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From Relational Space to Engagement—Designers' Ethics and Responsibility in the Light of Empirical Research

Abstract: The main goal of this article is to present the contemporary designer's profession in the scope of its personal definition of ethic and social responsibility. In order to deal with, it will be showed some empirical data from own sociological research conducted among Polish professional designers. The opinions have described their attitude to the problem and made possible endeavoured to place collected opinions in broader, relational context of this profession. To bring more clearity to the matter, there will be also presented the definition of design, differentiation of roles undertaken by contemporary designers and their influence on shaping the material environment of human life.

Keywords: design, relation, professional ethics, social responsibility.

Introducion

"Design is after all a social activity carried out for social ends" claim Clive Dilnot, professor of design studies (Dilnot 1982: 1). What this term nowadays means and how can be described the contemporary designer profession in terms of ethics and responsibility, are the main questions of this article. The role of social responsibility in design is no less important than in any other professions, where results of work must correspond to the needs of people. The world of everyday life is usually "designed" and better or worse refers to the specific expectations of individuals. In a substantive sense, significant in this process is the kind of value attitude that designers can manifest in their work. They contribute to the creation of a specific order in the material world, influence the new shape of social network and new meaning of specific elements in the designed reality. Designers, however, create quite diverse environment in the range of professions and specializations. As well as there could be included architects, designers—builders, installers or specialists in the field of industrial and graphic design. All of them, however, will affect the lives of the recipients of their projects and the quality of implemented solutions. Perhaps, it is an abuse to claim that poorly designed object, device or visual information system will be as damaging as improperly granted medical advice, but it is hard not to see that designers work has an extremely large force of impact on the welfare of individuals and groups. Designers can better or worse respond to social needs. Therefore, what Victor Papanek wrote in the 70s., to understand the role of designers, first of all, it attention must be paid to their social responsibility and ethics. As he said: "There

are professions more harmful than industrial design, but only a very few of them" (Papanek 1971: 1).

Review of sociological literature makes it possible to think that there are not many publications devoted to the ethics of designers, especially in the Polish context and also using as the theoretical approach the relational background. Therefore, this article will attempt to systematize the issue of determinants for designer's ethic attitude and their professional responsibility by refering to theoretical interpretation of "design" concept and network nature of analysis (with ref. to Bruno Latour). To complement discussion, this text will also present results of empirical studies carried by author among Polish designers to point the paths and obstacles taken as responsible venues in design.

A Brief Definition of Design

It is very difficult for a concise definition of design, especially nowadays. It can be seen that this term become the subject of a very large capacity, defined differently, depending on the context and the field under which is held the professional activity. Even historically and traditionally design has been the task of the disciplines that are taught about natural things (ex. engineering schools), it is worth to note that it can be understood wider. As Herbert Simon said
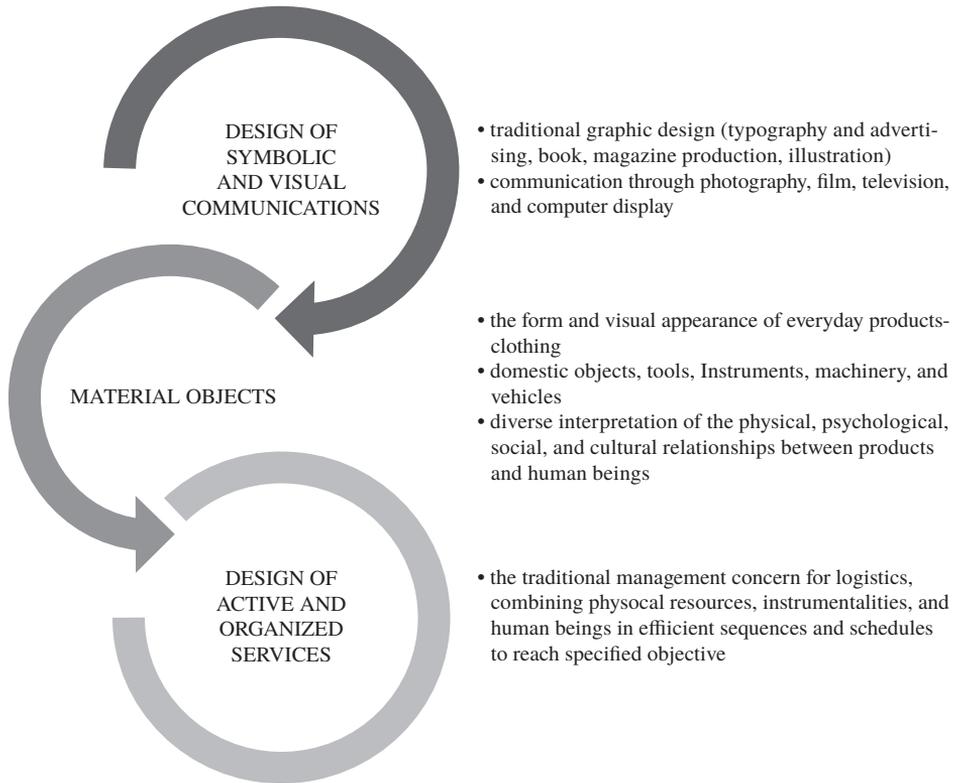
Everyone designs who devices courses of action aimed at changing existing situations into preferred ones. (...) Design, so construed, is the core of all professional training; it is the principal mark that distinguishes the professions from the sciences. Schools of engineering, as well as schools of architecture, business, education, law, and medicine, are All centrally concerned with the process of design (Simon 1996: 111).

