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Original Research Article

Reflections of the Authenticity-Oriented Discourse of the 1960s and 1970s in the Thought and Works of Morteza Momayez (A Case Study of Momayez's Magazine Cover Designs)

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Abstract

Introduction: The authenticity-oriented discourse that prevailed in Iran during the 1960s and 1970s (up to the eve of the Islamic Revolution) sought to redefine national identity on a global stage by emphasizing the cultural elements rooted in the Iranian environment. Aligned with the modernist aspirations of the socio-political elite, this discourse gave rise to a «neo-traditionalist» movement in art, literature, and graphic design. From the 1970s onwards, Morteza Momayez began to articulate his inclinations toward authenticity in a series of written reflections. This article aims to identify the components of authenticity in Momayez's design thinking and examine their initial manifestations in his cultural design commissions of the 1960s and 1970s. It addresses two primary research questions: What are the authenticity-oriented components in Morteza Momayez's design philosophy?, How are these components reflected in his magazine cover designs?

Research Method: This study employs a qualitative, fundamental research approach, utilizing a descriptive-analytical method based on discourse analysis theory. Data were collected through library research, observation, and purposive selection of relevant visual materials. The article first situates Momayez's authenticity-oriented inclinations within the socio-historical and discursive context of 1960s–1970s Iran. It then extracts and categorizes key components of authenticity from a review of fifty of Momayez's published articles. Subsequently, it analyzes the visual expression of these components in twelve of his magazine cover designs created between 1961 and 1978.

Findings: Six overarching authenticity-oriented components can be identified in the thought and works of Morteza Momayez, which, based on his own writings, reflect key characteristics of Iranian culture and art in the past. These components include a sense of nobility and humility, a mystical outlook, a distinctive blend of wit and subtlety, and the continuous reinterpretation of visual traditions with careful attention to their internal and historical meanings. Moreover, Momayez emphasized the preservation of the formal and cultural values embedded in Iranian typography and calligraphy, while simultaneously embracing contemporary subjects, forms, and techniques within the broader framework of Iranian art and cultural heritage.

Conclusion: Through his engagement and collaboration with leading cultural and artistic figures, Momayez produced graphic works that embodied neo-traditionalist values within the hegemonic authenticity-oriented discourse of the 1960s and 1970s. These values were deeply influenced by the elite artistic context of the era under study.

Keywords

Morteza Momayez, Authenticity-Oriented Discourse, Print Graphic Design, Magazine Cover Design, 1960s–1970s Iran

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Introduction and Problem Definition

The dominant (hegemonic) discourse in Iranian society during the 1960s and 1970s, up until the eve of the 1979 Revolution, may be characterized as an «authenticity-oriented» discourse. This discourse aimed to recover and redefine the national identity of Iran in the global arena by emphasizing the cultural elements of its native environment. It sought to revive Iran's pre- and post-Islamic heritage in a new form—one aligned with the modernizing aspirations of both the state and society, and in step with the country's broader modernization efforts. This neo-traditionalist movement extended its influence across all spheres of elite thought and action, including the domain of publication design. Morteza Momayez considered the birth of contemporary Iranian graphic design to have occurred in the latter half of the 1960s. During this period, rising oil revenues and increased government income fueled a surge in cultural and artistic activities, leading to the establishment of new institutions and events that offered numerous opportunities for graphic designers and helped shape a new horizon for cultural graphic design. Additionally, the founding of art schools and graphic design departments, alongside the expansion and technical development of publishing in these two decades, resulted in a significant number of design graduates entering the publishing field. This, in turn, facilitated more structured connections between graphic designers and key figures in literature, the arts, and intellectual life—connections that were less accessible in other cultural-artistic spheres of the time. This particular and, indeed, inevitable interaction between graphic designers and neo-traditionalist writers and illustrators in the publishing industry enabled the authenticity-oriented discourse to penetrate graphic design for print publications more deeply and with greater intellectual sensitivity than in other areas of graphic design. Among these figures, Momayez stood out not merely as a designer, but as a cultural actor whose collaborations with avant-garde and neo-traditionalist artists (such as members of the Free Group of Painters and Sculptors), prominent literary figures (e.g., his work with Ahmad Shamloo on Ketab-e Hafteh and with Jalal Al-e-Ahmad in Kayhan-e Mah), successful publishers (such as Kayhan, Amir Kabir, and Franklin), and state or semi-state cultural institutions (such as the Institute for the Intellectual Development of Children and Young Adults, the Asian Cultural Documentation Center, and the Cultural Studies Center of the Supreme Council of the Ministry of Culture and Arts), as well as his involvement in academia, had a lasting impact on the discursive order of Iranian professional graphic design from the 1960s onward. In the 1960s, Momayez's innovation, prolific output, and creative initiatives helped to establish graphic design as an independent discipline, distinct from painting, while also improving the visual quality of publications and print media. Within the hegemonic context of authenticity-oriented discourse in that decade, he gradually began producing works characterized by neo-traditionalist values. These visual values, which originated during this period, continued to appear for several decades in a number of his book cover designs for various publishers (such as Damavand, Esparak, Elmi, Peykan, Toos, and Roshanfekran) as well as in numerous periodicals (such as Ketab-e Hafteh, Kayhan-e Hafteh, Kayhan-e Farhangi, Farhang, Roudaki, Farhang va Zendegi, Donyaye Sokhan, Negah-e No, and Kian). From the late 1970s until two years before his death in 2005, Momayez published a series of articles and notes, many of which—either directly or indirectly—reflected his authenticity-oriented tendencies in graphic design. These neo-traditionalist inclinations, as expressed in his texts, can be seen as the result of his experience with and influence from the elite-state hegemonic authenticity-oriented discourse of the 1960s and 1970s. These tendencies initially emerged in his design thinking and creative works during those two decades and were later elaborated in his writings and reflections. Given that professional Iranian graphic

design from the 1960s onward was significantly shaped by the ideas and practices of influential designers such as Momayez, this article aims to examine and clarify the authenticity- and locality-based components in Morteza Momayez's design philosophy, as well as their earliest manifestations in his cultural design commissions during the 1960s and 1970s. The study focuses specifically on his magazine cover designs from these two decades and seeks to answer the following research questions: What are the authenticity-oriented components in Morteza Momayez's design thinking? And how are these components visually reflected in his magazine cover designs?

