2.1.2 Designer Ethos and career ambitions

This section builds the idea of the designer **Ethos**, by exploring design personal attributes and cross referencing them with large corporation executives' attitudinal drivers. We cover the components of designer **Ethos** in some detail, and we discuss notions of design careers.

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Designer **Ethos** is a complicated issue to address, because it is mostly about what makes a designer a designer. And if the definition and history of design is far from consensual (see next section 'Short History of design in Business'), then it's easy to understand that the definition of a designer is also not consensual. But beyond the craft elements that make a designer an apt professional in what she does in her line of work, essential skills and experience at design doing that vary if you are an industrial designer, interior, digital, architect or artist in a specific medium, what makes a designer a designer are more core beliefs and view of the world that define how a designer sees the world and perceives reality and the future, as well as how she is seen by others, some say this is deeply rooted in Morris's utopian view of design " Morris imagined a world in which human happiness and economic activity coincided. He reminds us that there needs to be a point to labour beyond making ends meet – and there is. Unalienated labour creates happiness for all – consumer and creator; whereas modern capitalism, in contrast, has created a treadmill in which this aspect of work has been lost. Capitalism, he explains, locks the capitalist into a horrible life, which leads

nowhere but the grave." (Aeon, 2018). Translated into many cultures, the saying goes "where there's smoke, there's fire", and in this case we are using it to explain that, many times what are assumptions and biases about designers have some element of truth in them, though like many generalisations, does not define all designers. The corresponding author says many times, he has never found anyone that didn't like or appreciate design, independently from personal issues where designers are probably not that different from all other professionals where you will have all sorts of people in the vast spectrum of attitude and behaviour. But when we address core design beliefs that we encounter what we describe a 'love/hate' relationship with design, where the same core characteristics, behaviours and beliefs that define good design motivate attraction and distancing, curiosity and indifference, support and boycott.

In a recently published paper titled 'Designers' Professional Identity: Personal Attributes and design Skill' the authors discuss the fact that "professional identity is a social and self-perceptive construct that describes how people understand themselves as professionals… and is a critical finding in professional performance and wellbeing" (Kunrath et al, 2020, p.2). They then map two distinct set of elements, the Personal Attributes (PA) and the Design Skills (DS). We were particularly interested in understanding the researcher's findings on Personal Attributes, those that reflect more the inner motivation, sense of belonging, self-identification that we call **Ethos**, the design Skills are important, but intrinsically connected to **Preparation** 'Table 4'. They acknowledge that this mapping out of the PA's could support a better alignment between education/ preparation and professional practice/ career, and that belonging to a group/ profession impacts the self and performance, stating that their suggested framework "could allow designers to more systematically contrast their personal strengths and weaknesses with those valued in their design domain, and thus better fit their personal development goals to their professional context" (Kunrath et al, 2020, p.30).

Table 4 - Personal Attributes, Kunrath et al, 2020 (summary). José dos Santos 2020

Personal Attributes and Descriptions	
Confidence	Certitude of own personal abilities and professional competencies, being able to embrace innovative ideas and to start challenging projects, justifying own beliefs and (ethical) work.
Creativity	Spontaneous impulse to solve problems originated from an interaction with individual psyche and manifest as behaviour.
Emotions	Sensitivity to external inputs, self-awareness, and management of personal feelings, also related to moral and empathetic aspects.
Empathy	Psychological capacity to identify with other's feelings and thinking, which enables helpful and supportive behaviour.
Ethics	Awareness and positioning of possible environmental, social, health or design life performative consequences, or lack of compliance with legislation.
Leadership	Sense of autonomy and managerial attitude, searching and promoting ideas together with strategy and business, providing peers guidance and inspiration.
Motivation	Engagement in an activity due to an inner perception of enjoyability and inherent interest (intrinsic motivation), as well as because of its association with a value outcome (extrinsic motivation). Also, refers to one's curiosity and impetus for exploring and searching.
Openness	Acceptance and embracing of new and unusual ideas or methods, being able to deal with uncertainty and to make changes in a work plan by relying on ability to improvise and remake. Also refers to capacity to deal with different topics and to work with people from different cultures, ideologies or beliefs.
Responsibility	Willingness to learn and to assume responsibilities from mistakes, conscientiously assuming risks, taking care of project details, deadlines, and working within own beliefs.
Social Abilities	Perceived facility on the exchange of tacit knowledge via joint activities: being together, living in the same environment, sharing experiences, and transferring ideas to other people.

