ENVIRONMENTAL GRAPHIC IN SAFAVI ERA

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ABSTRACT

Environmental graphic art emerged in Europe and America in order to organize buildings, streets and create serenity and facilitate human movement and create beauty. Iranian artists and graphists consider this branch of graphic art as a newly appeared event and consider its origins in the industrial revolution. Dealing with environmental graphic of Iran which is one of the branches of Graphic in the present era and its relationship with humanitarian and social sciences such as urbanism, communications, sociology, psychology, architecture, etc in the light of sacred Islam is highly significant. The most principle function of environmental graphic is to allot indigenous identity to the surrounding environment in terms of visual originality. Identifying and introducing an apposite pattern in this respect is very essential. Therefore two questions are raised: Is there a historic background of the modern environmental graphic art in different areas at the time of Safavi or not? Is it possible to borrow apposite pattern from the remaining works of Safavi era to solve the problem of the lack of Iranian-Islamic-Shia? The results of the present study are the emergence of deep thinking of human and the appearance of special spirituality identity of Shia Islam that employs descriptive, analytic methodology and by the adaptation of the remaining images of the Safavi era refers to the appearance of environmental graphic art in modern fields before twenty first century and introduces a unique sample of artistic return to the contemporary graphic artists.

A thought and idea, whose absence in the mind of graphists, architects and city planners can be seen.

Keywords: *environmental graphic, modern pattern of Iranian-Islamic-Shia, Safavi dynasty, modern era*

INTRODUCTION

By the increasing development of all scientific areas environmental graphic as one of the most practical types of art in urban life of human is not bereft of these progresses and its implementation is far more felt than that of the past but in the eyes of Iranian graphic artists this branch of the art is a newly appeared event and consider its origin in the industrial revolution. At this time the cities developed and took the present appearance and the life in city required higher speed.

The background of environmental graphic goes back to (inscriptions of Achaemenian kings in picturing their victories and displaying their power) (Masud Ilkhani, 2009:9) But its formation in different fields of modern environmental graphic happened after the industrial revolution in Europe and America. Since environmental graphic is of great significance at present time because of importing quality of this art Iran is faced with a lack of apposite pattern of Iranian-Islamic-Shia. Lack of the knowledge of these artists has led the environmental graphic in industrial cities of Iran to have identity crisis. Since there is a need of an apposite pattern to present to the Islamic Shia Iran in order to Iranize this science and art the present study employs documentary methodology and adaptive analysis to analyze and adapt the presence of different areas of environmental graphic at Safavi era in modern form and substantiate that tourists, travelers of Iran and European merchants as a result of exchanging culture and trade with Iran have transferred this phenomena to Europe and the main origin of this art is Iran. Therefore the present study in is practical in terms of subject and in terms of analysis it is a deductive-descriptive method. Accordingly, the author in the present study has tried to rely on qualitative methodology and content analysis of the library documents and the adaptive analysis of environmental graphic in addition to identifying different fields of

modern environmental graphic during Safavi era and explaining the differences of two artists answer the following two questions:

1. Is there historic background of modern environmental graphic art in different areas at Safavi era or not?
2. Is it possible to borrow form the remaining works of Safavi dynasty to solve the problem of apposite Iranian-Islamic-Shia pattern?

To answer these questions general definitions of environmental graphic and the including areas are analyzed from a modern vantage point and by referring to the remaining images of the environmental graphic of the Safavi era to find the background of this art in Iran and its origin from the Safavi era to various areas of this art has been explored so that by benefiting from these works and artistic recursion to these samples take a step towards the rectification of the state of environmental graphic of the cities in the country.