Research Method

This study is qualitative in nature, fundamental in its aim, and employs a descriptive-analytical approach. Data were collected through document-based and library research, as well as through observation and purposive selection of images relevant to the research topic. Grounded in the concept of hegemonic power within the framework of discourse analysis, the study first examines the historical and sociocultural context and the influence of the dominant cultural-discursive atmosphere of 1960s and 1970s Iran. This exploration aims to elucidate the origins of authenticity-oriented components in the graphic design approaches of figures such as Morteza Momayez. In addressing the research questions, the study utilizes notes taken from a collection of fifty essays by Morteza Momayez, compiled in the volume Harf-hā-ye Tajrobeh (Words of Experience). Through analysis of the extracted propositions, the study categorizes and presents key components of Momayez's thought pertaining to the authenticity-oriented discourse, which continues to manifest in various forms within contemporary Iranian graphic design. The study then investigates and analyzes the visual manifestations of these components in a selection of Momayez's magazine cover designs from the 1960s and 1970s, aiming to evaluate how the hegemonic discourse of the two decades in question is reflected in his work. The visual analysis segment of this research draws on a sample of 126 cover designs—magazines and books produced by Momayez between 1961 and 1979—compiled from two volumes of his cover designs (published in 2002 and 2012). Since book cover design often adheres more strictly to the subject matter and textual content than magazine covers do, and to avoid having to analyze the thematic or textual relationship between content and cover design as a potential intervening variable, the researcher chose to exclude book covers from this part of the study. Instead, the analysis focuses exclusively on magazine covers. A purposive sample of 12 magazine covers was selected, and their visual elements and strategies were analyzed and compared in relation to the authenticity-oriented components in Momayez's design thought.

Research Background

«Rahmani and Faridnia» (2023), in their article «An Analysis of Morteza Momayez's Capital Resources in the Advancement of Iranian Graphic Design», adopt Pierre Bourdieu's sociological approach and argue that Momayez's effective utilization of cultural, social, and economic capital significantly contributed to the enhancement, independence, and professionalization of Iranian graphic design. «Keshavarzi and Hamidi» (2019), in «An Examination of Intertextuality in Iranian Visual Signs with a Focus on the Works of Morteza Momayez», explore intertextual connections between some of Momayez's works and motifs from ancient Iran (e.g., Susa), as well as with architectural, ceramic, and illumination arts from the 9th and 10th centuries AH. «Fakharizadeh and Namvar Motlagh» (2015), in their article «A Transtextual Reading of the Slaying Scene of the Celestial Bull in the Illustrations of the Gilgamesh Epic», and «Kashfi and Ardelani» (2020), in «An

Intertextual Analysis of Morteza Momayez's Illustrations of the Gilgamesh Myth Based on Julia Kristeva's Theory of Intertextuality», analyze Momayez's illustrations for the ancient Gilgamesh epic using intertextual methods. These studies emphasize the cultural context as a significant transtextual factor shaping his artworks. As a result, Iran's ancient visual culture—particularly Achaemenid motifs and their connections to Mesopotamian mythology—is identified as a cultural-discursive pretext that influenced Momayez's illustrations of Gilgamesh. According to this review of the literature, previous studies have largely addressed either the influence of Momayez on the graphic design of his era or the impact of Iran's historical visual culture on some of his works. However, the present study uniquely and systematically investigates the authenticity-oriented discourse components in Momayez's design philosophy—components which, in many cases, go beyond visual culture and may be considered part of Iran's intangible cultural heritage. Furthermore, unlike previous research, this study specifically examines how these authenticity-oriented components were practically expressed in Momayez's magazine cover designs from the 1960s and 1970s, in order to trace their historical roots back to the prevailing discourse of those decades.

Theoretical Foundations

1. Discourse and Hegemonic Power: Discourse is a system of meaning composed of multiple signs that, depending on the extent of its power, exerts control over certain conceptual domains and collective consciousness within a society. It shapes the understanding and actions of individuals and groups alike. Outside of a discursive domain, no intelligible meaning exists; every act and phenomenon becomes meaningful and acquires identity only within its respective discourse (Howarth, 1998, 162). In the analysis of any discourse, the meanings of texts—whether written, spoken, enacted, or produced—must be interpreted within the broader discursive context specific to that society. Each discourse generates propositions through which society is structured and guided in both thought and practice (Jorgensen & Phillips, 2002, 36). The success of a discourse depends on its ability to produce and stabilize meaning. Accordingly, every discursive system seeks to ascribe its preferred signifieds to all available signifiers within a community. When a discourse succeeds in organizing its entire network of relations and meanings in such a cohesive manner that it appears natural, self-evident, rational, and desirable to the public, it becomes hegemonic. Knowledge, awareness, identity, modes of living, and both individual and collective choices are all constructed by the power embedded in the hegemonic discourse (Jorgensen & Phillips, 2002, 36–37).

2. The Origins of the Authenticity-Oriented Discourse in Contemporary Iranian Graphic Design: In the 1950s (1330s SH), alongside growing anti-colonial and critical attitudes in Iranian society toward the West—due to the Allied occupation of Iran in the previous decade and continued foreign interference in domestic affairs such as the 1953 coup—global events such as the intensification of Cold War tensions and the rise of independence movements provided fertile ground for the emergence of new intellectual currents. Iranian intellectuals, particularly nationalists such as Fakhruddin Shadman, began to formulate and organize concepts such as cultural authenticity and otherness, addressing issues like collective self-awareness and the nature of Iranian identity (Kachouyan, 2008, 125; Shadman, 1947, 23). This discourse, which developed through the dialectic between the concepts of «Iranian» and «non-Iranian», came to be known as the authenticity-oriented discourse or the discourse of return to the self (Moridi & Taghizadegan, 2012, 147; Mousavi Aghdam, 2017, 84). Emerging in the late 1950s as a product of both modernist aspirations