We wanted to cross these Personal Attributes with those of executives in top management teams, knowing that there are several issues affecting the body of work on TMT's, namely the need for better definition of this group of managers, impact hat the CEO has on them and vice versa, impact of heterogeneity of the TMT in the way they interact and perform (Finkelstein et al, 2009, p.162). We revised literature on TMT behaviour, personality traits, attitudes (Carpenter et al, 2004) and decided on 10 attitudinal drivers that could be used in direct opposition to designer personal attributes:

- Systems Thinking – The complexity of large corporations requires a high level of systems thinking
- Scaling – Much of the large corporation effort is about scaling for growth, while optimizing
- Collaboration – Large organizations tend to be siloed, executives constantly strive for collaboration
- Conflict – In large organizations there is a fair amount of conflict around resources and priorities
- Power – Large organizations have many power-driven attitudes and behaviours that start at the top
- Certainty – Large organizations prefer certainty to high levels of uncertainty and related risks
- Lean – There is a strong pervasive culture in large companies of lean, minimum viable solutions
- Convergence – Large organizations may tolerate divergence, comfort zone is in convergence
- Pragmatic – There is a strong DNA in large companies around pragmatism, getting things done
- Class – Large companies organize around class, professional competence, functions

By crossing these with designer personal attributes we built a list of class, group attitudinal drivers that we have called **Ethos**, an association of values that generically characterize designers, and though some attitudes and behaviours observed in designers might corelate with their ethos, there is no implicit or explicit causation. Just as we are not stating that designers are the only ones, the only group of people, professionals, that embody this **Ethos**, but in many ways these core beliefs relate strongly to attitudes and behaviours that should be openly understood and cherished, from designers as an act of self-knowledge leading to an understanding of the impact on others and in organizations, from non-designers as an act of empathy leading to a better understanding of where they are coming from. We have described these as a balance between two sides of the continuum, tensions between two distinct approaches, assuming that designers are capable of

embracing and delivering both sides, but when 'push comes to shove' designers

will typically feel more comfortable in one side of that continuum 'Table 5'.

Table 5 - Designer Ethos. José dos Santos 2020

Design Ethos ingredients	
a) Solution Vs. System	Designers tend to be solution oriented and action biased, with many enjoying hands-on activity and attention to detail, the craft of a well-designed solution. Designers seem to be less prone to mapping systems, big picture dot connection, identifying patterns of behaviour and underlying structures;
b) New Vs. Scaling	There seems to be an inherent mindset to designers that drives them to like the new, the breakthrough, the discovery, while large organizations are very much about scaling, optimizing, doing more of the same but faster and with less resources;
c) Authorship Vs. Creation	Designers are more into creating a style, a mark, an individual memory, they might not be that much into CoCreation and collaboration. To make it worse, others expect that designers behave like authors, create a mark, and tend to rate the result independently from the process;
d) harmony Vs. Conflict	Designers are much more into creating harmonious relations and protected environments (with managers many times doing this for them), they are not really trained and comfortable in handling conflict, even in design critiques (though protected, peer to peer);
e) Fairness Vs. Power	Designers are always more comfortable in settings where soft power is exercised, where there some sense of equality and fairness, designers don't seem to be comfortable dealing with power the way Jeffrey Pfeffer defines it, they are not good at getting it, using it and keeping it, they actually think there is something wrong with having/ using it;
f) Possibility Vs. Certainty	Designers have a different way of assessing and managing risk, they tend to think and act in a riskier fashion, it's part of the testing and experimenting mindset, while large organizations are built around risk mitigation and avoidance, and certainty supported by numbers as a certainty driver;
g) MLP V. MVP (*)	There is a gap between what designers and others believe to be quality, the concept of 'good enough' (not necessarily perfection) is an area of disagreement, while they are more and more engrained in the practice of large companies, sophisms like Lean/ Optimization/ Value Engineering make designers cringe;
h) Divergence Vs. Convergence	Designers tend to intake many different sources of information and knowledge, and feel comfortable generating many alternatives, meanwhile others try to limit sources as they fail to see how they relate to the issue at hand, and tend to push very hard for convergence as early as possible;
i) Idealism Vs. Pragmatism	Designers are often humanists and people centred, positive by nature, amicable, not at ease things like closing down factories, firing people, being decisive and 'thick skinned', some of these considered pragmatic approaches when times require this type of measures;
j) Individualism Vs. Collectivism	Designers pursue a certain degree of individualism, resisting alignment on definitions, practices, models and all other group driven decision making constructs, this ends up confusing all others and creating an atmosphere of division, it also justifies a lack of progress in protection as a class (compared to engineers, marketeers, etc.);

