums and galleries to collect digital media art immersive scenography. Although several museums and galleries have already begun to exhibit digital media art immersive design works, such as the aforementioned "Imagination

of the Mind - Van Gogh Art Immersive Experience" exhibition at the National Museum of China in June 2019(See Figure 6) and the ""Time and Space Wanderings of Cultural Relics" Digital Experience Exhibition at the Capital Museum in October 2020, there is no doubt that the exhibition will be a great success.

There are also some highly conceptual, less durable, and even eventually extinct, experimental works in museum and art gallery collections. However, it still needs to be improved to incorporate digital media art immersive scenography into the collections. In addition, the lack of investment potential is also an essential factor currently limiting their entry into private collections.

Figure6 Imagination of the Mind - Van Gogh Art Immersive Experience

3. CONCLUSION

With the birth of digital media art immersive design, both old and new industries have jumped at the chance to gain a share of this emerging market; the public has also shown great interest in it, even seeing it as a kind of quintessential social media for the information age - to communicate, to show the beauty and to share information. However, beneath the feverish appearance, there is also a need for sober reflection on its adverse effects. Some of this thinking is about new phenomena and new ideas that do not need to be addressed, such as the extreme reduction of aesthetic distance, which significantly affects the classical aesthetic principle that aesthetic distance is the basis for aesthetic activity; some of this thinking is about being vigilant and careful about scale, such as the possibility that over-immersion may lead to the experience becoming "Others are about long-term efforts to collaborate, such as the collection and maintenance of immersive scenography in digital media art, which is currently a global challenge. Fundamentally, in order to have a deeper understanding of the new art and design

genre of digital media art immersive design, and to gradually solve its related problems, so that it can develop in a better direction, especially for digital media art immersive design, which is mainly characterized by openness and interactivity, in order to play a positive role in creating beauty, bringing people closer together and even creating a harmonious society, it is not enough to have good ideas and good works from designers. It is not enough to have good ideas and good works but to have the appreciation, understanding, and participation of a wide range of experiences and to integrate for the work to shine.

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