

modernroad

The ecosystem issue.

A return to the roots, to the beginnings of each creator, an ode to craftsmanship in the most unpredictable and, in some cases, inhospitable way. We chat with different creators and focus on their beginnings and their motives, in order to understand the future of the industry.



EUR 23.5€



VOL. IV

Rodolphe Parente is a designer that creates stories disconnected from any style, while maintaining narrative and keeping them contemporary stories. He strives to adopt a sustainable architectural practice based on quality of product, a product and a history that you want to share. Inspired by the great Pierre Chareau and Carlo Scarpa, and Claude Parent's theory of oblique function, he creates dynamic spaces that are able to unleash complicity between the user and the space.

RODOLPHE PARENTE



INTERVIEW BY ANDREA MENA
PHOTOGRAPHY COURTESY OF RODOLPHE PARENTE



He graduated from the Ecole Nationale des Beaux Arts, Dijon and then the Ecole Supérieure des Arts Décoratifs, Strasbourg, and decided to reinforce his initial training in product design in the École Cantonale d'Art de Lausanne, ECAL. Rodolphe Parente collaborated for a few years with Ms Andrée Putman in Paris. He was in charge of main projects, from the furniture collection to interior design. Today, Rodolphe Parente is expanding his own studio in constant pursuit of a sense of detail, savoir-faire and quality of production.

Rodolphe Parente builds a permanent dialogue with artists' works to compose interior projects beyond a question of style. His work is based on contextual code integrating graphic pattern and expressive materials to create singular and unique atmospheres. In order to save the right tone for his creations, Rodolphe Parente places the user at the center of an artistic process, expressing emotions through the quality of drawing. He tells Modernroad that he has been inspired by both everyday life and an intimate mixture of textures and artistic feelings to draw his creations, and much more. Read the full interview below to understand the depth of his process and his notions on destabilizing classic architecture.

What are you focusing in right now? What interests you the most today?

What interests me the most today is to be able to create stories disconnected from any style, while maintaining narrative & contemporary stories.

What would you like to put in the center of the conversation regarding design right now? What do we need?

I strive to adopt a sustainable architectural practice based on quality of product, a product and an history that you want to share. That's also why I only work with French craftsmen for each of my projects.





What makes a space singular? What's the thing in it that can spike your interest?

From my point of view, the work of an architect involves the treatment of a space by its light. My language of lines, materials and colors is revealed and interpreted through this prism.

What styles and designers bring you nostalgia, or bring you inspiration?

Claude Parent's theory of oblique function inspires me because it evokes the notions of imbalance and instability in architecture, as well as the idea of engaging the inhabitant in the architectural dynamic. It sets up

a kind of complicity between the user and the space.

What's a designer you would love to collaborate with or one of your favorites with whom

you have collaborated with on a past project?

I would love to find a way to collaborate with Wendy Andrey because I feel close to her creative process and the links she establishes between material, people, and space. I open my practice to emotions, to the experimentation of materials. I am inspired by both the everyday life and an intimate mixture of textures and artistic feelings to draw my projects.

Why do you choose brass and those harsh, singular elements? They certainly add a value and personality, what is it about them?

Through my projects I like to show the contrast between poor and rich materials.

And what would for example the word "elegant" mean to you regarding

those?

I like to escape from that! For me it is certainly timeless and transcends the idea of style.

It's a notion that has to be contextualized in relation to a culture.

Interesting that you contextualize it culturally, of course! You speak about your art creating a dialogue with the audience. What's the audience that you imagine? Is it formulated in your mind, does it change with each work, are you challenging a kind of mind in particular?

Above all, I want to arouse curiosity. It has to "scratch the eye" a bit, to call the attention, so I like to create little accidents...









We look forward to seeing those accidents happen, then. As per the broadest scope, what does the intercultural fabric of a city need to become available, approachable, and interesting for new types of design?

There must be a form of friction between heritage and creativity, areas of resistance and discontinuity. I think we should be interested in ruins, which are spaces free of any context. There has to be a disorder so creativity can emerge.

PHOTOGRAPHY BY OLIVIER AMSELLEM