(*) MLP (minimum lovable product). MVP (minimum viable product)

Let us go into detail on each of these components of Designer **Ethos**.

a) Solution Vs. System – Designers tend to be solution oriented and action

biased, with many enjoying hands-on activity and attention to detail, the craft of a

well-designed solution. Designers seem to be less prone to mapping systems, big

picture dot connection, identifying patterns of behaviour and underlying structures.

This might be squarely connected to the traditional different between design

thinking and systems thinking, described by some as mutually exclusive (Collopy, 2005) and by others as complimentary (Dubberly, 2006). It might also be connected to some of the most cited definitions of design that focus on problem solving, and depending if the problems are in itself systemic, designers in some cases tend to focus on the problem and not necessarily on the system. Designers are known to ask a lot of questions, and to attempt to enlarge the frame of reference by broadening the question, often rephrasing in search for the right question. But traditional design training tends to be focused on suing tools like the brief which often are limited in defining systems, and the designer is known to start thinking about the solution before they even listen to the explanation of the problem, while some will go through a thorough period of ideation many actually fall in love with their initial solution to a problem that is easy to grasp. The issue that many discuss is that systems analysis requires a different way of thinking and mapping a system and all its components is hard and seen sometimes as a luxury, by those that expect work from designers and by designers themselves. System thinking increases in complexity as the size of the system being analysed, and systems thinking improves with experience.

   b) New Vs. Scaling – There seems to be an inherent mindset to designers that drives them to like the new, the breakthrough, the discovery, while large organizations are very much about scaling, optimizing, doing more of the same but faster and with less resources. Designers love the new, the innovative, the disruptive, that expression that breaks with normality, that solution that was never seen in that light. They love to be in the front line of the change that we as users love but don't even know we need it or want it. And this allows designers to bring forth a battery of skills and thinking modes that are ideal for this mindset, from discovery and exploration, to divergent thinking, to attitudes of risk taking and even cost increase for the sake of value to the user, value which many times is estimated in line with the impact of the novelty, entering new markets, establishing leadership. Many large companies tend to be more focused on scaling ideas, and many of these ideas are not exactly new, they might be a result of incremental innovation and an upgrade of manufacturing and operational systems. In this context, methodologies like Lean and Agile have come of age, and speed is

paramount, just as optimization and value engineering. These large companies will create 'engines' for new ideas, start-up accelerators or venture hubs of the sort, where they invest so that a limited number of people come up with new ideas, but in many cases designers are not leading these efforts and corporations tend to have very strict success findings and expect growth and scaling from those ideas as early as possible.

c) **Authorship Vs. Cocreation** – Designers are more into creating a style, a mark, an individual memory, they might not be that much into cocreation and collaboration. To make it worse, others expect that designers behave like authors, create a mark, and tend to rate the result independently from the process. This core attitudinal driver is many times at odds with what designers say they like to do, which is to collaborate, and it is very much a result of the design educational system worldwide still very focused on preparing designers that will have a voice, that will carry a mark into the world, a recognizable character in their design. And while new and not so new methods and tools for collaboration and cocreation arise, designers will often be engaged but not necessarily wholeheartedly or at least not the entire process, there is an inherent element of their **Ethos** that pushes her constantly to influence the result through a personal mark, a design that carries the day. And corporations and design managers alike tend to rate designers according to their capacity to come up with that great design solution, independently if it was the result of cocreation or not, just as IP policies fall many times short of rewarding collaboration. As one designer that did an MBA noted, the hardest thing for her when she started was realizing she had to collaborate, even with people she disagreed and thought they didn't add a lot of value. Throughout the industry there is still a cult of the 'strong' designer, that is often in small circles called a narcissist and egocentric but excused because she produces beautiful designs. Associated with this and concerning collaboration with users and customers, come outdated and out of context remarks from those that apparently said "if you asked people what they wanted, they would have replied faster horses" or that "Apple does not do market research".

