

Exploration of the Chinese development and innovation path of immersive drama

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Abstract. In the process of drama development, the audience is always passively accepting. In recent years, the public has been pursuing the 'immersion'. In a sense, immersive theatre has broken the previous theatre's inherent concepts such as the type of performance venue, the form of performance, and the relationship between actors and audiences. On this basis, this paper also explores the path of the development and evolution of Chinese immersive drama, and on this basis, integrates new ideas and new concepts.

Keywords: Immersive drama; development and evolution; innovation path.

1. Immersed drama and its development and evolution

The concept of "immersion" originated in the UK and has rapidly developed into a global cultural theme in recent years. It defines the 'expressiveness' between 'viewing' and performance space and the relationship between forms of expression. Through the experience of a more interactive and immersive theatrical art display platform, it is possible to abandon the traditional art form, not subject to a fixed stage, not limited by the audience, and present a one-way performance that truly breaks the traditional form.

In this immersive drama, there is not only one story. The characters in each story shuttle in different time and space, sometimes separated, sometimes staggered. In a drama with a great sense of presence, actors can really cross the 'fourth wall', shuttle between fantasy and reality, and can also choose different audiences to perform one-on-one interactive performances with them. The audience can choose where they want to go, understand the plot, and understand the characters, so their choices will also affect the environment and perspective. It can be said that the 'immersive' theater is a new five-degree space, which presents a variety of artistic forms to the audience.

In 2015, the drama "The Mermaid by the Dead Water," directed by Meng Jinghui, was officially released. Immersive dramas are constantly emerging around the world, bringing inspiration and innovation to the audience's multiple senses. Cause the attention of researchers, industry, academic attention. After in-depth discussion of modern drama literature, this paper selects typical cases to find commonalities and differences, and on this basis, tries to summarize the development law of immersive drama.

"The Mermaid by the Dead Water" is composed of more than ten different characters, in different time and space, staged 49 fragments of the plot. The audience can follow an actor at will. It uses digital media technologies such as projection technology, screen recording equipment, pinhole peep screen imaging, and light and shadow effects. This is also a new breakthrough in the integration of digital media and immersive theater in China. The use of a variety of artistic techniques to create a real and perceptible situation, greatly improving the public's sense of immersion, giving this immersive theater a strong mystery and impact, providing the audience with a multi-dimensional audio-visual aesthetics Immersive aesthetic experience, exploring the virtual world of love stories.

Sleepless Night is an "immersive drama" based on one of Shakespeare's four most famous tragedies, Macbeth. After cooperating with American drama companies, the 2011 version of 'Sleepless Night' is also famous. In 2016, the Chinese version first landed in Shanghai, China. The shooting place is at Mackinaw Hotel, No.1013, Beijing West Road, Shanghai, which is a hotel that cannot be found on the map. "Sleepless Night" had a good response after it was broadcast in China, and got a high score of 9.3 on the barley drama set list. The Chinese version of "Sleepless Nights" reflects our broad audience's in-depth understanding of immersive theater. The field of vision in theater immersion is broader than before, which also makes more immersive theater directors in China more Chinese.

The 'boss' play staged in Wuhan is also one of the immersive dramas, and the scene is a 'ship' that can travel. Under the historical background of Hankou in the Republic of China, the delicate and shocking performance brought the audience back to the era of Hankou. It is precisely because of the warmer plot of the play that it

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resonates, so the play is not like most immersive dramas. It is more about attracting people of all ages to the play. The device used by ' Chengdu Stealing Heart ' adopts a combination of screen images and devices, and virtual characters similar to humans rather than humans appear in mobile videos. The head of the TV and the human body are all one, without any facial expressions, while the head is formed by different monocular movements and the frame of the TV, expressed in the form of images. Through the operation of virtual characters and real-time motion capture, it is possible to have a great conversation with actors. The viewer looks up at the image projected on the ceiling, as if in it, experiencing a virtual space with the Buddha.

Nowadays, the digital media art is integrated with the elements of science and technology and the artistic creation elements of the immersive theater. It is a diversified and intersecting synthesis, and a new artistic style suitable for this period. Under the loading of more information, digitization and multimedia technology, a digital image and immersive theater with three-dimensional, virtual, interactive and dynamic sense are created and integrated into the characteristics of digital, thus enriching the creation of art. The application of digital media art to immersive drama allows the viewer to have an immersive feeling and an interactive experience. In the scene setting that emphasizes matching with the script, the use of digital media technology enhances the feeling of the scene, so as to better interpret the space and time on the stage. The immersive theater centered on space and time plays a role in the body of the audience and actors. The audience is attracted and the actors are immersed in it. Many scholars have expressed their approval for this new ' immersive ' creative approach.

