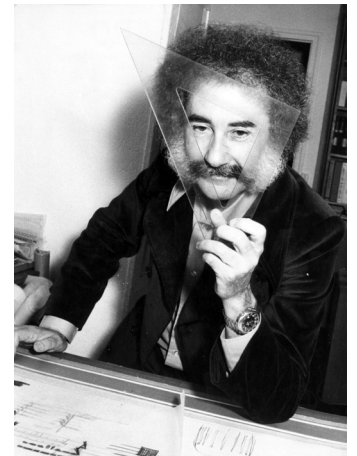




CLAUDE PARENT ARCHIVES



Press release

The Claude Parent Archives and The Front are pleased to announce the opening of **Claude Parent - Architectural Fictions** on October 14, 2023 from 6-9pm, at The Front, 2207 N. Broadway in Los Angeles. This will also be a rare opportunity for collectors and architects to view and acquire Claude Parent's visionary drawings before they are returned to the archive in Paris in November of this year. Chloé Parent, Parent's daughter, will be in attendance.

This new exhibition of acclaimed French architect's drawings focuses on the significance of drawing as means to communicate an idea. The original graphite works on paper from the Claude Parent Archives in Paris on exhibit at The Front, most of them never seen in Los Angeles, do not represent actual proposals for buildings, but rather offer speculations on the possibility of the Oblique Function at various scales and applications, what Parent called *architectural fictions*. The work shown will also include study and preparatory sketches.

Parent was constantly drawing to experiment with and communicate the Oblique Function at multiple scales and applications. Parent never stopped drawing, producing hundreds of carefully constructed graphite and ink compositions in which he continued to explore and apply the theories of the Oblique Function to cities, territories, and interiors demonstrating the effect of his ramped architecture on the body. In 2010, Frédéric Migayrou and Francis Rambert curated a major retrospective of Parent's built and drawn work at the Cité de l'Architecture et du Patrimoine's inaugural exhibition, introducing the work to a younger generation of architects working primarily with digital drawing techniques.

Architect and theoretician Claude Parent (1923-2016) was the first in France to make a sharp break with modernism beginning in the 1950s. Through books, manifesto-drawings, and built projects, his work has enabled new conceptualizations and understandings of space. Parent's manifesto, the Oblique Function theory developed with Paul Virilio in 1963, dictated that buildings should use slopes and reject orthogonality. His architecture, that dislocated established architectural elements a full generation prior to deconstructivism, used ramps and tilted planes in the buildings' circulation plan, restored an active role to the building's inhabitants and transformed the cellular plans of conventional buildings into an open, interpretive social space. One of the most pivotal and radical architects of the twentieth century, his work influenced leading architects such as Zaha Hadid, Frank Gehry, Rem Koolhaas, Jean Nouvel who called Parent "*the Piranesi of our times*", Daniel Libeskind, Thom Mayne, who consider him a precursor. You can read some of their tributes **on page 2**. His historical influence has been documented by architecture historians such as Frédéric Migayrou and Joseph Giovannini.

Opening: October 14th, 2023, between 6pm and 9pm.

Exhibition on view: OCTOBER 14-22, 2023

Saturday and Sunday from 12pm to 6pm

Monday - Friday 1pm to 6pm BY APPOINTMENT ONLY:

Text to 213.399.4123 or email contact@claudепarent.fr

More information: claudепarent.fr/news-events/

For image requests: contact@claudепarent.fr

Claude Parent Archives

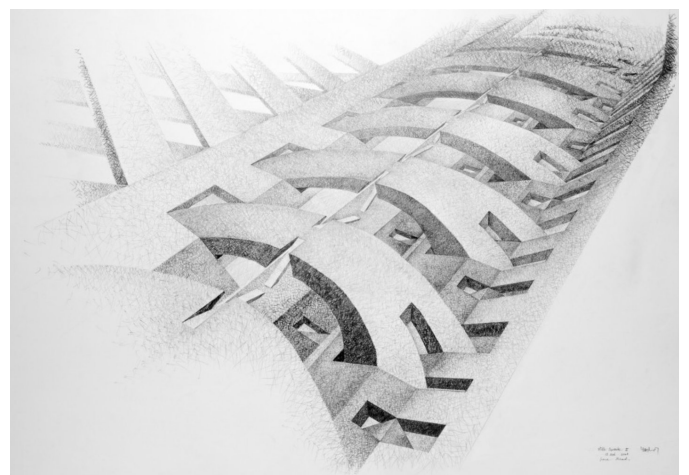
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France

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In Los Angeles: +1 213 399 4123

The Front

2207 N. Broadway
Los Angeles, CA 90031



Tributes

Frank Gehry (architect, Pritzker prize 1989):

He was a vibrant thinker. He wasn't worried about what was going on around him in normal practices, and he didn't belong to any group. He was unabashedly himself. And his drawings were extraordinary – beautiful fantasies, full of poetry. (Source: New York Times - Joseph Giovannini)

Also by Frank Gehry:

Claude and I shared an obsession with movement. It motivated us towards different ends but we could always relate to one another because of it. Claude developed his concepts for the architectural oblique-sloped surfaces that would compel people to move. Being static was bad. It was deemed conventional and not appropriate for a forward-thinking society. Reassessments of modernism were taking place everywhere, and Claude's version of it was beautiful. Through his drawings, he envisioned entire cities based on these principles of movement and the tilted plane. His influence abounds in contemporary architecture. Like many great ideas, his ideas would have to wait to be embraced, and they have been. The legacy of Claude Parent is in front of us today: cities of fluidity and continual movement, blurred boundaries between public and private space, and interconnected structures resembling landscapes more than singular buildings. (Source: *Claude Parent: Visionary Architect*, Rizzoli NY)

Daniel Libeskind (architect):

His genius was evident both in his work, his fantastic lyrical drawings and his persona. His use of oblique spaces, uncompromising geometries and bold forms, makes him of one the seminal architects of the late 20th century. (Source: *Dezeen*)

Zaha Hadid (architect, Pritzker prize 2004):

Claude Parent was one of architecture's most radical and audacious visionaries; audacious enough to question orthogonality as architecture's natural realm, and propose the tilted plane as the engine of invention and surprisingly fertile basis of an alternative architectural scenario. (Source: *Dezeen*)

Rem Koolhaas (OMA, architect, Pritzker prize 2000):

It's a rare and delightful interruption of the typical architect's routine to suddenly be "taught" a lesson by an older colleague. I have spent unforgettable moments in the subservient position of a pupil with architectural inventors who, with remarkable freshness, rehearsed their founding principles as if they had discovered them the same morning: my two "ramp" lessons from Claude Parent in 2014 were perhaps the most exceptional: here was a 90-year-old militant enemy of the horizontal plane sharing the essence of his life long campaign with a vivid energy that made you want to urgently enlist in his war on flatness. I felt his inventory of habitable steepness, where 50% represented the *limite d'adhérence humaine*, was an implied rebuke of my own timidity. (Source: *Architecture d'Aujourd'hui* #411)

Renzo Piano (architect, Pritzker prize 1998):

There are people who teach us things. Even if they wouldn't want to teach them. Despite the time passing quickly and despite the geographical distance. There is nothing to do: their open and generous nature gives us ideas. Well, Claude Parent was for me one of those people. He has influenced us all through his work, his theories, his writings and his energy. His work as a precursor has always been able to awaken the rebellious instinct that slumbers somewhere in us. (Source: *Architecture d'Aujourd'hui* #411)

More quotes at claudeparent.fr/news-events/drawings/

