

questionnaire for an article
in novum magazine

answered by
hamid mosaddegh
an iranian designer

1

Name, postal address, phone, e-mail, website

hamid mosaddegh

graphic designer and visual artist



birth:

march 21, 1974

Yazd, Iran



education:

diploma in graphic design,

visual arts high school

yazd

1992



BA in graphic design

Faculty of Fine Arts,

Tehran university

tehran

1996



MA in graphic design

faculty of art,

Tarbiyat Modares university

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1998

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my portraits

[1993](#)

[2005](#)

[2014](#)

[2013](#)

some posters at posterpage:

<http://www.posterpage.ch/exhib/ex316mos/ex316mos.htm>



my father, (1950–)
in the garden
2013

top:
Manshaad village,
a view from mountains
2014

2

Information about your background, training, (family?)

I was born in a mountainous village named Manshaad, on the slopes of Mount Shirkooh, a cold and snowy place situated beside the desert, in the province of Yazd. I studied the first two years in the primary school of the village, and at the beginning of the third year, we moved to the city of Yazd. Nevertheless, we passed the late days of spring and the whole summer in the village.

I passed the last three years of my primary education in Bahram Izadi primary school, and for the next three years I went to Fajr Islam junior high school- though its real name was something else. The two schools were both built by Zoroastrians, and Fajr Islam¹ was particularly beautiful: an old brick building with round arcs and wooden doors and windows. I still don't know why it bore that name in a city where the Zoroastrian legacy was respected, and where many of the public and educational buildings carried Zoroastrian names. In primary school and junior high school, many of my teachers and classmates were Zoroastrians.

First, I'd love to talk a little about my father and his character, because he's had a deep influence on me.

My father was a moody person, sometimes kind and sometimes curt. Maybe this dual personality was the reason why he was attracted to poetry and painting. He was constantly quarrelling with my mother and perhaps most of the worries for which I seek remedy in painting and drawing, come from the disputes that my parents had.

My childhood, the period between my first and second years of primary school coincided with the changes that took place in the Iranian political structure; changes that led to the creation of the Councils. My father, as the head of the Manshaad council, supervised the public library, a library with books left from the period of Shah. And I spent most of my time reading those books. My father was known as a trusty and respected man in the village and this caused problems for me, the most villainous

1 Meaning: the advent of Islam



A group of people from
Manshad

Time: before islamic revolution

Place: probabaly menshad elementary school because the person sitting on the ground was Abul-Qasem Mazvari who was the guard of the school.

my father's uncle (haaji daaii) and cousin were in that group.

A picture of Shah was in the middle.

My father was not in that picture and i showed the photo to manifest the general and not the religious setting of Manshad. Because of his revolutionary and religious spirits, my father generally considered them as rabbles.

His idea has absolutely changed at the moment, of course.

child among our relatives: I would set fire to things, would break stuff, start fights, call people names and everyone was saying that the son of that father shouldn't be doing this. But apart from the moments of mischief, the rest of the time I was reading, even when I ate. I have no memory of the images of my textbooks, but I remember vividly the pictures of the big, nice square pages of the story books and that initial strange feeling which infused in me the love of colors, images and books.

Among other things that I still remember, something which may be irrelevant, is all the excitement that my father showed. Now I know how futile that was. For instance, at that time everyone has a ration of cigarettes, and apparently most of the people were smokers then. One day my father, as the head of the Council, tore up in public his card of ration and said that he would never smoke again. He meant that the others should follow his example and should quit that bad, ugly and pernicious habit. The pieces of the card remained for a long time on his desk and when I wanted to throw them in the wastepaper basket he ordered me to let them be. He didn't tell me why, but now in retrospect I realize that he needed his stagy tools for the people. Anyways, I doubt that anyone followed his example.

He was too active for a conservative environment like that of the village. He used to visit the politicians of Yazd and talk pompously to them. He couldn't stand the mullah of the village and used to say that he was imposing himself as a bigwig in different circles. But as far as I remember he himself used to behave and talk like a half-mullah. In the small mosque he had made build, he would hold Quran classes and direct people to the "right path". In the marriage ceremonies- which were and still are in this city noiseless and complying with the Islamic laws- he would go ahead and advise the bride and the groom to behave like muslim human beings. Now looking back, I see how radical he was to seize the opportunity to guide people, even in such occasions. Years later, I told him dryly that if he gave a ten-thousand-rial note to the advisees, they would listen more



We took this picture in a travel to Shiraz. We stood before the Tomb of Hafez. From left to right: Saaleh, My Father, Safieh, Myself, Saalehe, and My Mother.

The poor Saalaheh with her untidy and forced veil.

My face shows my inside. Pride and awareness of the solutions for all problems of humanity are evident in my father's face.

In France, Saaleh got his Master and PhD degree in an engineering major and my two sisters are graduates of Allameh Tabatabai University of Tehran. Saaleheh is a householder and Safieh has the most famous store of brain teasers and instructional aids for children in Yazd. date: 1986

carefully to him, and at the same time, his own zeal for guidance would subside. I remember that he even picked on people's way of dressing.

In the main mosque of the village – an exquisite building from six centuries ago– he would hold drawing of lots ceremony to give TV sets and carpets at a low price. I remember one night they were going to draw lots for TV sets and when they announced in advance that the head of the Council had removed his own name I felt so frustrated.

The name he had chosen for me was Ahmad Ali². Probably from the beginning, he had pictured me as a "clergyman". But my mother like most women in such occasions had a better understanding of life and called me Hamid. And everyone except for my father called me by this name. Who would call a little baby Ahmad

Ali? My father wouldn't understand that kind of stuff. He'd do obstinately whatever he considered as "correct". Ahmad Ali wasn't enough for him. I remember the cover of my ID, where he had added "Reza"³ with a pen.

He was touchy and sensitive, but had also a villager's roughness. During the first years of school he had devised a signature for me. The signature contained my three names: Ahmad, Ali and Mosaddegh. They spiraled into one another and looked rather like one of those drawings that I saw in his old religiouse books, lacking the simplicity and the ease of a signature. Some years later I changed my ID name to Hamid. Although descended from a well-known lineage – his grandmother was the daughter of a great merchant from Yazd and she had stayed in the village only after getting married to his grandfather. The fact of choosing a wife from the city and not the village meant greatness– for many reasons he hadn't been able to have a good education, which I believe was mostly because of his narrow-minded father. But despite such

2 an radical islamic name

3 an islamic name



me in a newspaper.
1992

top:

In a corner of my grandfather's garden. I have took the photo about 20 years ago. Due to drought of Iranian Plateau, the coolness and prosperities reduced.

poor education he never underestimated himself. He had definitive solutions for all problems and I think he still has some. This characteristic may be the remnant of that lost splendor which he always evoked allusively.

His father, my grandfather, Agha Javad Mosaddegh (1925–2010) was a man of peculiar doggedness and obsolete beliefs. I remember when I was admitted to the University of Tehran – and when they published my name and photo as a top student in the first page of most important newspapers – I went to the village to say goodbye to him. He told me to forget about the university and that studying and going to Tehran was of no avail. He suggested I should stay in the village and work as a farmer.

I don't know whether or not my father had abandoned his job during these events, but while he was the head of the Council, he had naturally neglected his own business. His job was to design and sell carpets. After a while, probably because he was disappointed in dealing idealistically with the society, he left the Council and dropped the mission of guiding people to get back to his own job. But now that he had failed in guiding the society he tried to keep at least his own family in "the right path". If we are to pass a judgment according to the way we lived, my younger brother Saaleh who studied in France and now has a joyful life over there, myself, my younger sisters, Saaleheh and Safieh and also my mother who still doesn't get along with him, we should say that he wasn't very successful in doing that either. Maybe the reason was that he wasn't severe like before and would soon let go. And it was much better like that. He would start with a rebuke and end in beseeching and then advising. And after that, it was and still is limited to only a reminder per year.

My father in many respects and compared with people of his age was probably a good father, and I think my problem with him came from my sensitive and delicate nature.



He wanted to educate us in his own way, but soon lost hope. During our trips he would suggest that we write travel stories. Naturally we would start with a lot of excitement but would stop later and he'd get upset.

Once he told us a story about an accident which had taken place earlier: a man from the same region had seen a fig tree over a big rock. He had thrown a noose on the tree and had climbed up. Then he had uprooted the tree for his fire wood, ignoring that he needed the tree to be able to climb down. Many days later they found his dead body down the rock. Relying on his anguishes I did some illustrations for the story, designed a book cover and made a single copy out of it. The title was "Greed".

Our village was host to many religions and therefore it was ill-reputed in the

religious city of Yazd. But I don't remember my father or any other villager insulting or slandering the minorities. The village was full of Baha'ists, Zoroastrians and Jews who were scattered through Iran and the world, after the great Iranian political upheaval. Whenever my parents go to the village, they still take a gift for their Baha'ists neighbor Mirza Agha and his wife who are too old to leave the place and move away.

One of the good characteristics that I have inherited from my father is his pride and ambitiousness. I have learned from him not to overestimate people or depend on them.

Another thing that he taught me is not to pay attention to other opinions, though I'm way back in that respect and I'm still influenced by other people's behavior and words. I wish I had more of his self-confidence.

I thank him for letting us make our choices. Like the time that I had to choose my major at high-school, when contrary to most Iranian families who wanted their children to become doctors and engineers, my father encouraged me to choose whatever I liked. And I opted for visual arts high school, which surprised greatly my teachers and classmates in the junior high school.



Each year, my father designs a card to congratulate Nowrooz 2015

A drawing by my father top:
2003

Next page:
Two parts of carpet design by my father Almost forty years ago. Unfortunately most of these designs were rotten, only some of his designs had remained.



Why did you become a designer?