2. Innovation path of immersion drama in China

In the past six years, immersive theaters have undergone tremendous changes in China. Among them, there are some theater repertoires and some theater directors. This article cannot be detailed one by one, but it is certain that during this period, its development has entered a relatively flat stage. The audience also questioned the early live performances such as ' Mermaid by the Dead Water '. The audience's acceptance of ' immersion ' drama has been greatly improved. This transformation not only delights many artists, but also makes the theater closer to human aesthetics. In the future, the theater will have more audiences, deeper inspiration, passion and creativity.

(1) Immersive drama and regional characteristics

In the process of integrating drama into local culture, large-scale performances such as Wuhan ' Zhiyinhao ', in fact, also have many small-scale, original immersive performances, which are being carried out simultaneously in various scenic spots in major cities in China. The immersive drama " Anren Today " located in Anren, Chengdu, integrates the urban landscape into it, and interprets the choice of the 1930 s with the theme of " love " and " belief. " The official adult ticket for the performance is 380 yuan. Despite the high price of tickets,

many people still come to Anren Town, Chengdu for vacation. The vigorous promotion of the organizers of the exhibition and the recognition of the tourists to the A 'ning Valley have made the small city that was not well known more famous. The integration and development of immersive drama and cultural tourism combined with regional characteristics is also the current highlight.

(2) Immersive drama and Chinese IP

In recent years, there has been an interesting phenomenon in the successful performance of a large number of immersive theaters in China : most of the successful immersive theaters with good performance response have successfully established their own cultural IP after the performance, not only successfully producing cultural and creative products that can attract customers, but also developing cultural surroundings with their own IP characteristics. For example, the IP design of ' Chengdu Stealing Heart ' is to provide catering and consumption places for the public such as ' Stealing Heart Coffee ' and ' Stealing Heart Bar ', while the sales areas of cultural products such as ' Stealing Heart Notes ', ' Stealing Heart Water Cup ' and ' Stealing Heart Scarf ' also include various related commodities. They also opened a store on Taobao APP to sell the IP-related goods. Although there are not many sales and fans now, the IP design of ' Chengdu Stealing Heart ' this time is a very creative attempt. It provides a good reference for practitioners who want to obtain commercial benefits in this way.

Therefore, if we can learn from the experience of this case and make the classic IP such as ' Journey to the West ' and ' A Dream of Red Mansions ' a ' new growth point ', then we can create one of China 's most representative immersive dramas. It can better spread Chinese history and culture in an all-round way, and can also promote the surrounding products of the theater to foreign countries to achieve a win-win situation between culture and economy.

(3) Immersive drama and Chinese opera

Ten years ago, there was a situation where young people were not very interested in Chinese opera, but in recent years, with the continuous development of media integration and other new development methods, young people 's attention to it has been increasing. Immersive drama has more novel and striking features. The combination of immersive opera and opera art requires the use of new techniques in traditional techniques such as ' rubbing powder ' and ' painting eyebrows '.

The good and bad of the new ' makeup ', of course, involves the aesthetic value of the individual, but it is necessary to look at the traditional art in the new period with a ' new perspective '. This is due to the director 's great achievements in opera performance, as well as the use of many new scientific and technological devices in the immersive drama ' Dream Back Peony Pavilion ', as well as multiple sound holographic images, which opens up a new path for the innovative development of Chinese drama. For example, in 2010, Tan Dun and Kunqu connoisseur Zhang Jun established the ' Kunqu Real Landscape Garden ', and the Peony Pavilion was officially unveiled at the Shanghai World Expo. In order to cater to the audience 's visual experience, the crew specially selected a unique garden in Qingpu, Shanghai County, and carried out a new round of transformation. During the

National Day of 2018, Zhai Jian led an immersive science fiction drama ' Dream Back Peony Pavilion ', which was officially released in Beijing Huanbo Park. This work uses intelligent human-computer interaction and motion capture technology to complete the design of the stage. In the performance, the viewer can walk around at will, experience various angles from multiple angles, and perceive the changing images. The rise of " immersive " theater has brought us new ideas, but how to reflect the characteristics of " immersion " without losing its artistic characteristics is a major problem.

