

PRIX CLAUDE PARENT PRIZE



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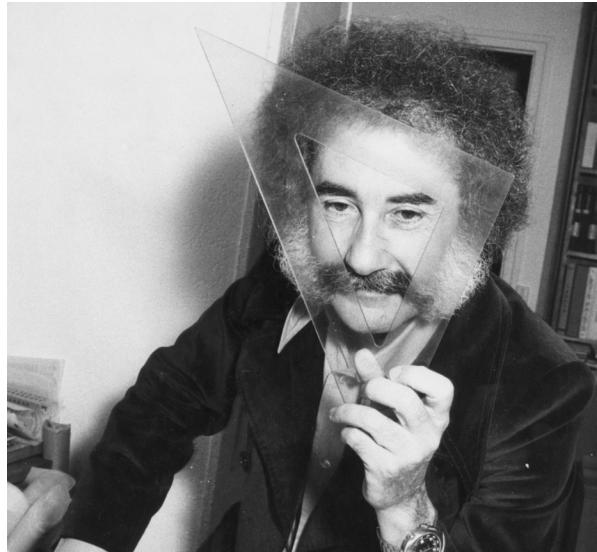
INDEX

Issues and objectives	3
The co-founders, the trophy, a fair application process	4
The Claude Parent Prize 2026	5
The 2026 jury	6
The Claude Parent Prize 2024	12
A word from the prize co-founders	13
Sponsors and partners	15
Claude Parent's biography	16
Press book	18
Online presence Contact In parallel	20

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“Some have faith and the future within them.

But times are tough. Globalisation — and the growing reliance on large organisations — will make it difficult, if not impossible, for the bold initiatives of a few singular individuals who refuse to submit to the yoke of standardisation.

They're the ones I like, because they're going to suffer and perhaps perish. I place my trust in those who are the very salt of architecture — those who single-handedly carry the fight against the seemingly irreversible. I wish them all the best.

I believe they will endure, despite those ever-so-proper policymakers convinced they know what our happiness should look like.”

Claude Parent, 2005

in "Portraits impressionnistes et véridiques d'architectes", Éditions Norma.

ISSUES AND **OBJECTIVES**

Inspired by Claude Parent's unwavering commitment to exploring and experimenting with alternative architectural paths, this international prize honours a young architect, or team, whose practice and philosophy demonstrate a desire to rethink architecture in a transgressive, critical, or pioneering way.

It will also allow architecture students to attend rigorous debates, to gain deeper insight into the work of Claude Parent, the prizewinners, and the panel of judges. Above all, the competition will recognize the urgent need today to explore new forms of architectural transgression.

Repositioning the role of the architect, challenging the culture of conservatism, reinventing architecture, creating unprecedented urban interventions, unsettling environments, provoking transformation, these were principles Claude Parent held dear. All his life, these actions, vital to his architectural practice, have motivated and guided him. In the face of criticism, mockery, and the resistance of a world far too committed to repeating the same models, he never stopped challenging architecture. At the risk of his own reputation, he opened the way to a new form of architecture freed from the sclerosis of classicism and modernist Cartesianism.

That's why, in his honour and in the spirit of his total commitment to architecture, we have created the Claude Parent Prize. But this prize is not just a tribute to honour or perpetuate his memory. Nor is it a prize for producing Claude Parent clones. **It is intended to inspire, encourage, drive change and, for the prizewinner, recognise their own commitment.** It also aims to show young architects and architecture students that any form of research or experimentation can spark new, fertile pathways — ones that lead to meaningful change in our built, social, or even natural environment, and ultimately in our very lives. This kind of boldness feels increasingly essential in a profession that tends to retreat into the comfort of doctrine, deprived of vision and weighed down by regulation.

Through this prize, we celebrate the courage, intelligence, and singular vision of architectural approaches that challenge the status quo, propose unprecedented configurations, and respond to both today's challenges and those still to come. By honouring these vital and groundbreaking contributions, the Claude Parent Prize seeks to spark an international conversation, energize research, and chart alternative paths that carry real promise for the future.



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THE CO-FOUNDERS

Chloé Parent and Mehrad Sarmadi are the creators of the Prize:

Mehrad Sarmadi, who first conceived the idea for this prize, is an architect by training and a friend of Claude Parent, for whom he has published several books, including *Errer dans l'illusion*, *Cuit et archi-cuit*, and *Quand les bouffons relèvent la tête*, a book of interviews. He lives in Montpellier.

Chloé Parent is Claude Parent's youngest daughter. She is a graphic designer and author of books about Claude Parent. She lives between Los Angeles, where she works, and Paris, where she manages Claude Parent's archives. She is also a founding member of the Claude Parent Archives association with her brother François and sister Florence.

In 2024, for the first edition of the Claude Parent Prize, the ENSAM (National School of Architecture of Montpellier) partnered with the prize's co-founders and notably hosted the award ceremony.

THE TROPHY

The trophy-sculpture was created specifically and exclusively for this 2026 edition of the prize by conceptual artist **Loris Gréaud**. The work is inspired by the artist's collaboration with the architect, particularly the "Workshop," the artist's studio and the last building constructed by Claude Parent.

A FAIR APPLICATION

The organizers of the prize, keen to make the application open and fair for architects from all over the world, opted for free application.

In 2024, the prize was an original drawing signed by Claude Parent. The winner is also invited to participate in the jury for the 2026 prize.

