

Exercise in Style has a unique approach as a form of experimental writing, telling the same simple storyline through different styles, tones or perspectives. I have analysed the tone and style of the six different genres in my “categorised written response” and based on this I have rewritten the first two paragraphs of the Designer as author article in different genres.

### **1.Double Entry**

At the forefront of graphic design, ‘authorship’ has a glamorous aura! It symbolises originality and agency, and appeals to those in the graphic design community, especially those on the fringes of the profession, in design academia, and in the ambiguous zone between design and art. But how does a designer become an ‘author’? This is a difficult question to answer, as who becomes an author depends on some unknown criteria and definition.

While authorship may lead to new ways of understanding in the field of design, the quest for identity it provokes is not necessarily a sign of progress. In fact, this quest may be entrenching traditional notions and running counter to recent efforts to dispel myths about individual talent. Perhaps we need to stop and re-examine all this: what does it really mean to call a graphic designer an ‘author’?

### **2.Metaphorically**

‘Authorship is like a beacon in the distance. Fascinating notions of originality and agency make it shine brightly towards the graphic design community. However, the route to the lighthouse is not clear, and a vague chart of how to get there and who can enter is being written by people. At the same time, while ‘authorship’ may have charted a new course for the design process, its light can also be disorienting. Just as they travelled through the mists

in search of new lands, so designers are searching for their identity, but sometimes find themselves stuck in a swamp of conventional ideas.

How do we interpret this lighthouse light? Should we be given a map to the lighthouse? It is a journey that deserves careful consideration and evaluation.

### **3.Surprise**

Designers can be ‘authors’! How can we suddenly give designers the crown of ‘authorship’ when we usually see them conveying a message? This is a bold and interesting idea! But who is a ‘designer/author’? What constitutes ‘authorial design’? It all depends on some mysterious criteria! ‘Authorship’ may sound full of possibilities, and it opens up the illusion of originality and agency for designers, but - shockingly - this quest is not a new one. The trend towards ‘authorship’ can be a trap! It may lead designers towards conservative ideas of design and undermine their independence! So, what are we really after? What does it mean to call a designer an ‘author’? What a complex question!

By rewriting the text in different styles, it brings a different perspective and tone to the text, and can also change the reader's perception of the content. Double Entry raises the question of whether ‘authorship’ is really driving design forward through critical doublespeak, revealing its two-sided nature. It leads the reader to think about the issue from a more complex perspective. The simile within the metaphor shifts the reading from outcome to process, and this description brings emotional resonance and more detail, enabling the reader to understand the meaning of authorship in design from a personalised perspective. Surprise's dramatisation makes the serious academic style more emotional, while also slightly undermining the rigour of the original text. Surprise's dramatisation makes the seriousness of

the academic style more emotional and slightly undermines the rigour of the original text.

The reader is given a new path of understanding through this emotional expression, which leads to more scepticism and reflection on the concept of authorship.

Overall, rewriting in different styles gives the text different intentions and perspectives, changes the narrative direction and emotional tendency of the text, and makes the text itself a more complex and rich form of communication.

## **Reference**

Queneau, R. (1998) *Exercises in Style*. Translated by Barbara Wright. London: John Calder.

Gambell, T. (2019) *Designer as author*, 2x4. Available at:

<https://2x4.org/ideas/1996/designer-as-author/> (Accessed: 13 November 2024).