From Symbol to Affect: A Study of Post-textual Reading in Digital Interfaces: A Case Study of Multi-sensory Practice in "Try, Fail and Overcome" Workshop

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The Asian Conference on the Social Sciences 2025
Official Conference Proceedings

Abstract

In an era of explosive digital image growth, text as an information carrier undergoes continuous restructuring, transforming both creative forms and reading habits. This research examines the evolution of post-textual practice in digital environments through the lens of semiotics and affective theory, focusing on how digital interfaces reshape reading experiences and (syn)aesthetic perception, and investigating how textual meaning is constructed within multi-sensory spaces. Through an intensive interdisciplinary workshop titled "Try, Fail and Overcome" at Shih Chien University in 2021, involving 28 participants from different academic levels, we documented both the seven-day creative process and subsequent viewer interactions through systematic photographic observation. Our analysis revealed three key dimensions: the formation of emotional responses, the construction of spatial narratives, and the transformation of creative experiences, while also capturing how viewers engaged with works through bodily exploration and environmental resonance. Our findings indicate a theoretical shift from symbolic interpretation to affective connection, redefining the relationship between creators, texts, and viewers through the examination of post-textual practice, reading behavior, and (syn)aesthetic perception. The transformation of reading experiences in digital environments not only challenges traditional textual concepts but also highlights the crucial role of affective connection and (syn)aesthetic perception in constructing new forms of reading experience. This research provides a systematic theoretical foundation for post-textual practice while demonstrating its developmental potential in digital humanities.

Keywords: post-textual practice, affective experience, reading reconstruction, (syn)aesthesia, digital humanities

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Introduction

From the invention of movable type printing to the evolution of the new media era, the proliferation of digital screens has not only challenged the dominance of printed text but has also catalyzed transformations in reading behaviors: transitioning from linear textual media to multimodal visual media, from narrative completeness to fragmented expression, and from unidirectional information transmission to interactive experiential construction. Through empirical research, it has been established that digital environments have reshaped readers' perceptual modes, including the integrated utilization of visual, auditory, and tactile modalities, thereby influencing the processes of cognitive processing and emotional projection. This transformation in perceptual modes manifests not merely at the level of information reception, but profoundly affects readers' understanding and interpretive approaches to texts, facilitating a shift in reading behaviors from passive reception to active construction. However, while contemporary research emphasizes innovative applications of technological interfaces, there remains limited exploration of how digital environments reconstruct the perceptual dimensions of texts, particularly regarding the deep interactive mechanisms of cross-sensory integration and emotional resonance, which warrant systematic empirical investigation. Within this context, examining the reshaping of reading experiences by digital environments involves not only technological innovation but necessitates a profound understanding of the complex interactive relationships among perception, cognition, and emotion.

Reading, as a process of meaning construction, is established upon the foundations of knowledge accumulation, experiential accumulation, linguistic systems, and community contexts, realized through complex symbolic decoding. Following the rise of the Internet in the 1990s (Campbell-Kelly & Garcia-Swartz, 2013) and the emergence of touch-screen smartphones in 2007 (West & Mace, 2010), the definition of text has expanded from "text-based static carriers" to "interactive systems integrating multimedia elements." This transformation marks the advent of the "post-textual era"—while preserving the core symbolic transmission function of text, it emphasizes the multiple characteristics of reader subjectivity, interactivity, and immediacy. This transformation is manifested not only in carrier forms but reflects fundamental changes in contemporary society's approaches to knowledge acquisition and information processing. Driven by digital technology, reading is no longer confined to single-dimensional textual decoding but has evolved into comprehensive experiences encompassing multiple sensory modalities including visual, auditory, and tactile elements (Rose, 2006). Consequently, the relationship between traditional literacy and reading behaviors requires reconstruction within the framework of digital media characteristics to adapt to this pluralistic and dynamic reading environment. This transformation also compels us to reconsider: how do we define and evaluate the essence of reading and its sociocultural implications in the digital age?