REVIEW OF THE RELATED LITERATURE

Before the present study some studies have been conducted in terms of environmental graphic of twentieth century which has introduced this art to the students as well as artists. In a study the environmental graphic book was written by Masud Ilkhani (2009) that deals with issues such as history, functions, instances, types of environmental graphic, mass, 3D instances and environmental planning for a complex. In another study the book of environmental graphic art was written by Mosayyeb Ostovar (2013) that deals with history, factors, dimensions, uses and the tools of environmental graphic. In a case study in terms of lighting in graphic of urban environment (with a look at Iran) by Abdorreza Charee and Neda Nurkhah in 2009 the creative lighting of craftsmen and architects of Safavi era in the use of Orusi door and windows and ceiling lighting and the success of this art at that time is discussed and considers the failure of this art at the present time because of artists' copying from the Western plans but does not refer to the appearance of environmental graphic at the time of Safavi era. In another study conducted by Reza Abuee Farhang Mozaffar and Leila Zaker Ameli in 2012 the appearance of windward in houses of Yazd was analyzed and reports the first instance of industrialization of the city by the use of building materials in Safavi era. These studies provide part of the foundation for the present study.

A: MODERN ENVIRONMENTAL GRAPHIC

There is a verb between art and science where how to use the forms, colors, forms and images in a creative, fundamental and programmed way for the betterment and simplification of the relations and also the complement of the public environment beauty is expresses and analyzed (Narges Muhammadi 2003) Environmental graphic of the twentieth century has developed in streets from the signs to the planning of the modern buildings and it is one of the most functional aspects of the graphic art that has come to the assistance of the architects specialized in human life space (Mosayyeb Ostovar, 2013, 5)

Environmental graphic art in a close nexus with visual arts and urban planning, and make use of various facilities to attract the attention of its intended audiences and following that approach its goal. One of the most significant goals of the environmental graphic art can be factors such as facilitating the communication, environmental understanding, creating a beautiful environment. However there are some detailed goals that within every one of the environmental graphic works should be attended. The environmental graphic art should not be confused and limited with one of the specialized branches, that is environmental advertisement that attracts special audiences towards mostly commercial goals. Although some vague areas can be identified in defining the environmental graphic (ibid:6). Balance-conformity-emphasis-continuation-unity and variety are the apposite principles of an organization. Color, light, direction, size, location, structure and (penumbra) of the space assist them to create an optimal effect. (ibid:9) The appearance of environmental graphic goes back to twentieth century. In the past designing was carried out on objects in two dimensions but today designing from two dimensions of length and width moves to the third dimension that is the object. The environmental graphic pays attention to these issues such as the way buildings should be designed? Because the building and the view will be exposed to the observation of people either consciously or unconsciously. In fact the designing of public place and

whatever that lies in the special geographic foundation such as designing squares, sides of the street etc. (ibid:31). The environmental graphic is the organizer and receptive of many fields of designing such as the internal space architecture and the open space designing of industry-urbanism-painting-calligraphy and intends to establish visual communication with people and discover new experiences and ideas to create indigenous identity (rsmdesign.com) The environmental graphic tries to facilitate the human movement to find the nearest way to the public places within the city and community and it is very influential in terms of urban elements placement. It can be inferred from the book of architectures and designers notes that the environmental graphic has aesthetic aspects and its advertisement aspect relates to the marketing sciences. In case both of the aspects are included in designing the transferring party of ideas would be the creator of the design (Norman Krew –Paul Laziu, 2006,9)

ENVIRONMENTAL GRAPHIC FIELDS

The environmental graphic is one of the fields that change the dark and polluted spaces of the large industrial cities into optimal and pleasant place and this happens only when the art is included in this respect. The environmental graphic art is neither an art or a science on its own but it includes both aspects. The designing of an environment should be a combination of creative impacts along with rational analysis and implementing influential methods so that the results of the work can be acceptable. The result of such a combination leads to the appearance of signs that influentially establishes relationship with people. The environmental graphic according to Walter Herg in the book Archigraphia is divided into various parts (Abdorreza Charee and Neda Nurkhah, 2009, Negare seasonal)

Some parts of the environmental graphic are as follows:

The environmental graphic of open spaces:

A- (Architectural overview) material-color-dimension-design etc

B-(Stations) Bus stop-ticket-telephone-paper-police etc

C- Fountains

D-Graphic masses

E- Lighting

F- (Advertisement) wall, banners, vehicles, other methods

The environmental graphic of closed spaces:

In closed environmental graphic spaces can be informed separately and generally they can be classified into the following groups:

A- Showcases

B- Exhibition booths and spaces

C- Office and educational environments

D- Home environment (Mosayyeb Ostovar, 2013, 23-24)

B: SAVAVI ENVIRONMENTAL GRAPHIC

As mentioned earlier the environmental graphic in Iran existed from the Achaemenian era. However the Islamic urban view and space special to Shia creed did not exist until before the Safavi dynasty. Because the Shia lived secretly and could not express their creed openly and following becoming the official creed and its advertisement by the Safavi dynasty we witnessed the development of architecture and because of the perfectness of the thought of the Shia architects the environmental graphic was added to the architecture science by architects, calligraphists, craftsmen, and religious scholars etc. Safavi era in the history of Iran is a turning point which has had a significant effect on the development of culture and civilization in Iran. The political awareness of the Safavi kings in particular the first King Abbas and his measures towards the development and building the country led to the increasing security and development of the country in terms of cultural, social and economic etc. He called for the help of expert and experiences architectures given the urbanism awareness. Rodger Siuri states in this respect: The innovation of King Abbas urbanism originates from his courageous imagination and the massive scale of the project which consisted of building a large capital with streets, palaces, courts, mosques, schools, bathrooms, castles, gardens, markets, and inns (Rodger Siuri, 2008, 152)

The environmental graphic at Safavi era attends the fields such as squares, building graphic, building overview by the use of colorful glasses, unique doors and windows, fountains, passages, doorknockers, windward, wall paintings of inscriptions, portal of the places, signs and marks, showcase, carpet, penthouse etc.

DIFFERENCE AND SIMILARITY OF SQUARES IN ENVIRONMENTAL GRAPHIC OF SAVAVI ERA AND MODERN ERA

What existed in the mind of people during Safavi era from aesthetic vantage point is reflected in the remaining works. The aesthetic criterion in the environmental graphic works of the Safavi era display the kindness, softness and human cordiality in an aesthetic way visiting the remaining works of this era creates happiness and internal serenity in visitor. But the thought of the environmental graphic artist in America is based on enjoyment and materialism and merely tries to satisfy the material wishes. What can be inferred from the products of this era is the difference of outlook of Iranian and Western artist which is quite visible. In comparing the architecture of Naghshe Jahan square the efficiency and easiness of access to human movement can be observed in this square. In Federation square of Canada (built in 2002) it is encircled with fantasy buildings and wonderful forms that are created out of human desires and the narcissism of the designer and ignorance of God. The general form of the square is U-shaped and at the end it becomes a square. Among the main building of this square we may refer to the art center (national Victoria gallery, Melbourne Cricket stadium community center and Melbourne exhibition) Melbourne Convention & Exhibition) The treasury complex of the historic market of Queen Victoria, city aquarium and the museum of Melbourne whose functions in terms of art, economy, entertainment and sports are visible and to facilitate the human movement different types of pictograms and guiding signs etc are implemented. In Naghshe Jahan square with all types of square, rectangular and oval forms adapted from the monotheism (Kabe) and resurrection (return to Allah) and attention to the spiritual aspect of human the buildings are designed. The focus of public buildings in the center of the city such as market, school, mosque etc has made this square as a practical square from political, economic, scientific, educational, religious, social, sports, etc that eliminates the need of human for pictograms and signs.