and nationalism, this discourse began to influence various domains of Iranian publishing (Azarang, 2022, 484–488). By the 1960s, authenticity-oriented discourse had evolved into the dominant (hegemonic) and official discourse of the state. During this decade, Iranian society was more than ever engaged in a quest for self-definition, seeking an authentic social identity and a form of self-expression distinct from the «Other». This search involved recovering elements believed to have been lost, forgotten, or corrupted as a result of Western aggression—elements that could now be revitalized in new forms grounded in nationalist beliefs, especially through texts and visual productions. The authenticity-oriented discourse, through an eclectic blend of nativism, Islamism, and modernism, redefined Iranian social identity, restored collective self-confidence, and contributed to national cohesion and the consolidation of political authority under the Pahlavi regime. From the 1960s until the 1979 revolution, the notion of cultural authenticity intertwined with modernity and reform became a central theme in the theoretical and cultural planning of both intellectuals (e.g., Jalal Al-e-Ahmad and Ali Shariati in the 1960s, and Dariush Shayegan in the 1970s) and the government alike (Moridi & Taghizadegan, 2012, 151–153; Boroujerdi, 1996, 36 & 53). The first tangible and comprehensive manifestation of the authenticity-oriented discourse in Iranian art emerged not in graphic design, but in the paintings of the Saqqakhaneh Movement (from 1962 [1341 SH] to the eve of the Revolution). This movement gradually came to influence Iranian graphic design throughout the 1960s and 1970s. The Saqqakhaneh Movement pursued the discourse of authenticity through a form of neo-traditionalism, seeking reconciliation between Iran's visual heritage and the contemporary artistic language of the West. Its approach to tradition was formalist, non-nostalgic, non-ideological (secular), apolitical, and even non-social (highly individualized). From this decade onward, it came to be officially recognized and supported as the embodiment of Iran's national art (Keshmirshekan, 2020, 119–123). In the author's view, although the authenticity-oriented approach in the publishing graphics of the 1960s was primarily shaped by the intellectual climate of the time—reflected predominantly in critical texts published in journals and books—graphic designers of the period were nonetheless influenced, albeit to varying degrees, by the visual translation of authenticity as developed in the Saqqakhaneh Movement. This influence was evident in the use of traditional Iranian motifs and design strategies as raw visual material, which were then reinterpreted through the lens of contemporary Western artistic language. All members of the Saqqakhaneh movement were either students or instructors at the College of Decorative Arts, founded in 1961 (1340 SH) with the aim of training professionals in applied arts, modeled after the École des Arts Décoratifs in Paris. It was in this college that graphic design was formally introduced as an academic discipline for the first time in Iran (Keshmirshekan, 2020, 120; Momayez, 2013, 81). Students of painting and graphic design, through instruction by their professors and exposure to their theoretical and visual works in academic and exhibition spaces, became familiar with the eclectic (modernist-traditionalist) art discourse of the Saqqakhaneh Movement. The discursive structure of this neo-traditionalism significantly influenced both the creative orientation of student designers and, more broadly, the foundational identity of academic graphic design in Iran beginning in the 1960s. Young and inquisitive designers, many of whom had graduated from art schools and began their careers in graphic design studios and publishing houses during the second half of the 1960s, increasingly turned—alongside the neo-traditionalist painting movement—to the visual signs of popular culture, including folk, religious, and national art, as well as abstract-decorative forms derived from traditional arts and crafts and Persian calligraphy. Influenced by both the hegemonic state-sponsored and elite intellectual

discourses of authenticity, they sought to creatively and personally reflect an indigenous national identity in their graphic work. Their output was simultaneously rooted in public culture—thus more accessible and relatable to the masses—and capable of articulating a distinct identity for Iranian graphic design in the international arena (Aslani & Momayez, 2014, 22–27; Momayez, 2013, 127). Among these designers, Momayez stands out. Despite having studied painting at the Faculty of Fine Arts, University of Tehran (graduating in 1965 [1344 SH]) under the principles of Western modernism, his subsequent training at the École des Arts Décoratifs in Paris (1965–1967 [1344–1346 SH]) led him to recognize the significance of local visual traditions in ensuring the authenticity of design (Momayez, 1972, 148–153). Deeply influenced by the cultural context and hegemonic discourse of the two decades under study, Momayez internalized the authenticity-oriented discourse and actively promoted it in both theory and practice within the realm of cultural graphic design. Through his efforts, the discipline of graphic design was established at the Faculty of Fine Arts, University of Tehran (1967–1968 [1346–1347 SH]) (Momayez, 2013, 81). Many of his students incorporated Iranian artistic motifs and visual strategies into their work in innovative and distinctive ways (Momayez, 2013, 217). 3. A Critical Analysis of Iranian Graphic Identity in Momayez's Authenticity-Oriented Approach: Influenced by the authenticity-oriented discourse, Momayez adopted a critical stance toward modern Iranian graphic design of the earlier decades (the 1940s and 1950s [1320s and 1330s SH]), which he viewed as largely devoid of the cultural and identity-related elements rooted in the local environment. He attributed this early modern design's reluctance to engage with indigenous and traditional components to what he perceived as a societal amnesia and a silencing of visual literacy among the population in contemporary times. According to Momayez, Iranians had historically possessed a deep understanding of visual expression, but gradually lost this capacity over time—leaving only the literary language unscathed by this historical erosion (Momayez, 2013, 287). In his two essays, Neshani (1980 [1359 SH]) and The Acceptance of Modern Graphic Design (1991 [1370 SH]), Momayez critiques the cultural and visual alienation of Iranian society, its lack of confidence in its own visual culture, and its uncritical and inauthentic imitation of the West. He advocates a return to indigenous cultural values and identity (Momayez, 2013, 104 & 218). He attributes this cultural disorientation and susceptibility to external influences to the historical pattern of subjugation experienced by Iranian society, which, through repeated defeats and the destruction wrought by successive conquerors, became disconnected from its own historical and identity-forming documents and heritage (Momayez, 2013, 126–127). Furthermore, Momayez saw the rupture between contemporary society and the innovative cultural artifacts and visual-artistic languages of the past as a consequence of several factors: the conservatism and secrecy practiced by earlier generations of artisans and professionals, the failure to adequately transmit technical and professional knowledge to future generations, and their resistance to incorporating new technologies and scientific advancements to update traditional skills (Momayez, 2013, 290–291). Momayez regarded every graphic design as a «cultural document» and saw the primary responsibility of designers as creating works that, by recovering and extending the lost language of traditional Iranian graphic arts, could positively influence the minds, tastes, and habits of the public, thereby contributing to the intellectual and cultural advancement of society. He believed that the sole path to success in fulfilling this strategic responsibility lay in the «conscious and conscientious pursuit of the cultural records of the past» (Momayez, 2013, 306–308).