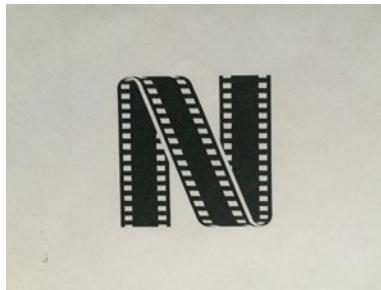
I think I chose designing because I have been attracted by its universality and comprehensiveness in the blend of reason and passion. Although as a child I had no idea that the designing was such an infinite world and I ignored that the talent for designing would make people practice a lot of different things, but I believe that having a wide range of interests drew me unconsciously to this field.



Since childhood I had practiced different arts and jobs such as drawing, painting, calligraphy (Nasta'līq), photography, poetry, making instruments and playing music. And when I was a teenager I even worked as a bookseller: in summer I would lay out in the main square of the village the books that I had bought and read during the year. I remember that I drew



I am exercising pottery in a traditional workshop, Ardekan, Yazd 2013

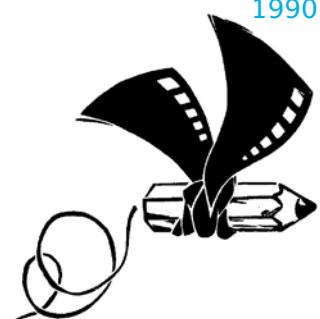


Top:
the glasses table.
I designed these tables
based on frame of my
glasses 2002

Above right:
Logo for Yazd bus
transportation
1990

Above far right:
Logo for Enghelab Hotel,
yazd
1991

Below and right:
Logo for Navid film, yazd
1990



the pictures of the plants in the village and after adding their specifications, paginated them. I had a stalwart companion in my puerile activities: my cousin Majid,

who was the same age as me and always game for my youthful follies and excitements. In their stage-like corridor which looked into a big square, we used to stage childish plays and thrill the spectators. We

would put on make-up – or rather, would make our faces red – with some big cherries which functioned like felt-tip pens and with paper bags we would make hats.

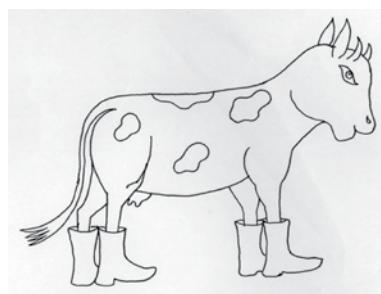
I remember having read a poem by Vahshi Bafqi: "If nothing, I have a bald head. Therefore at night, I have a torch". Interested by this line, I made a poster and put it on the lamp post. I explained the poster to the passers-by who were mostly familiars and relatives. I was about thirteen or fourteen and wanted to show off.

While I attended the visual arts high school and before being admitted at Faculty of Fine Arts I had taken many orders from people in Yazd and designed logos for many companies, as

well as theatre posters, brochures and catalogues.

Studying graphic designing at the art school made it easy for me to experience all this and build a whole identity upon it. The art school played a decisive role in forming my future and when I was there, my interest in drawing, designing and colors grew strong. But even before that I had already some experience in the field.

At primary school I was in charge of the murals and the bulletin board. I would handwrite my stuff and I used a couple of times my father's paintings. In the junior high school I used to make a album by pasting scraps from books and newspapers that I read and then I'd copy and distribute it to my friends. Looking back, I see now that my childhood memories are replete with any activity but studying, and I'm surprised that I never had any problems with my lessons.



As I said before, my father's job was designing carpets

and my childhood was full of his designs and drawings. He quit designing carpets, because the handmade carpets were no longer in demand.

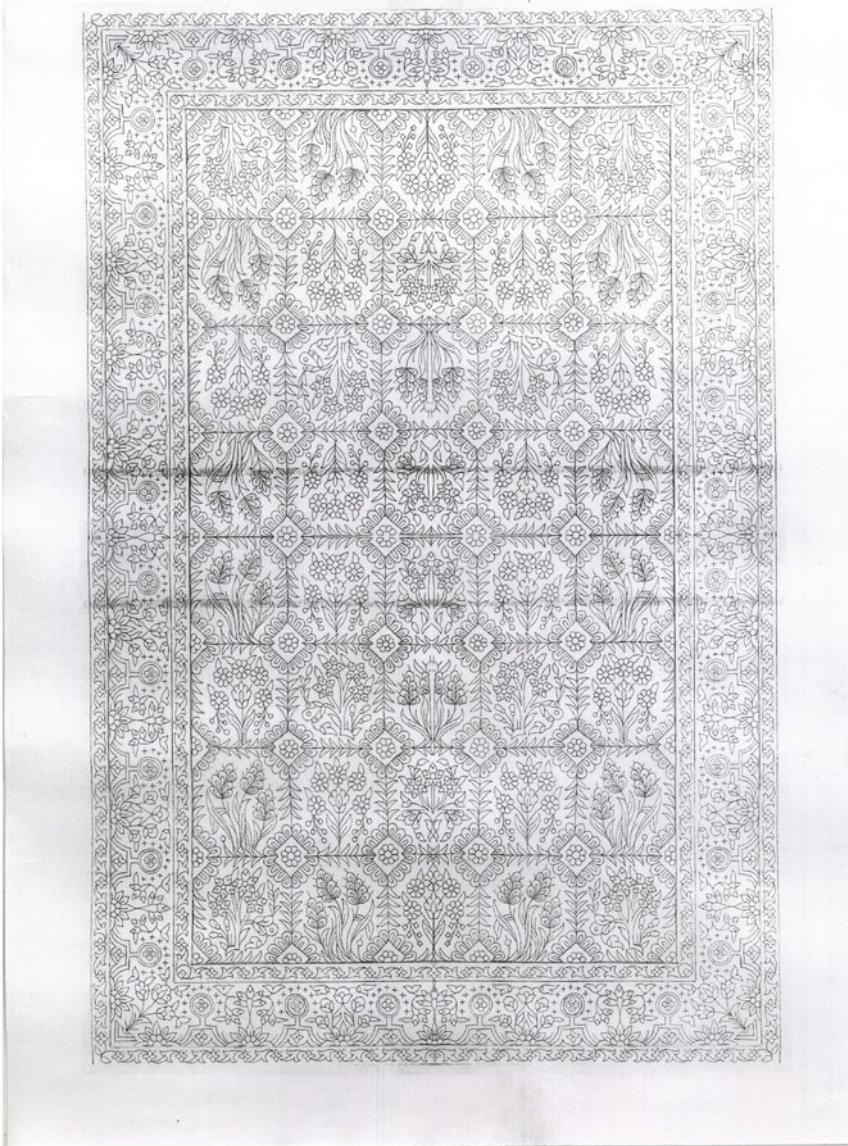
top:
WTO
one of my illustrations for Qeshm magazine 2003

the rest:
A view of fancy creatures from my father's sketches.
To tell the truth, I never took my father's works serious but in the past few years that I have reviewed his drawings and works, they seem to be somehow paradoxical, modern and primitive.

In comparison with the father works, i think my work (top) is more tough and pessimistic.

He continued nevertheless to draw and to write- and now I'm preparing one of his poem books for publication. After quitting this profession, he used to draw and paint for himself. And I remember the days when he would draw imaginary figures until midnight, and sitting beside him, I would keep watching. For some time he also did stained glass, for the fun of it.

Looking back, I think now that my father's drawings and the way they were created, in addition to seeing, reading and smelling the books of the village library had so deep an effect on me that since childhood I had no other dream but to live in that fantastic, imaginary world. When we moved to Yazd,



carpet design by my father
Almost forty years ago.

right:
my membership card of
library, Yazd
1986



the very first year I started going to the big public library of the city, though I must admit that I didn't know what books to read, and I would read anything. But reading them enriched my ideas and dreams and made possible my metamorphosis from a mischievous child to a solitary bookworm.

4

Work process, philosophy, relationship with clients ...

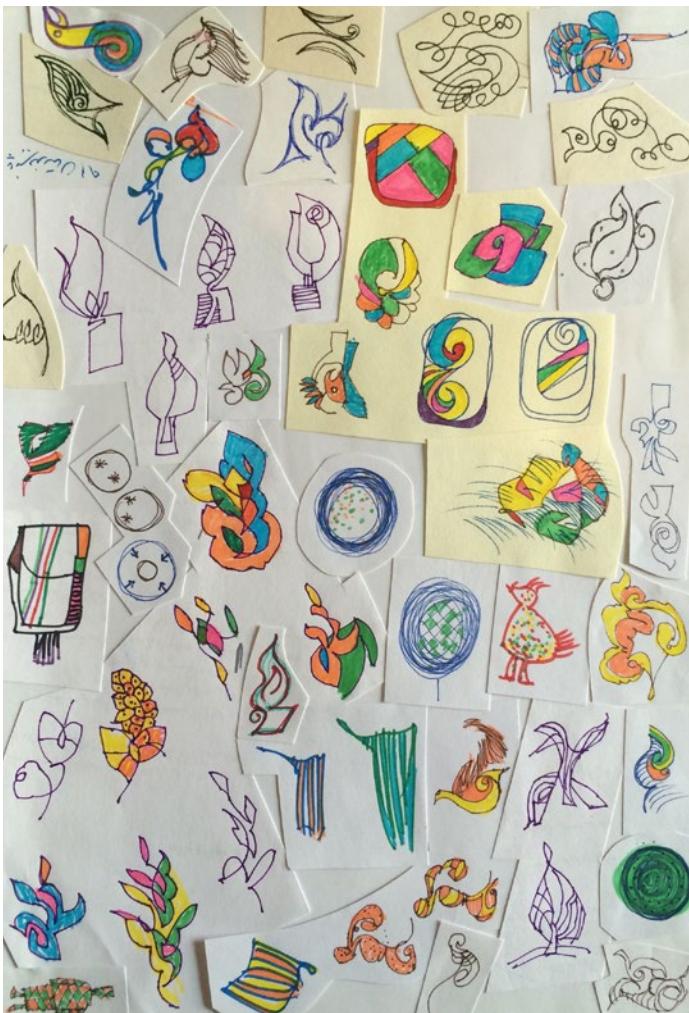
Many years ago, while talking about graphic designing, my friend Majid Abbasi (www.majidabbasi.ir) who's a graphic designer said that I was too obsessed with it. He was saying that I spent lots of time on my works. He wouldn't want to believe that graphic designing needed so much time. He even reprimanded me when he saw my numerous sketches for the cover of a book. Well, I didn't agree

with him and had a different view about the subject. In my opinion his method was only good for him, not for me. I wanted and still want my works to have more profundity and

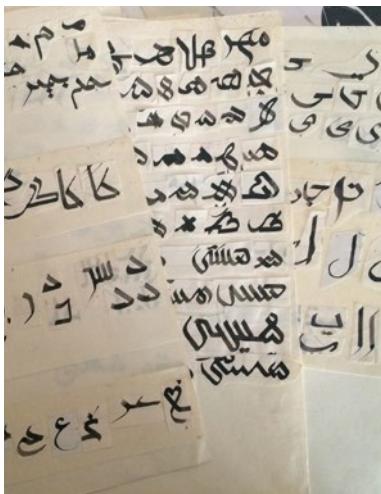
also some aspects to be discovered and studied, not like many graphics which are considered as some documents providing information about their time. I want my works to stand on their legs and to have

a unique and immortal impression on the viewers, as well as reflecting the period in which I live.