**Alexa de Thy
& Aleksandar Janković**,
winners of the 2024 prize, with the
drawing by Claude Parent that they chose,
in their Paris studio



© Janković de Thy

PRIX CLAUDE PARENT PRIZE

Le Prix 2026



THE PRIZE IN PARIS

The Claude Parent Prize 2026 award ceremony will take place at the **Avicenne Foundation**, one of Claude Parent's emblematic buildings listed as a historical monument, located in the Cité Universitaire Internationale de Paris, which will reopen at the end of 2024 after a complete renovation.

LE JURY INTERNATIONAL 2026

6 jury members (in alphabetical order) :

- **Frou Akalay**, Editor-in-chief of A+E magazine, Managing Director of the Archimedia Group / Casablanca, Morocco
- **Marie-Ange Brayer**, art and architecture historian, chief curator at the Centre Pompidou, former director of the FRAC Centre-Val de Loire / Paris, France
- **Edwin Chan**, Architect and founder of EC3 Design, design partner at Frank Gehry's studio from 1986 to 2012, chevalier des Arts et Lettres / Los Angeles, United States.
- **Aleksandar Janković**, architect, winner of the 2024 Claude Parent Prize with Alexandra de Thy (Atelier Janković de Thy) / Paris, France.
- **Shelley McNamara**, Architect and co-founder of Grafton Architects, Pritzker Prize 2020 with Yvonne Farrell / Dublin, Ireland
- **Wolf D. Prix**, architect and co-founder of Coop Himmelb(l)au, recipient of numerous awards and distinctions worldwide, including Officer of Arts and Letters in France / Vienna, Austria

HONORARY PRESIDENT

- **Jean Nouvel**, architect, Pritzker Prize 2008



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- **Archimedia** (média partner)
- **Galerie 8+4** (art gallery partner)

And the participation of students from the **Spéos** photography school.

CALENDAR OF THE 2026 PRIZE

December 2, 2025. Press conference at the Avicenna Foundation announcing the opening of applications.

December 5, 2025. Opening of applications

March 31, 2026. Applications deadline

June 14, 2026. The jury deliberation behind closed doors.

June 15, 2026. The award ceremony will be held at the Avicenna Foundation, in the presence of the jury members and Claude Parent's family. The evening will be presided over by Francesco Torrisi, director of the Avicenna Foundation. A reception will follow the ceremony.

PRIX CLAUDE PARENT PRIZE



AN EXCEPTIONAL INTERNATIONAL JURY

The jury is composed of individuals aware of the need to maintain the legacy left by Claude Parent. **In the spirit of the Prize's founders, transmission is as essential as transgression.** Continuing the tradition of the 2024 edition, the jury will bring together leading figures from the global architectural scene.

Members of the 2026 jury (in alphabetical order):

© Archimédia



Fatima-Zahra (Frou) Akalay

Managing Director of the Archimédia Group
Editor-in-Chief of the architecture magazine A+E

After graduating with a degree in communication from the International Institute of Communication in Paris, Frou began her career at Fleishman Hillard as an Account Executive, where she managed internationally renowned accounts such as Cadbury, Kraft Foods, Sanyo, Vins de France, Vins de Chablis, and Morocco Mall.

Driven by a deep passion for architecture and design, she then joined the Archimédia Group, a pioneer in architecture and building media in Morocco, founded by her father, Fouad Akalay. A visionary and emblematic figure in architectural journalism in Morocco, he launched the sector's first specialized magazines and helped structure the media landscape around architecture in the country.

Since 2012, Frou has co-directed the Archimédia Group with determination, continuing her father's legacy until his passing on June 13, 2024, while also instilling her own vision for the group's future. She is also involved in organizing Casablanca Design Week, a key event for Moroccan design professionals.

As editor-in-chief of the architecture magazine A+E, she works to document, promote, and disseminate contemporary architectural creation in Morocco.

Committed to fostering new generations of designers, she co-founded the Young Moroccan Architecture Awards (YMAA) in 2020, a national competition celebrating the excellence, innovation, and creativity of young Moroccan architects.

In 2025, she launched the Moroccan Interior Design Awards (MIDA), a groundbreaking event dedicated to celebrating Moroccan interior design, aiming to discover and support the professionals shaping the spaces of tomorrow.

Alongside her activities in media and events, Frou teaches at the Casablanca School of Architecture and at the International University of Rabat, where she explores the deep links between architecture, communication and emotion, convinced that these disciplines are inseparable in the design of spaces and the transmission of architectural narratives.

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Marie-Ange Brayer

Marie-Ange Brayer is a curator and head of the Design and Industrial Projective Department at the National Museum of Modern Art, Centre Pompidou, in Paris (since 2014).

She holds a doctorate in Art and Architectural History (EHESS, Paris) and was a resident in art history at the French Academy in Rome, Villa Medici (1994–1996) where she conducts research on the map in contemporary art. From 1996 to 2014, she was director of the Frac Centre-Val de Loire in Orléans, where she developed a collection of experimental architecture. She organizes numerous solo and group exhibitions, including those on André Bloc,

Objectile, Claude Parent, Ionel Schein, Chanéac, Domenig-Huth, Andrea Branzi, Superstudio, Gianni Pettena, Ugo La Pietra, Ant Farm, James Wines, Kengo Kuma, Toyo Ito, Gramazio & Kohler, and others. The Frac Centre collection is widely exhibited regionally and internationally (Mori Art Museum, Tokyo, 2004; Barbican Art Gallery, 2006; Taipei Fine Arts Museum, 2008).

