

Digital Subsistence of Cultural Heritage: Digital Media as a New Dimension of Cultural Ecology

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Abstract : With the climate change can exacerbate exposure of cultural heritage to climatic stressors, scholars pin their hope on digital technology can help the site avoid surprises. Virtual museum has been regarded as a highly effective technology that enables people to gain enjoyable visiting experience and immersive information about cultural heritage. The technology clearly reproduces the images of the tangible cultural heritage, and the aesthetic experience created by new media helps consumers escape from the realistic environment full of uncertainty. The new cultural anchor has appeared outside the cultural sites. This article synthesizes the international literature on the virtual museum by developing diagrams of Citespace focusing on the tangible cultural heritage and the alarmingly situation has emerged in the process of resolving climate change: (1) Digital collections are the different cultural assets for public. (2) The media ecology change people ways of thinking and meeting style of cultural heritage. (3) Cultural heritage may live forever in the digital world. This article provides a typical practice information to manage cultural heritage in a changing climate—the Dunhuang Mogao Grottoes in the far northwest of China, which is a worldwide cultural heritage site famous for its remarkable and sumptuous murals. This monument is a typical synthesis of art containing 735 Buddhist temples, which was listed by UNESCO as one of the World Cultural Heritage sites. The caves contain some extraordinary examples of Buddhist art spanning a period of 1,000 years - the architectural form, the sculptures in the caves, and the murals on the walls, all together constitute a wonderful aesthetic experience. Unfortunately, this magnificent treasure cave has been threatened by increasingly frequent dust storms and precipitation. The Dunhuang Academy has been using digital technology since the last century to preserve these immovable cultural heritages, especially the murals in the caves. And then, Dunhuang culture has become a new media culture after introduce the art to the world audience through exhibitions, VR, video, etc. The paper chooses qualitative research method that used Nvivo software to encode the collected material to answer this question. The author paid close attention to the survey in Dunhuang City, including participated in 10 exhibition and 20 salons that are Dunhuang-themed on network. What's more, 308 visitors were interviewed who are fans of the art and have experienced Dunhuang culture online(6-75 years).These interviewees have been exposed to Dunhuang culture through different media, and they are acutely aware of the threat to this cultural heritage. The conclusion is that the unique halo of the cultural heritage was always emphasized, and digital media breeds twin brothers of cultural heritage. In addition, the digital media make it possible for cultural heritage to reintegrate into the daily life of the masses. Visitors gain the opportunity to imitate the mural figures through enlarged or emphasized images but also lose the perspective of understanding the whole cultural life. New media construct a new life aesthetics apart from the Authorized heritage discourse.

Keywords : cultural ecology, digital twins, life aesthetics, media

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