This research focuses on post-textual practice in digital environments, examining how visual symbols transition from traditional diachronic linear narrative structures (where readers decode texts following predetermined sequences) to synchronic multiple perceptual constructions (where readers autonomously connect multiple textual elements within the same spatiotemporal framework). Within this fundamental transformation, creators evolve from singular content producers to interactive designers; textual carriers transcend the limitations of static planes, developing not only programmatic and interactive digital interfaces but expanding into three-dimensional spatial domains where viewers can "enter," "traverse," and "dwell," constituting entirely new dimensions of bodily perception; viewers

transform from passive recipients to active participants and co-creators, constructing meaning through bodily interaction with environments within spatialized reading processes. Through systematic analysis of emotional experiences shaped by visual elements, spatial perception, and bodily participation, this research endeavors to reveal how contemporary texts transcend traditional semiotic unidirectional interpretive frameworks to develop dynamic meaning production mechanisms among multiple subjects. This exploration not only deepens our understanding of textual evolution in the digital age but provides new theoretical perspectives for contemporary cultural studies.

Theoretical Framework - From Semiotics to Affective Experience

When exploring reading experiences in the post-textual era, the combination of semiotics and affective theory provides a unique analytical perspective. Semiotic concepts can be traced back to the theoretical constructions of Charles Sanders Peirce and Ferdinand de Saussure from the late 19th to early 20th centuries, who viewed signs as fundamental units of meaning production, establishing systematic analytical methods (Barthes, 2016). With Roland Barthes' introduction of semiotic mythology in the 1960s, semiotic research extended to the analysis of cultural phenomena (Barthes, 2016). Affective theory originates from Baruch Spinoza's philosophical contemplation of affect, developed through Gilles Deleuze's reinterpretation in the 1980s into a research approach focusing on interactions among body, perception, and environment. Massumi Brian further applied affective theory to digital culture studies, emphasizing how technological interfaces reshape human perceptual experiences (Wang, 2022). The convergence of these two theories in the digital age enables us to simultaneously attend to both structural meaning and non-structural experiences of texts: semiotics provides tools for analyzing digital symbol operations, while affective theory supplements dimensions of bodily perception and emotional generation, thereby comprehensively grasping transformational characteristics of reading behaviors in the digital age.

Reconstruction From Semiotic Perspectives

As the foundational structure of human communication, symbolic systems undergo fundamental transformation in the digital age. Traditional semiotics established frameworks for symbolic interpretation through distinctions between surface structure and deep structure: surface levels focus on immediate communicative messages, while deep levels involve cultural contextual interpretation. Saussure's theory of signifier and signified established analytical foundations for symbolic operations (Barthes, 2016). However, when symbolic systems enter digital environments, this interpretive mode based on binary oppositions proves insufficient. In the post-textual era, symbolic operations exhibit multi-layered, interactive, and immediate characteristics: first, digital interfaces alter the material basis of symbols, enabling them to simultaneously possess visual, auditory, and tactile dimensions; second, symbols transform into dynamic entities capable of real-time interaction with readers, breaking traditional unidirectional transmission modes; finally, symbolic meaning production involves complex interactions among technological mediation, user experience, and environmental contexts, forming intricate meaning networks. This new form of symbolic operation not only challenges traditional semiotic analytical frameworks but inspires us to consider: within contexts of continuous digital technological evolution, how can semiotic theory respond and develop more appropriate interpretive modes? This transformation requires us to reconsider applications of semiotic theory in the digital age.

Theoretical Construction of Affective Experience

Affective theory provides fresh perspectives for understanding digital interactive experiences. Traditional emotional research emphasizes analysis of personal subjective feelings, while affective theory emphasizes interactive relationships among body, environment, and technology (Chiu, 2020). In digital environments, affective experiences present multi-layered transformations: first, immediacy of bodily perception—users directly participate in textual meaning production through touch, gesture, and other bodily interventions, forming new perceptual modes; second, real-time environmental influence—unlike traditional exhibition spaces' white cube thinking, contemporary fields reflect more complex environmental factors. Flowing light and shadow changes, multi-layered sound overlays, and traces left by space users all become extensions of textual meaning. These environmental elements directly influence perceptual states and cognitive processes, creating multi-sensory experiences; third, synchronicity of collective experience—open space design enables sounds, crowd movements, and interactive feedback from different areas to blend, forming dynamic emotional fields that promote perceptual resonance and meaning co-construction among groups. This particularity of affective experience compels us to transcend traditional linear modes and reconsider bodily participation, spatial perception, and group interaction in digital environments, thereby establishing more complete theoretical frameworks.

