

EYES IN™ Edition 49 | EYES IN™ is a Publication from EYES IN™ Corp.

# EYES IN



art | photography | culinary arts | culture  
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**Top Creators & Talents**

In this edition:

**Harnessing the Power of a New  
Language: Travis Montaque's Emogi**

**Beauty & Romance: The Designs  
of Georges Hobeika**

**EYES IN™**

**ROME, LEBANON, FRANCE,  
NEW YORK CITY**

**The Enchanting Gardens of  
Christian Préaud**

Editor-in-Chief: Vazen Van Dijk and  
Designer: Georges Hobeika

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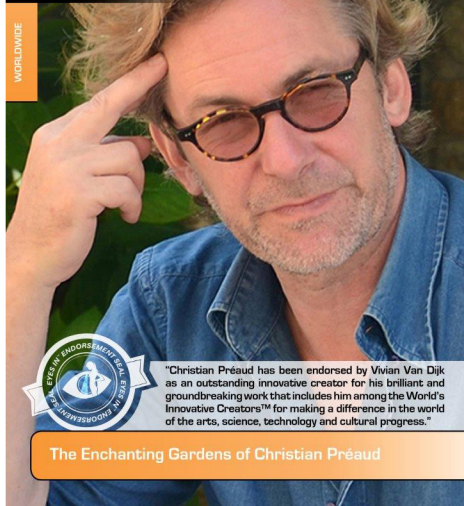
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"Christian Pr aud has been endorsed by Vivian Van Dijk as an outstanding innovative creator for his brilliant and groundbreaking work that includes him among the World's Innovative Creators™ for making a difference in the world of the arts, science, technology and cultural progress."

The Enchanting Gardens of Christian Pr aud

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**"I dream of a better world and I enjoy the present."**

From the beginning of modern civilization, beautiful gardens have been a sign of luxury and refinement. The Egyptians had their willows for shade, the Assyrians the famed Hanging Gardens of Babylon, the Persians their fruit trees and fragrant shrubs, and the Romans their topiaries.

The tradition of sculpted and beautifully arranged gardens continues to this day, notably with French landscape designer, Christian Pr aud. A graduate of the Special School of Architecture in Paris and the National School of Landscape of Versailles, Pr aud is highly sought after by the world's elite for his seemingly effortless transformation of land into lush, inviting gardens.

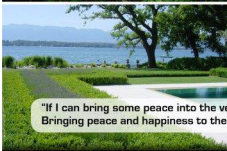
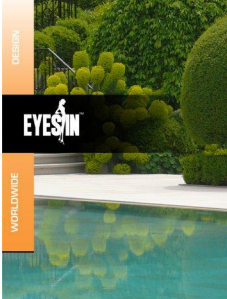
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**"If I can bring some peace into the very brutal world, I feel best about my work. Bringing peace and happiness to the world—that would be my masterpiece."**

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His landscape designs weave flowering plants among native growth, introducing water, light and color in the perfect amount and position to create outdoor spaces that dreams are made of. "My job is to understand each client and the function the garden plays in his lifestyle. Then I imagine the shape that it is, drawing inspiration from the soul of the place, and by bringing a style I like—classic in its principles, but contemporary in its treatment. The use of persistent planting is essential for the structure, so that the architecture of the garden remains legible at all seasons. Perennials and annuals come, then the scenery unfolds and evolves throughout the year. I love monochrome

masses, a lot of white and blue. And then the water, in any form whatsoever, but always present," said Préaud.

He has worked with Royal families around the world, and in a variety of geographical landscapes and cultural preferences. Préaud does it all. From Switzerland to Morocco, Thailand to Dubai, his gardens represent sustainable practices and a respect for the environment and local beliefs, even offering his own line of handmade Italian terracotta pots that bring a contemporary look into his classic garden designs.

To learn more about Christian Préaud and his work, please visit the Website [www.atelierjardins.com](http://www.atelierjardins.com).



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Vivian Van Dijk - Editor-in-Chief & Art Director. [www.eyesin.com](http://www.eyesin.com)

## A Conversation With Landscape Designer: Christian Préaud

**As a child, what did you want to become?**

I had no idea, and it was that way for a long time. I did set design for the movie industry for a while, and many other jobs before coming into this type of design. I set up a bio company for 15 years and that type of framework of building and creating something is translatable across genres. It's crossing domains with the way I work. I tend to get bored when I don't learn anything more from a project, and then need to move on to something else. Landscape was that for me, making a job out of a hobby.

**In which town did you grow up?**

I was born in Paris. When I was very young I moved to Monaco because my father was in the Army. But my family background is Brittany. Being a military family, we moved a lot, but Paris is basically where I come from. I went to boarding school for quite a while, and so I'm a bit of a nomad spirit. We lived within the French community wherever we were. When I went back to Monaco later in life I felt like I was coming home, at peace. It was strange, but I suppose we are deeply influenced by our impressions and memories. I consider myself lucky to have been able to see many different things and experience different atmospheres.