SIMILARITY OF CLIMATOLOGY IN SAVAVI ERA AND THE CONTEMPORARY ERA

Architectures or the very designers of the environmental graphic of the Safavi era considered the climate and environment as the symbol of God and given the presence of four climates “cold and dry”, “hot and humid”, “hot and dry”, and moderate and cold and humid” in Iran believed that each and every climate should be designed and built on the basis of the climate requirements. In the modern environmental graphic designing only the environmental features and the regional tendencies are considered and the individualism is at the highest and the eclectic thoughts appearance which has created a type of paradox and illusion and fear in human. The modern environmental graphic in line of reinforcing the extrovert spirit of human prevents human from being directed towards God. In the book of the environmental graphic written by Mosayyeb Ostovar several aspects of the environmental graphic designing have been presented such as: balance, continuation of the environment, creating unity in the environment, the variety of the environment etc. the materials used in the school of Emadiye in Gorgan are from wood, river stones etc. and the buildings in desert region are designed by mud that leads to the balance and unity and integrity of the surrounding area that creates variety in the environment and the durability of these buildings shows the knowledge of climatology of these artists in this era and has led to the duration of them in the environment. Accordingly a building is apposite that reinforces the feeling of serenity and introversion in the person because the unconsciousness would lead to extroversion.

C: FORM AND FUNCTION

The experts by considering the concepts of the environmental graphic have different views that are the concepts such as “urban designing” and “urban beauty” presents different interpretations. What makes the difference more considerable is the concept of “structure” “structure calculations” in terms of technical principles. It is stated that in the environmental graphic only the visual aspect is considered but in urban

beatification, urban designing, and overview architecture especially outward overview the architectural principles of architecture in building should be considered. This outlook forms the difference between them. At the same time considering the standard engineering science etc. in the environmental graphic designing is of great significance and an environmental graphic designer inevitably pays attention to the difficulty of the plan because this science is an attempt to make life easier for people. The environmental graphic designing intends to provide an apposite environment to influence the audience and create the behavior the behavior expected from him. In the Islamic Shia outlook symmetry and coordination in forms and function lead the person to travel in horizon and inside the spirit as well as enjoying the visual beauty and create the presence of the heart. In Ali Ghapu of Isfahan this exploration is made possible in terms of form and function. For example, use of several pillars, the rectangular for and two floor building show this travel.

DOOR AND WINDOW

Window is one of the main elements of the environmental graphic designing of the building. Window is the separator of external space from the internal space. Window functions as the eye of the building and the eye is the way of entering into the building. In modern world of today window is to provide external space for inside of the house and the beauty and having light inside the house are signified and does not assign significance to meaning. The modern environmental graphic more than anything else considers the efficiency and practicality and makes use of tools that have not been implemented at this scale so far either this usage lead to the limitation of human role or lead to the superiority of the role of technology over human being. The focus of the modern environmental graphic designing is mostly on form, tools and the physical efficiency. In the architecture of the Safavi era there was no use of iron ware and with the least of the facilities had been able to design windows at small size with small pieces of colorful glasses and in terms of meaning (five door, is a reference to five members of the veil at the resurrection time of Abbasi art because the red-clothed by the privilege of Tashayyo were able to establish the first integrative religious power and most probably the colors red and green are symbols of the first immaculate of Shia that is Imam Hassan and Imam Hussein (PBU). For example in the crescent part of the doors the red glasses remind the burning of phoenix that starts a new life from inside the fire. A sunset that leads to an eternal sunrise and shows the characteristic of Iran throughout the history and green Trapezus combines with blue five sided parts and in the center of the window ties with a soft pink as if a food is brought down from the heaven and makes a permanent growth and calls the look to a green spiritual travel into an alley where the spring cycle is present all the time under the rainbow arch that exists in outmost of natural colors and its is the symbol of all colorful events passes by and awaits a colorful descending. (Khosro Ehteshami, Hunegani, 1998) To observe the right of the atmosphere of the residents of the building these buildings make the look from outside limited and only the residence of the inside can look the outside space. In terms of efficiency the use of colorful glasses keeps reptiles away from the house. Reticular windows moderate the severity of the sunlight over the various seasons of the year so that the severity of the light at the highest point gets distributed and provides a secure space for those inside the building against the severity of the sunlight and heat.