Multiple Dimensions and Historical Continuity of Textual Interpretation

Throughout historical continuity, textual interpretation has always reflected temporal thought patterns and social structures. Taking the second century CE as an example, political stability and peace enabled all ethnic groups within the empire to cohere through common language and culture, with "universal education" ideals highly valued, aiming to cultivate complete individuals versed in all disciplines. This historical experience of pursuing complete knowledge systems provides important reference for understanding contemporary transformations in textual interpretation. Texts evolved from initial singular exploration of authorial intent to multi-dimensional interactions encompassing authorial intent, interpreter intent, and textual intent, embodying continuous expansion of interpretive possibilities (Gadamer, 1989). Rational thinking modes continue to dominate textual evolutionary trajectories. From logical reasoning and scientific methods to computer programming language development, all demonstrate normative constraints. However, catalyzed by digital environments, texts have shifted from "identity" toward "contradiction," ultimately trending toward possibilities of "infinite transformation." This transformation manifests not only formally but profoundly influences meaning production mechanisms: while traditional symbolic systems are established on social contract foundations, digital age texts have transcended such predetermined orders, continuously transforming and enriching existing boundaries. The multi-ethnic, multi-linguistic convergence experience of the second century CE confirms that cultural differences do not necessarily lead to comprehension barriers. Similarly, while contemporary society faces more complex convergences of ethnicities, languages, and concepts, the "identity" of meaning itself undergoes fundamental transformation (Gadamer, 1989). Within this field of continuously flowing meaning, two interpretive attitudes of "text as world" and "world as text" interweave: the former focuses on how texts reflect and construct reality, while the latter explores how texts form autonomous meaning systems. This dynamic balance transforms texts from simple knowledge transmission media into open fields continuously producing new meanings.

Repositioning Theoretical Foundations

Contemporary visual culture studies must respond to dialectical relationships among symbolic operations, perceptual experiences, and consciousness formation in the digital age (Rose, 2006). Through examining developments from structuralist semiotics to post-structuralist affective theory, this research explores three core dimensions: in digital environments, texts transform from fixed media to dynamic fields, requiring repositioning of signifier-signified relationships; interactions between visual elements and emotional resonance become characteristics of post-textual practice—symbols are no longer limited to representational functions but develop as mediators triggering multiple perceptions; when experiences transcend limitations of singular perception to form multi-layered perceptual systems, they not only expand meaning production pathways but redefine interactive relationships between texts and subjects. This theoretical repositioning manifests primarily in the following dimensions: first, semiotic theory needs to expand its analytical frameworks to accommodate fluidity and diversity of symbolic operations in digital environments, particularly when processing non-linear meaning production processes. In knowledge transmission processes, every word contains implications and metaphors, expressing meanings beyond literal interpretation and containing information that cannot be revealed independently (Barthes, 2016). To understand these complex symbolic systems, we must transcend existing human civilization perspectives and seek deeper revelations. Second, introduction of affective theory provides new perspectives for understanding contemporary textual practice, particularly valuable in explaining multiple dimensions of perceptual experience; finally, application of empathy theory helps us grasp meaning generation processes under multi-sensory interactions, thereby establishing more complete analytical frameworks. Based on this foundation, this research proposes: theoretical construction of contemporary visual culture should seek dynamic integration between systematic analysis of semiotics and perceptual dimensions of affective theory. This integration must not only describe complexity of textual operations in digital environments but explain multiple roles of perceptual subjects in meaning construction processes. Through such theoretical reconstruction, we can more accurately grasp evolutionary characteristics of contemporary visual culture and deeply understand its fundamental impact on human cognitive modes. Simultaneously, this theoretical framework provides broader exploratory space for subsequent research, enabling us to develop richer research methodologies on existing foundations.