All men are designers and design (as a process) is a basic to all human activity, said several decades ago Victor Papanek (1971). However, the meaning of design mentioned in the text will concern, above all, the work of industrial and graphic designers. The modern concept of their role can be divided into a number of the area of activity.

According to ICO-D (International Council of Design): "Design is a constantly evolving and dynamic discipline. The professionally trained designer applies intent to create the visual, material, spatial and digital environment, cognizant of the experiential, employing interdisciplinary and hybrid approaches to the theory and practice of design. They understand the cultural, ethical, social, economic and ecological impact of their endeavors and their ultimate responsibility towards people and the planet across both commercial and non-commercial spheres. A designer respects the ethics of the design profession" (http://www.ico-d.org/about/index#defining-the-profession).

The significance of design can be understood by focusing on their social meaning. Forming a sociological point of view, is possibile to analize "design" from different cognitive perspectives. When we refer to the assumption that we live in society of icons, self-presentation, voyeurism (Bogunia-Borowska, Sztompka 2012)—design becomes the area that helps to understand the different forms of human relation's, different ways of filling up the space of communication with more or less sophisticated strategies of individual performance. The played "spectacle" can be observed in different contexts of life (mass culture

Diagram 1

DESIGN OF
SYMBOLIC
AND VISUAL
COMMUNICATIONS

• traditional graphic design (typography and advertising, book, magazine production, illustration)
• communication through photography, film, television, and computer display

MATERIAL OBJECTS

• the form and visual appearance of everyday products-clothing
• domestic objects, tools, Instruments, machinery, and vehicles
• diverse interpretation of the physical, psychological, social, and cultural relationships between products and human beings

DESIGN OF
ACTIVE AND
ORGANIZED
SERVICES

• the traditional management concern for logistics, combining physocal resources, instrumentalities, and human beings in effiicient sequences and schedules to reach specified objective

Source: Own preparation based on Buchanan 1992: 9.

and popular entertainment, costumes, hairstylists, choreography, celebrations of festivals, sporting events and expert meetings) and

> it is a carefully staged entertainment (...). Even the context of death sometimes becomes a spectacle, when the funerals of heroes, statesmen state, popular artists, movie stars and other celebrities attract crowds onlookers at cemeteries and in front of TV sets. No wonder that around all performances we encounter hordes of press photographers, the meaning of these situations easier for us to grasp image than words (Sztompka 2012: 17).

Therefore, the spectacle—wrote Guy Debord—determines the dominant model of social life (Debord 1998: 34) and, in this sense become a part of the design's world. The relationships between society, culture and design are perspicuous. This connection can be described—appearing in works of Veblen (2001), Baudrillard (2006)—as domination of sign value over usability function of things. The accompanying specific aesthetic reflexivity, as Lash and Urry (1994; 1995) have argued, shows that "proliferation of images and symbols operating at the level of feeling and consolidated around judgements of taste and distinction about different natures and different societies" (Urry 1995: 145). Consideration that material culture and lifestyles are expressed in human actions in many ways, including creations of designers, couldn't be than only illusive. This culture influences the way

in which people use the products, how important they are for the individual identity and perception of social status. Culture also gives meaning to artefacts and provides them to "life" in a community, maintaining a tie between the user and the other recipients. Therefore, there is not an overstatement to say that designers have a real influence on the way of peoples' behaviour, on specific actions and forms of interacting with other people, objects and devices. Designers symbolically dictate how we should use certain items, shape the taste and needs, they decide about our aesthetic style which enters into our private spaces. A single items determine how to use them and think in terms of their affordances (Gibson 1977; Norman 2013; Krajewski 2012)—the impact on the environment objects. Design— indirectly—carries a number of social functions and becomes an element of the aesthetics of everyday life.