I believe that for every designing problem there is few solution, not unlimited solution. We must search and find exactly the right key for a particular lock. I think that there are not many solutions for one designing problem and the first solution is certainly not the best. You can look at the thing from different angles, but the best viewpoint – according to the conditions and the available tools– is unique. I believe that the best and most suitable graphic designing is made from a mixture of obsession and mild insanity. It's the ability of the designer to find the ultimate best solution which determines the quality of his work. As for me, I don't rest until I reach what I think to be the real solution.



I always used to select the best summed-up ideas, cut them and attached them on a page beside of each other. Most of my works originate from these etudes. Either I scan and use them or take energy and idea from them.

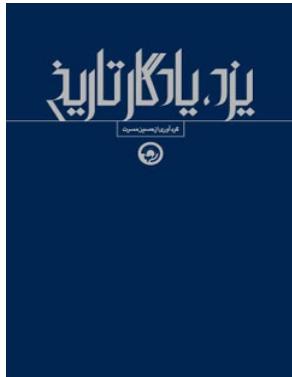


above:
One of My Etude Pages for
Classifying and Rooting
the Persian Letters. This
examination was what I did
in Master's level but it was
irrelevant to me classes.
1993

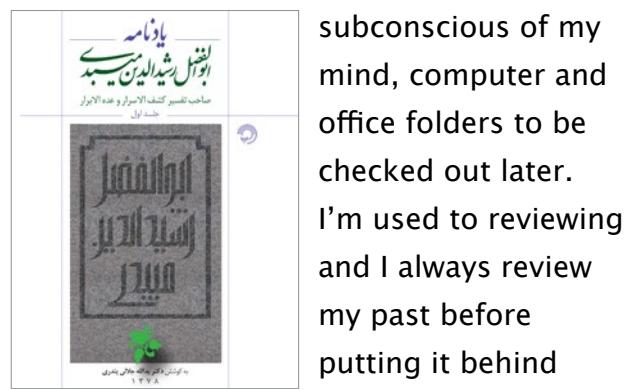
top:
A view of "Iranian
Typography", 50 years of
calligraphy and typography
in Iranian graphic design,
Hochschule für Gestaltung
und Kunst, Basel Switzerland
managed by Majid Abbasi.
some of my logotypes were
presented in the exhibition
too.
2007

right:
some book covers designed
by me based on the type.

Working with letters has
always been one of my
interests but because I do
not like to be similar to
others, I started to change
my priority from words to
image when the typographic
trend started in Iran.
1997



I never underestimate any projects. I tell myself that this project may open new doors to me. I show one or, at most two drawings to my customer, but I may do tens of sketches for every project. I spend a lot of time listing and categorizing obsessively my works and sketches. I put them in different folders and whenever I have an opportunity I study them from different angles. I put the best of them at hand, and leave the rest in the



subconscious of my mind, computer and office folders to be checked out later. I'm used to reviewing and I always review my past before putting it behind me. The logo of

my website which was designed last year is a figure that goes forward but looks backward. It's like Janus, but with only one head. I believe that the things we do now will soon be a part of our past. Now we write the future by looking at the past. I'm obsessed with re-writing and reviewing.

I'm very severe. I can't sleep unless I have reached my goal. That's why I'm always short of time. I've put aside almost everything else and devoted myself to my personal world. I avoid teaching and I did it only for a short time at the request of a friend. Due to lack of time I have a very strict and secluded life. I don't have a television.

I see young and middle-aged Iranian designers who crave after fame. They participate in exhibitions, teach, run workshops, and give lectures. I ask myself how they find enough time to design and build their own worlds. They don't listen to Henri Matisse when he says "if you don't plough your farm at a propitious time, you won't have a harvest later".

I ask myself what will happen if they take away the typography from the Iranian graphic designers. Personally, I've always tried to design in a way that my work isn't mentioned as "just

another Iranian typography poster."

I remember the flourishing period of Iranian typography posters. The young designers tended to follow the old tradition which was in a way the heritage of totalitarianism. If you worked with letters and fonts you were a poster designer, otherwise your work had no bearing.

At that time, although I was focused on enlarging my characters and figures, I also practiced working with letters, but in a different or even opposite way from the other designers.

The height of typography and working with letters in Iranian graphic designing was from 1998 to 2010, and almost all designers were divided into two categories: the first group included designers of the old generation who didn't like much this new wave, and the second one was made of the youth and the graphic design students. The first group believed that graphic design is a medium and one must keep clarity and the standard principles in graphic designing, but the second group wasn't much committed to such standards. They wanted to show off and surpass the old ones, but had nothing except for Persian letters.

I didn't agree much with the first group and thought that the period when posters played the role of a medium was going to end, and holding such strong views to keep the status of poster was useless. I also believed that the lack of clarity caused by the displacement and the congestion of the letters as well as the irregularity of the typography would soon be resolved when the eyes got used to it. On the other hand, I didn't share the views of the second group either. Of course I liked many of their typographical works and I believe that some of them pushed the limits of Iranian graphic designing, but looking from an upper angle, I noticed that you couldn't make a new and iconoclastic movement in graphic designing by just making a few useless and limited changes in the seating line and in the space

between the lines. In my opinion they had overly formulized the process of designing. It was more like footnoting a book, rather than writing the book itself. I looked at it as a temporary fever which would soon drop. If this wave had reached the level of designing fonts, it would have revolutionized Iranian graphic designing. But that didn't happen. And designing posters didn't go any further than overusing nastā'liq and other old fonts.

In such circumstances I started my typographical experiences



some pages of my master's dissertation
1996

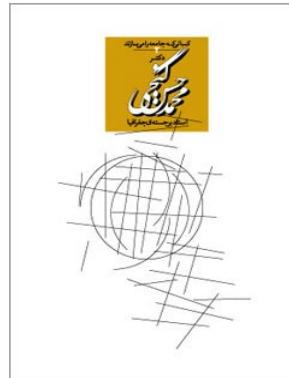
My subject of dissertation for Bachelor's degree was familiarity with western letters. I have tried to find out and show the rules of them.

below:
i recently saw this bread in a supermarket near my house. the bread has formed and has cut like "ش", a farsi/arabic letter.

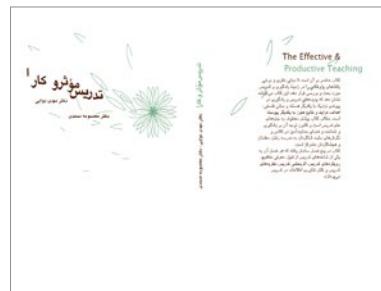
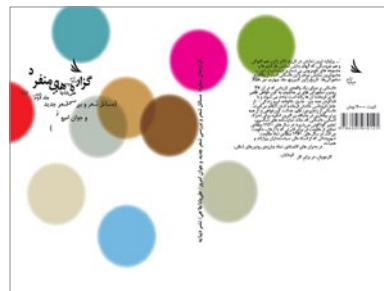


which included a playful use of letters and ignoring these futile quarrels. I tried to play with the methods of designing which letters and writing; methods that had become monotonous and tiresome.

In my works it seemed as if the letters had been scattered haphazardly on a page, and a playful, careless hand had displaced them. In fact it was only the appearance, and I would



get this result after doing many sketches in an obsessive way. Through this method I discovered a new esthetic in Farsi/Arabic letters. In my opinion this method is much closer to the nature of Farsi/Arabic letters and their characteristics, like separation, circulation and being centrifugal. Farsi/Arabic letters –unlike Latin letters which



tend to have a linear and direct movement- extend in all directions. This opposite widely scattered force

In 2008, I noticed the inclination towards distraction, outburst and ease in many of my works. I think that this distraction has a type of joy in it and I do not doubt that it originated from mental and intellectual conditions of mine. It also might have had similar origins with "displaced letters" concept because both emerged relatively at the same time.



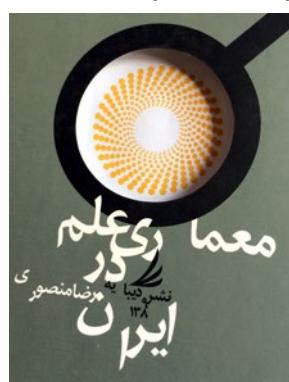
and

must be controlled.

Most of these typographical experiences were done with "displaced letters" on the covers of the books, and at that point of my career I came up with this conclusion that I mustn't pay much attention to

the book cover. I believe that the way the book covers are designed in Iran is totally wrong. The graphic designers impose themselves on the book and knowing just a little about the contents, put their personal and misleading impression on the cover.

please see The folder "typographical covers samples".



