

### 1. Gilles Clement, the Gardener Landscape Designer

Landscape is a correlated branch of science; it is an art. Creating and bringing an abstract concept to life is the work of art. As an undefined space like solitude, grace and intimacy is created in the material world, so is the art. Presenting the abstract concepts which are perceived through indecision and experience in mind is the work of any painter, architect, landscape designer and visual artist who deals with materials.

Despite having a background as a gardener, he owes his brilliant style in landscape design to his indecision and experience in creation that has made Gilles Clement's approach relevant to the broad world of the landscape design. He champions a "humanist ecology" for his theories in creating the spaces which people accept and designers enjoy. Clement's concepts and designs for Andre-Citroen Park which is known as a novel post-modernist project showcases his philosophical reflections on the modernism abolishment.

Gilles Clement theorizes in landscape from the basis of his knowledge as a botanist, just like Bernard Lassus who arrived at the practice of landscape architecture from the basis of an artist. The Planetary Garden idea that imagines extending the confines lavished on home gardens to the whole globe, defines his ideology to the nature and its green zone. Clement; the theorist, landscape designer and the great teacher generously accepted the "MANZAR" magazine invitation for an exclusive interview.

His consideration to Iranian civilizations and Iranian gardens in his interview proves the profound knowledge and the appreciation he shows for Iranian people that outputs responsibility for them. Although he mentioned that the Persian gardens make us proud, it is sorrowful to know that there hasn't been enough research and effort to recognize and introduce this legacy. We are hopeful to see experts succeed in discovering the new aspects of landscape design which will enhance the quality of life.

2. "Bernard Lassus" sent special thanks to us through a note after his interview with the 13th MANZAR magazine and indicated some points that might be helpful for our readers:

"Your magazine benefits from an excellent presentation and an exquisite photo selection. The whole magazine attracted me thoroughly."

"Indeed, I believe that landscape architecture is a field for the future. If we have the ability to look upon landscape architecture with fundamental concepts and from new point of view, our countries will be organized with a new interrelation of urban and rural spaces that will be build our future territories."

It would be great to send the magazine for UNESCO, IFLA, French Culture Ministry, French Sustainable Development Ministry, The European Union and Versailles Landscape School for the achievement and continuity of our common goal.

### 3. Iranian Landscape

In the Iranian mythical beliefs, no tree is considered as an object. Hence, a diversity of holy trees exists all over the country in the ancient Iranian regions that have transformed their environment to a special "place" for concentration and connection to the divinity.

In ancient Iranian beliefs every sacred tree is a symbol of the almighty God and his infinite power, a sent element and a sign of mercy and blessing of the sky.

According to the ancient myths the cedar of Kashmar was the heaven's souvenir brought by Zoroaster to the earth. There are also other various examples of holy trees in multiple cities and villages that create a special landscape in many public places.

In the Islamic culture, the promotion of tree position is gained from a symbol which borrows its identity from a phenomenon just like a "head" which is the reflection of the God and the depreciation of his position. The trees become the focal point in place and concept creation.

"Seyed Mohammad Bagher Mansouri" has chosen the sacred tree of Masoule in his narrations. The handmade stairs are carved within a rock to create a nonstop way to the objective, a tree with branches that are full of natural energy. The free form of branches demonstrates no trace of human interference and depicts his sacredness that people do not disturb.

The solitude of the tree adds to its individuality and position. Locating this tree in an exclusive spot has made a spiritual atmosphere which has been respected all over the history, because its benefits have been recognized in balancing the public feelings.

The natural form of the weed, the untouched ground and the solitude and individuality of the tree in the entrance of the village have created a sacred and public space above the hill that is considered its territory.

An ancient tree in a strategic spot in Iranian cities and villages that has created a public space is the predominant Iranian landscape.

Editor-in-Chief