In 1999, Marie-Ange Brayer co-founded, with Frédéric Migayrou, ArchiLab, the Orléans International Architecture Encounters, which, between 1999 and 2013, brought together more than three hundred international architects of a new generation to discuss the challenges of digital technologies through exhibitions and conferences. In 2002, she co-curated, with Béatrice Simonot, the French Pavilion at the Venice Architecture Biennale.

At the Centre Pompidou, M-A Brayer curated “Global Tools” (2016) and, as part of Mutations-Créations, the exhibitions “Printing the World” (2017), “Ross Lovegrove. Convergence” (2017), “La Fabrique du vivant” (with Olivier Zeitoun) (2019), and “Réseaux-mondes” (with O. Zeitoun) (2022). M-A Brayer also curated the exhibitions “Ettore Sottsass, l’objet magique” (2021) and “L’enfance du design. Un siècle de design pour enfant” (with Céline Saraiva) (2024) at the Centre Pompidou. She has also curated the exhibitions “Design et merveilleux. De la nature de l’ornement” (2019) at the MAMC in Saint-Étienne; “Futurissimo. L’utopie du design italien” (2021) and “Intérieurs modernes” (2022) at the Hôtel des Arts in Toulon; “Mimesis, un design vivant” (with O. Zeitoun) at the Centre Pompidou-Metz; and “Andrea Branzi, le règne des vivants” at the Musée des Impressionnismes Giverny (2025).

Her research focuses on a cross-disciplinary approach to creation, encompassing art, design, and architecture, and addresses environmental and technological challenges within the field of design. In 2025, she edited the issue of the *Cahiers du Musée national d’art moderne* on the “Centre de Création industrielle (CCI), 1969-1992,” where she addressed the question of the design object and exhibition and published on the intelligence of living beings in the age of AI. Also in 2025, she published the book *La maquette, un objet modèle ? Entre art et architecture* (HYX), which examines the role of the architectural model through the artistic and architectural movements of the 20th century, up to the digital age.

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Edwin Chan

Edwin Chan is the founder of the Los Angeles-based architecture and design office EC3. Established in 2013, the cross-disciplinary practice is committed to empower architecture's role in supporting arts and culture and fostering a deeper connection between the built and natural environments.

With 25+ years of experience in projects of diverse scales and programs, he has led a team of over one hundred architects, overseeing the design, coordination, and execution of three million square feet of construction across four continents.

Before founding EC3, Edwin was a Design Partner at Gehry Partners in Los Angeles from 1988 to 2012. During this time, he played an instrumental role in providing creative direction in the firm's most renowned projects, including OPUS residential development in Hong Kong, China; Novartis Pharmaceuticals' Human Resources Building in Basel, Switzerland; and the Danish Cancer Society's counseling center in Aarhus, Denmark, among others. Edwin's commitment to designing buildings for the arts culminated with the Fondation Louis Vuitton for Creation in Paris, and the Guggenheim Museum in Bilbao that has placed the historic Basque city on the global cultural map. Edwin's final museum projects at Gehry Partners were the transformation of the Philadelphia Museum of Art (PMA) and the master plan for the Luma Foundation at the Parc des Ateliers in Arles, France, which opened in the summer of 2021. Edwin is one of seven American architects pre-selected for the Grand Paris project.

Edwin holds a Bachelor of Arts from the College of Environmental Design at UC Berkeley and a Master of Architecture from the Graduate School of Design (GSD) at Harvard. He has taught at the Harvard GSD, University of Southern California, and UCLA; and was appointed the Howard Friedman Visiting Professor of Architectural Practice at the University of California at Berkeley in 2012. He has lectured in the US and internationally; and is an active participant in dialogues and conferences of contemporary art and design, including the 2024 International Committee for Museums and Collections of Modern Art (CiMAM). He has also served on several architect's selection committees including the MSU Broad Art Museum in Lansing, MI, the Broad in LA, and Atlassian Central in Sydney, Australia.

Edwin has received many awards and distinctions, including the Wheelwright Fellowship from Harvard GSD, a grant from the Graham Foundation for the Arts, and the honor of Chevalier de l'Ordre des Arts et des Lettres from the French Ministry of Culture. He is a licensed architect in California, Texas, and New York. Edwin is fluent in English, Chinese (Cantonese), and French and has traveled to all seven continents.

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AN EXCEPTIONAL INTERNATIONAL JURY



Aleksandar Janković

His first practice, founded in Paris in 2006, is distinguished by a large number of competitions and a constant spirit of invention, relentlessly seeking a new architectural language to create a unique identity for each project.

This approach has earned him several prestigious awards, such as the “40 under 40 – European Emerging Architects” prize, the “Leonardo” prize for young architects, and the silver medal from the Salon des Artistes Français.

These accolades have spurred him to continue his architectural journey with an approach based on innovation, free from preconceptions, and always in harmony with the context. He is the originator of “*Project Belgrade*,” a project notably highlighted by the “*Transition:ism*” pavilion presented at the 10th Venice Architecture Biennale in 2006, for which he served as curator.

Winner of the *Ermanno Piano Prize* in 2005, he then collaborated with the Renzo Piano Building Workshop on the LACMA (Los Angeles County Museum of Art), before joining Atelier Jean Nouvel for the design of the main hall of the Philharmonie de Paris (2007–2015), where he gained profoundly formative experience.

