

## **DRIVER FOR SUSTAINABLE (INDUSTRIAL) DESIGN CULTURE – THE >DESIGN SHIFT<**

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### **ABSTRACT**

The high quality of design products is a consequence of sustainable design, investigation of origins as well as requirements and additive design qualities while focusing on responsible cultural and *material behaviour* (Schiffer, M.B., 2008). It is necessary to think, to produce, to invest in a sustainable manner, means to act responsibly in production and economic circles to be able to arrive at a circular thinking model. In addition cultural education is the greatest investment in sustainable economies. All these facts are based on the industrial heritage and of course on the produced during individual lives as well as impassioned people (Wachs, M.-E., 2008). With the digital revolution of the 21<sup>st</sup> century on the one hand a “design shift” (Wachs, M.-E., 2018) comes into consideration, comparable to the *cultural turn* (Bachmann-Medick, D., 2007) during the 20<sup>th</sup> century. On the other hand, the change of working conditions in industrial processes and design engineering circles will have consequences for the processes of the fourth industrial revolution, and of course for education areas. The thesis will discuss the importance and impact of inter-scenario design and the related (intercultural) creative processes. The following parameters are important:

- Changes in technological processes in relation to life patterns as a question of identification
- Material behaviour concerning things (and design) as a “driver” of developments in design and technology innovations
- Comparable design studies within the scope of historical, sociological and anthropological evaluation
- The correlation between design + engineering and the pedagogical / educational impact
- Sustainable education and working conditions as a factor influencing change for (and loss of) manual skills and the need for analogous AND digital education based areas.

With the help of cultural design heritage as part of European comparison studies the significance of three-dimensional collections will be discussed in relation to industrial production processes. It is not only the high narrative value of design heritage within the *cultural mind* (Assmann, J., 2012) for the individual and the *material mind* (Wachs, M.-E. 2008), which is represented by an object. It is a collective heritage, -which restores social value and shows the state of the art of technical developments in the past so that we can benefit from these: It not only inspires to think about the conditions of the past, its rituals and representatives, it gives the chance to reflect upon tomorrow’s needs in design processes.

Valuable artefacts provide evidence of the corporate identity of people and things and regions, evidence of typical lives in relation to industrial working conditions and individual skills. Case studies are focusing on textile and steel design identities in relation to education and work places, with regard to history and the future. To specify “sustainable design studies” for the future, the thesis puts forward the case for different design education at school, more effective intercultural connections between universities and teams on the European continent and for creating a *dialogical thinking* method in design. The challenge is to enable the talents, designers to come around to a sustainable (way of) - thinking and acting in design: sustainable design creates sustainable life conditions. People – Things – Stories are the drivers of our future cultural heritage. They are the driver for sustainable design culture as the result of a *design shift* (Wachs, M.-E.2018).