Original Research Article

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The Persian translation of this article is published in the same issue with the following title

تحول پوسترهای تایپوگرافی دهه هشتاد شمسی از دیدگاه تغییرات فرهنگی روبرت وسنو

Evolution of Typographic Posters of the 1380s from the Perspective of Robert Wuthnow's Cultural Changes[*]

Abstract

Problem Definition: Since the formation of graphic design in Iran, the central approach to poster design has been mostly focused on the style of illustration. From the 1380s onwards, typographic poster design was presented as the dominant visual approach in Iranian graphic design. The main research question here is "What factors have underlined the environmental developments and cultural changes which made the Iranian graphic design move towards design of typographic posters?" In addition, "What mechanisms and reasons have caused the expansion and institutionalization of typographic posters in graphic design in Iran?"

Objective: This aims to explain the contexts of cultural changes and intra-union factors in the formation and development of typographic posters of the 1380s.

Research Method: The method of this research is descriptive-analytical and the information has been obtained using library research and databases.

Results: Since the second half of the 1370s, with tolerant cultural policies and the cultural and artistic development of guild activities, a dynamic condition of multiple ideas has emerged in the society. Thanks to the publishing industry and expansion of books on political intellectualism and religious modernity alongside with a new generation of graphic designers influenced by the new wave of Western deconstructive graphics, new dimensions of the visual approach in typographic book cover design were formed. In the 1380s, the first groups of typographic poster designers and independent cultural and artistic centers created various experiences of Persian typography among the new generation of graphic designers. In this regard, cultural-governmental institutions supported this style by holding festivals and exhibitions of typographic posters. The actions of graphic designers in giving lectures, holding meetings and workshops, as well as international communication, played an effective role in getting acquainted with international typographic style designers in creating new visual horizons and stabilizing this trend.

Keywords

Cultural changes, Graphic design, The 1380s, Typography poster

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Introduction

Since the establishment of modern graphic design in Iran, several factors and contexts have been involved in promoting graphic design and using typography in the works of artists in this regard. In the 1340s and 1350s, with the beginning of comprehensive cultural, economic, social, and political changes and transformations, a steady movement towards modernization emerged with fundamental effects on this field. The first experiences of designing typographic posters and attention to Persian writing were made simultaneously with modern graphic design in the 1350s. During the eight years of the imposed war, graphic designers also created revolutionary posters in calligraphic style; sometimes these posters had religious themes. Investigating the works of biennial posters of Iranian graphic designers from 1989 to the 1370s, poster design based on pictorial patterns is still the focal focus of poster design, and the writing and typography of Persian letters have been combined as a complementary element in the form of text information in the poster structure. From the second half of the 1370s, as publishing expanded and flourished, new dimensions of new approaches in book cover design based on Persian typography emerged. The most obvious aspect was adopting a fundamental and deconstructive approach which drew the attention of the new generation of graphic designers to the design of typographic posters. In this regard, the research question addresses the factors of environmental developments and cultural contexts involved in shaping the design of typographic posters. In addition, it addresses the role of actions and mechanisms of graphic designers in the evolution of typographic posters. Relying on the theory of Robert Wuthnow's cultural changes, this research tries to investigate the relationship between environmental conditions and cultural changes in the 1370s (in solar calendar) as a basis for the emergence and formation of typographic posters. Furthermore, it examines the factors affecting the expansion and institutionalization of typographic posters as the dominant visual style among the new generation of graphic designers of the 1380s.

Research Method

This research is applied in terms of its purpose and is descriptive-analytical in nature. By describing and analyzing the cultural and social conditions in the 1370s, it tries to explain the cultural developments and fields of production, expansion, and institutionalization of typographic posters in the 1380s. Data collection was done using library research. In addition to examining the areas for cultural development, special attention has been paid to the set of factors within the Graphic Designers Guild including the formation of typographic poster design groups, holding exhibitions, workshops, lectures, and typographic poster festivals under government support.