New Dimensions of Cross-Cultural Reading - Symbolic Practice Transformation in Contemporary Art

Contemporary artistic practice not only continues the exploratory trajectory of early digital art but demonstrates multiple evolutionary directions in symbolic operations: from static symbolic systems toward dynamic interactions, from unidirectional reading modes developing into multi-sensory perceptual experiences, and from single media expanding to cross-domain practices. These transformations manifest in creators' reinterpretation of symbols, emphasis on bodily participation, and breakthrough of medium boundaries. Through systematic classification and analysis, we can observe how contemporary artists inherit the experimental spirit of early digital art while pioneering richer forms of expression.

Symbolic Reconstruction and Meaning Transformation

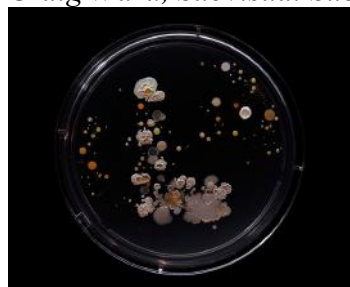**Figure 1**
Craig Ward, Subvisual Subway, 2015

Figure 2
Marvin Kim, Type Plant, 2017

Figure 3
Youdhisthir Maharjan, A Book of Silence, 2024

In contemporary art and design practice, textual symbol reconstruction presents multiple processes of decoding and re-encoding. From British artist Craig Ward's *Subvisual Subway* (2015), which abstractly reconstructs subway station names (Figure 1), Korean designer Marvin Kim's *Type Plant* (Maher, 2019), exploring organic evolution of plant growth (Figure 2), to Nepalese artist Youdhisthir Maharjan's *A Book of Silence* (2024) investigating dialectical relationships between text and space (Figure 3), these works embody redefinition of signifier-signified relationships in semiotics.

Ward transforms everyday textual linear reading by converting traffic indicators into pure visual codes; Kim transforms static typefaces into temporally dimensional visual symbols through plant life rhythms; while Maharjan constructs new visual languages in positive-negative spatial relationships through hollowing book pages and perforating texts.

In the transformation process, works display multi-layered changes from language to image. Typography design is no longer constrained by traditional rules but creates visual tension between abstract and figurative through re-encoding. Ward employs typography to deconstruct symbols into pure visual elements; Kim infuses organic growth qualities into

design, granting typefaces concepts of life cycles; Maharjan explores spatial meanings generated by symbolic absence through material dissolution of texts. These strategies not only expand expressive possibilities but deepen dynamic relationships between signifiers and signifieds—here, textual symbols are no longer merely conceptual carriers but become visual organisms capable of self-generation and continuous mutation.

From contemporary art contexts, practices involving English, Korean, and positive-negative spatial techniques demonstrate transformation trajectories of symbolic systems in "post-textual" practice. When texts undergo de-symbolization and spatial reconstruction processes, original linguistic frameworks dissolve, creating cross-media visual dialogue fields. These works prove that creators can establish new visual languages through textual reconstruction. Such transformation not only embodies cross-cultural practice but reveals dialectical relationships between text and space: after symbols lose original linguistic functions, they continue exploring transformational possibilities from planar symbols to spatial dimensions through experimental reorganization and deconstruction.

Bodily Participation and Spatial Experience

In contemporary art exhibition contexts, space becomes a crucial field for reconstructing textual meaning. Taiwanese artist John Yuyi's *Temporary Tattoo* series (2016–) transfers social media symbols onto skin (Figure 4), American creator Laurie Frick's *Imagined Time* (2019) constructs spatial dimensions of time through data (Figure 5), and Italian artist Rosa Barba's *Composition in Field* (2022) explores symbolic interactions within fields, demonstrating how spatial intervention changes textual forms of existence (Figure 6). Yuyi uses the body as a carrier medium, granting virtual symbols materiality; Frick transforms abstract temporal data into perceptible structures; while Barba creates dynamic relationships between symbols and viewers through field characteristics.
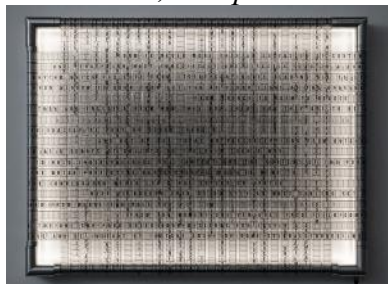
Figure 4
John Yuyi, Temporary Tattoo, 2016

Figure 5
Laurie Frick, Imagined Time, 2019

Figure 6
Rosa Barba, Composition in Field, 2022

When body and space become translation media, works present multiple interactive dimensions. Yuyi temporarily attaches digital symbols to skin, granting virtual texts physical experience; Frick uses visualization techniques to transform temporal fluidity into spatial forms; Barba makes symbolic systems vary with viewer movement. These creative strategies reveal how space reshapes textual meaning—symbols are no longer fixed carriers but existences dependent on environment and varying with fields.

