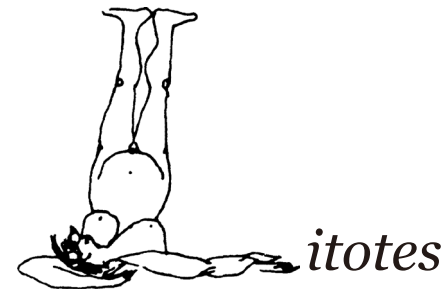


In the context of current theory and practice, a designer cannot be seen as an author. An author can independently create original content, the sole creator of the work's content and its most direct source of meaning. In contrast, a designer's work is often the result of collaborative efforts. Even if designers create content and forms entirely by themselves and recognise themselves as the author, this identity would restrict the readers' interpretation of the work. The designer's role is more about giving meaning to the design through recreation, translation, and organisation, rather than creating independent original content as an author.

However, the designer can be seen as a translator transforming raw materials, a performer interpreting the work through graphic devices, and a director coordinating and organising various elements. Designers always recreate existing content through collaboration with others.



Designers don't seem to fit the typical concept of an author. An author is someone who creates content independently without collaboration and won't rework existing material. So, even if designers wish to be seen as authors and create works on their own, their works might not fully allow for free interpretation. It could be said that they are more like translators, performers, or directors of content, rather than authors.

\* Rock, M. (2013) 'Designer as Author', in *Multiple Signatures: On Designers, Authors, Readers and Users*. New York: Rizzoli, pp. 45–56.

\* Queneau, R. (1998) 'Notation', in *Exercises in Style*. London: John Calder, pp. 19–20.

\* Queneau, R. (1998) 'Litotes', in *Exercises in Style*. London: John Calder, p. 23.



I'm a film director. Under my direction, my new film carries the meaning I want to convey and has been successfully released. I claimed that I was the author of this film, but many people on set criticised me.

The screenwriter said she wrote the script, and I merely presented it in scenes. The actresses and actors agreed, saying that without them, how could I have turned the script into actual footage? Meanwhile, the cinematographer mocked me, saying, 'You didn't even shoot the scenes and the footage was edited by the editors'. The props, lighting, art, and production

teams all pointed to their equipment and tools, questioning whether the film could have been made without them. The casting director and other colleagues who worked on the project all criticised me on social media and said, 'This project wouldn't even have been launched without us'!

Well, looking at it this way, I suppose I'm not the author of this film after all.

\* Queneau, R. (1998) 'Metaphorically', in *Exercises in Style*. London: John Calder, p. 24.



Who would have thought? A designer is not an author! An author can independently create entirely new content, but what about designers? Designers can hardly complete a project on their own!

You might ask: isn't the content they design new? Of course not! The materials are all existing! Imagine if a designer sees themselves as an author — this author identity could limit how the audience interprets the work! But does that mean designers are useless? Absolutely not! Designers can collaborate with other roles or materials to translate, interpret, and organ-

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ise existing elements! This is such a useful job, right? It's the translator, performer, and director roles that truly define them!

\* Queneau, R. (1998) 'Surprise', in *Exercises in Style*. London: John Calder, p. 26.