Research Background

Regarding the formation of typographic posters in Iran after the Islamic Revolution, no significant research has been performed as articles, dissertations or books, and most of the research has focused on the structural and aesthetic concepts of typography. However, in a few cases, as master's theses, researchers have dealt with this issue in a general and limited way. In his book entitled "History of Graphic Design in Iran", "Afshar Mohajer" (2019) has studied the evolution of graphic design in Iran from the Qajar Dynasty to the 1380s based on social, political and cultural developments of each decade. "Goodarzi" (2011), in the book entitled "Graphic of the Revolution", presented the major role of graphic design in establishing the general and main outlines of the art of the revolution, and presented a

realistic and narrative image without taking a critical position. "Kahvand" also conducted a research (2016) entitled "Visual culture of graphic design in the digital age". This study deals with the evolution of social styles in relation to the form and content changes of graphic design works in Iran during four decades. In general, the researcher mentions the reasons for the tendency of the new generation of graphic designers to design typographic posters. These reasons include the visual limitations of the representation of human images until the late 1360s, cultural policies and government thinking towards national and religious values in Persian typography and calligraphy, the tendency to imitate from Western designers to use letters, and the possibility of using Persian letters in computers. "Maleki, Asadollahi and Shahroudi" (2016), in their article entitled "Representation of Iran's national identity in graphic design with emphasis on globalization", mentioned that in expressing the dimensions of national identity in the design of biennial posters, Persian writing has received the most attention. "Falsafi" (2011), in the master's thesis entitled "Study of typography in the three decades of 1340s to the end of 1360s", pointed out the role of modern designers, political and social freedom and academic education, modern communication media in the flourishing of graphic design in Iran and the formation of modern typography in Iran. "Baghishni" (2012), in his master's thesis entitled "Study of the oral history of modern graphic design in Iran from the 1320s to the end of the 1340s", mentioned that it is very effective and important to rely on oral interviews on the impact of social, political and cultural developments in the 1320s and 1330s, the formation of extensive cultural activities and the flourishing of modern graphic design in the 1340s. Regarding the above-mentioned remarks, the present study does not duplicate any of these studies and, while using some sources, does not overlap with any of them.

Theoretical Framework

Studies of cultural change in the society begin primarily with the question "How do changes in the society cause changes in culture, especially through what is achieved in the process of modernization?". In the study of cultural change, it is supposed that ideas are influenced by the social world, and cultural changes arise from the conditions governing the social environment (Wuthnow, 2020, p. 211). In other words, cultural and artistic styles change as a result of increasing intellectual approaches and internal differences of the society. In this research, Wuthnow's theoretical model has been used to develop an analytical mechanism in order to study the contexts of cultural change in the emergence of typographic posters of the 1380s in Iran. From Wuthnow's viewpoint, research on the emergence of new systems of thought and art requires knowledge of how macro- Wuthnow's environmental conditions are changing. It should be mentioned that these systems have emerged in these environmental conditions. Changes in environmental conditions create the necessary resources for the emergence of innovative cultural movements (Eftekhari, 2007, p. 70). Two general categories of concepts for explaining cultural change are described here, and each category includes three dimensions. The first category primarily refers to "environmental conditions", which means a set of social, cultural, political and economic conditions and events such as population increase or decrease in a given period, economic recession or economic prosperity, peace or tensions in the political world, as well as the religious characteristics of the society. Each or a set of these factors that affect the cultural and social changes is considered by the researcher. Due to the objective and material nature of social conditions, they have obvious effects and provide the possibility of exploring different dimensions of cultural developments (Wuthnow, 2020, p. 213). Then, the concept of

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"institutional context" is considered as the most immediate state of the social environment that provides the basis for the emergence and innovation of cultural productions. "Institutional contexts are organizational situations in which ideologies are actually produced and distributed and have the order and arrangements of power, economic resources, personnel and legitimacy necessary to produce ideology" (Wuthnow, 2020, p. 143). Schools, universities, religious institutions, scientific or cultural associations, newspapers, government organizations, and political parties are considered the generators of ideas and art, and they have access to the resources needed to support the styles, and communicate with their audiences by producing and supporting cultural and artistic works (Seddiqi, 2008, p. 85). The last dimension of this category includes "chains of action" within institutional contexts that refer to the behavior of producers and consumers of culture and the decision-making of supporters of a cultural movement, political leaders and those who influence the behavior of producers of culture and its audience (Wuthnow, 2020, p. 143). In the second category, we first encounter the stage of "production" with various forms and the expansion of cultural activities and products in the society. In the process of production, thoughts and ideas are categorized and processed; in addition, cultural products such as books, newspapers, and magazines are printed and published (Mehraein, 2007, p. 249). After the process of creation and production, the selection process begins. Under the influence of the cultural production atmosphere, some artistic trends are welcomed more. Artists select some styles and new forms of creating art are considered by the audience in comparison to other methods. Some works of art are appreciated by the audience and cultural trustees by awarding prizes and duplication. The process of "institutionalization" in terms of the mechanism of cultural production indicates independence and even their influence on the social context of production. Moreover, with independence from internally established criteria, it plays an effective role during historical periods. Authors and supporters of cultural and artistic works institutionalize their mental thoughts and approaches in society through a series of lectures, debates, speeches and discourses at the community level. Some works are frequently introduced as successful models in various media such as book publishing and exhibitions (Mehraein, 2007, p. 252) (See Figures 1 & 2).
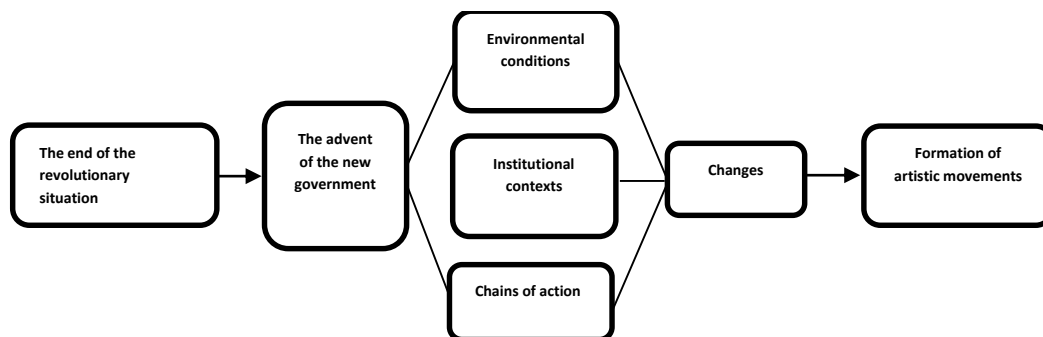