TYPOGRAPHY OR CALLIGRAPHY

Several meanings can be found for the term typography such as the art of type arrangement, to reach a visual language, or that typography is the selection and arrangement of type for the publication etc. and what can be interpreted from the present definitions in the typography of text elements such as letter size, letter distance, letter form, distance between sentences, paragraphing, etc. to create a visual language. Some believe that typography is different from calligraphy and handwriting although the designer of the type can benefit from calligraphy and writing for typography. Since Iran has a history as old as several hundreds and Iranian artists knew that in order to transfer the message they can write in way that attract audiences to the message of the writing. For example Farshid Mesghali believes that typography only refers to the work with letters either spreadable or not. Calligraphy and handwriting are types of typography. But Ghobad Shiva and Masud Sepehr believe that typography refers to the letters that can be

published and that calligraphy and handwriting are beyond the realm of typography. Unfortunately artists and experts have various views concerning the typography and present different definitions and this is because typography is a new phenomenon and how can we find an indigenous instance of it.

Some believe that type made calligraphy without calligraphist possible from the first day of its invention while it is possible that someone because of the inability of calligraphy resort to machine type and only experience new tools and also an artist make use of the machine letters to create beautiful forms and after that proceed with the creation of different forms in writing and creating fonts. The difference of outlook between designer and calligraphists at Safavi era to present the writing from an aesthetic vantage point is that the typist attends the font form just for providing information and transferring the concept and because of the transference of the heaven concepts and the spread of Shia beliefs and the movement from face to the meaning the writing meaning is transferred to the audience. The designer intends to guide the audience to the intended place in a materialistic way by tools such as signs, font, and color but the designer in Safavi era in addition to the optimal use of the signs, font and color because of the beauty of writing tries to instill heavenly concepts of guidance to take the audience to higher human states and spread and distribute the Shia school.

SEAT OR BENCH

Seat and bench had a usage before the Safavi dynasty inside the building but during the Safavi era it was used in public places such as the entrance of the markets, the entrance of the houses, mosques etc. in the form of mud and stone stages etc. in accord with the climate was used. The function of these stages was the distributing goods or resting of the passer bys. As time passed as a result of modernism of the public places these benches were used in parks and urban passages in accord with public spaces by the possibility of changing the color and form according to the geography and the climate were made.

STAIRWAY

Stairway in the building can have an influential relationship with visual relationship. A beautiful stairway can have the potential of being the center of attraction in any building stairway can act as a significant element of establishing visual relationship in a place and the stair case in addition to providing safety has a significant role in terms of aesthetic view a simple stairway in combination with a modern stair case can look very different. (Every element is in search of perfection. Iranian artist has always tried to connect the spirit in the most aesthetic and through a transparent bed of humanity to the truth of the world) (Sattari Rauf, Ilghar and Hamed Azimi) travel and exploration in the secret treasures and ultimately reaching the origin requires covering the distance. In the unending process of life there is continual movement towards the perfection not ending a mission or finishing a work. Concluding a task means stopping the current of life. The fact of the covering of distance is visible in all Islamic arts via the display of movement and the fluidity in elements and the stairway in the mind of the Safavi artist which is at the primary step of movement and dynamic to reach human to the perfection stages and the origin of human covers in objective was so that provide a foundation to think about the movement from origin to the meaning. The difference of the views of the two periods needs to be attended that is the modern period is only in search of beauty and on the other hand a view which tries to establish visual relationship and facilitates moving towards the origin of oneself.