I've been influenced by many artists, how couldn't I? But I must say that the older I grow, the less I'm influenced. If a design interests me, I just try to change

below right:
a detail of one of the
"displaced letters" concept
2010

my course so that my work is different and doesn't express the same thing. I've been mostly influenced by poets, writers, musicians, architects and filmmakers. I watch a two-hour movie in a couple of days, seeing it frame by frame and enjoying it little by little. I take screen shots of many of the shots and write down the dialogues. I read every novel very carefully, whether it's an intellectual modern novel or a crime story. For a reason which I'll tell you later, I never miss watching good noir and mystery movies and I also enjoy reading and re-reading the stories written by authors such as "Raymond Chandler" and "Cormac McCarthy":

Chandler was a crime fiction author in the age of American noir cinema, and as we all have experienced, in such novels when mystery is solved, there's no pleasure in re-reading the book. Maybe even after we finish it we decide to read a serious book to make up for it. The role of mystery in such movies and stories is exactly like the role of idea in designing. The question is always this: after discovering the idea, will there be another element to keep the charm, to please the viewer for the second time?

In my opinion, an artistic structure must be based upon something different from the idea and the denouement.

Chandler and the like have filled their stories with characters whose words, thoughts, and behavior are a reflection of their time and an assimilation of the readers' minds. The fact that I identify with characters of crime novels and evaluate their words shows that they have literary and artistic value. The value of a literary or artistic work depends on the durability of its impression on the mind of the people. It makes no difference whether it deals with social problems or it's a crime novel, a practical art like graphic designing, or an exquisite one like painting. One of the characteristics of an artistic work is that it never grows old, and the viewers can see it several times without getting tired of it. On the contrary, every time they pass by, they notice something new in it. I doubt that the idea can have such a bearing by itself.

After studying the role of idea in graphic designing, I have decided to put more emphasis on other elements: the domination of feeling and unconsciousness over idea and self-consciousness, expressive exaggerations, the music of forms, inextricable painting-like texture, faces and members with a history, as well as others methods which I might have indirectly



some pages of my master's dissertation
1998

The title of my master's dissertation was "Creativity process in Graphic Design". In this dissertation, the methods of attaining the ideas with the help of psychological techniques of creativity were studies.



*“Saaye-tanhaa”, first series,
published in a calendar
2011*

and surreptitiously. I never have wanted the people to find only the idea and the intention of my work, and to go after finding them. I have wanted my works to be poems and not prose.

When I'm busy with a project and can't reach a conclusion, I'm bad-tempered, nervous and quarrelsome. Even my talking becomes mumbling and I must search for the words. In a word, I'm totally unbalanced. But then, when a new form and expression appears bit by bit, in other words, when it starts rolling, I'm on cloud nine. My self-confidence reaches its highest level; I forget all the obstacles and the heavy dark clouds leave my sky.

I like people, but for two basic reasons I avoid them: they take my time, and they're complicated. I can't get along with their complications. Apart from a few friends whose company gives me pleasure, I don't have a close relationship with many people. I believe that a designer or an artist is always extremely alone and creating art is a reaction to this solitude. Except my few friends, those who fill my solitude are my characters, those that I have created myself. For these people I do everything. I look at them like the plants or the trees of my garden: I am always pruning them, cutting the branches and replacing them, so that they are best exposed to the sunshine. I'm endeavoring zealously to cultivate them.

Let me tell you how I created some of these people that I call them “Saaye-tanhaa” that means “umber figures”.

When I was reading and thinking about the people who have lived in Iranian Plateau and endured all the odd difficulties of the life, I felt the existence of some exemplary human beings, people who despite their small population “have created one of the most poetic and delicate cultures of the world”. This is what Sir Herbert Read says in his book “The meaning of Art”.

During the year 2010 I worked on these “bodies”. I thought they were rather good. Fifty-three of them were published along with the sonnets of Hafez in a calendar.

Please notice that I'm saying “along with”, not as illustrations for the sonnets. I didn't make illustrations for the sonnets of Hafez. I consider illustrating poems a useless job and I don't want to be the interpreter and the illustrator of the ideas and concepts of another person even a great poet like Hafez. My “bodies” were not strangers to the world of Hafez, therefore I

put them together so that another human aspect of my country should be seen.

Then I decided to make a book out of the calendar, but I realized that those “bodies” were not like what I had imagined. During the years 2012, 2013 and 2014 I worked on these bodies, drew hundreds of sketches and thought that I had made a lot of progress. But in 2014 I started to doubt. I was so restless that during the silent period of Nowrooz I stopped everything else, Quitting the most of the bodies that i have created and devoted another year to my “bodies”.

Now in 2015, I look at them and see that they’re better and with fewer imperfections. I like them. Now I’m in love with some of them, but I’m not sure about the future. I may be disappointed in them later.

In the preface to the book “Hafez Hamrah”, Ali Ferdosi (Head of Department of History in Notre Dame de Namur University, USA and the discoverer of the oldest version of Hafez’s odes) wrote the following paragraphs on “shadow of bodies”:

The Hamid’s figures are not the repetitions of text in the language of image but an experience which is independent of text and in interactive association with it. Therefore, their relationship is of added value. Now that I look at this selection from Hafez, I clearly feel that we have come close to this objective, at least in regard to the proportion between text and images. Judgment -Dear Reader- is up to you. But we hope that within the interactive dynamism between the drawings by Hamid and “Fancy Tricks” of Hafaz, your experience finds a way for ascending—that aspect observe in all of Hamid’s drawings: a fervor for flying, rising, “blossoming”, tearing the skies apart, to become pure motion, the melt-down of the body into pure energy, the world into a will.

please see the folder “umber figures samples”

I believe that creating an artistic work is hard and strenuous. One of the difficulties in my country is the foggy perspective that the artist/designer sees before him. A few years ago, I spent months creating figures that were in harmony with the poems of Khayyam and they were supposed to be published in a calendar. After a long and tiresome wait, we managed to get the publishing permit from the Ministry of Islamic Guidance¹ and then after it was published, for the distribution we ran into

¹ In Iran, I have to receive the authentication paper for my publication works.

some problems. As the figures of the women were somehow realistic, the security of an organization didn't allow the distribution and almost made a scene. Only after we showed them the permit they distributed it reluctantly.

Having a religious structure, Iran government prefers texts and doesn't show much interest in figures and pictures. I doubt that we can get the permit again for that collection.

please see the folder "light & Linear figures samples"



**"light & Linear figures",
published in a calendar
2012**

I believe that spreading of software have made rampant quackery and charlatanism. Many of the skills and knowledges which once belonged exclusively to graphic designers are now accessible to everyone and are thus worthless. In such

conditions the graphic designers must extend their skills, otherwise they have no value. Instead of toying with letters, they must design a font. They need to enhance their skill in designing and montage instead of using simple collages of pictures.

The designers must have recourse to the unpredicted and unknown world of art, which is inaccessible to most people. They need to exercise innovation, audacity and iconoclasm. In order to avoid resemblance and also to find a new inspiration, the designers must depend on their personal style and enhance it. Some maintain that personal style doesn't have a place in the world of designing, but I think that this opinion leads to similarity, monotony, formulization and lack of audacity in creating designs.

My working day starts in two ways. If I have to do a project I approach it indirectly. I can't draw sketches directly on the subject. If I have to do this I get so annoyed that I may drop it. I get nervous; sweat trickles from my forehead, and in end I reach a commonplace, average and somehow trite idea.

Years ago I had devised some methods to overcome this weakness and face directly the subject. For example, I'd write the name of the project, define it, think about the words related to it, and I would do some other things mentioned in how-to-be-creative or develop-your-creativity books.

To tell you the truth, it was very useful and I got a better result



in a short time, but then I realized that there was no sign of excitement, folly, ambiguity and wonder in my works. My works were formulized and predictable. At first I was happy to see that ideas came easily to my mind, but then they appeared to be ideas from a thinking system and when I changed the system the ideas changed too. They were systematic and therefore had nothing in common with me and my personality. They were born soulless and dead. And because they didn't have life they couldn't give life. Although these methods for finding ideas were useful in many times, and for most people designing meant exactly that, I noticed that they lacked wonder,



Another designing method for me was reapplication of an idea. I may think that the idea was not properly used in previous applications or it still has the formal energy and significance for usage for the second time.

above right:
illustration for Qeshm magazine 2003

above:
poster 2013



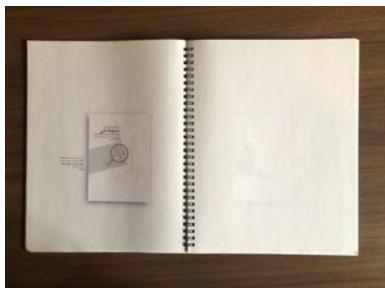
astonishment, unconsciousness and also that strange artistic atmosphere. They were too predictable, whereas I believe that the world of art and innovation is the world of the unknown and the unpredictable. I still use the same method, but my creation method has inclined more towards unconsciousness, and tends to employ more or less ambiguous things and it uses known symbols in unknown situations. In this method when I'm busy with another thing, my unconsciousness does the arranging, and like the sea after the storm, throws what it finds suitable to the coast of my consciousness. I found out the structure of this method while watching Kurosawa's Ran.

I sometimes feel that I lack the energy and the motivation to continue. In such circumstances I let the time pass. I call it floating. Let the waves of tiredness, ailment, apathy and evil thoughts pass over and take you anywhere they want to. The less you struggle the sooner these waves lose interest and calm down.

I find temporary depression and listlessness more vital than anything else for the artist. (I must emphasize here that I don't see much difference between a designer and an artist. It may be better if I use innovator or creator instead of designer and artist.) The metaphor that I use for my artistic depression is like this: In time of depression the innovator sinks deeper and deeper in a black sea at the bottom of which there is no light.

He sinks deeper and deeper and suddenly finds something good, maybe a unique treasure, and then returns to the surface. The deeper he sinks the more likely he is to find something better.

I believe that the inner tensions of the innovator are useful for him. After he puts these tensions behind, the way that the sky is bluer and brighter after a stormy night, the mind of the artist is readier than ever to fly high.