Figure 1. Process of art production in relation to cultural changes and social changes. Source: Authors.
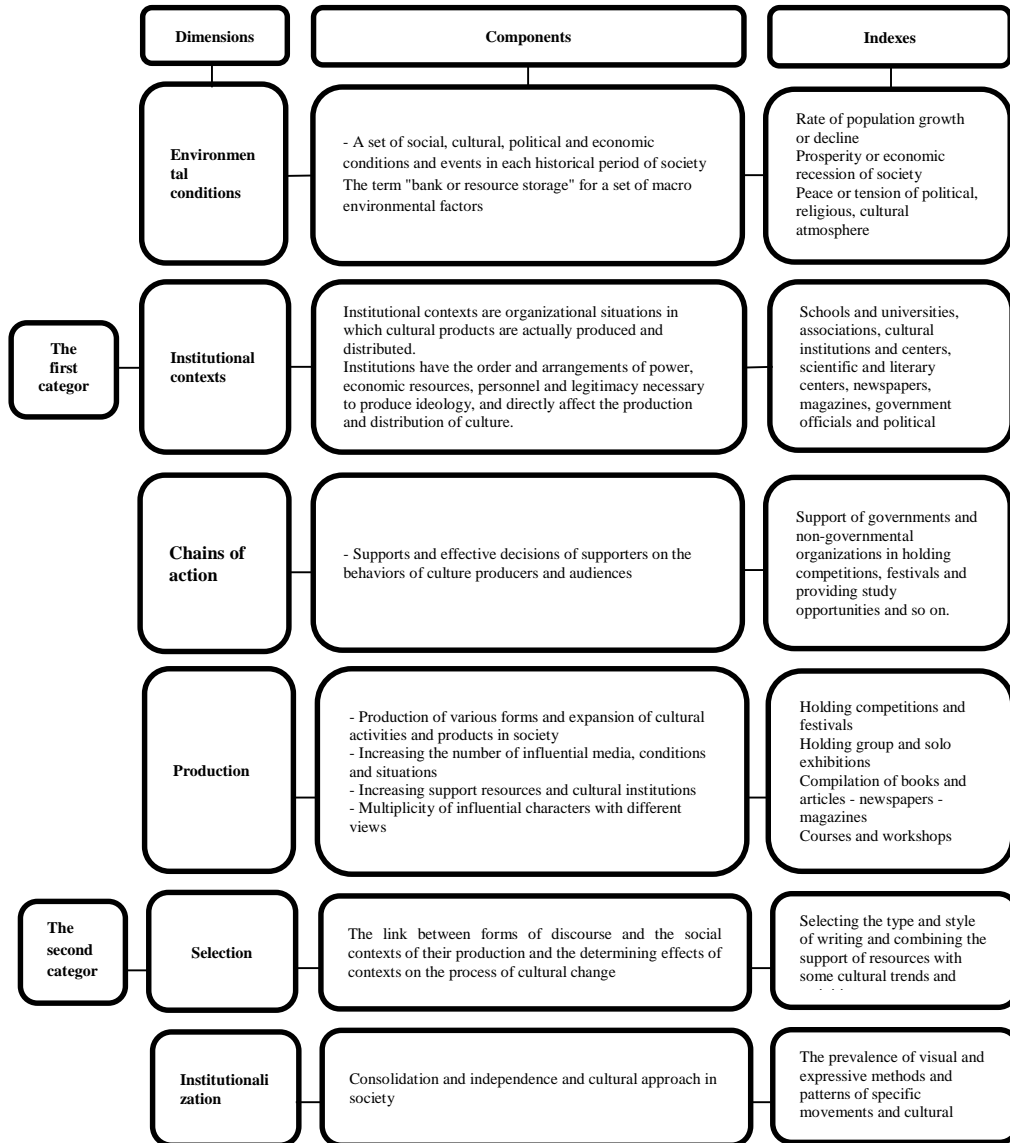
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Dimensions	Components	Indexes
Environmental conditions	- A set of social, cultural, political and economic conditions and events in each historical period of society The term "bank or resource storage" for a set of macro environmental factors	Rate of population growth or decline Prosperity or economic recession of society Peace or tension of political, religious, cultural atmosphere
Institutional contexts (The first categor)	Institutional contexts are organizational situations in which cultural products are actually produced and distributed. Institutions have the order and arrangements of power, economic resources, personnel and legitimacy necessary to produce ideology, and directly affect the production and distribution of culture.	Schools and universities, associations, cultural institutions and centers, scientific and literary centers, newspapers, magazines, government officials and political
Chains of action	- Supports and effective decisions of supporters on the behaviors of culture producers and audiences	Support of governments and non-governmental organizations in holding competitions, festivals and providing study opportunities and so on.
Production	- Production of various forms and expansion of cultural activities and products in society - Increasing the number of influential media, conditions and situations - Increasing support resources and cultural institutions - Multiplicity of influential characters with different views	Holding competitions and festivals Holding group and solo exhibitions Compilation of books and articles - newspapers - magazines Courses and workshops
Selection (The second categor)	The link between forms of discourse and the social contexts of their production and the determining effects of contexts on the process of cultural change	Selecting the type and style of writing and combining the support of resources with some cultural trends and
Institutionalization	Consolidation and independence and cultural approach in society	The prevalence of visual and expressive methods and patterns of specific movements and cultural