At the 2009 Grand Prix ceremony of the Académie Française des Beaux-Arts, which he won, Claude Parent described his architectural approach as that of a “*sculptor of emptiness*.” Since then, these words have followed him like a shadow — they remind him, push him, tease him — offering him the freedom to maintain an ever more audacious dialogue with space.

In 2018, he and Alexa de Thy founded Atelier Janković de Thy, where their dual cultural backgrounds meet and complement each other. Together, they share the energy and freshness of discovery in a practice guided by passion and patience, fueled by the hope — perhaps naive — of giving birth to an ideal space... a utopia.

Recently, the Atelier received the Claude Parent Prize 2024. This tribute to Mr. Parent is, for them, much more than just a prize..., perhaps it represents a good time to step back, reflect and delve into deep introspection for a future characterization of their architectural work.

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AN EXCEPTIONAL INTERNATIONAL JURY

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Shelley McNamara

Shelley McNamara, along with Yvonne Farrell, co-founded Grafton Architects in 1978 having graduated from University College Dublin in 1974.

Grafton Architects have become one of the world's largest architecture studios in forty years.

She is a Fellow of the RIAI, International Honorary Fellow of the RIBA and elected member of Aosdána, the eminent Irish Art organisation.

In 2018, Shelley McNamara and Yvonne Farrell were the Curators of the Venice Architecture Biennale. Their manifesto: *Freespace* was the title of the Biennale.

Notable projects include The Town House Building, Kingston University London; The School of Economics for the University of Toulouse 1 Capitol; Institut Mines Télécom University Building, Paris Saclay; The Marshall Institute, Lincoln's Inn Fields, for the London School of Economics; Headquarters for Electricity Supply Board (ESB) with OMP architects in Dublin.

In 2019, the Royal Institute of the Architects of Ireland (RIAI) awarded the RIAI James Gandon Medal for Lifetime Achievement in Architecture to Yvonne Farrell and Shelley McNamara, of Grafton Architects. The Gandon Medal is the highest personal award given to an Architect in Ireland.

The practice was presented with the 2020 RIBA Royal Gold Medal in London. Grafton Architects were the winners of the European Union Prize for Contemporary Architecture – Mies Van der Rohe Award 2022 for the Townhouse, Kingston University London.

Shelley McNamara and Yvonne Farrell were selected as the **2020 Pritzker Prize Laureates**, the award that is known internationally as architecture's highest honour.

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Wolf D. Prix

Wolf D. Prix, co-founder, CEO, and Design principal of Coop Himmelb(l)au in Vienna, was a longtime friend of Claude Parent. Born in 1942 in Vienna, Austria, he studied architecture at the Vienna University of Technology, the Architectural Association (AA) in London, and the Southern California Institute of Architecture (SCI-Arc) in Los Angeles.

In 1968 Wolf D. Prix, Helmut Swiczinsky and Michael Holzer founded Coop Himmelb(l)au in Vienna as an alternative to the linear architectural thinking of the time. Wolf D. Prix is counted among the originators of the deconstructivist architecture movement.

Coop Himmelb(l)au had its international breakthrough with the invitation to the exhibition **“Deconstructivist Architecture”** at MoMA New York in 1988.

Throughout his career, Wolf D. Prix remained very active in teaching and academic life. He was a tenured professor at the University of Applied Arts (Studio Prix) from 1990 to 2011 and served Chair of the Institute of Architecture and Vice-Rector of the Institute of Architecture from 2003 to 2012. During this time, he helped shape international standards for architectural education. He also taught at the Architectural Association (AA) in London (1972, 1984, 1986, 1988), MIT, Harvard, Columbia, UCLA, Yale, the University of Pennsylvania, and SCI-Arc from 1987 to 1995, in 2014, and from 2016 to 2020, as well as at other institutions worldwide.

Wolf D. Prix's distinguished honors include the two highest Austrian awards given for cultural achievements: the Grand Austrian State Prize in 1999 and the Austrian Decoration for Science and Art in 2009. Additional awards include, among others: the Schelling Architecture Award (1992), the Officier de l'Ordre des Arts et des Lettres (2002), the Annie Spink Award (2004), the Jencks Award (2008), the Hessian Cultural Prize (2013), the Digital Futures Project Award (2021), and the ACADIA Lifetime Achievement Award (2021). Wolf D. Prix was chosen as one of *“100 Architects of the Year 2024”* by the Korean Institute of Architects. He is a member of the Austrian Arts Senate, the Curia for Art (from 2014 - 2025 chairman) as well as the European Academy of Sciences and Arts and an Honorary Member of the Österreich | Deutschland | Gesellschaft.

Honorary and professional memberships, among others, include; Honorary Member of the Association of German Architects (BDA), Honorary Fellow of the American Institute of Architecture (HFAIA), Member of the Austrian Chamber of Architects and Consulting Engineers, the ZV Zentralvereinigung der Architekten Österreichs, the Royal Institute of British Architects (RIBA) and the Architectural Association Santa Clara, Cuba.

Wolf D. Prix's work has been published in countless books and periodicals and his architectural designs have been exhibited in numerous museums and collections worldwide. Institutions such as the Getty Foundation, the MAK Museum of Applied Arts, and the Centre George Pompidou show the work in permanent exhibitions. In 2006 Wolf D. Prix was commissioner for the Austrian contribution to the 10th Venice Biennale.