This aestheticisation of material objects can take place either in the production or in the circulation and consumption of such goods. In production the design component comprises an increasing component of the value of goods. The specific labour process is becoming less important in its contribution to value-added, and the design process is progressively more central (Lash and Urry 1994: 15).

Contemporary design goes beyond form, aesthetics and enters into social relationships, where designers—in addition to the traditional workshop—use other tools of work and analysis, which require, for example, knowledge and skills from the field of design thinking.[1] Therefore, understanding the attitudes of users and designers, also their choices, are increasingly aware and critical, the essence of their work in the means of its impact on society and ethical dilemmas can be seen as a significant topic.

The design phenomenon can thus be considered as a relational space, not limited only to human beings. This space is in fact the field, where relationships are established with various stakeholders, for whom and through which (eg. In the context of mainstream participatory design) a new quality of the end product of their work is proposed. Among the stakeholders, it would be more appropriate to say in the language of Bruno Latour, among the actors, is creating a specific space of dependence, which not only provokes the creation of new definitions of the profession, but also highlights how strong they are entangled in the network of relations with other actors. An attempt to understand designer's profession in regard to its network / relational nature also requires looking at their work as on a set of activities that lead to the production of particular final product (it can be also a "service"). Although the result itself, usually the material object, is drawn to the first plan, it is worth paying attention to the process that leads to the materialization of this conceptual work. Treating objects as equal participants in the network, should not distract attention from the "production space," of relational, variable and dependent areas of many other participants in this field (raised in Bourdieu, Wacquant 2001; Latour 1991). It is worth to note that

Too often the term design is used not to denote the activity of designing but either the results of that activity (designed products) or the problems which originate that activity or both. (...) This lack of reference to design activity as such leads to ambiguities in formulations such as design-and-society as to what is meant in a particular formulation of the term (...) (Dilnot 1982: 1).

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[1] Design thinking is defined primarily in terms of work style and kind of approach to problem solving. As Norman says, "designers spend time determining what basic, fundamental (root) issue needs to be addressed. They do not try to search for a solution until they have determined the real problem, and even then, instead of solving that problem, they stop to consider a wide range of potential solutions" (Norman 2013: 218).

At this point it is important to emphasize that design is also a process. A process that engages different actors at different stages, but also depends on non-humans and their activities in different networks. It should be noted that attempt to understand the ethical and responsibility in this area can not be limited to examining only the context of creating the final product (subject, service). Simultaneously, what emphasized Latour, we should follow production and context of use or application (Latour 1991: 108). The design process for a long time (at least, since half of the twentieth) is characterized by user engagement (co-design). No matter what kind of co-design appears (whether it is a participative deception in the form where the user leads, or a diversion—where the user depends entirely on the narrative that the designer leads), there is no doubt that the design process is a complex dependency system of interactions between people, technical and technological conditions (technical object during and after). The aim of this article is not to track the elements of this acquisition (although it would be interesting), so this deviation is intended only to outline the complexity of contemporary designers' work, which directly affects understanding and giving meaning to ethics and social responsibility.

Professional Ethic and Social Responsibility in Designer's Profession

The relationship between ethics and meaning of profession has become especially important in the period of the growing division of labor sphere, when it began to shape the concept of professionalisation and need for codifying professional activities and their economic and social functions. In sociological view, ethics can be described as a "special case of norms governing individual or social action. In any individual act or interpersonal exchange, ethics connotes principles of obligation to serve values over and above benefits to the people who are directly involved. Examination of ethical standards in any collectivity provides insights into its fundamental values; identification of ethical issue provides clues to its basic conflicts" (Greenwald 2000: 836). Thinking about professional ethics, at first association bring to mind ethics in the profession where secrets or intimacy are revealed. However, ethics can be equally important in professions which are not defined in terms of public trust (as a doctor or lawyer) and are related to creative industries. They are internally diversed, that's why the main actors and factors being a source of social responsibility can be differetnt. Therefore, to define its fundamental principles is not simple and unambiguously.