Figure 2. Theoretical model for explaining Robert Wuthnow's discourse changesSource: Authors.

Environmental conditions, economic development and community developments

Implementing modernization and economic development programs in Iran from the 1370s onwards in many aspects of society paved the way for growth and increased production and extensive developments in infrastructure industries and development projects (Faouzi, 2020, p. 145). Since 2005, with the sudden increase in oil prices and foreign exchange earnings, development programs were highly volatile, and along with rising costs and revenue allocation to current affairs affected the growth of bureaucracy and government institutions. Due to these environmental conditions, the growth of the urban middle class

intensified as migration to cities increased (Ghasemi & Zarezadeh, 2013, p. 81). As a result of the expansion of the cultural and social role of the urban class as a new middle class, traditionalist cultural values changed to urban cultural values (Moridi, 1397, p. 214). The post-revolutionary modernization programs and policies gradually paved the way for higher education, and resulted in the quantitative and qualitative expansion of the higher education system among this new class more than before. Consequently, between 1989 and 2013, the student population increased by 26 times to 4.5 million (Faouzi, 2020, 152-191). The expansion of urbanization and the increase in the population of students and university professors led to the emergence of new intellectual forces that were influential in the political and cultural developments of the society and resulted in a pluralistic intellectual environment; moreover, political and cultural demands appeared proportionate to new social conditions.