**Do you think your French background has influenced your work in landscape design? If so, what specific element in your background is most pervasive in influencing your current approach in your work?**

My father was in the military as an officer, and his father was an officer, and it goes back far in my family. We were a very traditional family in that sense to be an officer; to do that because that is what had to be done. I think my father could have been a painter. He was an artist, and that is what he is doing now at 93 years old. He's been doing watercolor for 20 years now. That is what he loves, deep down. He pushed me to go to architecture school, and helped my find direction when I did not have any. And that's exactly what happened. I think he was probably pushing me to do what he would have always like to do himself.

**Which basic elements of creativity did your family teach you?**

I spent a lot of time with my grandmother, so I think I learned more from her than from my parents. She practically raised me because my mother had difficulty having children. It was physically very difficult for her. I think my grandmother gave me my love for the garden. Very early on I remember working with her in the garden.

**What do you consider to be your greatest masterpiece?**

Time is an important dimension in the garden, because we work with living organisms. There is one garden in Geneva that comes to mind. It was a place where I could go all the way and do what I imagine, because it agreed with the client and I worked there for five years, that is what it would be. I think there are three or four other gardens that I have done, where the client gave me the time and confidence to work for years, and they are in that arena for me. What I have done so far, these are the ones that stand out to me, but I don't know if I would consider them masterpieces. Everything I do, each garden, is so different because it's someone else's garden with my eye, skill and ability to bring their desire to life. Success for me is more there when the client is thrilled with his garden, rather than me feeling like it is beautiful. If I can bring some peace into the very brutal world, I feel best about my work. Bringing peace and happiness to the world—that would be my masterpiece.



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"I try to design gardens that don't look designed. The best compliment I can get from a client is when he tells me that it looks and feels like the garden has been there forever."

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"I think my grandmother gave me my love for the garden. Very early on I remember working with her in the garden."

**In which way do you consider yourself an innovative creator?**

I try to design gardens that don't look designed. The best compliment I can get from a client is when he tells me that it looks and feels like the garden has been there forever, and that no one could think a landscape architect had just created it. This is probably achieved best by finding the harmony within the project.

**Do you have a particular design style, and what do you aim to achieve as far as atmosphere and overall feel with your designs?**

I consider myself more of an architect than a landscape designer, because they shouldn't be separated. I am working on people's space, their living space, and it's only very recent that architects only consider the building and not the outside. If

an outdoor space needs to be harmonious it has to be holistic and mindful of the building it is around.

**Do you have any preferences for an artist and/or for creators of artistic work? Or are you interested in other arts yourself?**

I am interested in a little bit of everything. I do a bit of sculpture, and my wife is a painter and sculptor so we work together on some projects to bring our vision forward. We did it once in a garden, with a sculpture piece, and I like to experiment and am very curious and eager to learn more. I'd rather try something and laugh at it afterward than be shy and assume I won't be good at it. Photography is also a passion of mine, after gardening, and I see them as a bit related. They both are very close to each other. I like to make very large prints of my work. They are very artistic, and I enjoy it.



When I work on the gardens, there are so many other things that I see that I could implement, like the ray of sun coming through at one point, and these arts give me a chance to recreate those bits of memory that I experience while working with plants and the natural elements.

**Working with clients primarily in Europe, what can you tell us about the way your work changes among different cultures and geographical areas, like Asia or Africa?**

Yes, it's not very difficult. I worked a lot in Morocco, which is very different from Europe. And quite a bit for things which I can't really show because it's with the Royal Family.

**Do those cultural restrictions benefit your work? Which have been the most exciting for you?**

Yes, when there is a framework I have to work in. I always have to go beyond the obvious. Those limits challenge me and help me be more creative. Mostly it's a personal challenge and I am quite happy to have it. There are a lot of things that are in my range of emotions to touch and expectations to reach. I work in Thailand a lot, and it's very different there. For example, I have to be careful to make sure not to disturb the spirits there, as the clients wish. I am fascinated by these cultural elements and happy to oblige. I don't have any problem relating to people in different parts of the world. It's interesting, and I've always been really pleased with the work relationships I've had. I'm working on a project in Dubai right now, and I am very comfortable in that culture. It's enriching me.



**Do you follow any philosophical or psychological approach in your daily life and/or profession?**

I do a lot of yoga and a lot of meditation. That is my thing in life, either by myself or a lesson with a master.

**What would be your ideal home?**

There is a very nice place in the south of France. My wife has a little hamlet that she has been restoring for many years, and that is a beautiful place. But it is her place. I don't have one myself. I have my roots in every garden I make. I feel at home in every garden I get to work in.

**What is your favorite building in the world?**

If I absolutely had to name one, it would be Niemeyer's Casa das Canoas.

**What is your favorite hotel?**

I like affordable boutiques, very human places. I do not like the big luxurious places.

**Do you have any dreams for the future, either personally or professionally?**

For my family, my children and grandchildren, I hope the world gets better. I try to contribute to that with what I do. That's it, basically. For myself, I'm pretty happy. Yoga and meditation help me to live in the present. I dream of a better world and I enjoy the present.