WALL PAINTING OR GRAFFITI

The same as environmental graphic which welcomes arts such as architecture, urbanization, calligraphy, industrial designing etc. it also welcomes the art of painting. But the environmental painting which is called wall painting in the East of Europe and in America which has a shorter history compared to other countries this art has appeared in the form of graffiti and the difference of vantage points about the graffiti or the wall painting the same as other areas of the environmental graphic is considerable. But what happens in reality is the display of forms, shapes, letters, signs, symbols, patterns, and the words on the walls or any public place that can be used as a place for writing, painting, inscription, and drawing lines. Wall paintings are any type of signing that can appear in the simple writing forms up to artful paintings.

The background of this art in Iran is more than 2000 years but at Safavi era we observe a new version of wall painting which did not exist before the Safavi dynasty and it is the appearance of human images on the tiles and ceramic. From aesthetic perspective the difference of wall painting and graffiti in the Safavi era is the excellent quality of it in Safavi era and the street level quality of this art in modern version that is in the Safavi era the serenity and the happiness of the society is displayed but graffiti art is mostly the heart expression that is displayed in the form of beautification or protest of political, social, economic condition etc. appears.

D: STUDY OF ENVIRONMENTAL GRAPHIC WITH A TRADE APPROACH MODERN MARKET OR TRADITIONAL MARKET

The oldest historic reference of Safavi era refers to the antiquity of Isfahan bazaar at 1000 after hegira and states that early in this year the designing of the bazaar and the Geysariye was done (Molla Jalaledin, 1989:113) In the path of the markets of this era cultural complexes such as schools, mosques, hospitals, that were daily necessities of people were located. Isfahan market in Safavi era was a pattern for other cities of Iran as well as other Islamic territory. By a look at the instances of bazaars in Safavi era we see that by the use of psychological and aesthetic aspects and the creation of the environmental graphic designing elements such as designing fountains, lighting, the seat for resting led to the appearance of visual horizons whose results caused serenity, comfort, exhilaration, tolerance of the human and facilitating the shopping. While contemporary markets emphasizes the fact that the modern markets need the science of marketing and these sciences have combined with graphic art and the trade has developed at world scale (This has led to the creation of special types of trade centers) but the origin of these markets return to traditional markets. (Maryam Memari, 2013) These centers because having several floors occupy less space and first the form and view of the building and then the internal designing is considered.

CHINI KHANE (HOUSE CHINA WARE) OR TRADE SHOWCASE

Sometimes passing by a store or shop the goods on the show in the showcase attract the attention and may encourage one to buy it. But as soon as the article is removed from the showcase the color and form of it changes and does not have the first quality when we saw it in the showcase.

Designing and the style of dividing the showcase space of the store and shops and the booths are the first inviters of customers. The environmental graphic designers work at two areas in this respect. One is the designing in the form of all showcases apposite for the articles and the other is the designing and arrangement of the articles along with lighting. The Chinikhane building in traditional market of Isfahan is an instance of the former one and it has been designed and divided for this purpose. The environmental graphic designing of the Chini khane building and its decoration are among the most invaluable and wonderful masterpieces of the environmental graphic designing in Iran at eleventh century (sixteenth ad). Plinths are decorated with seven-color tiles and above them plaster arch changing from four-sided to bezel octagonal. This building is decorated with large decorated arches with empty Mogharnas plaster halls and arches and alcoves up to the seven-color tiles with several spaces and shelves with clay and glass forms such as vases and ewers etc. have been cut and the sides of them have been decorated with convoluted forms.

The china ware with offered flowers, excellent blue forms and images painted on them with images of men in traditional clothes and rhythmic movements, natural scenes with the display of villagers and the life style of the Chinese and the images of wild animals and legendary animals such as lion and dragon, beliefs, traditions and conventions of china in hundreds of years ago are displayed (Hassan Yusefi, Maleke Golmagani zade, 2013). What is important from advertisement vantage point is the expansion of Iran's relationship with European countries and Asian countries especially china and the exhibition of the designed china ware in the showcases by Sheik Bahaie has three messages for the contemporary environmental graphic designing: 1. China to do cultural exchange with Iran offered the most precious

and invaluable trade article to the Safavi government 2. Keeping it by the Safavi government in the Chini khane, which is equal to showcase of today shows the power of the environmental graphic designing of that time. 3. This shows the power of Iran in foreign relations