I defer judging my new creations as much as I can. I know that the feeling of love or hate for a work will soon die down and the perfection or the imperfection of it will appear.

Except for logos and logotypes I can't start the job immediately, according to the demands of the customer. I must have started the sketches even before I'm asked to do the job, and this is how I do it:

Using my mind, I work, draw, write and photograph for myself, like a painter, a novelist, a poet. Then, when I'm asked to do a project, I look through heaps of sketches and raw material, choose what is suitable and modify it to match the purpose of the project. I have a large archive of designs, photos, writings and even audio notes. I note down and archive everything: dreams that I've had, sentences that I've heard, photos that I take while walking, and scraps of newspapers and magazines. I look at everything from different angles and try to get the gist of them and to show the different aspects of their form and meaning.

For example to design the cover of a book, I try to find a design which after being put on the cover, overflows and floods the book. I use the same method for designing logos and logotypes. My approach in the field of company identity and basing the advertising process is logo-based. I believe that nothing can form the basis of the whole identity of a successful and effective company better than a good and energetic logo. The right logo can draw like glue all the energies coming from the corporate identity projects of the company and conduct

In this booklet i have
classified my works.

above:
the book covers
2006

right:
the illustrations
2005

them in a determined path and thus avoid any waste of energy.

I put logo Equivalent everything else. I mean there's nothing more important than logo in the identity structure of a company. We're talking about the importance of the logo approach, an approach based on a strong logo.

I believe that the basis for the identity and the brand of a company is its logo. Therefore the logo must be designed in a way to be metaphorical, sophisticated, extendable and energetic. Such logo can form the basis for the brand of the organization and its energy can illuminate the whole identity of the company of organization: boards, formal documents, posters, billboards, webpages, tags, labels or anything else. That's how I do it: after hot discussions with the customer,



I design an energetic, expressive and narrative logo according to the ideology,



motto
and basic
philosophy of
the company,
and then I
inject the
energy of

this logo in the whole identity of the company. This logo leads to the company identity, and the company identity leads to the visual appearance of the company which can change according to its defined structure.



After showing the main direction, facing the unpredicted challenges and perfecting

the logo, I leave the rest to the others.

The graphics book of Qeshm (a temporary name) which will be published shortly is an explanation of this concept. I've done a lot of designing for Qeshm Free Area since seventeen years ago. While reviewing those projects I noticed that the concept of the brand revolving around logo is visible in those works.

please see the folder "Qeshm book samples"

I struggle enough with my works and don't let just anyone pick on them. I believe that most of the time, other people's comments disappoint the designer and stop his progress. Nevertheless, in my opinion, the designer/artist/innovator

my articles about the designs that i have done for Qeshm Free Area and the Qeshm Island. Qeshm magazine 2003

himself is not the most suitable person to judge his work. I can say from experience that the most productive time for me is when the correct, audacious and meticulous opinion of an advisor leads my work to perfection.

I value the great people, but I don't let their shadow deprive me of the sunlight. I love Rumi and Khayyam, but I don't want to be known as the illustrator of their ideas. This is how I look at the matter: my world may appear small and devastated in comparison to their world, but it exists and I live in it lovingly. Many years ago, in a calendar I put a group of my "people" alongside with some of the sonnets of Rumi. And Hooshang Fathi in the introduction wrote:

These sketches are Hamid Mosaddegh's endeavor to express visually and graphically abstract concepts: ecstasy, happiness, lightness, vivacity and amorous zest; the same exciting music that fills the sonnets of Rumi.

The excitement from the dancing and the happiness of the figures that the designer has created in this collection is in harmony with the excitement of the poems of Rumi. Nonetheless, it's not the visual interpretation or the graphic explanation for the contents of these sonnets. That says what it has to say, and this does what it has to do. However, since they both come from pure material, they are in harmony with each other and can be placed side by side.

In here, the designer has created a new idea and has made new people; people with summarized bodies and not detailed faces. This is how Rumi regards human beings; He sees humans not in details, but as a whole, regardless to their place and their time.
[please see the folder "Restless figures samples"](#)

I believe that every artist has the right to think that he is or will be the best artist of the world. Otherwise, he can't tolerate the difficulties, deceptions and challenges of creating and innovating.

One of these difficulties is dealing with customers who don't allow the creation of a new and suitable design. On the other hand, there are customers who help and support the designer. I have dealt with bad customers and my strategy has been to insist obstinately on what I think is right, and I've been successful in most cases.

One of my earliest and most important customers was

Hooshang Fathi, the vice-president of Qeshm Free Trade Organization and also the editor of Qeshm Monthly and most of my designs were published while he was in charge. At the beginning, we used to argue over different subjects, but then we would reach a compromise. Sometimes those differences of opinion caused anger and frustration, but with our thoughtful and considerate behavior we managed to finish successfully many projects. Now, after so many years since our collaboration and his retirement, he is a close friend and a wise advisor to me.



Hooshang Fathi
previous vice-president
of Qeshm Free Area and a
journalist

What is the main focus of your work?

In the past few years, I have had some projects before me. One of them was to maturely develop my figures, showing myself in these figures and assign them with some of my internal and superficial characteristics. My methodology for designing these figures was: measuring and measuring again, adding a small particle to attain a fragile but static balance.

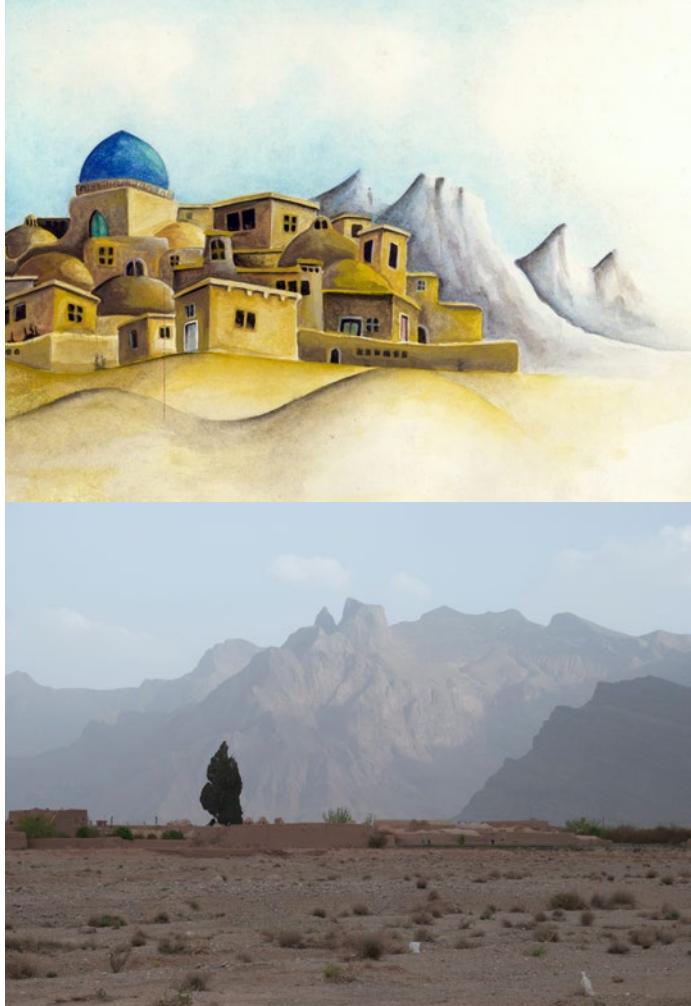
I have attempted to get to those people who are restless as if preparing for rising and going. Now, I deal with those that are fragile but persistent.

I wanted to create some people that breathe in their own universe in parallel with the real one, they express happiness and become sad too.

Another project of mine was to organize my posters and put them under pressure to possess a unique, expressive expression rising from chaos inside of me while showing the chaos to others correctly and powerfully. I believe that the value of a artist and designer work would determine with the extent that he faces with realities of life.

In the process of designing them, I came to know the two paradoxical aspects of my spirits. A tough, heavy, persistent, keen, winning and proud side and another soft, calm, bending, shameful, depressed, clumsy and losing one. I came to learn that I should not permit any one of these two sides to overcome me. I learnt that it is their balanced interaction that makes my imaginative universe.

With these posters, I walked into the universe of desert-wandering and internal-questing posters.



a desert landscape
2010

top:
one of my illustration, the
visual arts high school
1990

below:
Ali Saadeghian
2010

6

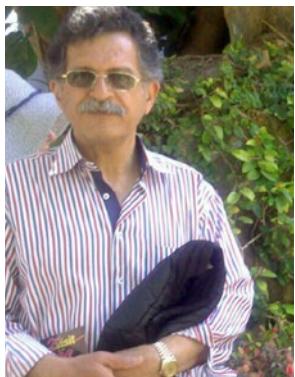
What are the passions, inspirations, influences, mentors, people and ideas that have influenced you?

In review, I see that my works have gone more silent and lighter than before and now the wide space in them is more outstanding. I suspect that this characteristic in my works dates back from my deposited memories of desert. The extent that mountain and jungle is a heavy carpet for me is the same as waves of desert in my mind just like a light shroud of dust. Although my birthplace is mountainous but those mountains are also separate from Zagroun mountain chain and let alone in the wilderness of desert. The desert architecture is a highlighted being in my mind too. Now and after years of seeing different cities and architectural contexts, I do not know structures as beautiful as the desert architecture with

large and uniform surfaces enlivened with a small stain of color and a thin straight section of white plaster.

I think that the combination and arrangement of visual elements in my works originate from desert and its architecture. The combinations attracting me are firm and stable like a building.