d) **Harmony Vs. Conflict** – Designers are much more into creating harmonious relations and protected environments (with managers many times

doing this for them), they are not really trained and comfortable in handling conflict, even in design critiques (though protected, peer to peer). When design education systems are built with a structured design critique approach, from fellow peers but also from external agents, designers learn how to have their ideas scrutinized and rejected, learn how to present and defend them but also to listen and refine, and many times to abandon these and start again. But even in those cases, designers, architects and artists alike tend to be a group of people that prefer to avoid this type of conflict, preferring protection to exposure, a finished state versus open. In many cases, the **Ethos** component suggested above serves as an excuse to avoid conflict from critique (I am the author). This is often explained as a requirement of fragile ideas that need a certain level of protection and nourishment, corporations are many times populated with people that are experts in killing ideas with a barrage of tolls such as 'we have done this before and failed', 'low hanging fruit' versus disruptive innovation, etc. leading many designers and managers alike to want to do their work in protected environment and only show the ideas to others when 'ready'. This definition of ready many times equals a state where it is hard to dismantle or abandon. This leads to descriptions of designers being too sensitive, being incapable of discussing their ideas openly, taking criticism and dealing with conflict. Even methodologies like Agile that require early prototyping and exposure to users/ customers, end up being an area of contention around definitions of the right timing and level of prototype

e) Fairness Vs. Power – Designers are always more comfortable in settings where soft power is exercised, where there some sense of equality and fairness, designers don't seem to be comfortable dealing with power the way Jeffrey Pfeffer defines it, they are not good at getting it, using it and keeping it, they actually think there is something wrong with having/ using it. This **Ethos** components is in many designers lodged deep down inside her way of being, of acting and perceiving the world, on treating other human beings. It is closely connected to notions of empathy, ethics and emotions listed in the afore mentioned designer Personal Attributes research, and it is deeply rooted in a prevalent optimism and a certain level of belief in utopia stemming from William Morris and his first descriptions of what design should be about. On the other hand, the recognized author

addressing issues of power in organizations Jeffrey Pfeffer, in his treaty on the subject called 'Managing with power: Politics and influence in organizations' 1994, provides data that suggests that "power is more important in major decisions, such as those made at higher organizational levels and those that involve crucial issues like reorganizations and budget allocations; for domains in which performance is more difficult to assess such as staff rather than line production operations; and in instances in which there is likely to be uncertainty and disagreement". He proceeds to present examples that attest to the need for political skills typical of high-level positions in large organizations, and he goes into a lot of detail on ways to recognize the need for power, how to get it, manage and use it to impact the objectives via budget and resources, "Factors that create the power of an organizational position: control over resources, control and access to information, and formal position" (Pfeffer, 1994, p.47). While the so called 'strong' designers exert their power via their design direction and may at times act with no respect for fairness, the majority of designers will tend to opt for the exercise of fairness versus the exercise of power.

f) Possibility Vs. Certainty – Designers have a different way of assessing and managing risk, they tend to think and act in a riskier fashion, it's part of the testing and experimenting mindset, while large organizations are built around risk mitigation and avoidance, and certainty supported by numbers as a certainty driver. Designers love to live in the realm of possibility and are neither trained not comfortable in assuming certainty, especially if there is exploration and innovation in the process. Many others tend to want and strive for certainty, predicting and simulating (a business plan on a spreadsheet) as much and as early as possible to achieve a certain level of certainly, it is all about estimating, reducing and mitigating risks. The role of risk in innovation is not a new topic, as Donald Massaro stated in 1981, "first, innovation by definition is risky. Second, risk in general, is not encouraged in large corporations. Now we say it is, and we give a lot of lip service to encouraging managers to be risky. But when it really gets down to it, it is not encouraged. How do I know it is not encouraged? Because we do not reward risk taking. How many managers in your organization are rewarded for taking risks?" (Massaro, D. 1981). Risk management continues to be a big topic of

discussion in the C-Suite, Like John Maeda stated (CX Report', 2020) "start-ups have little to lose, while grow-ups have lots to lose". Designer/ CEO Alexander Wang stated in an interview, "You can't move forward without taking a risk. And if people are afraid of taking a risk because they don't want to make a mistake, then they kind of just go into cruise control and say I'm just going to do the same thing that's been told to me over and over again and that's been done in the past. I think especially in this industry where things change so drastically every single day, you have to want and be willing to take risks and change and question the way you do things every day" (Wan, A., 2016).