For environment of professional designers the issues of ethic is an important area, but practice shows, that sometimes it turns to be an actor of the second plan. This demonsrates, among others, the system of education. As the review of curricula in Polish design' universities proves, in very limited scope it involves the subjects of professional ethics (ethics at all). It must be said, after all, that the issue of preparation to professional practice is very crucial in this field, although discussed for decades. The question "how to prepare future designers to work"? does not find one simple answer. This topic can be seen in the work of Herbert Simon who—even understood the design very broadly—drew attention to many disadvantages of the educational system, especially the development of purely professional skills with the acquisition of social and humanities knowledge in general (including also the elements of ethics) (Simon 1996).

Professional responsibility includes three types of commitments:

1. effective use of the knowledge or technology the profession has developed.
2. the suitability of the professional's attitudes and actions in dealing with the client when viewed in terms of some vague regard for public standards and ethics in behavior.
3. the propriety of the professional's conduct in view of the profession's self-image and defined interests (Redmount 1978: 43).

This conception is defined, in fact, by the profession it concerns. So when we talk about designers, attention should be paid to the accompanying awareness that each proposed project (product, service) brings certain consequences in the form of mode of production, use, impact on the feeling of indulgence, as well as ways of "getting rid of." Although designers do not participate in all stages of project implementation, it is assumed that the consciousness of the trajectory of the final product life, is what we call the social responsibility. However, it is not all because the most important is the individual perception of professional role in this context. Designers, as well as other representatives of similar specificity in occupational practice (creative, free, performed regardless of the place of work or even giving up to have no connection with the place) can play at the same time number of roles. One designer can be simultaneously a constructor, inventor, artists, researcher, business strategist, mentor or academic professor. So, the number of roles which expect responsibility and professional ethics are very diversified. That's why looking into forms and the number of actors in social networks of designers' field it is useful to take advantage to the concept of Social Responsible Design [SRD]. SRD can be considered from the standpoint of different reference systems and different types of relationships, including: designer—user, designer—environment, designer—object, designer—client, etc. So, when we think about SRD, we think about dialogue of social, economic or ecological nature. This dialogue is not only an exchange, but also an opportunity to look at inequalities and disparities in access to the possibility to provide the necessary resources for a dignified life. SRD is therefore the mission of the professional role associated with the response to the negative consequences of what has brought mass production in the social, cultural and environmental. Consequently, the designer's task is to identify conditions and then calculate a solution. The wicked-problems, using Buchanan's[2] term

(...) that it is not a matter of right or wrong, rather that the process is concerned with closely examining designing as an ethical practice that encourages the designer to work with civic responsibility and moral insight (Rittel in Buchanan 1992: 9).

Designers are not only considering the "costs" of their projects but also process of work for the broader social good. As we can see, this responsibility is expressed not only by the commitment of honesty to customers and employers, to their working environment, but

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[2] Properties of 'Wicked Problems' are: (1) they have no definitive formulation, but every formulation of a wickedproblem corresponds to the formulation of a solution. (2) they have no stopping rules. (3) Solutions to wicked problems cannot be true or false, only good or bad. (4) In solving wicked problems there is no exhaustive list of admissible operations. (5) For every wicked problem there is always more than one possible explanation, with. (6) Every wicked problem is a symptom of another, "higher level," problem. (7) No formulation and solution of a wicked problem has a definitive test. (8) Solving a wicked problem is a "one shot" operation, with no room for trial and error. (9) Every wicked problem is unique. (10) The wicked problem solver has no right to be wrong-they are fully responsible for their actions" (Buchanan 1992: 16).

above all to society. It is also worth noting that the individual perception of social responsibility is linked to the choice between the different attitudes. As Niwiński writes, it can be describe as: 1. The attitude of humility—the belief that the profession of a designer is not important enough to affect the most important civilization problems. 2. Attitude of escape—it is an increased sensitivity to social problems and a conviction of the social importance of the profession; 3. The attitude of conscious participation—it is the conviction of the special role of the designer as an important creator of the future of our civilization (Niwiński 2007: 6–8). Presented types of attitudes may be seen as a part of ethical code of professional designers. What does ethics mean for designers? What place it occupies in thinking of their ethos ? When does the first „rip" develop? These are difficult questions, which certainly don't remain indifferent, although the daily routine of work can cause that—more or less deliberately—designers leave them behind. Therefore, as in many professions, the most important principles need to be formalized. One of the most important documents that should help harmonize the rules at the european level is the Model Code of Conduct for European Designers and on the Universal scale the document published by The World Design Organization where the object is to establish international standards for ethical designers honored by all members of design associations. These documents say that designers should think and care about benefit to their clients, benefit the their user, should protect the earth's ecosystem and also contribute benefit to their profession. The basic ethical rules in this profession can be presented by referring to:

Responsibility to the Community

A designer accepts a professional obligation to further the social and aesthetic standards of the community.

A designer accepts professional responsibility to act in the best interest of the ecology and of the natural environment.

A designer shall act in keeping with the honour and dignity of the profession.

A designer shall not consciously assume nor accept a position in which personal interests conflict with professional duty.

Responsibility to the Client

A designer shall act in the client's interests within the limits of professional duties.

A designer shall not work simultaneously on assignments which are in direct competition without informing the clients or employers concerned, except in specific cases where it is customary for the designer to work at the same time for various competitors.

A designer shall treat all knowledge of the client's intentions, production methods and/or business organization as confidential and shall not, at any time, divulge such information without the consent of the client. It is the designer's responsibility to ensure that all members of his or her staff are similarly bound to confidentiality.

Responsibility to Other Designers

A designer must not attempt directly or indirectly, to supplant another designer, nor must the or she compete with another designer by means of a deliberate reduction of fee or by other unfair inducement.

A designer shall not knowingly accept any professional assignment upon which another designer has been acting without notifying the other designer.

A designer must be fair in criticism and shall not denigrate the work nor reputation of a fellow designer.

A designer shall not accept instruction from the client which knowingly involves plagiarism, nor shall he or she consciously act in a manner involving plagiarism (http://uploads.wdo.org.s3.amazonaws.com/ProfessionalPractice/WDO_CodeofEthics.pdf).

From Engagement to Professional Ethic—Research Reflections

All these definitions show that ethics in designers profession has a broad and multidimensional meaning. As we can see, it can be described as a global, social and cultural phenomenon. Throughout an argument that ethics and social responsibilty are very important in designers' work and have relatively relational character, to prove this thesis it will be shown a number of statements collected by author during empirical research. The presented research was taken among professional industrial and graphic designers. Methodology of this project assumed the purposeful selection of respondents, using a snowball sampling. The main selection criterion concerned education and experience in the area of design with reference to a particular point of Polish Standard Industrial Classification (PKD). To collect empirical material was used a qualitative method with In-Depth Interview technique. As the result 15 designers[3] decided to take part in IDI, at the age between 23 to 56 years old. All interviews were conducted personally by the author and each lasted about 60 minutes. Due to the scope of the research, only the main results of empirical research will be presented in this article with anonymity of respondents' identity.

The main problem was the answer the question "how designers characterized and perceived ethic and social responsibility in their work and what is the motivation to behave in such way"? The reader will not find here the information on the impact on behavior and shaping attitudes of recipients of proposed projects—posters, illustrations, everyday objects etc. (what in otherwise could be a very interesting topic, worth to conduct in separate studies). The aim is to show the subjective definition and selected elements of motivation for ethical behavior.

Collected statements reveal that most respondents identify ethic in design with broadly understood involvement in social affairs, even if it do not seem to be directly addressed to their profession. As they often said, it is important:

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[3] The study was carried out from May to September 2016 among the designers gathered around the Academy of Fine Arts in Katowice. These interviews are part of a larger research project conducted by the author *Designers—work and social imagination. Towards relational definition of designer profession*. Due to the extensive subject matter, it was very difficult to convince a larger audience to interview, so that by the September 2016 only 15 interviews were held. However, these studies have a qualitative chracter, so it seems that the collected material gives an image of the discussed phenomenon. The study involved 7 women, 8 men. The respondents represented various age groups, but the largest group (7 persons) represented the youngest generation, aged 24–35. Individuals aged 36–45 were represented by 5 persons, 3 designers declared to be over 46. Most of the respondents graduated in the Academy of Fine Arts (10—Katowice; 1 in Warsaw, 1 in Gdansk, 1 in Krakow). One person graduated from a foreign university (University of Reading: Book Design, UK). The education of the respondents lies within two directions: industrial design and/or graphic design.