AN INTERNATIONAL PRIZE

36 Different nationalities represented:
 Germany, Argentina, Australia, Austria, Belgium, Brazil, Burkina Faso, Canada, Chile, China, Korea, Cuba, Spain, United States, France, India, Iran, Israel, Italy, Japan, Kyrgyzstan, Lebanon, North Macedonia, Morocco, Mexico, Norway, Paraguay, Netherlands, Philippines, United Kingdom, Russia, Switzerland, Czech Republic, Tunisia, Turkey and Vietnam.

9 FINALISTS

From among 139 entries from around the world, the organizing committee, composed of Chloé Parent, Mehrad Sarmadi, and Thierry Verdier (director of ENSAM), selected the following finalists:

- **Eric Cassar** (France)
- **Janković de Thy** (France)
- **KAAT** (Turkey)
- **Ido Kenji** (Japan)
- **Jean-Maxime Labrecque** (Canada)
- **Marsino Arquitectura** (Chile)
- **Rescubika** (France)
- **Santander & Lunaa** (Mexico)
- **Tan Le Anh** (Vietnam)

1 LAUREATE

The prize was awarded to the Atelier Janković de Thy founded by Alexa de Thy and Aleksandar Janković.

1 EXHIBITION

Exhibition "**Claude Parent: Transgression[s] / Transmission**" at the Mécènes du Sud gallery in Montpellier, accompanied by the publication of a small catalogue.

AN INTERNATIONAL JURY

6 prestigious members of the jury under the chairmanship of **Jean Nouvel**:

- **Julie Cattant**, architect DPLG, doctor of architecture (France)
- **Joseph Giovannini**, architecture historian, architect and author (USA)
- **Loris Gréaud**, conceptual artist (France)
- **Anupama Kundoo**, architect (Germany/India)
- **Jean Nouvel**, architect, Pritzker Prize (France)
- **Carme Pigem**, architect (RCR), Pritzker Prize (Spain)

6 SPONSORS & PARTNERS

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- **Architecture de collection** (sponsor)
- **L'Architecture d'Aujourd'hui** (press partner)

ENTHUSIASTIC PRESS

In addition to the partnership with *L'Architecture d'Aujourd'hui*, the press and social networks announced the prize and the winner with enthusiasm (see pages 18-19).

THE 2 DAYS OF THE 2024 PRIZE

April 29: Lecture by Joseph Giovannini, author of *Architecture Unbound* (Rizzoli, 2021). In the evening, the jury will deliberate behind closed doors.

April 30: The prize was awarded to the laureate at the ENSAM following a public roundtable discussion with the jury members, Michaël Delafosse, Mayor of Montpellier, and a videoconference presentation by Hélène Fernandez, Director of Architecture at the French Ministry of Culture.

PRIX CLAUDE PARENT PRIZE Why the Claude Parent Prize



A word from **Mehrad Sarmadi**, co-founder of the Claude Parent Prize:

"I hope that you will believe in something, and not merely collect knowledge. You can only step out of line if you have a deeply-rooted sense of the unprovable and, if you wish to go all the way, hold tight to that inner fire, by which I mean faith, fervor, impetus."

"Of you, I ask but one thing: flee the plague of our times, which is to want to be loved by all, to please everyone, attract fans" On the day you are applauded by a large audience, you can tell yourself that you have just made a big mistake."

Régis Debray*

Dear readers and fellow architects, I am delighted to be here with you.

If I had been told that we would meet again one day, and that I would even help to create an architectural award... I, who was often criticized by Claude Parent for "having forgotten all about architecture, for having put it to the side, and setting out to make money". Well, I can now say – and I hope he forgives me – that he was wrong on both accounts. He was wrong, but he knew it.

*"Schein and I were Sarmadi in the nineteen fifties. Despite the very small size of the audience, we always shone with muted anger. It's good to see that the next generation is there... I can die in peace..." ***

This is the type of comment, almost an injunction, which sooner or later forces you to commit, especially when they come from a master and friend.

This will be nothing new to you. The life of an architect, like any life, actually, is made of ups and downs, intense experiences, good times and bad, and then all the rest. Only a handful can brush aside the rest and afford themselves the luxury of living only the ups and downs, intense experiences, and the good times and bad.

To those, we wish you a very warm welcome. This is your home.

And since we are among ourselves, I might say a couple of words on the purpose of this competition. Although transgression is the visible title, transmission is no doubt the hidden driver.

For a long time, I believed that transgression as the idea of opposition seemed to suffice in itself. You can make a whole life out of playing the opponent. A life that begins and ends adolescently is one that so many architects have made their own. Thirty years ago, I would admire them, today I find them boring. Overrated, hackneyed but above all sterile, transgression is vain and pointless if it offers no perspective, no pathway along which we may move ahead, step by step. A side step that leads nowhere is basically just another facet of idleness, the other facet of conformity. I might as well warn you now, don't count on us to defend such an easy position.

Transmission is the hidden driver that has gathered us here today, but it is above all a reminder of our duty to remember and a gamble, that of doing at least as well as our masters and predecessors. Of course, wagering on transgression is increasingly difficult and is disappearing fast, but what does that matter? Little by little, the construction is taking form, in the likeness of a tradition, loyalty to a lineage and high standards. Following in Claude Parent's radical and subversive footsteps may not guarantee mainstream success, but it does help to build a body of work, to regain momentum, which may sometimes falter, but then picks up again from time to time. I'm glad to see you taking part.