Recovering the Components of Authenticity in Momayez's Book Cover Designs

According to Momayez, the book cover is one of the few graphic design products that penetrates the intimate sphere of society—that is, the personal and emotional domain. Therefore, the designer must create the cover's graphic elements in full harmony with the sentiments and sensitivities of the society. Achieving this, he argued, depends on the designer's experience and familiarity with the culture of the community. A cover design should possess the appeal and freshness of spoken language, captivating the viewer as an engaging conversation would (Momayez, 1998, 284). Embedded in this statement are two central features of the authenticity-oriented discourse: localism (reflected in the designer's attention to societal culture) and innovation (reflected in the need for novelty in visual expression). A review of Momayez's articles and notes reveals six key components of authenticity in his design philosophy, which can be identified and analyzed as follows:

1. Modesty and Humility: Momayez regarded modesty and humility as the depth and essence of Iranian artistic works, identifying tangible examples of these traits in traditional Iranian art (Momayez, 2013, 104–105). By «modesty and humility», he first referred to a kind of moral purity and spiritual restraint that manifests subtly in abstract-decorative motifs, calligraphic styles, and compositional arrangements. These elements are arranged in a way that no single part dominates the others; instead, the components coexist without visual tension, maintaining harmony and equilibrium. The resulting composition, often symmetrical and relatively balanced, exudes a kind of poetic silence, lacking any inclination toward ostentation. Second, traditional designers and artisans embedded such patterns and inscriptions generously within the simplest and most commonly used tools of daily life, making them modest yet profound vessels for visual pleasure, contemplation, and interpretation—particularly for discerning and inquisitive viewers. Momayez also described the Iranian spirit and disposition as an implicit mode of «modesty and reserve»—an aesthetic that does not attract attention at first glance, as it is deliberately placed within the margins and ordinary appearances. Yet gradually, this aesthetic permeates its surroundings, engendering transformation, drawing the viewer in, and captivating them fully (Momayez, 2013, 114). Based on Momayez's reflections on the tangible embodiment of humility and modesty in traditional Iranian art, these two traits can be traced in the cover design uniform of «Kayhan-e Mah» magazine (see Figure 1). The decorative motifs placed on the margins, rendered with a fine, uniform, and slightly distressed texture, assume a subtle, subdued presence. This visual treatment, while evoking a sense of authenticity and antiquity, also conveys a mood of «modesty, reserve, and humility». This sense is intensified by a large toranj (medallion) formed in the negative space (an undecorated, colorless area) at the center of the layout, which houses the textual elements. According to Momayez, this uniform was his first experiment in reviving the traditional covers of Iranian books for a modern literary-artistic magazine. He credited the success of this endeavor to the guidance of «Jalal Al-e Ahmad», the editor-in-chief of Kayhan-e Mah (Momayez, 2001, 160). The magazine was banned after just two issues for publishing an excerpt from Al-e Ahmad's «Westoxication». Al-e Ahmad saw «the reconstruction of religious identity as a traditional heritage and core element of authentic Iranian culture» as the key cultural remedy to the superficial Westernization among the intellectual elites of his time (Al-e Ahmad, 2000). The authenticity-oriented vision promoted by Al-e Ahmad is manifest in the visual language of the Kayhan-e Mah cover uniform: not only in its imagery but also in its logotype, whose form echoes the angular aesthetic of Kufic script, closely aligned with traditional religious manuscript design. Al-e Ahmad also interpreted the modesty and nobility of Iranian cover designs as a kind of visual simplicity that privileges the quality of written content over



Figure 1. Cover design of Keyhan-e Mah, Issue No. 2, Shahrivar 1341 [August/September 1962]. Source: Momayez, 2001, 160.

graphical ornamentation (Al-e Ahmad, 1963, 31). This perspective was echoed in Momayez's design of Kayhan-e Mah, where the visual emphasis was placed on the typographic layout and logotype, while the imagery was deliberately relegated to the background.

2. The Mystical Outlook: Momayez attributed a mystical and philosophical dimension to Iranian art. He believed that the ethos and disposition of the Iranian people emerged from their spiritual worldview and mystical mode of living—an outlook that had been manifested in various forms throughout the history of Persian art and miniature painting (Momayez, 2013, 288–289). Momayez identified at least seven devices in Persian miniature painting that could be interpreted through the lens of mysticism: 1. Since traditional Persian painters considered the perception of distance as a flaw of human vision and an illusion, they deliberately avoided the use of perspective. By doing so, they distanced themselves from the dominance of a single viewer's gaze and instead granted each element within the frame an independent existence—complete in both form and color. This approach served as a visual reminder of divine creation's perfection and the mystical notion of unity in multiplicity (Momayez, 2013, 171). 2. In all schools of Persian miniature, literary and historical narratives were depicted without adherence to linear temporality; scenes were portrayed in the aesthetic and cultural forms of the painter's own time. This practice prioritized the ideal condition of things over historically accurate representation, emphasizing the divine beauty of creation (Momayez, 2013, 172). 3. To underscore the desirability of the depicted subjects, miniature artists focused on fine detailing and intricate craftsmanship, creating images as meticulously as God's own act of creation. Such artistic gestures mirrored divine action, and were thus expressions of devotion and praise (Momayez, 2013, 172–173). 4. The selection of forms and colors in Persian miniature was not based on realism but rather on a symbolic and philosophical understanding of existence—for instance, the use of gold and silver to represent light and water. This reflected a metaphysical worldview in which the intelligible realm was considered superior to the material one (Momayez, 2013, 173). 5. The elegance, fluidity, and gentle rhythm found in depictions of nature, coupled with the absence of ugly or grotesque subjects, exemplified the praise of divine beauty and served as a stimulus for spiritual ascent and intellectual refinement (Momayez, 2013, 173–174; Khazaei & Momayez, 2005, 14). 6. The repetition of motifs, continuous rhythmic forms, and alternating harmonious movements within the composition evoked the mystical concept of dhikr—the continuous remembrance and praise of the Divine (Momayez, 2013, 174; Khazaei & Momayez, 2005, 9). 7. The balanced relationship between natural elements in Persian miniature revealed a secret of creation: the absence of opposition among components, and their essential complementarity and intrinsic unity (Momayez, 2013, 174). These seven mystical devices are discernible in Momayez's cover design for Issue 85 of Ketab-e Hafteh (Book of the Week) (Figure 2). This design may be interpreted as a creative reinterpretation of a section of a traditional miniature painting or the facade of Persian architecture. The soft arches and fluid outlines (fifth device), through their internal divisions, generate rhythm and repetition (sixth device). Although the cover design does not present a wide variety of motifs, the designer has achieved considerable delicacy and detail by segmenting the surfaces (third device). These surfaces, while appearing harmonious and adjacent (seventh device), are perceived as distinct and self-contained due to the designer's intentional avoidance of perspective (first device). Apart from the sun motif, the entire design is abstract and conceptual in form and composition—none of its surfaces or divisions directly corresponds to the physical features of real-world objects, not even a traditional building. Furthermore, the color scheme of the

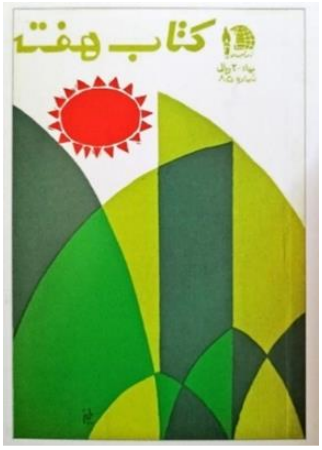


Figure 2. Cover design of Ketab-e Hafteh, Issue No. 85, Tir 1342 [June/July 1963]. Source: Momayez, 2012, 195.