Institutional contexts and cultural impacts

One of the consequences of political development in the mid-1370s was the emergence of groups and the formation of coalitions. In these groups, concepts such as individual and social freedom, a culture of dialogue, tolerance, rethinking religious concepts and strengthening civil institutions were introduced (Abbasi Sarmadi & Rahbar, 2009, p. 270). Modern thinkers were defending the multiplicity and diversity of religious understanding, and used science and philosophy in interpreting religious beliefs and concepts; furthermore, they promoted religious and political discourse at the educational, cultural and political levels (Jalaeipour, 1999, p. 30). In addition to their scientific function, universities became a setting for social and cultural dialogues and debates. Various cultural, literary and political organizations and institutions emerged and they increasingly started to hold lectures, publish student newspapers, and hold intellectual and cultural communities (Jalaiepour, 2010, pp. 190-194). Non-governmental parties and organizations in politics, economics, culture and art proposed political demands and presented cultural views, and criticism and discussion became possible in all fields (Moridi, 2018, p. 215). The development of institutions, publications and literary-artistic discourses was another cultural consequence of the process of social change that influenced the formation of a pluralistic intellectual environment in the 1380s (Eftekhari, 2007, p. 154). The government's cultural policies after 1997 urged for diversity of views in cultural activities and emphasized non-interference and supervision in pre-production publishing. Furthermore, the role of the government in the field of cultural production was post-production monitoring which merely aimed at presenting different views at the community level (Faouzi, 2020, p. 188). Simultaneously, as the government's control over cultural and artistic affairs decreased, the currents active in the social and cultural areas obtained more freedom of action with a critical attitude. In addition, with an increase in the level of university education, changes in the context of social discourse, and providing subsidized support, press activity and book publishing developed more and more. The number of newspapers throughout the country almost increased four times by the beginning of 2000 and their circulation reached 3 million copies per day, which increased fourfold compared to 1996 (Faouzi, 2020, p. 91).

Development of activities of cultural-artistic associations and organizations

Since the mid-1370s, a part of the government's civic programs has been devoted to the development of artistic associations and organizations. The goal was to become dynamic in the cultural discourse and to ask the art community to join the global art movement, and

formed a new trend in artistic creation that resulted in an increase in the number of domestic and international exhibitions (Moridi, 2018, p. 223). The government adopted cultural and artistic policies in order to support the development of visual spaces. These policies included the establishment of the Cultural and Artistic Complex of the Academy of Arts in 1998. This complex aimed to preserve, develop and promote Islamic culture and art and international relations of domestic art communities, writing and translating art books, etc. (http//honar.ac.ir). In the continuation of the development process of visual spaces, other cultural centers were established including Saba Gallery which aimed at organizing national and international visual exhibitions, the Palestinian Museum of Contemporary Art, Naghsh Jahan Art Research Center under the management of the Academy of Arts, and publishing books in the fields of philosophy and aesthetics. One of the important artistic activities of the Academy of Arts was holding International Poster Biennial in the Islamic world, which played an outstanding role in dynamism of graphic design in Iran, as well as international exchanges and communications in the visual space (Nilqaz, 2010, p. 169). The Cultural and Artistic Complex of the Iranian Artists Forum was established in 1998 as the secretariat of the Iranian Art Guilds, including Iranian Theater House, Iranian Music House, Iranian Cinema House, Iranian Painters Association, Iranian Graphic Designers Association, Iranian Sculptors Association, and Iranian Calligraphers Association. This non-governmental and independent cultural institution was established to support artist by allocating gallery space, holding exhibitions and providing services for art guilds, and establishing relations between Iranian artists and artists from all around the world (http//iranartists.org). Graphic designers established the Graphic Designers Association in 1997 to materialize their professional and graphic design profession. Unanimously, they started to hold art exhibitions and biennial gatherings, appreciate and introduce veteran graphic designers and invite world-renowned graphic designers. Resultantly, they managed to play an important role in validating their position in the society (Rashidi, 2015, p. 12). The activities of many cultural associations and organizations, independent of government support, promoted the attitude and engagement of the community towards cultural and artistic activities. Organizational cohesion among artists enhanced the status of artistic activities in society (See Table 1).

Table 1. List of cultural and artistic associations in the mid-1370s. Source: Moridi, 2018, p. 224

Names of cultural centers	Year	Names of cultural centers	Year
Iranian Graphic Designers Association	1997	Association of Sculptors	1999
Iranian Painters Association	1998	Iranian Writers Association	1999
Home Theater	1998	Home Theater	1999
House of Artists	1998	Puppet Show Association	2000
Academy of Art	1998	House of Music	2000
Iranian Poets Association	1999	Iranian Illustrators Association	2003
Iranian Pen Association	1999		

Social status of calligraphy and calligraphy tendencies

After the revolution, the social status of calligraphers was significantly enhanced in various ways in accordance with the cultural principles and values based on religious and national identity. Calligraphic activities were expanded by the Calligraphers Association throughout