* Régis Debray, *Bilan de faillite*, Gallimard, 2018

** Claude Parent, *Portraits d'architectes*, Editions Norma, 2005

*** Largely borrowed from Nicolas Rey, *Un léger passage à vide*, Au diable Vauvert, 2010 et Régis Debray, *Propos divers...*

PRIX CLAUDE PARENT PRIZE Why the Claude Parent Prize



A word from **Chloé Parent**, co-founder of the Claude Parent Prize:

On the back cover of *The Architecture of Transgression**, authors Jonathan Mosley and Rachel Sara give this definition of transgressive architecture:

“Transgression suggests operating beyond accepted norms and radically reinterpreting practice by pushing at the boundaries of both what architecture is and what it could or even should be. The current economic crisis and accompanying political/social unrest have exacerbated the difficulty into which architecture has long been sliding: challenged by other professions and a culture of conservatism, architecture is in danger of losing its prized status as one of the preeminent visual arts. Transgression opens up new possibilities for practice. It highlights the positive impact that working on the architectural periphery can make on the mainstream, as transgressive practices have the potential to reinvent and reposition the architectural profession: whether they are engaging with conceptual art; pioneering urban interventions; advocating informal development; breaking barriers of taste; shifting between research and practice or creating critical projects.”

We believe that this definition corresponds to the foundations that we find in the architecture and thought of Claude Parent. Repositioning the architectural profession, fighting the culture of conservatism, reinventing architecture, making unprecedented urban interventions, destabilizing environments, provoking mutations: these positions were dear to Claude Parent. Throughout his life, these actions, vital in his practice of architecture, motivated and guided him. Faced with criticism, mockery and resistance from a world too often reproducing its past, he never gave up questioning architecture, or risking his own reputation, opening the door to a new architecture freed from the sclerosis of classicism and modernist Cartesianism.

This is why, in his honor and in the spirit of his complete commitment to architecture, we created the Claude Parent Prize for transgressive architecture. But this prize is not only a tribute prize to honor or perpetuate his memory. It is intended to be an inspiration, an encouragement, an engine for change, and for the winner, recognition of their own commitment. Its primary purpose is to show young architects and students that any research, and in particular marginal research, can generate new fertile avenues leading to a change in our built, social, or even natural environment, and therefore in our lives. This audacity, this temerity, this rebellion are necessary in a profession which loses the taste for risk and questioning, is afraid of questioning itself, avoids marginality, and tends to retreat more and more towards the comfort of doctrine.

The Claude Parent Prize will therefore reward an architect or studio that has shown in their architectural practice and philosophy a desire to rethink architecture in a transgressive, critical, or pioneering way. We want to recognize their courage, the consistency of their risk-taking, the intelligence and relevance of their vision, or their unique contribution to architecture. And this internationally, opening up a world of possibilities. Whether their reflection comes from the refusal of the status quo, from the desire to find new configurations for architecture and urbanism, or from that of responding to the current or future problems of the world, these architects will have brought something essential to their discipline, turning it upside down and creating alternative paths that hold promise for us all.

To use the words of Claude Parent at the end of his book *Errer dans L'illusion*:

If you want to go high, and see the world from above in its entirety without losing the earthly sensations of walking in the soil, then be an architect.

Practice research, pursue the imagination.

Venture into theory, stay awake in your dreams, leave the two plus two makes four to others, prefer chaos, Work in illusion.

You will undoubtedly wander in this area for many years, you will exhaust yourself moving stubborn mountains, you will often doubt your sanity, but at the end of your wandering, you will find your home, your mythical castle, and through the door yawning, you will enter the architecture standing up: this place inaccessible to ordinary mortals. Others have power, money, pleasure, glory, happiness, you have nothing, but you are the source of liberation in the way of living and thinking. You will be mobile, you will move what cannot move, you will cross the Mediterranean, you will topple all the citadels, you will make the broken surface of the planet continuous, then fracture it according to your desires, you will practice turning upside down, you will love the fragment much more than the whole, you will be an architect...Good luck.

*Revue ARCHITECTURAL DESIGN n° 226 (novembre/décembre 2013) « The architecture of transgression »

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Kaufman & Broad has been involved in the Claude Parent Prize since its inception, and is renewing and strengthening its support for the 2026 edition.

This commitment reflects the group's desire to forge a lasting partnership with an initiative that celebrates architectural boldness, the sharing of knowledge, and collective creation, values that resonate deeply with the company's culture.

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In keeping with Claude Parent's vision of championing an architecture that is dynamic, open, and inventive, Kaufman & Broad aims to inspire a new generation of designers capable of exploring new territories: rethinking the city, its uses, and the relationship between people and the built environment.

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BIOGRAPHY OF CLAUDE PARENT

Claude Parent was born on 26 February 1923 in Neuilly-sur-Seine, where he died on 27 February 2016 at the age of 93.

After studying mathematics, he joined Noël Le Maresquier's studio at the Beaux-Arts in Toulouse in 1942. After the war, he moved to Paris to resume his studies in a number of Beaux-Arts studios. Disheartened by the school's conservatism and academic rigidity, he decided to leave. After spending some time in various practices — including an internship with Le Corbusier — he partnered with Ionel Schein, a fellow rebellious student and friend who left the Beaux-Arts at the same time. Their association lasted from 1949 to 1955. In 1952, while still students, they won a national architecture competition organised by the magazine *La Maison Française*. This prize, along with the construction of the Villa G, propelled them into the spotlight and brought them commissions for private homes.