From participatory art perspectives, works construct composite relationships among creators, texts, and participants. When viewers enter exhibition spaces, their bodies become elements activating works: in Yuyi's creations, viewers contemplate relationships between digital texts and bodies through gazing at transferred symbols; in Frick's installations, participants experience materialization processes of temporal dimensions through movement; while in Barba's fields, viewer movement trajectories directly influence symbolic interpretation methods. This interaction blurs boundaries between creative subjects and receiving objects, generating new meanings in each participation: texts are no longer static viewing objects but symbolic systems capable of continuous generation through spatial and bodily interactions.

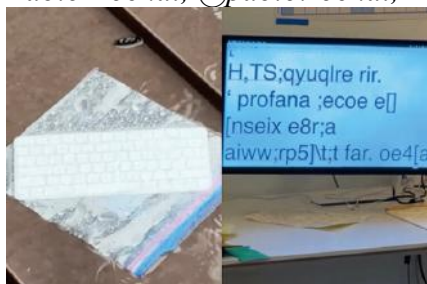**Medium Transformation and Technological Intervention**

Figure 7
Pablo Rochat, @pablo.rochat, 2018

Figure 8
Yehwan Song, X Virtual, 2023

Figure 9
Masumi Kobayashi, Seeds Letters, 1999

In digital age artistic practice, medium and technological intervention redefine symbolic operational modes. American artist Pablo Rochat explores symbolic real-time interactivity through Instagram (@pablo.rochat) (2018–) (Figure 7), Korean creator Yehwan Song's *X Virtual* (2023) constructs new symbolic logic in virtual spaces (Figure 8), while Japanese artist Masumi Kobayashi's *Seeds Letters* (1999) combines biotechnology with symbolic systems (Figure 9), demonstrating multiple possibilities of contemporary textual carriers. Rochat utilizes algorithmic characteristics to create symbolic fluidity; Song deconstructs existing symbolic rules in virtual fields; while Kobayashi realizes relationships between symbols and living organisms through plant growth processes.

Technological intervention brings qualitative changes to symbolic systems, generating new forms of textual existence. Rochat's symbols created on social platforms can respond to user behaviors in real-time, granting texts interactivity and communicative power; Song reweaves symbolic systems in virtual spaces, breaking physical world limitations and constructing variable reading experiences; while Kobayashi transforms textual symbols into parts of plant DNA, causing variations through growth processes. These creative strategies demonstrate how media change symbolic essence—texts are no longer constrained by single carriers but can freely transform, reorganize, and evolve across different technological platforms.

From future media development perspectives, these works predict more possibilities for symbolic systems. Contemporary technology enables texts to escape traditional carriers, expanding operational domains in social media, virtual spaces, and bio-art fields. Rochat's creations show how symbols adapt to social media immediacy; Song's experiments reveal symbolic fluidity qualities in virtual spaces; while Kobayashi's works open attempts at combining bio-art with symbolic systems. Cross-media practice not only deconstructs existing symbolic operational modes but predicts possible evolutionary directions: symbols will continue integrating with emerging technologies, developing more complex meaning-making systems across digital, virtual, and biological multiple dimensions.

Try, Fail, and Overcome: Interdisciplinary Intensive Workshop

This research examines the 2021 Shih Chien University "Try, Fail and Overcome" interdisciplinary intensive workshop as a research subject, employing qualitative research methods to explore the evolution of post-textual practice in contemporary cultural contexts. The workshop brought together 28 participants from different learning stages (including undergraduate and graduate students), exploring the transformation process of texts from symbolic systems to emotional experiences through seven days of discussion and practice. This transformation process not only challenges traditional semiotic theoretical frameworks but provides new dimensions of thinking for perceptual construction processes in

contemporary typography education. The research framework is established on four main aspects:

Innovation in Teaching Strategies

From semiotic theoretical foundations to practical creation, this research is based on Peirce's triadic sign relations and Barthes' semiotic analytical methods, designing multi-layered experiential learning mechanisms. Under Peirce's theoretical framework, the workshop develops creation through three symbolic types: iconic signs embodied in intuitive representations of typographic forms and visual elements; symbolic signs applied to meaning translation in cross-cultural contexts; and indexical signs manifested in spatial field indication systems and circulation design (Barthes, 2021).

