

“Art as Experience as Design”  
Patrick J. O'Donnell | NEU 2016

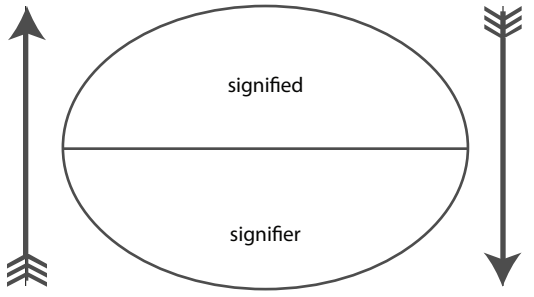
How is it that our everyday enjoyment of scenes and situations develops into the peculiar satisfaction that attends the experience which is emphatically and constructively esthetic? Why is it that, to many, a product seems to be an importation into experience and the esthetic a synonym for something artificial and intellectually inferior?

The following graphic forms set precedence\* for a visual exploration of the role of human experience in any form of making, most notably in the discipline of Design. All quotes come from John Dewey's *Art as Experience* unless otherwise noted.

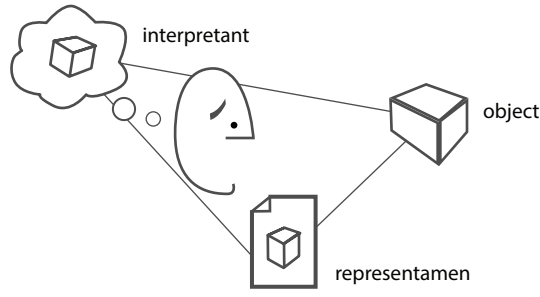
References

<sup>1</sup>De Saussure, Ferdinand. *Course in General Linguistics*, 3rd ed. 1966.  
<sup>2</sup>Dewey, John. *Art as Experience*. New York: Minton, Balch, 1934.  
<sup>3</sup>Peirce, Charles S. *Philosophical Writings of Peirce*, 2nd ed. 1955.  
<sup>4</sup>Shannon, Claude E. "The Mathematical Theory of Communication," 11th ed. Urbana, Illinois: University of Illinois Press, 1949.  
<sup>5</sup>Verplank, Bill. "Chapter 2 My PC," *Designing Interactions*. By Bill Moggridge. Cambridge, MA: MIT, 2006.

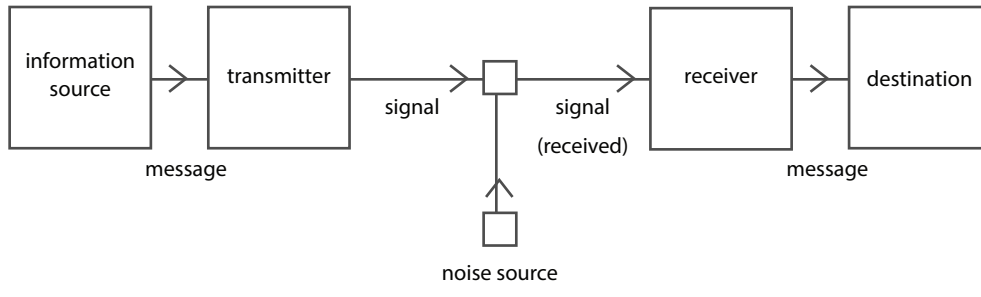
\*The amalgamation of these four visual forms is uniquely my own, though both Shannon and Verplank's lectures and publications postdate this instance of Dewey's writing.



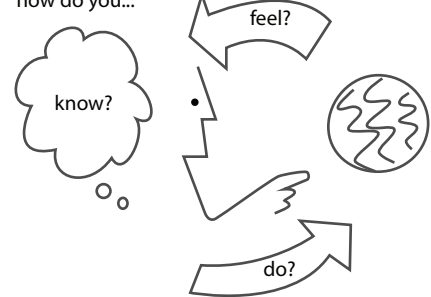
**Saussure's Theory of a Sign<sup>1</sup>**  
A connection of inner representation (the signifier) of an outer manifestation (the signified), a sign is united in that each calls the other.



**Peirce's Theory of a Sign and Semiosis<sup>3</sup>**  
Every act of reasoning, according to Peirce, is an interpretation of a sign. The object, representamen and interpretant reinforce, in a triadic manner, semiosis (as drawn by Hugh Dubberly).



**Shannon's Mathematical Model of Communication<sup>4</sup>**  
A communication of any message has a source and destination, and Shannon's model shows the mechanical relationship among message creation, signal transmission, noise, and message receiving.



**Verplank's Interaction Design Model<sup>5</sup>**  
As drawn by Verplank, Interaction Design (and therefore interaction) consists of processes of human mechanics with the product/world, perceiving of the product/world, and the associations of the knowledge graph.

“Experience is *the result, the sign, and the reward* of that interaction of organism and environment which, when it is carried to the full, is a transformation of interaction into participation and communication.”

# EXPERIENCE