BILLBOARD AND CARPET

(Billboard is a medium and tool of informing. According to the definitions presented in dictionaries billboard is a page which is attached to the wall, has the mission of informing, and informs and transfers a message. In late nineteenth and early twentieth century the social and cultural needs required the appearance of such tools. Therefore it can be stated that the billboard appeared to fulfill the needs of a community to transfer the information at the society level) (Mosayyeb Ostovar, 2013, 65). The environmental graphic designing the same as other arts makes use of carpet as the decorative part of the internal space of the building to provide the serenity for the Iranian but in addition to this function it acts as the messenger of culture and civilization of Iranian from the depth of the history. In Safavi era carpet was for the first time exported to different parts of the world as an advertising article. Advertisement because there were religious forms in the carpets of that time and the weaving of forms such as flower, bird, heaven, and the angels showed the Iranian-Islamic-Shia concept for the world. Most of these carpets are today in display in famous museums of the world. Lack of the knowledge of the American science and art community of the spirit led them to have a materialistic view of human and make developments to provide the highest materialistic needs of the human being and today they have learned about spirit via Islam but they have not made the right sense of because the art works produced by them are illusionary and dark and there is no sign of light and transparency in them.

E: MASS COMMUNICATION REQUIREMENTS DOOR KNOCKER

In Islamic texts there is sensitivity in keeping a distance in between men and women for example there is a definite instruction for the control of look and this is observed in the environmental graphic designing of Safavi era. Therefore, door knockers were designed and made with tow different sounds. The use of these door knockers were the same as modern visual I phones. From this vantage point when the door was knocked and the sound was low the man would open the door and when it was high woman would open the door and the masculine and feminine form of these door knockers are also considerable.

PENTHOUSE OR POST OFFICE

The environmental graphic designing of the Safavi era because of the intelligent look at establishing public communication, climate and biology they have created eternal wonders under the title of Iranian Penthouse which in fact deserves to be looked at Seven Wonders of the World. Iranian penthouse is the unknown the same as many other art forms. The author believes that at Safavi era these buildings were used to keep doves as messengers and in terms of experimental sciences these beautiful building have been built as the agricultural foundations that existed across the country. There is no such building in the world this building was like a strong military castle against the enemies of the dove which are not few and make it impenetrable and stable. The hangers were carefully and orderly built by clay which was cool in summer and warm in winter and safe from the cold local winds. The economic function of them is no secret and they were factories to produce the best fertilizers.

LOGOS AND SIGNS

Visual signs are mostly known as pictogram or isotype. In fact an iso type is a special type of visual signs (pictogram). Since these messages include sound, character, movement and color have different meanings. Visual signs visual language exclusive signs and symbols mix and combine to establish communication with the audience. Visions can include letters, colors, signs and components in a more representative way to be more efficient and efficient in transferring the message and the ideas and characters are more efficient. In some aspects visual signs are the symbols and simple forms in terms of form and the exclusive signs. The less usage of the visual signs compared to symbols and trade marks is

because of the fact that visual signs are less used the more rational explanation and acceptable reason is the fact that the term visual sign has not achieved its apposite place in the world (Mosayyeb Ostovar, 2013, 61)

The designing of such signs are very few in Safavi era but as an instance we may refer to the lion and sun sign of the flag at this time.