Risk is many times associated with experimentation. David Vismans, Booking.com's chief product officer stated in an HBR article dedicated to 'Building a Culture of Experimentation' 2020 that CEO's need to embrace the cultural requirements of experimentation, questioning notions of failure, of autonomy, suggesting that the lesson is that it's not so important whether any one experiment succeeds or fails; what matters is how decisions are adjudicated under uncertainty in an organization. They should not be based on faith or personal opinion alone. If they can be put to the test, they should be (Thomke, S., 2020).

g) MLP V. MVP – There is a gap between what designers and others believe to be quality, the concept of 'good enough' (not necessarily perfection) is an area of disagreement, while they are more and more engrained in the practice of large companies, sophisms like Lean/ Optimization/ Value Engineering make designers cringe. Quality, its definition and inherent management is a major area of contention for designers, and it is exacerbated by the popular culture of companies associating notions of quality, high quality, many times quality as luxury, with notions of design. Companies that mention design as their driver, their 'modus operandi' mention quality as many times as they mention design, and with that comes a notion of detail, of attention to detail in its many forms. The term Minimum Viable Product is a concept that originated in the lean start-up methodology introduced by Eric Ries in 2011, and it is deeply embedded in the digital train of execution and release, it is described as a version of the product (by then using product as a digital output, not as industrial designers called it before) that allows a team to collect the maximum amount of learning from users with the least effort,

above all it is expected to perform and much of the discussion centres around notions of 'good enough', "And let's be honest, how appealing is an MVP? Well, what can you say about it. It's alive. It works. Of course it works, we're a tech company. But does it move you? Do you really want to have it? To work with it? Meh" (Kniberg, H., 2016). Intuit's founder Scott Cook came out with the definition of a Minimum Awesome Product and some later coined it later a Minimum Lovable Product, one which not only performs but engages and retains the user via emotions and unwavering preference, thus requiring a lot more attention to detail and to quality. Underlying the notion of MVP is what the Facebook founder Mark Zuckerberg called "move fast and break things", which was intended to inform internal design and management on the culture he was creating, as well as a notion that more is always better, of quantity. And though many have stated the time for this type of approach is over (Taneja, H., 2019), many corporations still live and die by this culture. And designers are built to deliver MLP's much more than MVP's, that need the right exposure to users at the right time to avoid that the only person in love with the design, is the designer.

h) Divergence Vs. Convergence – Designers tend to intake many different sources of information and knowledge, and feel comfortable generating many alternatives, meanwhile others try to limit sources as they fail to see how they relate to the issue at hand, and tend to push very hard for convergence as early as possible. Designers are trained to use a hybrid model of divergence and convergence popularized by the Design Council's (2005) double diamond representation of the design process. In it there are phases of divergence and then convergence, described by what many also call the four D's (discover, define, develop, deliver), so basically stating that design is made with both states, divergence and convergence. Reality is divergence causes discomfort, especially for those not used to divergent thinking and especially for those pressed by time, to make matters worse designers tend to diverge in two different moments of the process, in the discover/ define stage and then later again in the develop/ deliver. While in a previous **Ethos** component (a) Solution Vs. System) we stated that designers are solution oriented and tend to focus on pretty early on what they believe to be the best, right solution, that is typically after a divergence model.

