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Christophe Girot is the dean of the Department of Architecture at ETH Zurich and professor at the Chair of Landscape Architecture. His teaching and research activities include the development of new topological methods in landscape design, the history and theory of landscape architecture, and the use of new media in the analysis of landscape.

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Ali Mousavi is an archaeologist and specialist on ancient Iran. He teaches archaeology and ancient history at the University of California, Los Angeles.

Mahroo Movahedi is an Iranian visual artist and researcher based in Switzerland. She received her bachelor and master of fine arts in Iran, after which she completed a master's degree in transdisciplinary studies at the ZHDK in Zurich, followed by a research master in social anthropology at the University of Bern. Her practice and research derives from anthropology, cultural-, migration-, and landscape studies. Her ongoing doctoral project is a sensory ethnography, in which she uses art practice to explore the sensory experience of everyday life in the region of the river Zayanderood in Isfahan, Iran.

Dunja Richter is a landscape architect, garden historian and author. After studying landscape architecture at the Technical University of Dresden, she worked at the department of historic garden preservation at the State Palaces and Gardens of Hesse. In 2013 and 2014 she served as project manager at the Office for Urban Development of the City of Zurich. Since 2009 she has worked as a teaching and research associate at the Chair of Landscape Architecture of Christophe Girot at ETH Zurich, where since 2018 she has coordinated the development of a new master program in landscape architecture. Her doctoral dissertation focuses on garden history in the nineteenth century, with a concentration on the trade, meanings and uses of plants.

Shirana Shahbazi is an artist born in 1974 in Tehran. She completed her education at the University of Applied Sciences and Arts, Dortmund, and at the Zurich University of the Arts, and has lived in Zurich since 1997. Her works have been exhibited at the Sprengel Museum in Hanover, the Hammer Museum in Los Angeles, MoMA in New York, the Museum of Contemporary Photography in Chicago, the Barbican Art Gallery in London, the Fotomuseum Winterthur, the Kunsthalle Bern and the Venice Biennale, among others. Her works are represented in numerous international public collections. Together with the graphic designer Manuel Krebs (NORM), she has published various artist books and monographs. In 2019, she was the youngest winner to date of the Prix Meret Oppenheim.

Myriam Uzor is an architect. Since 2018, she has been a research associate at the Chair of Landscape Architecture of Christophe Girot at ETH Zurich, where she has worked on various teaching and research projects. Alongside her architectural and academic activities, she pursues an interest in the performing arts and has been involved in several performance, theatre and dance projects.

Saskia de Wit is a landscape architect and assistant professor at the Technical University of Delft. She holds a master's degree from Wageningen University and a doctorate from TU Delft. She combines teaching and research with practice at her own firm, Saskia de Wit tuin en landschap. Her research focuses on the garden as a core concept of the field of landscape architecture, as expressed in her recent publication *Hidden Landscapes* (2018), which ties the concept of the enclosed garden as an expression of landscape to contemporary urban developments.

Drawings

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This pamphlet is the fruit of an inspiring and unforgettable journey through the extraordinary landscapes of Iran. Our thanks go to everyone whose contribution made this unique experience possible and guided us through deserts and gardens.

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FF, MU

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Saskia de Wit is a landscape architect and assistant professor at TU Delft. She holds a Masters degree from Wageningen University and a PhD from TU Delft.

Gardens throughout history have elicited intangible fascination. Mystical beauty and a poetic sense for eternal longing are intrinsic to the long tradition of the Persian Garden. It was these values that formed the foundation for all Western gardens that have followed, even giving us the word ‘paradise’, the setting for the biblical Garden of Eden. Deriving from the Zoroastrian culture, the Avestan word *pairidaēza* simply means ‘walled around’.

To the outside world today, Iran’s image is marked by political and cultural ambiguity. Yet it is in the gardens of this arid country where one can experience its Persian heritage most vividly. Lying solitary and almost untouched by time in the sparse landscape between the Caspian Sea and the Persian Gulf, the gardens still serve as places for quiet contemplation.

Lost in Paradise offers different interpretations of the walled garden and aims to reconcile contemporary events with the enigmatic notion of paradise.

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