To appreciate what impact their design decisions may have on various stakeholders (environmental, economic, for health benefits, etc.)
To address and understand how their work can change and improve social health, change the views with regard to a growing elderly population, to reduce the carbon footprint—whether this is by influencing or changing social behavior.
To encourage society to become more inclusive, to embrace and understand; to have empathy with people from different cultures. (Female, age 38)

In most opinions, ethic is very close to social responsibility, so when they explain this statement they often refer to the need of awareness and commitment in understanding social problems in broad sense.

As a designer; I fully support the idea of designers being an advocate of social change. I am aware of this social responsibilities that why I am fully immersed and active in incorporating social change. (Male, age 56)

No less important turns out to be consciousness of the ultimate user, their needs and comfort of use.

Ethics at first means sincere in dealing with the customer, at secondo—not deception the target audience. The designed product and comprehensiveness of services are at the highest level. This is not the lure of the target audience, but the delivery of the solution. (Male, age 31)

One of the concrete examples that documented this impact, considered as a "failure" in terms of social responsibility, is a project of Urban Information System in one of the Polish cities.[4] According to respondent it is a good example *due to the poor comfort of using the information by the recipient. The designers did not predict enough that in any other technology the contrast would be so deteriorated. The visual ergonomics were not preserved (…) Such a low contrast between elements is unacceptable and makes it impossible to use the information on the board, especially because they should be read by the drivers, so it is possible to read in the shortest possible time. (Female, age 38)* (Picture 1).

It's worth to note, that this project was prepared by a team of very experienced designers (one had more then 30 years of experience, the rest over 15). In this case, the years of work in the profession did not prevent the team from making a mistake. It seems that the most

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[4] To better understand this project, the respondent was asked to answer the questions:
- What issues did the project concern? *Project concerns the Urban Information System. The system consists of Information points, maps, directional information for key points and points in the city, administrative areas and tourist attractions, location information (street and house designation).*
- What has to be done? *The main info points (map + directional information around them). The design of the signs was assumed that the contrast between the green background and the white letters would be appropriate on the board. This could be achieved by using reflective foil for both: green backround and white letters. However, only the white letters were made of reflective film, which, with a normal, non-reflective green background, does not give a good contrast of readability and the letters appear gray with complete invisibility on a light green background.*
- For what reason it was decided to do it in this way? *At some stage of implementation was chosen the cheapest technology. Designers did not take care of this enough, did not authorize the choice, and did not make design / technology changes after the implementation of one pilot board.*
- What could be done to avoid this? *This stage of the project was not paid, and usually is paid poorly. The implementation process is very time-consuming (even years), the designer's lack of time and interest after such a long period of time, on the part of the client changes decision-makers, principals, subcontractors, and sometimes even implementation technology.Lesson for the future—to better estimate the cost of work and watch carefully the stage of implementation. (Female, age 38)*

Picture 1

Example of an Information System Directional Table

Source: Picture was delivered by the respondent.

serious obstacle was a lack of experience in business contacts, related to the valuation of working time and the organization of work itself.

As another respondent said, sometimes it happens that the contradiction of interests (for ex. the designer—the client) and the low level of trust among the main stakeholders make certain projects fail. One of the given example was the Park System Information[5] (maps, direction information for main landmarks and attractions (*Female, age 40*). In this case, the traditional names of park alleys placed on metal posts and tin plates, were to be replaced by new designed system. Although the project was accepted in the first version, the client didn't agree to resigne from some old elements to which users have become accustomed (even they did not fit with the new one and as a result created a visual chaos). In addition, old media were rented for commercial information, so the Park could have financial benefits—in the new system there is no such possibility. In this case, the problem was that both, the designers and the client, should better define the common goals at the beginnig of the project and demonstrate more "courage" and determination to convince users to change their habits (new signs have been placed at a different height). Designers of this project are experienced (nearly 20 years), but regardless that, they could not convince to own arguments—their authority turned out to be insignificant. The client didn't want to risk a new solution, even if the costs of negative feedback from users could be only temporary. So, it seems that the following words of another respondent have a rather wishful tons: *Each project has a political tone, similar to the use of aesthetics. That is why the ethics of the designer is based on his own political and ideological awareness and decision-making when choosing projects and design decisions (Male, age 29).*

Most of respondents characterized ethical project in terms of diferent forms of considerations that are connected with the system of personal value, skills and broadly understood

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[5] At the request of respondents, it can not be given the name of this (well-known) place.

engagement. In most opinions, good work need to be technically excellent and personally meaningful or engaging. Ethical approach can be also supported by some skills that are not directly related to professional competence. These are actually the characteristics of creative class, what Florida (2002) described as talent, tolerance (in connection with technology)—a key of creative economy and regional growth.