What comes into the divergence process, the scope of discovery will dictate a more or less systemic understanding of context, but it will still be divergence. And designers are trained to go through this process, either by thinking with their hands via sketching and doodling, or by prototyping, creating multiple alternatives and variations. There is data on the impact of staying too long in divergence as well as going to soon into convergence, so much of the tension between designers and non-designers is tied to the definition of the right time to do this change of pace.

i) Idealism Vs. Pragmatism – Designers are often humanists and people centred, positive by nature, amicable, not at ease things like closing down factories, firing people, being decisive and 'thick skinned', some of these considered pragmatic approaches when times require this type of measures. Though a more scientific definition of idealism and pragmatism might take us to German and American philosophers (DeVries, 2018), it is perhaps easier to define idealism as embedded with notions of morality and emotional bond in decision making, while pragmatism is often associated with realism and the rejection of emotional bond in decision making, it is many times associated to descriptions of designers being too tied up to the subject of their activity, too involved, too passionate and invested in it and often projecting personal versions of morality and right & wrong. The definition of business management and decision at the executive level in large corporations involves many decisions that are much more infused with pragmatism than idealism, these decisions might impact speed and cancellation, investment and divestment, hiring and firing, and though one would hesitate in generalizing that those that make these decision are insensitive and unempathetic, reality is the CEO who ultimately is accountable for these decisions has a number of typical confidants, "Who really makes the major strategic decisions in your company: the acquisition and divestiture decisions; the capital investment decisions; the where, when, and how to go to market decisions; the decisions to expand or shut down operations? I'll wager that two or three names are popping into your head right now—confidants the CEO always consults. Maybe the CFO, the head of sales or HR, a major division head, a trusted board member? They are always the same few, occasionally joined by others with special knowledge of the issue at hand. Almost every organization I've

encountered has such a group that the CEO consistently taps" (Frisch, B., 2011), and somehow there is a perception that designers might not be cut for this type of exercise.

j) Individualism Vs. Collectivism - Designers pursue a certain degree of individualism, resisting alignment on definitions, practices, models and all other group driven decision making constructs, this ends up confusing all others and creating an atmosphere of division, it also justifies a lack of progress in protection as a class (compared to engineers, marketeers, etc.). Perhaps influenced by the education model that originates one of the previous **Ethos** components (c) Authorship Vs. Cocreation), designers are not very associative by nature and by design, Coyne and Snodgrass (1993) began their paper on 'Cooperation and Individualism in Design' stating that "Individualism encourages designers to be incommunicative, protective of their ideas, and unable to work as a team or involve clients and the community in the process. Design requires effective collaboration." Designers have self-organized in professional associations since the 1800's in Europe, following the steps of civil engineers who published their first charter in 1928 (Lees-Maffei, 2008, p.5). In the US professional associations date to the early 1920's driven by the early design consultants like Raymond Loewy, Walter Dorwin Teague, Henry Dreyfuss who promoted industrial design as a creditable profession, but as John Maeda adequately portrayed in his CX Report in 2020, we presently have two design associations for graphic and industrial design (AIGA founded 1914, IDSA founded 1965), the Service Design Network founded in 2004, and three more organizations (CXPA, IXDA, UXPA) dedicated to business, design and usability splitting the market and definitions of design and none of them providing any kind of accreditation or regulatory power, not like in the field of engineering, finance/ accountants, marketing and legal. Though we do not have comparable data for other parts of the world, there is some evidence that this might be the case, which leads to a suggestion that perhaps designers and their individualism pose certain barriers to class structuring and organization.

There is at least anecdotal evidence that what defines a designer creates attraction and detraction from many non-designers, and this 'love/hate' relationship

might be at the core of the unspoken uneasiness about designer progression into the C-suite. More importantly, the generic core qualities of designers are being heralded as the needs of future corporations and come up often as the requirements for future designers, but we might still need to cross that chasm between wanting design but not in the C-suite, needing design but not enough to invest in it proportionally, respecting design and designers but allowing everyone to have an opinion and a stake in design. An SVP in a large institution that went through a major sales related scandal stated that "this is not a bunch of bad people, but a design perspective would have opened up questions, tension between sales and service, flushed out unintended consequences. Since the crisis, looking for root causes, I offered design thinking approaches to chart the retrospective, hasn't been adopted" [2].