In getting to know the beauty of a building and enjoying the match-ups of the structures, I learnt a lot from my visual art high school teacher, Ali Saadeghian, who was the graduate of architecture and ex-mayor of Yazd. With him I could talk about books, society and design. It was my good luck that he was in the school of visual arts. With comprehensive knowledge and different experience, he opened many doors for me and he really deserved the title of "master". Being an architect, his literary and political studies, and his own experienced significantly affected me. Due to his teachings, I perceived the beauty of architecture along with design so that –neither as a hobby nor because of the talent I have in architectural design– I spent a long time watching majestic buildings in my walks as if I stand before a posture or drawing in a gallery. It gives me the



same feeling I have from hearing a piece of music. Enjoying in facing with space and structure has helped me to gather a large set of pictures of buildings, spaces and structures while walking and travelling.

During the time of art school, the monthlies of Gardoos and Surah were respectively the most important intellectualistic and anti-intellectual magazines that I always bought and talked with Ali Saadeghian about their writings. His graphic workshops were so thorough and pioneering that now that I evaluate them it seems that they are better matched with university. Of course, there were no such news in the university with the exception of some cases one of which I clearly remember. Jalaal Shabaahangi was our leading and innovative professor in Faculty of Fine Arts invited the deceased Dr. Parviz Mansuri who was one of the best



Singapore
2014

top:
Manshaad
2014

middle right:
Tehran
2014

middle far right:
Tehran
2015

below right:
a Fire temple
Yazd
2014



critics and writers of classic music in Iran to talk about the "Ninth Symphony" for us and how great those speeches were. The artistic and literary discussions as well practices



in sessions of Ali Saadeghian gave strength to my love for art, literature, architecture, writing and favor for words.

Finding the roots of architectural arrangement of my works has

significantly made it clear for me that the development of a work setting for a designer and an artist is so dependent upon the past events. Some time should pass before the events find their places and become mature.

The ideas, foundations and methods of working come from different times and places and their arrival is often so hurried and rushing that they lead to the disarray of the designer and the design itself. This upsetting is often caused by superficiality and hurry behind the works.

My method to keep away from this haste is to involve in bigger and timed projects. The experience has shown to me that I



“It has been for some times that the stains and writings on the urban surfaces attract me. I take idea and energy from many of them. here is some notes that i have written some times ago about this photos:

The Bits of Monster or Seeing the Beauty of Nastiness

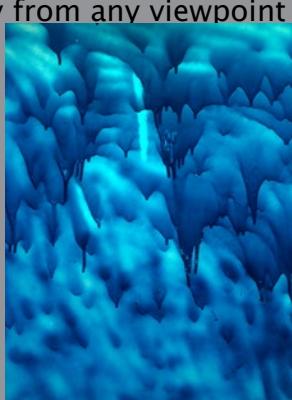
Tehran is an ugly city from any viewpoint you look at; the buildings, tableaus, walls, and details of the city such as fences, pavements and statues, etc. For me as the fan of walking, this nastiness is horrible.

In the half-settle calmness of walking, the horrific nastiness originating from imprudence and nakedness of the humans making it hits the glassy spirits of humans like me.

Maybe in the old cities of the south of the city, the old context and some allies of the north of the city along with some architectural buildings, one might

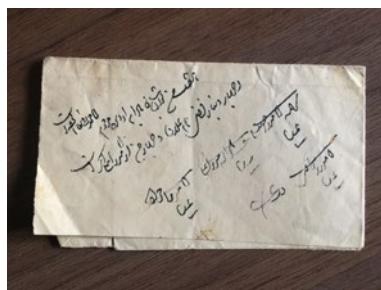
find something called harmony, beauty, form and space but one should regretfully accept that the ugly side of Tehran gradually becomes something similar to the face of a depressed monster. The pictures of this set is an endeavor to find the living bits in the corpses of the city. To grasp the short moments of joy in passing through the long length of unhappiness.

Finding joyful combinations, well-oriented stains, and... ”





have seldom been able to finish a work in little time and be satisfied with it. I am not a designer that can attain the best of his works in emergencies; some time should pass and the designer should be patient.

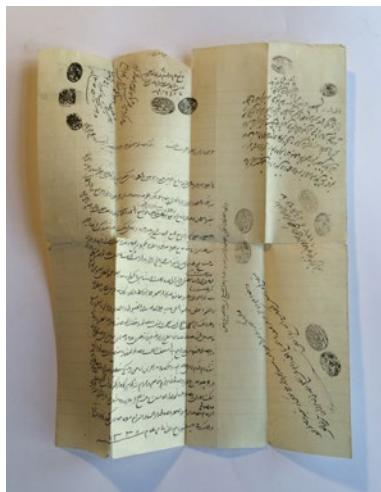


Let me make an example.

My great grandfather called "Aghaa Mohammad Ali" was

the expert and valuator of the area and his work was a combination of auditing and valuating

properties, solving the problems of the locals and maintaining valuable documents and papers. Our family name originates from his profession and reputation. In legal terms, "Mosaddegh" means somebody who says the last and final words on the value and validity of everything such as the validity of a document or letter, verifying handwriting, a



signature attributed to someone, and determining the value of a piece of land.

Few years ago, some kists were found in the ruins of his house which were full of old documents and writings. They were really beautiful and their style of writing and arrangement were so attractive.

The discovery of those papers were concurrent with "era of Iranian typography posters" and in contrast with other Iranian designers all of whom were somehow involved in letters, I was not inclined to work with fonts and calligraphy and had put all my power into forming human figures and my own men.

In fact, I had not the faintest idea for taking ideas from those

top:
A view of ruins of my father's grandfather's house where the old handwritten documents and letters were found 2005

the rest:
some photo of the old documents 2015

next page:
one of the old documents

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مایه ۱۳۴۲

وچهارم مهر

۱۰/۹

دوم و نهم



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my grandmother
(1920-2014)

top:
a lonely house with a lonely
cedar in the yard, Manshaad
march 2010

handwriting and their imaginative simplicity and beauty only sank me in themselves. I framed some of them for enjoying the design and the methods of these writings lurked into my works. One day, I came to know that I have been designing posters for such a long time the essences of which were based on the old documents.

Their other effect was that though I was highly inclined

to use simplicity and bareness in my design before seeing these documents but after seeing them, this inclination became more and probably deeper.

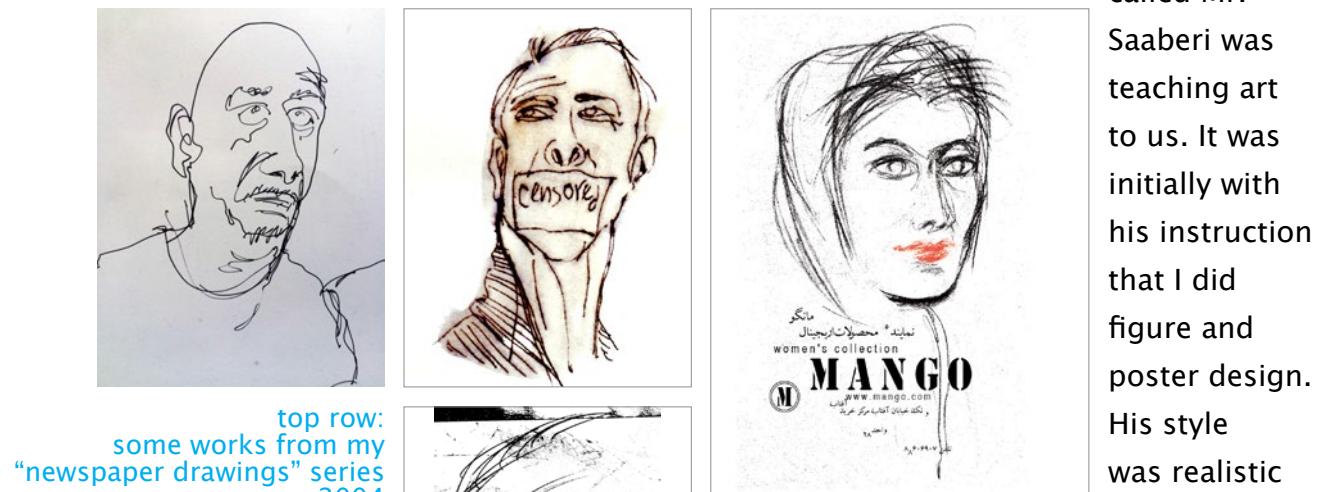
please see the folder “calligraphy posters”

Another Instance. Some years before her death, my grandmother narrated to me that “It is said that in Tange-Chenar Alley of Manshaad, two cedars had grown with little distance. One day that one of them was being cut down, the other made an irritating moan”.

This strange narrative became the basis of many of my imaginative works and also added the cedars to my works towards which I have a different feeling now.

In the visual arts school, I was so influenced by Mortaza Momayez. He was a legend for us and until the time I came to know him better in Faculty of Fine Arts he had significantly affected me. His book “Image and imagination” was so influential upon me during arts school and under the effects of his drawings, so much ease and joy came to prevail my works of that time along with numerous similarities.