the country. The Calligraphers Association of Iran in 2001 consisted of 75 branches and 32 thousand students (Keshmir Shekan, 2017, pp. 227-324). Holding several festivals and exhibitions in connection with religious occasions, honoring and commemorating some veteran masters and calligraphers as cultural and social capital, publishing books of calligraphers' works and rating the levels and stages of calligraphy, made Islamic calligraphy gain a different position compared to other forms of traditional arts (Teymouri, 2013, p. 27). During this period, some calligraphers such as Mohammad Ehsaei, Jalil Rasoul and Nasrollah Afjaei started narrating religious and literary works with calligraphy. In addition to calligraphy activities, they gained a lot of credibility in terms of calligraphy of these works of art (Keshmir shekan, 2017, p. 277). In the second half of the 1370s, calligraphy tendencies were more various and were pursued more compared to the previous decade. Furthermore, due to pluralism and the search for modern expressions in other artistic currents, neo-traditionalist tendencies in calligraphy manifested themselves in post-revolutionary national biennials and exhibitions in the country and abroad (Keshmir shekan, 2017, p. 305). Since the 1380s, the continuous and quick attention of the new generation of painters to calligraphy with economic goals in the art market was also influenced by the support of government institutions (Teymouri, 2013, p. 59).

Expansion of publishing and evolution of book cover design

Since the second half of the 1370s, as the political-social condition of the country became less restricted, the grounds were provided for the emergence of multiple thoughts and ideas and the emergence of diverse perspectives on political, social and cultural issues became possible. Therefore, the thinkers of religious modernity and political ideas were able to express and reflect their ideas and opinions in the society. This could be achieved due to freedom of expression in the country, and these individuals expressed their ideas through the publication of books. In this atmosphere of social and cultural freedom, intellectual and cultural currents with a critical attitude gained more freedom of action. On the other hand, with an increase in the level of university education, changes in the context of social discourse, receiving subsidized support for publications, and implementing policies for socio-cultural freedoms, the press and book publishing activity grew more rapidly. The increase in the number of authors and publication of books on philosophical, political intellectualism, and religious modernity were accompanied by generational changes in educated individuals. Meanwhile, specialized authors and books publishers, as clients, sought to collaborate with graphic designers with a modernistic and deconstructive approach. In the meantime, the works of book cover design focusing on the typographic element were appreciated by publishers and authors (Abedini, 2021). In this period, the presence of the fourth generation of graphic designers was influenced by the deconstructive movements of graphic design and the new development of typography in the West. Therefore, a different approach to book cover design emerged. In the past, the words in the title of the book only represented the name of the book, However, in the present time, the typographic approach in designing the book cover, as the main design element, was also considered as the content of the book (Seifuri, 2014, p. 63). As a result, in the sixth biennial of graphic design in Iran in 1999, attention to book cover design with a focus on typography was far more obvious than other fields. During these years, awarding prizes to typographic design books is the basis for directing the designers in an innovative and creative trend in the 1380s (See Table 2).

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Figures such as Reza Abedini, Saed Moshki, Bijan Seifuri and Masoud Nejabati gained a lot of credibility and attention to the capabilities of Persian typography among clients and designers. These designers were very influential and had a tendency towards typography by publishing their works and receiving professional awards (**Figures** 3 & 4). As the basis for shaping and experimenting with the new generation of graphic designers to design typographic posters in the 1380s, in general, among the most important internal factors of graphic design in the 1370s, the following can be mentioned.
1. Rapid development and growth of book publishing, increasing the readership of readers and modern and deconstructive designers' receiving attention from publishers and writers
2. Acquaintance of the new generation of graphic designers with the deconstructive ideas of Western typography and efforts to get rid of past patterns
3. Advancement of digital technology, development of facilities and tools of graphic software, and the ability to type Persian in their environment
4. Awarding prizes for book cover design with a focus on Persian typography in the sixth and seventh biennials and in exhibitions abroad.

Table 2. The most important typographic book cover design of the second half of the 1370s Source: Authors

Name of the book	Author	Designer	Description	Publisher	Year
Manzar Illustrated Book	A collection of authors	Reza Abedini Saed Meshki	The first example of a deconstructive typography design book independent of the message and function of the author's opinion and the content of the subject – Illustrative game of Persian text to get rid of the literature of the comment text	Nazar	1998
A selection of Resaleh ye delgosha ("the pleasing treatise)	Ibrahim Nabavi	Reza Abedini	Selected book cover design, the sixth biennial of graphic design in Iran, 1999	Rozaneh	1999
The Story of Dwarfs and Longs	Ibrahim Nabavi	Reza Abedini	Continuous Relationship and Composition of Images and Letter Components in Words to Strengthen the Theme of Political Satire - Winner of the Brno Biennale (Czech Republic)	Ney	2000
Pure presence	Christine Bobben	Saed Moshki	Unstable, accidental and mental fluid combination of writing in space	Mahriz	2000