Semiotic Theoretical Foundations

In the keynote lecture phase, semiotic theoretical foundations are established, exploring iconicity and symbolism in typography, employing Barthes' methods to deconstruct denotation and connotation (Barthes, 2021). Denotation is embodied in font selection, color application, and material collection (Figures 10-12), while connotation generates new meaning layers through destructive reorganization of elements. In the material research and process-oriented stage, through exploration of paper texture, printing crafts, and heterogeneous material integration (Figures 13-15), understanding of symbolic operations is deepened. The process of research and reflection promotes material language transformation, expanding experimental qualities of visual expression through semiotic theoretical construction.

Figure 10
Discussion of Layout Through Practical Cases

Figure 11
Discussion of Materials Through Practical Cases

Figure 12
Discussion of Color Usage Through Practical Cases

Figure 13
Discussion of Binding Through Practical Cases

Figure 14
Discussion of Paper Texture Through Practical Cases

Figure 15
Discussion of Printing Process Applications Through Practical Cases

Spatial Field Transformation

Figure 16
150×150cm Floor Space

The workshop field combines multiple perspectives of plan and elevation, utilizing concepts of "difference" and "opposition" in semiotics (Barthes, 2021), creating works in 150×150cm floor space (Figure 16), 235×175cm glass wall surfaces (Figure 17), and 270×75cm narrow vertical glass panels (Figure 18). Spatial configuration considers factors such as light changes, textural characteristics, and viewing distances, treating traces of friction and damage during use as extensions of meaning construction. Viewers create multi-layered reading sequences through bodily interventions such as walking, crouching, and lying down. The oppositional qualities of vertical and horizontal, transparent and reflective, ground and wall, along with differential relationships among the three fields, form systematic transformations of visual language.

Figure 17
235×175cm Glass Wall Surface

Figure 18
270×75cm Narrow Vertical Glass Panel

Cross-Sensory Experience Design

Changing traditional visual display modes, intimate dialogue spaces are constructed through Audio Tours (Figure 19). Viewers listen to creators' intimate sharing via QR codes, blurring boundaries between creation and viewing. Participants can develop experience sequences

according to personal choice (Figure 20): silent observation followed by listening to creative discourse, or following paths guided by voice narratives. Environmental sound qualities of the exhibition space are simultaneously preserved, interweaving with personalized audio guides, enabling participants to continuously adjust perceptual positions during spatial movement (Figure 21). Through integration of multiple perceptual systems, texts unfold new forms of signification in the digital age, revealing connections between contemporary texts and emotional construction.

Figure 19
Developing Personal Experience Sequences Through Audio Tour

Figure 20
Participants Continuously Adjusting Viewing Positions in Space

Figure 21
Viewers Intervening in Works Through Different Postures, Creating Multi-layered Reading Sequences

Establishment of Interactive Forms

The research observes how participants develop personalized expressive vocabularies through trial and failure. The workshop encourages breaking through established thinking frameworks, allowing texts to generate new interpretive possibilities through viewers' bodily participation. This interaction involves not only visual perception but also secondary message construction arising from behaviors such as movement and touch.

This research's contribution to contemporary design education can be explored from three levels: (1) In theoretical construction, the research integrates semiotics and emotional theory, establishing new analytical frameworks. It not only breaks through limitations of traditional semiotics but pioneers new perspectives for exploring emotional experiences, transforming our understanding of textual forms of expression. (2) At the practical level, it proposes a structured, operable teaching model, particularly emphasizing the positive role of trial and failure in the creative process, redefining relationships among proposal, execution, and outcomes. (3) At the methodological level, it establishes systematic observation frameworks, including phenomenological recording, process analysis, and outcome evaluation, ensuring research rigor while facilitating understanding of information transformation in creative processes, providing complete reference paradigms for subsequent related research.