After meeting André Bloc, who brought him into the Groupe Espace, he became the voice of young architecture within the magazine *L'Architecture d'Aujourd'hui*, eventually joining its editorial board, where he remained a member for more than 30 years. As part of André Bloc's Groupe Espace, he worked with a number of artists and met Yves Klein, with whom he worked on the architecture of air and fire. He designed numerous private houses, including Villa Bloc in Cap d'Antibes, as well as the Soulttrait, Bordeaux–Le Pecq, and Drusch residences. He also designed several residential and office buildings, including the remarkable Avicenne Foundation (formerly the Maison de l'Iran) at the Cité Internationale Universitaire de Paris (1962, with André Bloc and Iranian architects Moshen Foroughi and Heydar Ghiai).

In 1963, together with Paul Virilio, Michel Carrade and Morice Lipsi, he founded the Architecture Principe group. Parent and Virilio, advocating for a new way of engaging with space that broke free from orthogonal rules, developed the "Oblique Function" (1963–1968). Parent was co-founder and then editor-in-chief of the magazine *Architecture Principe*, which expressed the group's core principles. Among the projects carried out with Paul Virilio that exemplify the "Oblique Function," are the Sainte-Bernadette Church in Nevers (1963–1966), now a listed building, as well as unbuilt projects such as the Mariotti House and the Palais des Expositions in Charleville.

After the break-up of *Architecture Principe* in 1968, Claude Parent continued to develop the Oblique Function in several buildings, including his own house, the Bellaguet appartement, and the supermarket in Sens (1970, also a listed building). Until 1973, he also worked to popularise oblique architecture in youth and cultural centres. In 1969, he was appointed commissioner of the French Pavilion at the 1970 Venice Art Biennale, which he transformed into an oblique space and where he invited artists to take part in the experiment.

At the same time, he built large commercial complexes (Sens, Ris-Orangis, Tinqueux, Pierry) and social and cultural complexes, notably the youth and cultural centre in Troyes.

In 1972, following a long convalescence that left him unable to work for almost a year, he built the house of painter Michel Carrade. In 1974, he transformed his own home into an oblique dwelling (and it remained in its oblique state for more than ten years).

In 1974-1975, Parent was commissioned by Électricité de France to study new architectural models for nuclear power plants and their integration into the various sites. In 1975, he founded the Collège des architectes du nucléaire, a group of nine architects (including Paul Andreu, Roger Taillibert and Jean Willerval) who worked on these projects for over a decade. As well as researching architectural concepts, Parent was in charge of the Cattenom and Chooz sites in eastern France.

He also designed the Théâtre Silvia Monfort in Paris (1884-1992), the Hôtel de Région in Marseille (1987-1991) and the Hôtel de Ville in Lillebonne (1993-1998), as well as office buildings, notably in Lyon-Villeurbanne for Électricité de France (1981-1984) and in the historic centre of Prague (Myslbek office building and shopping arcade, with Zdenek Hölzel and Jan Kerel, 1992-1996), and several secondary schools. He has taken part

PRIX CLAUDE PARENT PRIZE



in numerous competitions, including Plateau Beaubourg, Gare d'Austerlitz, Parc de Passy (1988) and the extension of the Prado Museum in Madrid. He also organised the Rencontres de Mézy, a project that brought together the world's leading architects, but which never saw the light of day.

In 2010, a major retrospective — *Claude Parent: Built Work, Graphic Work* — was dedicated to him at the Cité de l'Architecture et du Patrimoine in Paris, and inaugurated by Frédéric Mitterrand. In 2014, Rem Koolhaas built a full-scale reconstruction of part of Claude Parent's oblique house for the *Elements of Architecture — RAMPS* exhibition, in the main pavilion at the Venice Architecture Biennale. And the Tate Gallery in Liverpool asked Claude Parent to design an oblique scenography for its exhibition "A needle walks into a haystack". 2015 saw the inauguration of the Philharmonie de Paris, which Jean Nouvel dedicated to Claude Parent. And Azzedine Alaïa showcased the museum projects of Claude Parent and Jean Nouvel. The Workshop, created with conceptual artist Loris Gréaud and the artist's studio, is Claude Parent's last built work. On his death, Architecture d'Aujourd'hui devoted a special issue (#411) to him, with contributions from many leading figures from the world of architecture and culture.

His architectural achievements and theories, his visionary drawings and his writings are now recognised as a major influence on contemporary architecture. Breaking with the classical and modernist orthogonal rule, he introduced the oblique as an architectural solution, promoting movement and instability in architectural language. Jean Nouvel (who worked for Claude Parent from 1966 to 1970), Frank Gehry, Zaha Hadid, Daniel Libeskind, Wolf D. Prix, Odile Decq and many others, as well as leading architectural historians, have confirmed the incredible revolution and influence that the oblique function has historically represented in post-war and contemporary architecture.

A theoretician, he is the author of numerous works, including *Vivre à l'oblique* (1970), *Cinq réflexions sur l'architecture* (1972), *Claude Parent: Un homme et son métier, architecte* (1975), *L'Architecture et le nucléaire* (1978), *Entrelacs de l'oblique* (1981), *L'Architecte, bouffon social* (1982), *Colères* (1982), *Les Maisons de l'atome* (1983), *Errer dans l'illusion* (2001), *Quand les bouffons relèvent la tête* (2002), *Cuits et archicuits* (2003), *Demain la Terre* (2010), *Stop & Go* (2012). And many critical articles, particularly in *L'Architecture d'Aujourd'hui*.