It was in university that I saw him and he lost his distinctively attractive personality for me. When I discovered the source of his ideas and his forms in the university library and among the books and magazine such as Novum, his works lost their attraction and impression for me. However, I still like some of his works and I regard him as one of the best designers and illustrators of Iran.



top row:
some works from my
"newspaper drawings" series
2004

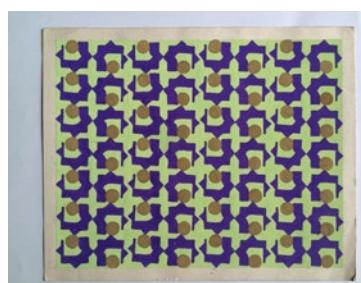
the rest:
some of my sketches and
drawings
from 1992 to 2004



[http://www.
momayez.ir/
en](http://www.momayez.ir/en)

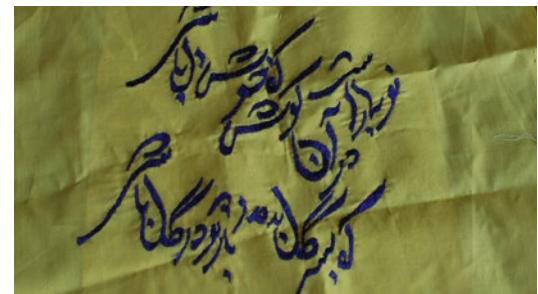
I am indebted to some others too. During junior high school, a teacher called Mr. Saaberi was teaching art to us. It was initially with his instruction that I did figure and poster design. His style was realistic but he was

open-minded. Although he had a hot-tempered personality but he instructed us with his weird accent and protruding but calm eyes. Due to his kindness and favor, I came to know some painters such as Davinchi, Rubens and Michelangelo at the age of 13 or 14 and became familiar with artistic values of their works while others were learning calligraphy and revolutionary songs in art classrooms. He taught me the values of works



all:
some posters, illustrations
and exercises at visual arts
high school, Yazd
1897-1990





top:
Bubble blower and ornament
based the Bubble concept
2012

the rest:
some samples of my design
that have been made.

of Rembrandt and when he saw my interest in posters, he taught me that the value of posters is in inclusion of a new and pure look. His teachings helped me to deal with my fear of designing and painting in their classical denotations, easily use different types of techniques such as acrylic, gouache and water color, and not to limit myself to computer collages. Although later and affected by a period in which the fever of typography was rising among Iranian designers, the value of these teachings lessened from my viewpoint but now I have a more favorable view of his teachings and believe that the skill of design rooted in the teachings of this sympathetic and reasonable teacher has based a different structure and distinctive expression in my works and I think that this is not an insignificant issue.

Hamid Keshmirshekan, a graduate from Faculty of Fine Arts and one of my teachers in the visual arts high school guided my in selection my university major and he dissuaded me from selecting industrial design. I have found some tensions to industrial design probably under the influence of projects of 4th year of the visual arts school which included building large



some years ago Maahoma
publisher put out a calendar
that contained my joyful
posters
2014

models of small subjects as well as design and making of toy animation settings. Although I still do some designs which are close to industrial design such as bubble maker for adults and ornaments made beside “bubble calendar” but during the college, I understood that industrial design was not so suitable for me and I did a good job by continuing my major in graphics.

Later on, Hamid Keshmirshekan published the famous magazine of “Art Tomorrow Quarterly” and now, he is research associate at LMEI, SOAS, University of London.

In faculty of fine art, Mostafa Asadollahi was a lecturer who taught me a lot. After a time during which my works had incorrectly and inharmoniously tended towards chaos, complication and wishy washy identity search, it was his teachings

that reminded me of the necessity of solitude in designs and returned some values to my works such as concentrated arrangement, geometrical hidden structure and cruel pruning. During his classes, I learned well how to refrain from fractured narration in designing a poster and later, his teachings helped me conclude that graphics is an art based on deletion and graphical design is a reductionist art.

Now, I use the picture or image that I take myself to design a poster with this hypothesis that another artist has created it. I cruelly prune the image to reveal its primary energy and make it proper to come within the frame of the poster.

Now, I know that image and picture should be sacrificed for poster. This was especially contributive for me since I always used to create the elements used in my works and become attached to them.

I had two academic workshops with Mostafa Asadollahi. The first one was “Work with Image” and the second was “Poster Design”. I believe that in a good art university, the lecturer comes straightly from his/her workshop and not from office in the university. Mostafa Asadollahi was such.

I think that beside of being a good professor, Asadollahi was a head and shoulders above the designers of his own generation.
<http://www.mostafaasadolahi.com>

As the head of department of graphics and photography in Faculty of Fine Arts, Tehran University and ex-directive of forum of graphic designers of Iran, he wrote an introduction on a collection of my posters: "Hamid Mosadgh is a thorough seeker to create a visual mood and assign power to attractive and lovely spaces for the audience of his works. The arrangement of formal and color energies are persuasive and convincing.



drawing and painting by Reza Abbasi, an Iranian exceptional artist. I have been always impressed by his works. 1565-1635

[http://en.wikipedia.org/
wiki/Reza_Abbasi](http://en.wikipedia.org/wiki/Reza_Abbasi)



In most of the cases, they are equivalent with concepts. Fluid and free lines, wave-like figures and rhythm and melody of beauty are what he uses to make his visual songs."



I presume that being an inspirer along with being a designer and artist is the ultimate blessing for an artists and in this regard, I have not been an unlucky designer in this regard. Try to satisfy all is one of the biggest mistakes of a designer and I have less often committed such a sin.



I have always endeavored to obtain the satisfaction of an individual for whom I value. Sometimes, that individual was myself but most of the times, it was the person who was significant for me.

I think that having an attendant to provide the designer with artistic consultation and look at the rights and wrongs of the works with piercing look is a big and unique chance.

right:
my sketch for a poster
1994

right below:
my sketch for a ad: Mahdi
Porcelain
1995



from left to right:
shahrdad, shabnam and me
2015

top:
a poster for Avicenna
bookcity, ordered by
Shahrdad Mirzaei
2007

“Shahrdad Mirzai is the owner of two publications of Dibaye and Farhangan as well as the founder of Ibn Sina Bookstore, Razi Cultural Store and chain bookstores of Farhangan. He is a dear friend and outstanding consultant from whom I learnt a lot and to whom I am significantly indebted. Expert, professional and open-minded are the terms used to describe his characteristics. Shahrdad is the consultant that I most often refer to in professional and financial affairs. It was him who warmly accepted my different concept in designing the cover of the

series “Intertwined Letters”. In addition, I owe the development of many of my humans to the posters designed by his order and accompaniment.

In my viewpoint, one of the challenges before the designer is to select the best among his works, understanding the more concept and idea as well as the time that a work attains its ultimate maturity is not something which can be solely fulfilled by the designer. It is a correct saying that time is the best judge but to make decision at the moment, one should think of another way. To do this, I have tested many methods from selection by myself to group comments. In my viewpoint, the best way is to have a knowledgeable, keen and attentive consultant.

Shabnam Baraki, graduate of graphic design and M.A student of art studies in Tarbiat Modares University, is the consultant and planner of my design projects. Her significant artistic perception, inherent and deep knowledge of design and professional encounter revolutionized my methods. She is the only person who sees my works before publication and she says the final words on designs. I have always accepted her comments as an ideal consultant in every aspect that has passed all the essential stages and is quite familiar with my works.

I am really proud of friendship with and cooperation of such individuals.”

What is special about designing posters, how do you work and develop your ideas?

Most of my posters are categorized as works of “Visual Communication” and not “Graphic Design”. I think because of the global developments such as modern communication applications (e.g. Viber and Wechat), easy access to internet and development of mass media,



A place for installing poster in Tehran in which the torn pieces of paper ads of Konkoor (University Entrance Examinations) and services exist.

In my city, there is no place to install a poster 2015

the poster has significantly lost its media-based role (graphic design) and this may not be bad at all. Now, the designers can represent their viewpoints and perceptions of the world and humankind (visual communication) with ease, without grief of consciousness and away from the forces of the world of themselves in ordered posters.

The above explanation shows my methodology in designing poster and to prevent any misunderstanding, I'd like to repeat it in another way:

Before the global expansion of mass media and emergence of modern ones, the function of poster revolved around acting as a media without sufficient cases to express the inherent thoughts of the designer and his interpretation of the universe. But if the designer did portrait his interpretation in the poster- which occurred a lot and the designers only regarded such posters as fully deserving the term “poster”- the result was only favorable for the designer but not so much favored and proper because at the cost of the media-based role of the poster, the personal expression of designer was evident in it in a forceful and partial manner. In other words, this poster is neither a complete media nor a pure artistic expression.

The world was the one in which poster was regarded as a media and it was properly expected for the media to be objective.

This problem still exists and there is no escape from it because design is function-oriented and it is only regarded as media from this functional perspective. Any personal interpretation, any disruption in readability and any ambiguity in representing the message is inconsistent with poster's design. If one intends

to compare the poster mixed with personal expression, it is like a TV program that has parasite, a badly printed or unintelligible newspaper and brochure, or a news which is totally deviated. With emergence of modern media such as Internet and social networks as well as the expansion of TV broadcasting, the position of traditional news media was endangered. The newspapers faced reduction of audience and poster lost its unique role. The newspapers saw the solution in online publication but poster has not many alternatives before it and it has undergone identity crisis.

Now the time of a painful but reviving evolution has come. Poster should return to its interpretive and representative position belonging to it from the beginning and given up forcefully and due to the conditions of past times. It is going to be a mirror before human to see his different complications and diversities in it. A mirror to see his misery and chaos in it to deal with; a mirror to reflect its majesty to survive. Poster should be the contemporary reflection of internals of human. Now the poster designers are free to use poster like tool for personal expression and showing one's interpretation of the universe. It is an instrument the empty role of which has not been filled in. Therefore, let's go for more beautiful, futuristic, picturesque, radical and liberal posters!

Due to renunciation of its media-based role, the poster does not need the idea as the only way of basing the poster. The idea that I am talking about is its mature denotation in the world of design which is rather close to doing magic and putting irrelevant things beside each other which have their own beauty by the way. I was more interested in the "concepts" myself. The concepts represent metaphorical expressions and include an expandable and some minor ideas which are consistent with my methodology and my approach to design.

To show the concepts, I sometimes use images and at other times the symbols. For instance, I use bubbles to show the emptiness and passing of life while leaf-like forms are used to denote saturation by joys. The city walls and its stains show the contemporaneity of my concerns and slip of letters imply lack of seriousness. The concept behind the set of figures called "Saaye-tanhaa" that means "umber figures" originates from the attempt to depict irritation, pain, loneliness and vigor of the people of this land. In most of my posters, the condition of



me, 2015

human is a fundamental concept.