Development and Planning of Post-textual Practice

Current Development Review

Research findings reveal three transformations in creative attitudes: from standard answers to multiple possibilities, from single media to cross-media experimentation, and from symbolic transmission to emotional experience construction. At the perceptual level, we observed the iconographic transformation of textual symbols, emotional connections in voice narratives, dynamic experiences through bodily movement, and temporality brought by light and shadow changes.

In the digital age, when text transcends planes to enter spatial domains, its meaning has surpassed traditional unidirectional interpretation. Viewers transform from passive recipients to active participants, developing interpretive possibilities within space. Simultaneously, "failure" experiences in the creative process transform into opportunities for innovative thinking, providing new pathways for contemporary cultural studies.

Exhibition observations demonstrate that when text enters three-dimensional fields, viewers and works form dialogic interactions. Through bodily exploration, sonic resonance, and environmental element interactions, reading expands from surface-level symbolic decoding to sensory-interwoven experiences. Post-textual practice constructs entirely new perceptual frameworks, where meaning production maintains openness and continuously generates interpretive possibilities through viewer intervention.

Research Methodology Deepening

This research will establish systematic research archives through multimedia documentation, creative notes, and discussion records, comprehensively preserving symbolic evolution trajectories throughout experimental processes. We will document real-time interactive patterns between viewers and texts, conduct in-depth interviews, and explore how visual element transformations influence linguistic symbol understanding and experience construction. Simultaneously, we will employ technology to explore integration possibilities between virtual and physical spaces, creating richer layers of symbolic transformation and experience through multi-sensory environmental cultivation.

Research Implications and Prospects

This research will establish systematic theoretical foundations for post-textual practice, deepening the academic positioning of linguistic symbols in the digital age. It emphasizes analyzing dynamic relationships among creators, texts, and viewers, exploring meaning production modes within visual culture. Through triadic interactions, we aim to open new horizons for semiotic research. Research outcomes will be applied to visual communication fields, establishing systematized workshop models that provide innovative pathways and multiple practical possibilities for linguistic symbol transformation.

Conclusion

This research originated from investigating how digital environments reshape textual reading experiences, focusing on transformations in cross-sensory perception and emotional transmission. Through empirical workshop research, we observed that contemporary technological intervention not only altered carrier forms but facilitated text's transition from "static carriers" to "interactive systems," profoundly influencing cognitive patterns and emotional communication modes. This transformation continues the evolutionary trajectory of textual carriers throughout human civilization—from stone inscriptions and bamboo slips to printing—with each stage redefining the relationship between humans and symbols. Within this evolutionary process, text no longer serves merely as a medium for knowledge transmission but becomes a dynamic field connecting past and present, individual and collective, reflecting humanity's continuous exploration of symbolic utilization and meaning construction.

From the intersecting perspectives of semiotics and affective theory, textual evolution presents a unique historical trajectory: from symbolic systems established by ancient civilizations, through knowledge dissemination models of the industrial era, to interactive experiences generated by contemporary digital technology. Workshop practice particularly demonstrated new possibilities of this evolution in contemporary contexts: through scalar transformation of creative fields, multiplicity of viewing perspectives, and immediacy of bodily intervention, participants transcended traditional symbolic interpretation frameworks. In the process of visual symbols transforming toward emotional experiences, the interweaving of environmental elements and bodily experiences enabled participants to undergo processes from attempt through failure to breakthrough, collectively constructing new perceptual modes. This practice not only validated characteristics of the post-textual era but pioneered new pathways for symbolic-emotional integration.

This research's findings address three key issues: first, digital environments reconstruct traditional reading experiences through perceptual integration and emotional experience deepening; second, text evolves from singular symbolic systems to multiple interactive fields under digital technology's influence; third, the three-dimensional relationship among creators, carriers, and viewers undergoes fundamental transformation—creators shift from information transmitters to experience designers, textual carriers expand from static planes to dynamic fields, and viewers transform from passive recipients to meaning co-constructors. These explorations not only extend our understanding of contemporary culture but open new spaces for discussing human cognitive evolution.

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