

Chair with horns: this furniture series was designed by 6-year-old children

We go crazy over our children's drawings, but how many of us can say that they have become pieces of design displayed in a Parisian gallery? For five months, industrial designers worked on bringing to life furniture imagined by children from a small village in Provence. The result is a breath of fresh air of innocence and creativity in the world of commercial design



This is the idea that inspired the founder of the Parisian gallery Philia, the designer Yigael Attali, to launch the Design Brut program, a series of collaborations and workshops aimed at finding new ways to stimulate a contemporary design discourse that goes beyond conventions, and seeks to encourage a rethinking of everyday items .that are often are taken for granted

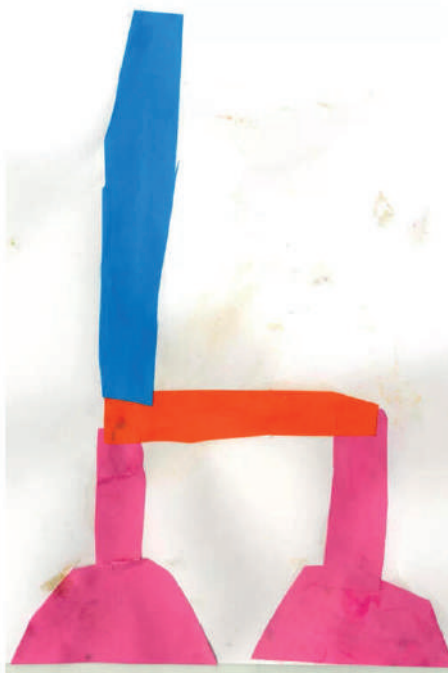
Atali's first project is a fascinating collaboration with the duo of French industrial designers Antoine Behagel and Alexis Foiny, owners of the contemporary design studio behaghelfoiny. As part of the collaboration, the designers created a series of furniture designed and planned by the students of the Breil sur Roya elementary school in the south-east of France. For five months, six- and seven-year-old children participated in the workshop run by the two, and were invited to draw shapes and ideas on paper to create their own interpretations of furniture and sculptural design. Bahajal and Poini brought the drawings to life and sculpted a series of quirky and sweet furniture produced from local olive trees. The products succeed in injecting into the world of design, which is usually motivated by commercial considerations, a refreshing breath of .childlike innocence and imagination

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After becoming physical designs, the furniture was put on display in a small display at the Notre-Dame des Monts chapel in the French village where the school is located, in the Roya Valley in Provence, in the presence of the children and the local community. From these days until the 8th of September, the exhibition is shown at the Espace Meyer Zafra gallery, where a documentary documenting the .work process is also shown

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The province of Provence is known for its beautiful olive trees," says Attali in an interview with Metal magazine. "We realized that this could be an excellent raw material that would express the values of the gallery and the new program - local materials, local creations and a local display. At the same time, we wanted to find children as young as possible, who would be influenced as little as possible by artistic and design norms and knowledge. We wanted to get a spontaneous result, and really To be able to establish their imagination for life. The cultural filters of children are almost non-existent, which gives them a creative freedom that adults simply do not have. The whole concept of boundaries in children is vague, which makes creation fascinating ".and challenging