

Manon Pigeon - The Tex(tie)l Project

1. The idea

The industrial revolution has dramatically changed our way of life, to the point of entering what some scientists call the «Anthropocene», a new geological era determined by human activity. We are very much responsible for the present ecological crisis which confronts us with the harmful consequences of a productivist frenzy at the core of our human organisation. As designers, our role is to reflect on projects that are less focused on marketing, capital and large-scale production, but on more social, collective and sometimes more experimental projects whose aim is to redefine the foundations of a more sustainable design.

Textile design benefits from a recent resurgence of interest in the world of design which sees in the material a field of experimentation with high potential in the search for more ecological ways of producing. As a result, Eco-materials are proliferating, offering more and more alternatives to polluting

materials massively used by industries.

However, materials are rarely designed to exist as such, but rather to be applied to an object that we, textile designers, rarely develop. That means that the lifecycle of the material, however sustainable it may be, interlocks into the lifecycle of a final product which is not always designed to last over time. Too often, the sustainability of a material is made ineffective by a poor conception of the object, or by the ephemerality of its use. Therefore, if it seems to me fundamental that we continue to act on the environmental impact of the raw material, the frustration generated by its misuse on later stages of production has nourished my interest toward the objects and their design.

As I am very sympathetic to architecture and interior design, the Tex(tie)l project consists of creating a collection of woven textiles for the interior that are first and foremost objects in themselves rather than a coating.

My aim was then to reflect on a typology of textile objects that are more adaptable, more flexible and more interactive.

This way of designing furniture is anchored in a vision of the environment close to that of anthropologist Tim Ingold: «Dwelling does not mean «being there», but helping to weave what is called «the social tie»». According to him, habitat is characterized by the interactions, uses and paths of its inhabitants. Dwelling is a dynamic action that requires paying attention to where you live and what is going on.

Preferring this definition rather than an empty space that must be occupied by filling it with objects, the objective of the Tex(tie)l Project is to create «living tools», designed with and for the users to enable them to interact with each other, to assemble and modulate, according to their needs and the context in which they develop, in order to make the use of the objects as sustainable as possible.