surfaces and the stylized sun have been chosen based on subjective, affective criteria (fourth device). In addition, Momayez 's depiction of the sun departs from conventional solar motifs in Persian miniature. He presents a schematic and contemporary image that, while evocative of geometric patterns in girih (knotwork) design or solar motifs in Persian tilework, is a modern, stylized form influenced by Western graphic design (second device). Although Momayez's immediate aim in this illustration was to reflect the heat of Tir—the month of the Iranian calendar in which the issue was published—from a Persian cultural perspective, the aforementioned mystical devices allow for a deeper spiritual interpretation: all the abstracted forms and divisions (symbolizing the purification and detachment of the self from vices), rendered in varying shades of green (symbolizing Islam), appear to be moving toward the sun (representing the Divine Essence in mystical literature) and the sky, which—due to the intensity of the light—has become colorless (a symbol of purity, transparency, and unity in multiplicity). This upward movement metaphorically expresses the cosmic motion of creation and the spiritual elevation of the human soul (Kamali, 2017, 79, 141, 174, 178, 182, and 300).

3. Humor and Subtlety in Confronting the Other: Momayez considered the component of «humor and subtlety» to be an intrinsic part of Iranian cultural identity. He defined subtlety as a form of cleverness and perceptiveness blended with sincerity and moral integrity—distinct from political maneuvering. In his view, subtlety functions as the weapon of a nation deprived of security, serving as a means of self-preservation (invulnerability), enduring the present, fostering hope for the future, engaging in indirect confrontation with the other, disarming the adversary, and even compelling them to admire and assimilate into Iranian culture. According to Momayez, any action that evokes a smile—rather than loud laughter—qualifies as an act of subtlety. He asserted that Iranian subtlety is not to be found in the apparent forms of their literature and illustrations, but rather in their inner intricacies and allusions—subtlety and wit that require contemplation and precision to be fully grasped (Momayez, 2013, 125–126). At times, this subtlety assumes a form aligned with the expectations and will of ruling authorities in order to bypass censorship, thereby ensuring the survival of both the work and its creator. Nevertheless, the critical reality remains artistically embedded and discernible (Momayez, 2013, 128). Momayez argued that if it were possible to express the truth openly—free from censorship—then humor and subtlety would not be such inseparable elements of the Iranian spirit (Momayez, 2013, 128).



Figure 3. Right: Cover design of Farhang va Zendegi, Issue No. 7, Dey 1350 [December 1971]; Left: Cover design of Farhang va Zendegi, Issues No. 27–28, Fall–Winter 1357 [1978–79]. Source: Momayez, 2012, 226 & 237.

The component of subtlety and humor (as an indirect form of critique conveyed through implication and innuendo) is exemplified in two of Momayez's cover designs for the

cultural-research journal «Farhang va Zendegi» (Culture and Life) (Figure 3). Although in the covers of issues 7 and 27–28, Momayez borrowed visual motifs from both pre-Islamic and post-Islamic Iranian visual culture, he skillfully employed delicate strategies to convey meanings beyond the surface image. In the cover design for issue 7, a special issue on «Eastern Culture», he creatively reimagines the Khorshid Khanoom (Lady Sun) motif from the Qajar period. This image harmonizes well with the issue's theme, as the «East», for Momayez, signifies the place of the sun's rising. Therefore, the chosen visual motif can symbolically represent the cultures of all Asian countries (Momayez, 2009, 46). However, the figure's wide-eyed, stern, anxious, and discontent expression introduces a humorous undertone. This characterization subtly aligns with the concealed oppositional discourse in the issue's content—namely, the confrontation or clash between Eastern and Western cultures, and the East's perceived stagnation in contrast to the West's technological advances. It also resonates with the self-critical tone found in several articles within the issue. In the cover design for the final issue of Farhang va Zendegi (nos. 27–28), a section of the bas-relief of Darius the Great (Achaemenid king) from Persepolis is depicted in high contrast, aligning the cover with the issue's central theme of archaeology. However, the top portion of Darius's head is deliberately broken and removed—a humorous and subtle, indirect and implicit, veiled and allusive reference to the socio-political conditions of Iran in 1979. Given that this issue was published during the turbulent period of the Iranian Revolution (autumn and winter of 1978–1979), the broken head of Darius can be interpreted as a signifier of the impending downfall of the Pahlavi dynasty. A dynasty that sought to define and legitimize itself as the modern successor to the Achaemenid monarchy, and that thus adopted a discourse of glorifying ancient Iran in its state ideology. Above the fragmented head of Darius, a schematic linear depiction of a large, staring eye is drawn, with dashed lines indicating the angle and direction of its gaze. The eye looks outward from the frame, and the straight dashed lines emphasize this outward gaze. This motif can be interpreted as alluding to the regime's disbelief in its own collapse, a sense of shock in response to social events, or more broadly, the monarchy's confrontation with impending and unpredictable occurrences. These events—situated metaphorically outside the frame (as a strategy to evade censorship)—ultimately foretell an unfortunate end for the bas-relief figure, a stand-in for the Pahlavi dynasty itself.

4. Continuous Reinterpretation of Elements from Iranian Visual Tradition and Ecosystem, with Emphasis on Their Internal and Historical Content: Momayez regarded authenticity in graphic design as a strategic and essential endeavor for preserving national identity. However, he emphasized that the success of such an approach depends on a profound understanding of, and a deliberate, informed engagement with, Iranian visual traditions and culture. He did not merely permit but deemed necessary the continual reinterpretation of motifs or themes in diverse forms. In his view, «reinterpretation» is among the most fundamental characteristics of the Iranian drawing tradition, one that has historically enabled the creation of distinctive spaces, identities, and characters (Momayez, 2013, 248). According to Momayez, the reconfiguration of traditional motifs for use in contemporary design not only contributes to the preservation and continuity of the society's visual-historical heritage and enhances the qualitative value of collective identity, but also elevates the perceptual, emotional, and aesthetic dimensions of the commissioned work (Momayez, 2013, 248–249). In his perspective, in addition to traditional visual motifs, natural elements of the Iranian ecosystem—which have also been depicted in earlier artistic works—are capable of forging profound connections with the historical and cultural fabric of Iranian society. These elements, therefore, may represent various historical and

civilizational concepts and beliefs held by Iranians. Thus, the designer, before engaging in any act of reinterpretation, must possess a deep understanding of the historical, ecological, and sociocultural dimensions of these external themes (Momayez, 2013, 114). As noted by Momayez, frequently used elements such as the sun, the tree, and the window in his works go beyond their mere formal aspects and reflect core concepts of Iranian culture. These are recurring motifs in Iranian art and literature that operate on the threshold between imagination (interiority) and reality (exteriority), and, more broadly, serve in the poetic articulation of the world (Momayez, 2013, 108–109).