I believe that ethics in the profession of designer is linked to the ability of thinking critically, developing the knowledge of the world and of one's own views and attempts to look at things in the most global (and critical) way as possible. (Male, age 27)

Due to conducted interviews, it is possible to make a list of ethical features in design project . As one's said, the designer can proudly sign under the project when:

is aware of the effects of his / her activities (someone helped, solved a problem, knows how his project will affect the environment, etc.)
because his sense of value that should reflect the project is similar to the value that this project actually satisfies; because there was more than just a beautiful form, "raise the status" material, image, etc. of the recipient. (Female, age 36)

Conclusions

The professional ethics is probably one of the most important aspects that help understand and describe different forms of professions. While in the case of the profession of physician, lawyer, the demarcation line between ethical and non-ethical behaviour is quite easy to settle, in case of designer it looks more to clearly define the righteousness and, on the other hand, undesirable behvior (e.g.—whether we have the right negatively evaluate designer who designs the weapon?). The problem of ethics in this occupation seems to be more declarative question than empirically verifiable matter. Recourse to general concepts such as environmental protection, respect for diversity etc. (as stated in the declaration) and is so widespread, that it is difficult to consider this as evidence. Ethics in this profession is certainly related to the degree of involvement in the network of relationships. This was illustrated by given examples of failures. The relationships—dependence on the client and—seems—quite low confidence in the designer's competence, connected with designer's inability to effective conviction for their arguments and lack of experience in business area, have ultimately led that user receive an imperfect or "too conservative" design.

The proposed conclusions are accompanied by awareness that this is a proof of declared attitude, not necessarily reflected in daily practice of designer's work. On the other hand, it is very difficult to conduct a study of real behaviour in this area. The question, however, that we will not find the answer is whether designers actually follow these assumptions? In individual cases, it may be possible to find radical declarations and evidence of such an internalized world of norms and ethical values, but this does not prejudge the attribution of this attitude to the whole work life strategy. There is no doubt that this is a very important topic, although not quite clear, even for the designers themselves. Perhaps, it is the result of the way of emphasizing these topics in education process, perhaps also the unawareness of their principals (entrepreneurs, customers) who do not expect (maybe even don't want) the

"correctness" in this sense and do not create a plane for reflection on ethical costs of the order. Ethics in this profession are, above all, a matter of consciousness, but on the other hand "the possibility" of making the right choices. As one designer said:

I wonder, if I would be able to be such an idealist if I only made money on design, without being a teacher ... maybe not? In any case, I think the designer should have a sense of "mission" to get as far as possible implementation of this rules. (Female, age 35)

Often, what it is worth to emphasize and what should be considered as conducive factor in resolving these dilemmas, there are institutional solutions (for example the principle of CSR) that could help to behave in such way. Ethics is only one of many elements of the relational layout of the design' world, in which the special attitude of the designer may be considered as a part of social solidarity in broad context. As Pierpaolo Donati wrote

(...) we come to see the moral dimensions of the common good, ones that trespass beyond its concretely expressible dimensions (material and nonmaterial). The moral dimensions signal that the common good is a relational good, which is legitimated by the foundational criterion of human dignity (Donati 2009: 224).

Although this was not articulated explicitly, most respondents referred to broad context of commitments based on personal values, assuring order in aesthetic and environment sense of perception / responsiveness to the surrounding problems. Ethics in this case is just a kind of engagement. On the one hand it relies on internal factors, like designers' involvement in the project at various stages (also the relationships with people influencing its implementation) and on personal courage to push it forward (a little like courage that is expected from the artist). On the other hand, as showed given examples, there are also important an external factors as appreciation for their competence and consequently, adequate material appreciation of their work.

Regardless of the fact that conducted research can not be fully satisfactory, it is certainly worth to have regard this kind of studies. To verify real behavior, these tests could be expanded by quantitative survey on strength of various forms of engagement. Perhaps the power of commitment—the strength of the relationship—would allow us to define the concept of ethics in this profession more precisely.

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