F: INDUSTRY AND ENVIRONMENTAL GRAPHIC

Windward in hot and dry regions is not only a factor to adjust the environmental conditions but a symbol of unique environmental graphic designing of this climate. Given the usage of it in summer windward is located to the summer front of the house and on the top or to the back of the Southern hall of the houses. In cities such as Meibod, Aghda and Ardakan where the windward is one sided they are look towards the North to receive apposite wind (some writers, 2012) Since the function of windward is to adjust the biological condition of the windward and cooling the space where the windward is located above it and because of the passage it is related to the hall. But the combination of the hall, windward and the room under the windward is not the same in all houses and periods and it is not repeated in a fixed norm and there is a lot of variety of form, dimension and size. Sometimes the house is bereft of the windward and the windward is located just ahead of the hall and sometimes on the side corridor of the hall (ibid,2012) By a look at windward it can be compared with the contemporary coolers by this difference that with the lack of iron and the technology of making fans the building materials were used for them which shows the deep knowledge of the Safavi intellectuals.

LIGHTING

Lighting is one of the most significant events around us that have an objective presence in the industrial and urban life of today. Use of this technology in cities as one of the tools of the environmental graphic is on the rise on a daily basis. Light is one of the most non-material events around us that have an objective presence in the life. (Abdorreza Charie and Neda Nurkhah, 2009, Negre seasonal) (Light and shadow in the thought of the Shia artists has a significant role. The movement from darkness to light is the starting point to obtain thought and then science and knowledge whose results produce an intellectual human the mystery and the power is expressed in all religions has the same meaning and this knowledge is only in the hands of Shia Muslims. The use of light affects the form and mass of the environment and mass and environment willingly or unwillingly by the creation of light become comprehensible. In recent decades the light and lighting and its capabilities in the world has been attended to a large extent. Environmental lighting by the wonderful feature that possess has been able to stabilize its position in the new technologies of construction and the art field. In the book environmental lighting written by Rodger lighting has been mentioned as a new phenomenon in creating graphic work (ibid, 2009) While the environmental graphic designers of Safavi era on the basis of astronomical calculations did the natural lighting of the internal spaces and emphasized on it. Creative use of these geometric reticular and the colorful glasses in windows and sash doors and roof lighting shows their success in the effect of light in terms of the internal spaces. Safavi artists have left exquisite works and efficient spaces at internal environments. Three of the Safavi achievements in terms of lighting are as follows:

- 1- Use of windows and sash doors that by traditional and geometric glasses with examples in the earlier architecture are among the various uses of lighting in internal places.
- 2- Skylight that is mainly used for the traditional bazaars or inside the old public bathrooms whose function is to lead the light into the internal spaces which was done via a special designing and prevented the fall of rain and snow into the areas.
- 3- Mirror and glass naturally reflect the light and are mostly used to expand the space and increasing the amount of light. For example we may refer to an instance of lighting by small regular crystal mirrors that are in the famous MAHTABI room in the House of Abbasian in Kashan have been installed in the ceiling. Professor Ali Maryam with a collection of small crystal mirrors (3 centimeters) which are hanging from the ceiling reflect the light of the nights when the moon light can be seen completely inside the room

space and display the exquisite lighting of the room (ibid, 2012) and its developed instance has reached the climax of beauty at Nasir al-Malek mosque in Shiraz at Ghajar era.

CONCLUSION

The present study is the result of conducting a library analysis employing descriptive-analytic methodology about modern and Safavi environmental graphic. The author has tried to answer the question by exploring the works of Safavi era and the modern environmental graphic whether there is a historic background of the modern environmental graphic designing art at different fields of Safavi era or not? The answer is that the appearance of the environmental graphic has happened in Iran before the twenty-first century at the time of Safavi dynasty and has been founded by Iranian artists, scientists, scholars, craftsmen etc. and then has been transferred to Europe by tourists and merchants. And in answer to the other question i.e. is it possible to borrow appropriate pattern from the remaining works of Safavi era to solve the problem of the lack of Iranian-Islamic-Shia? The answer is that given the fact that there is an appropriate Iranian-Islamic-Shia pattern the officials and the managers of the foundations, organizations and municipalities need to take measures with a supportive approach of the artists of this field towards the artistic recursion to the environmental graphic of Safavi era by facilitating the foundation and creating an appropriate and suitable pattern for the Iranian-Islamic-Shia society.

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