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Figure 3. Cover design of the book "The Story of Dwarfs and Longs", Designer: Reza Abedini, 2000. Source: Tashakori & Kashani, 2014, p. 28.
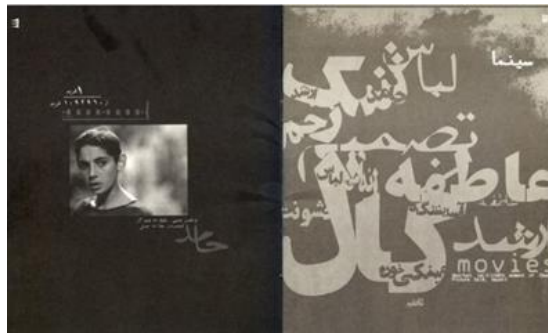

Figure 4. "Manzar" book design, Designer: Reza Abedini and Saed Moshki, 1998. facebook.com, Source: http//pinterest.com.

Formation of typography groups and experimental exhibitions

From the second half of the 1370s, as the activities of cultural and artistic associations were formed and artistic groups also set up joint exhibition programs to create cultural works. These artists tried to make a link between themselves and their colleagues and peers. Among the group activities of visual artists we can mention the first group exhibition consisting of a total of thirty galleries which was held in 1998 in Niavaran Cultural Center. Due to the facilitation of cultural affairs, this exhibition played an important role in motivating other art guilds (Valipour, 2008, p. 20). One of the first group graphic exhibition activities, apart from the biennial graphic exhibitions of Iran, a group exhibition of "Group 4" posters was held in 1999 and the fourth generation of Iranian graphics participated in this event. This exhibition displayed a diverse collection of experiences and posters, as well as visual approaches of the new generation of graphic designers (Afshar Mohajer, 2019, p. 254). In the late 1370s, an exhibition of experimental posters was held for the first time which aimed to motivate the new generation of young people and students of graphic design and give them the opportunities to participate in graphic designing. The importance of this event, regardless of the limitations that could be due to the existence of real customers, created an opportunity to present new and unconventional ideas in order to achieve new visual horizons (Momayez, 2001, p. 5). This exhibition continued to motivate the establishment of collective experimental exhibitions. Moreover, the new generation of designers interested in Persian typography took advantage of this opportunity and created art groups. They also held several joint exhibitions addressing literary and social topics. One of the most successful of these groups was the "Fifth Color" group, which started its activities in 2001. Its members included Saed Moshki, Alireza Mostafazadeh, Majid Abbasi and Bijan Seifuri. This group initiated its first typographic poster exhibition entitled "The Blind Owl" which aimed to pay attention to the visual capabilities of Persian typography and the relationship between graphic designers in Iran and all around the world (Edim, 2012, p. 6). This event was a new movement in holding group exhibitions without order, which provided the possibility of displaying creative activities; in addition, it was considered a new experience for graphic designers (Rezvani, 2002, p. 15). From now on, the "Fifth Color" group played an important role in determining the tendency of the new generation to Persian typography. They held group exhibitions to display the members' works, and invited group exhibitions with literary topics inside and outside Iran, held specialized meetings, invited foreign guests, awarded prizes and published books of exhibition works, and commemorated prominent Persian typographic designers. Such group poster exhibitions

played a key role in shaping communication networks and interactions in order to share a variety of experiences among members. Under the influence of this condition, many designers held group and individual exhibitions and they managed to win numerous awards from prestigious domestic and international festivals. Furthermore, they played a significant role in creating and consolidating new styles and methods in designing typographic posters as the dominant discourse in Iranian graphic design (See Tables 3 & 4) and (See Figures 5 & 6).

Table 3. The most important independent group exhibitions of typography posters in the 1380s Source: Authors.

Exhibition title	Description	Book	Year
"Kesho Exhibition" and reference: and reference by "Chargoosh" Graphic Group	Exhibitions were held in Tehran, Isfahan, Mashhad and Qom	------	2006 and 2007
Exhibition of Deeper Depression	Typography poster section	------	2006
Rokhsat: Group typographic posters exhibition	Poster Themes: Photo Exhibition, Commemoration of Poets, Theater, Music and Literature and Social Problems - Screening in Tehran, Shiraz, Mashhad and Lahijan	------	2007
Poster design group exhibition, Morakab	Joint exhibition of Iranian typographic posters and foreign designers	Yes	2010
Pooster, No Poster Exhibition	Joint exhibition of Damon Khanjanzadeh and Amir Hossein Ghouchi Beyk	------	2010
A Colorful Day	Organizer of RangMagazine Website	------	2010
"Divarkoob" Poster	Out of 99 posters, 44 typographic posters have been designed and 55 of pictorial posters have typographic transformation in 17 posters of the main text - Displayed in Semnan, Shiraz, Tehran, Isfahan, Mashhad	Yes	2010

Table 4. Exhibitions of typography posters of the "Fifth Color Group" Source: Authors.