AWARDS

Grand Prix National d'Architecture 1979.

Silver medal from the Académie d'Architecture, 1978.

Medal of the Union des Arts Décoratifs.

Gold medal from the Société d'Encouragement au Progrès, 1983.

UIA medal for critical work, 1990.

Grande médaille d'argent d'Architecture, 1978 (Fondation Le Soufaché).

Member of the Académie d'Architecture de 1979 à 2006.

Member of the Academia delle Arte de disegno à Florence, Italie.

Member of the Institut de France, Académie des Beaux-Arts,

Architecture Section, reception on 15 March 2006.



DECORATIONS

Commandeur de la Légion d'Honneur, 2010

Commandeur des Palmes Académiques, 1996

Commandeur des Arts et Lettres, 1996

Commandeur dans l'Ordre du Mérite, 1994

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PRESSBOOK :

L'Architecture d'Aujourd'hui:

<https://www.larchitectureaujourdhui.fr/prix-claude-parent-architecture/>

<https://www.larchitectureaujourdhui.fr/laureats-prix-claude-parent/>

Archi Crée:

<https://archicree.com/2024/01/09/prix-claude-parent-pour-larchitecture-transgressive/>

<https://archicree.com/2024/05/03/latelier-jankovic-de-thy-laureat-de-la-premiere-edition-du-prix-claude-parent/>

Beaux-Arts Magazine: Beaux Arts Magazine n°483 - septembre 2024

Wallpaper*: <https://www.wallpaper.com/architecture/prix-claude-parent-architecture-award>

Arch Daily: <https://www.archdaily.com/1013018/prix-claude-parent-claude-parent-prize>

Le Moniteur: <https://www.lemoniteur.fr/article/appel-a-candidatures-pour-le-prix-claude-parent-pour-l-architecture-transgressive.2321869>

The Architect's Newspaper (Archpaper): <https://www.archpaper.com/2024/01/claude-parent-prize-transgressive-architecture-honors-radical-designers/>

A+E, Maroc:

<https://aemagazine.ma/lancement-du-prix-claude-parent-pour-larchitecture-transgressive/>

<https://aemagazine.ma/prix-claude-parent-2024-pour-larchitecture-transgressive/>

BatiActu : <https://www.batiactu.com/edito/lancement-prix-claude-parent-architecture-transgressive-67601.php>

Chroniques d'Architecture: <https://chroniques-architecture.com/prix-claude-parent-latelier-jankovic-de-thy-laureat/>

AIA: <https://www.aias angeles.org/event/clause-parent-prize/>

Azure Magazine: <https://www.azuremagazine.com/competitions/claude-parent-prize-2024/>

Architexturez-South Asia: <https://architexturez.net/pst/az-cf-232139-1680242290>

muuuz: <https://www.muuuz.com/magazine/rubriques/architecture/10280-le-prix-claude-parent-2024-annonce-ses-laureats.html>

Kansei TV: <https://kansei.fr/actualite/le-prix-claude-parent/#:~:text=Le%20laur%C3%A9at%20se%20verra%20remettre,de%20la%20remise%20du%20Prix.>

Espazium competitions: <https://competitions.espazium.ch/de/wettbewerbe/ouverts/prix-claude-parent-claude-parent-prize>

WA: <https://www.wettbewerbe-aktuell.de/ausschreibung/prix-claude-parent-claude-parent-prize-330090>

Beedier: <https://beedier.com/awards/claude-parent-prize-for-transgressive-architecture/>

Olly Wainwright: <https://x.com/ollywainwright/status/1742958229552853450>

**Topophile:** <https://topophile.net/rendez-vous/prix-claude-parent/>**Ecole d'Architecture de Strasbourg:** <https://www.strasbourg.archi.fr/node/1191>**Competitions.Archi :** <https://competitions.archi/competition/prix-claude-parent-claude-parent-prize/>**En revenant de l'expo (blog):** <https://www.enrevenantdelexpo.com/2024/03/30/claude-parent-transgressions-transmission-mecenes-du-sud-a-montpellier/>**Dezeen:** <https://www.dezeen.com/eventsguide/2024/04/claude-parent-prize-awards-ceremony-2024/>**Arquitectura Viva (Home page)** link no longer active

ON OUR **PARTNERS** WEBSITE:

Architecture de Collection:

<https://www.architecturedecollection.fr/le-prix-claude-parent-pour-une-architecture-transgressive-2/>
<https://www.architecturedecollection.fr/remise-du-prix-claude-parent-pour-une-architecture-transgressive/>

DESPLANS : https://www.facebook.com/story.php?story_fbid=899818535505533&id=100064321856851

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Online presence



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prixclaudeparent.org
(FR/ENG)



Instagram Claude Parent Architecte
Instagram Prix Claude Parent



YouTube



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TikTok



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IN PARALLEL

As part of the 2026 Claude Parent Prize, to be awarded in Paris on June 15, Galerie 8+4, a partner of this event, will exhibit a selection of **previously unseen drawings, preparatory sketches, and studies from the archives of architect Claude Parent, from June 10 to June 16, 2026.**

Galerie 8+4 is delighted to be associated with this event, which contributes to the recognition of the theorist of the oblique function.

Opening reception: Friday, June 12, from 5:00 p.m. to 9:00 p.m.

Galerie 8+4

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