Figure 4. Cover designs of three issues of Roudaki, 1355–1356 [1976–77]. Source: Momayez, 2012, 251–257 and 260.

In designing the uniform layout for Roudaki magazine, Momayez utilized a large, dense frame proportionate to the page dimensions to organize all cover design elements. Innovatively, he aligned the upper edge of this frame with the vertical stroke of the Persian letter Kāf in the magazine's logotype (Roudaki). This frame may be interpreted as a reinterpretation of the window (or aperture) motif and, following Momayez's earlier definition, the images within it can be seen as products of the Iranian designer's imaginative synthesis of internal vision and external ecological reality. In the covers of certain issues of Roudaki (Figure 4), Momayez selectively employed decorative-traditional motifs derived from the Iranian environment in a distinct and novel manner. The decorative schemata on these covers, through changes in scale and proportions, color palette and range, as well as layout (cutting and collaging segments from various distinct designs), acquire a different spatial character and aesthetic identity compared to their original sources. In this process, they become relatively more expressive—where expressive potential surpasses mere ornamentation. For example, in the cover of Issue No. 53 of Roudaki, select vegetal and human motifs from a Safavid miniature have been extracted from their original context and reorganized into a new compact, dense, and symmetrical composition. These elements, stripped of chromatic variety, appear flat and silhouetted, resulting in an unconventional color contrast on the cover. This contrast, diverging from the typical palettes of Persian miniature painting, may nonetheless carry symbolic and expressive meaning—suggesting the two primary colors of the national flag, which are part of Iran's institutional identity (Kolahkaj, 2022, 49, 52). Additionally, the visual elements of the cover (a scene of people gathering among verdant trees) reflect the timing of this issue's release: Farvardin, the month of nature's rebirth and the traditional season for the renewal of personal connections. On the cover of Issues No. 64–65 of Roudaki, the textual elements forming the shape of the bismillah bird have been rendered illegible by altering the form and decorative texture, thereby directing the viewer's attention not to the sacred phrase itself, but to the spiritual atmosphere it evokes. (This is in keeping with the Iranian belief that sacred names should

not be exposed to physical contact or potential contamination.) The bismillah bird, removed from its formal-functional context of tughra calligraphy, now rests upon linear vegetal motifs from Safavid illuminations, drawing attention to a peripheral aspect of Persian miniature and ecological culture in an altered composition: an abstract rendering of a Persian landscape, with birds perched upon garden trees. Moreover, the bismillah bird motif in this cover may implicitly symbolize the society's official religion—a religion situated at the pinnacle of Iranian cultural-worldview (represented by the decorative patterns beneath the bird). Like a celestial or spiritual bird, this symbol rests with dignity and solemnity upon the cultural ground it surveys. Although the individual visual elements in these two covers are appropriated from traditional arts (without formal modification), the overall compositional structure demonstrates a relatively innovative reinterpretation of ornamental motifs. Furthermore, the flat, conceptual (non-realist), luminous, and transparent colors used in these covers—such as red, gold-tinted yellow, and phosphorescent green—indirectly evoke the intensity of sunlight (the scorching sun of Iran). Among the rich repertoire of Iranian ecological motifs, Momayez accords special attention to the sun, which he frequently incorporates—both explicitly and implicitly—in his works (Figures 2 to 6). He considers the sun to be the most fundamental visual symbol and the quintessential cultural motif for Iranians—an emblem of light, and light itself as a symbol of knowledge, awareness, vitality, and spiritual purity (Momayez, 2009, 32). On the cover of Issue No. 87 of Ketab-e Hafteh (Fig 5), Momayez has prominently illustrated the sun motif to allude to the heat of Mordad (the publication month). The sun's grand scale causes a portion of it to extend onto the back cover. This exaggerated size may indicate the centrality of sun-veneration in the designer's worldview and perhaps in Iranian cultural beliefs. The dark background, in contrast to the concentric golden ellipses of the sun's core, invokes the significance of light and its generative force in Iranian thought. Although the sun's radiating motif on this cover is influenced by European engravings, its color palette resembles those used in Persian tash'ir and tazhib (illumination and gilding). Additionally, the rhythm and radial distribution in the sun's concentric rings reflect two frequently used strategies in traditional Persian decorative arts, commonly seen in mandala-like and solar designs.

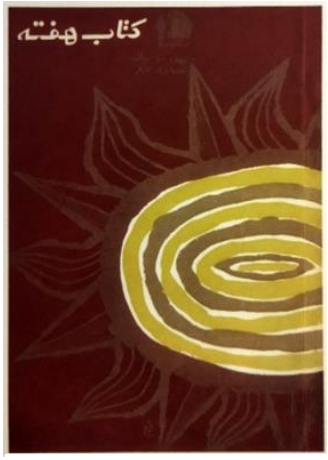


Figure 5. Right: Cover design of Farhang va Zendegi, Issue No. 87, Mordad 1342 [July/August 1963]. Source: Momayez, 2012, 214.

5. Attention to Persian Script and the Preservation of the Formal, Historical, and Cultural Values of Iranian Calligraphy: Since the 1960s (1340s SH), the Persian language and script—considered one of the most important components of national and indigenous identity—gained prominence and priority in both elite and governmental authenticity-centered discourses (Boroujerdi, 1996, 61; Keshmirshekan, 2020, 170). Within this authenticity-oriented discourse, designers such as Momayez began, from the latter half of the 1960s onward, to pay particular attention to the historical values and cultural capacities of Persian typefaces. Gradually, traditional Iranian calligraphic scripts—such as Nastaʿlīq and Shekasteh Nastaʿlīq—which had previously been used indiscriminately for book and magazine covers, including those of novels, experimental science books, or Western engineering texts, came to be reserved primarily for cultural and indigenous subjects. According to Momayez, the Nastaʿlīq script embodies a refined literary expression that aligns with the ethos and spirit of Iranian culture. Nastaʿlīq reflects qualities such as dignity, humility, intellect, civility, linguistic economy (though not necessarily philosophical or conceptual brevity), and a distinctive subtlety inherent to the Iranian essence. It conveys the grandeur of national culture. Momayez attributed a unique character to each letter in the Nastaʿlīq script, one that resonated harmoniously with the Iranian spirit. He also believed that Shekasteh Nastaʿlīq could reflect certain aspects of the national and popular culture of Iranians. In contrast, however, he viewed the Naskh script (commonly

used in newspapers) as inauthentic—one that, in his view, tortured and undermined the poetic dimensions of Persian words (Momayez, 2013, 41, 107, 227).