Also I linked the Novum Questionnaire that is currently being edited to the following concepts:

- Self-revision through writing
- Internals of designer against the intertwined mirrors
- Surpassing the boundaries
- Pruning the mind tree
- Mental maintenance
- Summation at the beginning of middle ages
- Quest to find the roots

Experience has shown to me that at the end of a concept-oriented project, I would go through at least one more step and I will look at the inside and outside of myself from a higher perspective. Most of my posters show my personal view of concepts involving the humans now and in the future. In these posters, the universal concerns of mankind such as love, solace, immigration, avarice, shame and grief, the passing of time, internal calmness, wish and imagination, discussion and request, transition, destruction, plays of the time, motivation and stagnancy, tensions, way to go in life, balance, will, media, sadness, happiness and sympathy were depicted from my viewpoint. The internal dialogues drag me towards designing these posters. I wonder that what has happened to us that we are afraid of feeling of joy but rush towards presentiment; why there is no more happiness and simplicity among us and solicitude is the crown upon our heads. It is as if we worriedly listen to the song of debris.

Some of my posters show the soft side of me “the designer” while some others depict the hard one. The posters that dear Rene Wiener posted in his website represent my hopeful and joyful spirits.

[please see the folder “soft posters”](#)

I had the incentive to collect and create these joyful posters when the black age ended after the presidential elections of 2014 and a new hope rose among the Iranians.

A number of my posters are more serious and the time of creating and collecting them is concurrent with fears and hopes of society of Iran; a society whose future was significantly liked to nuclear negotiations. In these posters, I tried to give hope

to people, warn and encourage them. I wanted them to refrain from foolishness and I wanted to represent the complications to them.

One of the sources of my posters, and not the only one, was the set of concepts originating from familiar and strange terms and phrases. I am interested in words and in my posters, I try to metaphorically remove the mist on them. Like other men that follow the fate and relations of actor and singers, I follow the fate of words; the fate of words which can be made from a definite word. Thinking of the music and rhythms of words is among my rooted interests.

One of my habits before sleep or in times of waiting is playing with words. I intermingles them to get to the associations among them. I create a new space by arranging the words beside each other and try to show the imaginary equality of it. Sometimes I put a sentence as the basis of my work. For example, this sentence came to my mind before going to sleep "Take your wife out of grave". I do not know the meaning of it and I should let some time slip. I only know that it has a special energy with it, it is metaphorical and now, it has involved my mind. There might be a new design behind this sentence.

Although design and art cannot be formulated, this grotesquely black sentence might lead to a light poster after going through the maze of the mind.

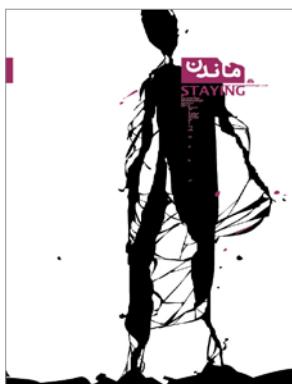
Some other phrases coming to mind in the past few days are:

- I made my God step by step...
- The sea hits its hairs to the boat
- there was snowing in my heart and I was waiting for storm...
- Your words come out of darkness when I drown in your boat...
- you start to trickle: tictac, tictac...
- In the autumn's sunset of a spring, a shadow got away from you
- Open the window of your heart
And let ...
The love to come in
If it comes, of course!

I relatively showed the origins of most of my posters in words and the fact the posters remind one of a define concept originating from an ambiguous and metaphoric word or

sentence¹. I would really like to pass from this stage and get to a pure feeling and image. I want to surpass thought and get to pure perception. A poster without any writing, title and origins in words and sentences. Is this possible and does anything remain from poster in its common denotation? We should remember that at last, the designer of a poster creates a mirror in which the humans should see themselves.

please see the folder: "hard posters"



My ideal composition is like this:
An order which is disrupting.
A chaos which is emerging.

A clear context a part of which is disordered. A very clean and precise framework which is the background for start of a disorder and chaos. A movement which is moving in a silent and immobile setting.

above right:
In the past, I liked the dominance of order.

above:
Now I like high disorder in my work with little order remaining from the past. This little order becomes the base for the whole work.



after hitting them with that fist. I want our dialogue to be eternal.

Ali Gorji, graduated from Faculty of Fine Arts before the Islamic Revolution and one of my teachers during visual arts high school, told me that a good poster is as a fist hitting the face of its viewer. Now that I look at my posters, I see that I have long gone beyond that definition of poster and there is no interest in hitting within. I like a deep and continuous discussion with the viewers of my posters more. I don't want to lose them

¹ The answer to the second question and the words on my name as well as the name of Fajr-Islam School clarified this to me that I was sensitive to words since childhood.

What were the biggest challenges you had to face?

One of my biggest challenges within the process of design is the struggle of remaining in a steady, lonely and riskless corner on the one hand and obtaining the driving force of innovation and escape from depression of iteration on the other hand. I think that because of this reason, I wanted to do more difficult and thorough project and left the ones which should have been completed in short term. In timed projects, I start from familiar and known forms and ideas, gradually become frustrated by them and get the courage to attain new things.

So, I took refuge in my concepts instead of facing with ideas; the concepts in which the ideas and sub-concepts flow. To finish a concept needs a lot of time and concentration. This has provided me with sufficient time to give up the attractive warmth of habit and become accustomed to coldness of the change.

Another one of my challenges is the way to attain a quality satisfactory for both professional designers and the public and establish connections with them. I want my works to influence the people while preserving their high artistic quality. If design and art cannot provide us with better life and make us calmer and kinder, what its value would be.

Now that I look back, I see that since the time of education in the visual arts high school, I have come a long way and all my thoughts and forces were concentrated on art and design. Although I have done many studies with difficulty and high motivations, I have not still arrived at the ideal form and significance and the desired expression. Sometimes, I think that if I attain the quality which I want, I may not continue any longer. or maybe I might take refuge in the way itself because of its difficulty.

What are your thoughts on the industry? What are the main changes you see, like, dislike ... (institutional, commercial, marketing, politics, etc ...)?

While this section might be the longest and the most detailed section of this questionnaire, it is strange that to answer this question I cannot easily find proper and precise terms and expressions. It might be due to the fact that I have replied this question in my designs and especially in my posters in detail. But because my poster's answers are interpretive and interpretive, I translate some of them in a more precise written language.

-I do not like to see another revolution in my country. I only want my people to become better and behave with each other more reservedly. I wish that the minority ruling over my country be satisfied with their fair right and respect the rights of the majority more. I am more interested in gradual reformation of this system rather than its destruction and recreation. I wish that the people of the world show more forgiveness.

-I like travelling but not immigration. I think that each place has its good and bad points. The happiness of humans largely depends on the internals of humans not their externals. Not everybody presently becomes happier by immigration.

-Stasis and staying in one intellectual and professional condition are what I detest. If human does not move, he will rot. To change and become changed creates human.

-I do not like the political and cultural setting of US much with its cinema stars, singers and fast foods. The consumerism culture of US is a global nightmare. I like the Europeans' way of life more.

-I do not take the life as serious in its totality and think that life is worth living only when a face or behavior of somebody touches my heart. Sympathy and kindness towards each other are what I consider as the biggest capital of humans.

-One of my bad habits is following political news. In societies like Iran, we follow the politics too much. In the gatherings,



the politics is the major discussion and in private, the politics is followed in TV and associated websites. I'd like to visit these websites less frequently and get my mind and thoughts less involved in irrelevant political news.



- I do not like advertisements, especially the immature and horrible Iranian ads, but I like beautiful and fun ones. I have never worked on advertisement professionally. Although I have designed some ads and numerous billboards but I look at them as tableaus for beautifying and decorating the city and not doing what the employer wants.

- Some things such as increase of population, pollution of environment, pomposness of humans, expansion of American consumerism, decrease of human foods' quality, development of drought in Iranian plateau, horrible design of newly constructed buildings in Iran and especially Tehran depress me.

- I still cannot believe that some monsters live in my country that splash acid on the face of the girls for personal or religious reasons.

magazine ad for TanasGol
women cloths shop
2007

top:
magazine ad for Aftab Salad
Bar shop
2007

10

What are your plans for the future?

There are two basic problems on talking about the works that I am going to do in future. The first is the large number of projects in my mind which may or may not be done. I prefer not to talk much on them so as to not to be criticized about them later. The second is that when I talk about the projects and ideas

that I am going to do, I feel that their energy will eliminate. I prefer not to talk about the projects in gatherings if they do not show significant progress. The secrecy of the works help me to better overcome the difficulties of fulfilling them.

Here, I will talk about the works that are going to continue as well as the small things that obsess me and should be done some day:

**samples of wrapping papers with the signature:
“a hamid mosaddegh design”**

right:
**Calendars, shopping bags
and wrapping papers all
designed and produced by
me
in a Book city
2015**



- I will continue working on my figures.
- I will continue creating the posters.
- I do not like to be solely a designer in a small portion of a project. I like to undertake all the stages of a project and manage it myself.

For some years, I have been working on building a brand for producing my designs such as calendars, gift papers, shopping bags, decorative posters and ornaments. I still should try hard to accomplish this project. I hope that beside of designing posters and creating figures, I can continue my project too.

-publishing the book of “graphic deisgn for Qeshm” and summation of concept of logo-based branding. Now that I collect and categorize the works, some of them should be



all:
some samples of my
branding with the signature:
a hamid mosaddegh design

photographed and subtitled. I think that they will be ready for publication for another year. Some instances of initial layout of this book are attached.

[please see the folder “Qeshm book samples”](#)

- Finding a good program manager who controls external pressures.

-Finding a cool and dingy café near to my office to spend some hours of the weak in.

-Continuing exercise and walking.

-More kindness and less pomosity.

-Continuing some artistic and calligraphy project and finishing it. Maybe an exhibition of these works would be good idea.

-Endeavor to better overcome the fears. Trying to be at ease and opening

the internal doors for others. The answers to this questionnaire might be consistent

with this objective. The things I said, especially those about my father and childhood, would surprise my family, most of my friends and employers. In addition, my critical viewpoint of Marteza Momayez might irritate some of his fans.

I want to continue this process of self-disclose and telling the truth as long as possible.



some calligraphy experiences
2015



especial thanks to
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-

translation by
Mahmood Goodarzi & Zahraa Davoodi

-

sunday april 2015

 a hamid mosaddegh design