This paper comes out in a particular moment in the 20th century, and the words and questions of long time design coach feel especially pungent, "an executive position in a company is a moving target, the jobs that exist today will not exist tomorrow... what is the typical tenure of executives in large companies, and how much has their job description and responsibilities really change in the last 15 years (beyond titles and different/ more areas aggregated, mainly driven by digital)? Has it changed more in the last 5 years than in the 15 years before, is there a sign of bigger disruption?" [3]

This is a pivotal moment for a conversation about design careers. James Citrin 'The Career Playbook' describes the phases that a career goes through as 1. Aspiration, 2. Promise, 3. Momentum, 4. Harvest, 5. Encore, 6. Legacy (Citrin, 2008, p.13), and it's been adopted by many, the latest reference is John Maeda in his CX 2020 report, comparing the career curve with the 'Children and Gender Inequality Curve' coming out of research in Denmark. Citrin proposes 'The Career Triangle: Job Satisfaction, Compensation, and Lifestyle (p.15),which changes throughout the career phases, and while job satisfaction deals with the nature of the position itself, and compensation being pretty self-explanatory, lifestyle addresses the fit of the job to the person and vice-versa. He expresses the importance of the Aspiration and Promise phases for the Momentum phase, which

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[2] Qualitative Research – Interviews: 12. Corporation leader in robotic products in the health domain (Appendix C)
[3] Qualitative Research – Interviews: 23. Designer with an MBA that reached C-Suite role, now in a startup (Appendix C)

is described as the phase that tends to run from the early thirties through the early mid-forties, when one's experiential value overtakes the potential value one has at the beginning of the career, this is done by accumulating experience, stature, skills and expertise. This is indeed a critical phase, as the author describes it "success in the momentum phase is also defined by the quality of the teams you build and manage. This is perhaps the first thing CEO's and HR officers consider when deciding whether you're a fit for an executive role in the company" (p.26) 'Figure 8'.
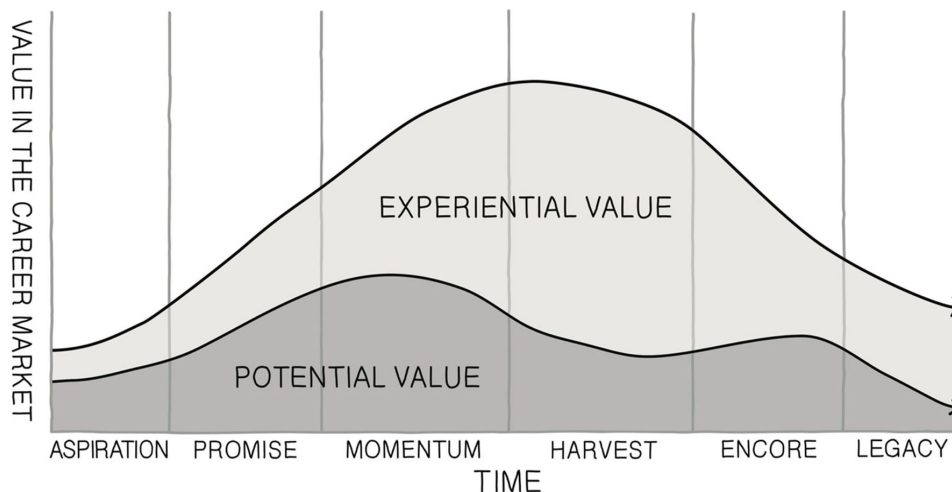
THE SIX PHASES OF YOUR CAREER

Figure 8 - The six phases of your career, Citrin 2008, pp13

Careers do not often follow a linear approach and we no longer have that many examples of lifelong employer- employee relationships like it existed in the past (Super, 1959), instead careers became more dynamic due to what the career theory specialists called in the 1990's the "boundaryless career" (Arthur, 1994; DeFillippi and Arthur, 1995; Arthur and Rosseau, 1996). The authors describe this as people being able to move through different functions, organizations, industries, and locations during their careers. This career definition is at the basis of what we call as one of the insights impacting the lack of designers in executive positions in large corporations, insight EXPERIENCE addresses the expectation that corporations have that a good fit for an executive should have taken advantage of this boundaryless concept corporate culture supposedly provides. Career theorists

also study the impact of congruence and correspondence between the individual's traits and the working environment's requirements as crucial elements for adequate job performance (Flöthmann, 2017), this also applies to specific parts of the organization, like the C-suite, and much of what is presented later as the insight DESIRE can be seen as a lack of lack of congruence and correspondence between a designer's traits and what they perceive as this environment's requirements and expectations.