Figure 6. Right: Cover design of Karnamak, Issue No. 1, 1355 [1976]; Center: Cover design of Ketab-e Hafteh, 1341 [1962]; Left: Cover design of Farhang va Zendegi, Issue No. 9, 1351 [1972]. Source: Momayez, 2012, 185–226 and 267.

In several of Momayez's cover designs for periodicals, Persian script functions as a principal element, with a significant portion of the visual value of the covers relying upon it (Figure 6). Given Momayez's views on Naskh and Shekasteh Nastaʿlīq, it may be argued that in designing the visual identity (uniform) of Kārnāmak magazine, he selected the Shekasteh Nastaʿlīq script for the title in full alignment with the publication's socio-historical orientation. Furthermore, he arranged the textual elements on the cover in a manner inspired by a longstanding tradition in Iranian book design—placing text within layered surfaces, frames, and decorative cartouches—achieving a visually harmonious composition without any disruptive tension. This typographic harmony and layout may be interpreted as a gesture of respect toward Iranian culture. An even more creative and dynamic example of such harmony appears in the cover design of issue no. 9 of Farhang va Zendegi (Culture and Life). Despite the use of the Naskh script—typically associated with newspapers—for the magazine title and typographic elements on the cover, the composition nonetheless evokes a sense of dignity, humility, wit, and Iranian subtlety. In this layout, contrary to Momayez's general critique of the Naskh script for its alleged «torturing» of the poetic dimensions of Persian the arrangement avoids visual conflict and maintains internal coherence. It is therefore possible that Momayez chose the Naskh script for this title either at the behest of the commissioning body (the High Council of Culture and Art), or due to constraints related to time and budget. Alternatively, his use of the inauthentic Naskh script for the phrase Farhang va Zendegi may symbolically reflect the hybrid nature of the title itself—«Culture» evoking tradition and «Life» signaling a drive toward modernity—thus referencing the dual condition of Iranian society amidst the process of modernization. Considering Momayez's reverent attitude toward the concept of culture, one might further argue that he even rendered the typographic composition of the phrase nābasāmāni-ye farhangi (cultural disorder) in a deliberately «orderly» (basāmān) fashion—an act that subtly conveyed his respect for Iranian culture, despite its perceived shortcomings. On the one hand, he merely rearranged the letters of the phrase vertically, aligning the visual presentation with the semantic notion of disorder (nābasāmāni); on the other hand, he introduced vibrant, multicolored background planes to mitigate the visual disruption caused by this rearrangement. Through varying vertical extensions within these color fields, he

created a rhythmic, almost musical visual cadence that directed the viewer's perceptual attention toward the top of the page—thereby subtly highlighting the positive aspects of Iranian culture, such as its flexibility toward otherness, its capacity to absorb heterogeneous elements, and its transcendent-aesthetic development of these incorporations. This typographic composition—through its layout and chromatic harmony—may also evoke the ambiance of Persian miniature painting. Thus, despite employing the Naskh script, the design affirms the cultural-visual authenticity of the designer's context. In most of Momayez's cover designs, no single visual or textual element dominates over the others. Nevertheless, in one issue of Ketāb-e Hafteh (Book of the Week), which featured a non-Iranian story titled Bārānsāz (The Rainmaker), Momayez intentionally resorted to visual tension and what he termed the «bastard» form of the Naskh script (Momayez, 2013, 107), thereby alluding to the adventurous and non-native (i.e., inauthentic) nature of the story. On this cover, the repeated word Bārānsāz in red and black, aligned along a diagonal axis, creates fragmented and shadowy surfaces in the sky above a barren landscape—an image that resonates with the literal meaning of the story's title (i.e., rainmaking). While the image may at first appear non-indigenous, it could be said that Momayez, drawing upon the visual tradition of siyāh-mashq (calligraphic practice sheets) in Iranian art, devised this unconventional typographic configuration in the early 1960s to construct a culturally resonant yet formally experimental composition.

6. Being a Child of the Times: Addressing Contemporary Themes and Employing New Forms and Strategies within the Framework of Iranian Art and Culture: The notion of «returning to the self» in Momayez's visual language and worldview is accompanied by a commitment to modernity and timeliness. He considers these qualities inherent to the spirit and character of the Iranian people (Shokrkhah & Momayez, 2001, 1–3; Khazaei & Momayez, 2005, 8–14). Momayez even criticized contemporary traditionalist painters for their failure to incorporate contemporary visual elements into their works. In his view, just as illustrators of classical Persian painting schools—when visualizing literary texts from earlier periods, even those involving fantastical or supernatural themes—rendered clothing, appearances, adornments, and environmental elements (such as nature and architecture) in the style and aesthetics of their own time, thereby documenting and embodying the lived experience of their era, so too should contemporary artists, while retaining the technical and conceptual foundations of Iranian visual culture (especially miniature painting), align their artworks with the present-day context. According to Momayez, what truly matters is not the specific forms or elements employed, but rather a profound understanding of the conceptual and technical essence of Persian miniature painting. Contemporary elements can be incorporated into artworks to render them modern, while still preserving their Iranian identity. What is essential is the cultural-historical perspective embedded within the artwork (Momayez, 2013, 170–172, 175). In the field of graphic design, Momayez applied these two principles—innovation and contemporaneity—not merely at the level of form and motif, but also within the visual language of his works. All the cover designs analyzed in this study reflect, to varying degrees, Momayez's neo-traditionalist and modernist orientations. However, in two specific issues of the journal Farhang va Zendegi (Culture and Life), the characteristics of «modernity» and «being a child of the times» are manifested with particular clarity and intensity (Figure 7).

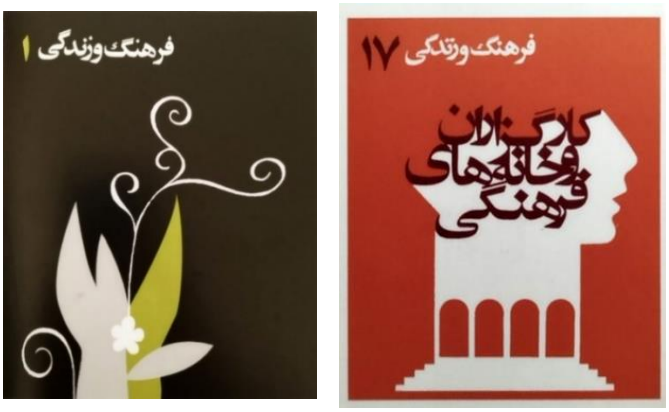


Figure 7. Right: Cover design of Farhang va Zendegi, Issue No. 1, 1348 [1969]; Left: Cover design of Farhang va Zendegi, Issue No. 17, 1353 [1974]. Source: Momayez, 2012, 224 and 231.