(4) Immersive experience

The development of immersive theater certainly benefits from a variety of immersive experiences, such as restaurant scenes, some immersive new marketing. Is this immersive experience truly ' immersive ' ? Not to mention that many immersive theaters do not have an ' immersive ' effect, like ' Insomnia Night ', which seems to be face-to-face with the audience, but completely ignores the audience 's feelings. Let the audience excavate new stories over and over again in Shanghai, and the box office reaches 370 million. Finally, many companies ' borrowed ' actors and boutiques from several films to deal with ' funny ' enthusiasm with a vulgar theme. Opera creators should start from the height of social responsibility and professional ethics. In the process of creation and adjustment, we must not blindly copy the thinking mode and concept of western opera culture, which will weaken the creativity and influence of Chinese local culture. ' Sleepless Night ' has been well received by the majority of the audience. The group organically combines the local culture with the cultural needs of the Chinese audience, giving them a sense of being in it. There are also some problems, such as the popularization of abstract culture, the combination of various abnormal images and dramas, and the different expressions of Chinese culture. Obviously, the values immersed in Chinese dramas are infiltrated in the Chinese battlefield. In the wisdom of , it also brings a serious problem to the creation of Chinese drama : how to create more cultural needs for the Chinese people has become an urgent problem for screenwriters to solve.

Immersive drama has received extensive attention since its inception, and has a good application prospect, and has driven the economic development related to immersive drama. At the same time, the ' bottleneck ' problem has become increasingly prominent. However, it is undeniable that the problem faced by theoretical and practical workers is that they should not only retain the cultural function of the drama, but also provide the audience with elegant performance experience, and integrate into the local culture. These problems need to be solved urgently.

(5) Digital Media Art

With the rapid development of science and technology, the application of immersive theater is becoming more and more extensive, and the production scale of global immersive theater is also increasing. Just look at the potential cultural market of the immersive theater. The use of digital media technology provides a new change for the " immersion " theater, which first reflects the cultural connotation of " immersion. " On the other hand, we

require more immersive, dramatic emotional theater expression, and based on the history of Chinese traditional aesthetics and opera culture, using the digital melody of immersive theater art to provide a comprehensive and positive guidance for the audience ; second, the concept of creation, the nationality of creation, the creative use of immersive drama, and the national cultural characteristics in the digital media environment in the new era are promoted simultaneously.

' Chengdu Stealing Heart ' has certain regional and ethnic characteristics, but it is still in the initial experimental stage. From the current immersive theater at home and abroad, compared with the traditional theater, the combination of this integrated theater and the art of digital media is a relatively new and unique way. It can greatly improve the expression and beauty of the performance. At the same time, the organic combination of various media arts makes this immersive performance more able to meet the aesthetic needs of contemporary audiences.

Secondly, as far as the form of immersive theater culture is concerned, first of all, its own originality cannot be ignored, otherwise it cannot be carried out in China. In recent years, the immersive drama with IP author as the main creative theme and the application of digital media art have provided interactive and virtual expression methods for the ' immersive ' theater, and realized the innovation of ' multiple characters ' and ' virtual space '. In this virtual space, you can create characters in different time and space. The art of ' Avatar ' on the screen makes us see another possibility. These innovations make the audience feel more rhythm and attraction in the immersive experience. Third, diversified network experience is a revolution for immersive theater. Combined with the latest trends of industrial development in developing countries, the online cloud uses online synchronous digital technology to achieve 360-degree panoramic immersion, immersive, 5 g ultrasonic digital online, corner, virtual reality, etc., and promotes new technological breakthroughs such as cloud computing. The audience 's aesthetic consciousness is also increasingly inclined to immersion.

Immersive drama is an organic combination of Chinese traditional opera and culture. Its ' nationality ' brings new thinking space to artists. The performance of in the domestic and foreign markets should be consistent with the audience 's aesthetic habits, and as a reference, continue to enhance the vitality of the domestic and foreign markets, how to be loved by the public, coupled with the cultural value contained in the use of digital media, this is also the creator and the audience to explore in depth. The application of new technology has reshaped the creative mode of immersive theater, and through the integration of digital media art, this new way of artistic thinking and the integration of modern science and technology, it has provided impetus for the continuous development of Chinese immersive theater.

3. Conclusion

At present, the construction of Chinese immersive theater is still in the exploratory stage. Works that can combine

digital media art with immersive drama are even rarer. High-quality immersive drama is not special, mainly for entertainment. Facts have proved that the excessive commercialization of market-oriented characteristics in artistic aesthetics, many theater artists focus on digital media, excessive pursuit of commercial profit scale, in fact, meaningless, can not express the emotional relationship, can not express the emotional content, but a purely immersive expression, because of the lack of understanding of cultural connotation, social structure and cultural connotation, can not let the audience feel the ideological connotation contained in the work.

In general, immersive drama is a unique cultural business card. In terms of creation, Chinese artists have transformed the development of immersive drama from the exploration of the West to the creativity of China. More theaters that integrate Chinese culture, urban and regional characteristics are showing a new development trend in China.

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