In these two cover designs, Momayez reinterprets traditional Iranian motifs in a modern form, aligning them with the abstract and non-representational approaches of contemporary Western designers and artists. In the cover of the first issue of Farhang va Zendegi (Culture and Life), organic lines with relatively expressionist qualities depict an abstract botanical pattern reminiscent of traditional Iranian decorative elements such as laleye-abbasi (Mirabilis jalapa motifs), khatayi bands, foliate forms, and five-petaled floral designs. Several visual components derived from these traditional elements are boldly deconstructed and presented with an asymmetrical layout and non-geometric composition against a black background. Similarly, on the cover of the journal's seventeenth issue, a flat, simplified, geometric silhouette of an Iranian architectural structure is combined with a stylized human profile. This composition clearly references the issue's theme—cultural agents and institutions. The unconventional and heterogeneous juxtaposition of these elements, rarely seen in traditional Iranian art, introduces a surrealistic quality akin to modern surrealist art movements. Although the visual origins of the motifs in both covers can be traced back to traditional Iranian art and architecture, the design strategies employed are more in tune with the visual grammar of modern art contemporary with the time of creation. Ultimately, these final three features represent technical-practical strategies that had previously been explored—though in a secular, formalist manner and devoid of traditional meaning—by the Saqqakhaneh school beginning in the early 1960s. However, in Momayez's work, these same features held meaningful positions aligned with the cultural and artistic heritage of Iranians and were understood as a continuation of the creative approaches of past masters. Moreover, the first three qualities—modesty and refinement, wit and subtlety, and a mystical outlook—are intangible (non-embodied) concepts rooted in the intellectual and behavioral history of Iranians. Momayez was among the first of the modernist designers to recover and creatively represent these abstract qualities within the medium of graphic design.

Conclusion

In response to the first research question, through an in-depth study and analysis of Momayez's essays and writings, the author identified at least six overarching essentialist components in his design philosophy. These components, either implicitly or explicitly, are rooted in the art and cultural fabric of the Iranian context: modesty and humility, a mystical perspective toward the self and the world, the wit and subtle intelligence of Iranians in their encounters with the "Other", the continuous reinvention of elements embedded in Iranian visual traditions and cultural ecology, with sensitivity to their historical and conceptual

depth, the preservation of formal, historical, and cultural values associated with the Persian script and Iranian calligraphy, and the integration of contemporary themes and modern forms within the context of Iranian art and culture, encapsulated in the notion of «being a child of one's time». As for the second question, the author argues that although the theme of «returning to cultural authenticity and reviving Iranian visual traditions» appeared sporadically and in a limited fashion in Momayez's cover designs for literary magazines such as «Ketab-e Hafteh» and «Keyhan-e Hafteh» during the 1960s and 1970s, it found more pronounced and sustained expression in other culturally oriented publications, particularly Roudaki and, more notably, «Farhang va Zendegi» (Culture and Life)—publications for which Momayez was extensively responsible for graphic design. In some of these covers for cultural and literary magazines, Momayez employed various visual techniques to materialize his essentialist inclinations. For instance, through strategies such as marginalizing Iranian decorative motifs to create white space at the center and distressing ornamental patterns to produce a uniform, non-emphasized texture, he succeeded in evoking a sense of authenticity and historical continuity in the visual identity of Keyhan-e Mah. These design choices subtly conveyed the values of modesty, reserve, and humility to the magazine's audience. In the cover design of Issue No. 85 of Ketab-e Hafteh, Morteza Momayez employed various techniques derived from traditional Iranian art, such as «abstract and conceptual design detached from realistic representation», «depiction using soft curves and fluid outlines», «repetitive division of form», «rhythmic and alternating patterns», «harmonious composition of elements», «intentional avoidance of perspective», and «preservation of the formal and spatial autonomy of visual elements». Through these methods, he creatively reinterpreted a section of a miniature painting or the façade of Iranian architecture, compelling the viewer to engage in interpretive and imaginative contemplation. According to Momayez, such design strategies stem from «the mystical worldview of Iranians». Furthermore, in several cover designs from the two decades under study, Momayez manifested the component of «wit and cleverness» through the «transformation of the form and prior representational status of the subject». For instance, in the final issue of Farhang va Zendegi (Fall–Winter 1978), he subtly and cleverly illustrated the instability of the Pahlavi discourse on the eve of the Revolution by deliberately fracturing the bas-relief head of an Achaemenid king—implicitly and indirectly alluding to the theme of that issue, which centered on archaeology. The element of «continuous reinvention of traditional motifs» is also prominently present in some of Momayez's covers for Roudaki. In these designs, he recontextualized decorative-traditional patterns by adapting them to the Iranian cultural ecology and their civilizational and historical meanings. By altering their dimensions, proportions, color palette, and compositional arrangement, he offered a novel and expressive interpretation of these motifs. Notably, the motif of the sun—considered the most central visual-cultural symbol in Iranian heritage—was reimagined in various forms across many of his cover designs. Persian script and Iranian calligraphy, particularly Naskh, Nasta'liq, and Shekasteh Nasta'liq, were central visual elements in several of his covers for publications such as Karnamak, Farhang va Zendegi, Ketab-e Hafteh, and Keyhan-e Mah. In most of these designs, the harmonious coexistence of different calligraphic styles without visual discord suggests a distinctly Iranian aesthetic sensibility and a deep reverence for the local cultural context. The component of "modernism and being a child of one's time within the framework of Iranian art and culture" is reflected in many of the works analyzed in this study—especially in the cover designs for Farhang va Zendegi. For example, in Issues No. 1 and 17 of this publication, Momayez, inspired by this conceptual orientation, rendered traditional Iranian

motifs in a modern fashion, consistent with the abstract and minimalist approaches of his Western contemporaries. In sum, it can be argued that Morteza Momayez, through the essentialist components classified in this study, internalized and personalized the neo-traditionalist movement that emerged from the elitist and state-driven authenticity discourse of the 1960s and 1970s in Iran (up to the threshold of the 1979 Revolution). Yet unlike its formalist manifestations, his engagement with this discourse in the realm of cultural graphic design—particularly in magazine cover art—was expressive, meaningful, and deeply embedded in historical and cultural narratives.

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The author (s) declare that there are no potential conflicts of interest related to this research, in writing, and publication of this article

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