"Fifth Color Group" Exhibitions	Description	Book	Year
The first exhibition of typographic posters entitled "the Blind Owl"	Sadeq Hedayat's 100th birthday,	Yes	2002
"Khesht-e Aval" exhibition	Exhibition of fifty-six posters by eight graphic designers	Yes	2002
The second exhibition of Iranian typography entitled "Rumi"	Rumi's commemoration	Yes	2004
Typography Exhibition of the Fifth Generation	Selected typography posters of the Fifth Generation of Iranian graphic designers	No	2005
"Hamdast" Exhibition	Displaying group works and displaying typographic posters by Leonardo Sonoli	Yes	2005
The third exhibition of Iranian typography entitled "Iranian Proverbs"	Introducing and displaying the works of typographic cover designer, Behzad Golpayegani, in the 1350s. Trying to create visual language in typography and achieve	Yes	2006

"Fifth Color Group" Exhibitions	Description	Book	Year
	more adaptation to concepts than in previous exhibitions; discovering young talents and conducting new search in typography Tehran, Isfahan and Shiraz		
The fourth exhibition of Iranian typography entitled "Shahnameh of Ferdowsi"	Commemoration of Hossein Abdullahzadeh Haghighi, Zar Ghalam (Golden Pen) Designer - Exhibition of Selected Graphic Design Works with Gold Pen - Venue in Isfahan and Mashhad Location: Shahnameh Exhibition in Tehran	Yes	2008
Overseas Exhibitions (Selected Collection of Typographic Posters of Recent Exhibitions)	Persian shout (Iranian graphic design exhibition), **Ashirol**, France - The first international presence of Iranian poster graphics Iranian Shout Exhibition 2, Chaumont, France Persian Shout Exhibition 3, Belgium - Persian Shout 4, Geneva - 40*40 and 50*50 Exhibition, Italy	Yes No Yes	2002 2003 2004

Figure 5. Poster of " the Blind Owl" Typography Exhibition, "Fifth Color Group". Designer: Bijan Seifuri, 2002
Source: Blind Owl: Typography Exhibition, 2002, p. 25.

Figure 6. Rumi Typography Exhibition Poster, "Fifth Color Group" Designer: Alireza Mostafazadeh, 2004
Source: http//pinterest.com

Supporting governmental and non-governmental institutions in holding festivals and exhibitions

Since 2005, with the advent of the fundamentalist government in Iran, which aimed to return to the basic ideals of the Islamic Revolution, religious tendencies and adherence to the principles and values of pure Shiʿism were emphasized (Mozaffari, 2011, p. 67). Moreover, with the increase of rich sources of foreign exchange income from the sale of petroleum products, the establishment of many new institutions with intellectual atmosphere which resulted from revolutionary thinking spread in the political and cultural arenas of the country (Amjadi, Motalebi & Ganji, 2020, p. 182). During this period, the budget of cultural institutions, especially in the Quranic sections, increased drastically, which led to financial

support from religious organizations and institutions in holding cultural and artistic festivals and exhibitions. They mainly focused on the values of the Islamic Revolution and religious concepts (Faouzi, 1399, p. 228; Rahimiya Kia & Eftekhari, 2020, p. 44). At these art events, concerns about preserving and disseminating Iranian-Islamic identity and values were emphasized as one of the discourses in cultural policy-making. Traditional calligraphy and Persian letters calligraphy as the most important themes and manifestations of Islamic culture and art were considered by cultural authorities in holding many festivals and exhibitions with religious themes. In 2003, the Festival of New Trends in Calligraphy as a new cultural and artistic event was widely welcomed by students across the country. This festival had a great impact on the formation of visual art festivals on Persian letters. In 2005, the Annual Letter Writing Exhibition of "Asma al-Hassanias" was the first typography exhibition focusing on the use of traditional calligraphy items in designing a new structure of Persian letters, and this exhibition was welcomed by the new generation. Since then, with the support of governmental, cultural organizations and institutions started to support many festivals and exhibitions of Persian lettering and typography. In these exhibitions, modernist interpretations of traditional lines in the form of religious subjects and Quranic concepts were introduced as a desirable model; moreover, attention to the ideals of the Islamic Revolution was considered. As public places affiliated to government institutions and organizations increased, the exhibition of typographic posters gained more acceptance in the society. Some of these galleries and cultural centers including the Museum of Contemporary Art, the Iranian Artists Forum, and the Saba Cultural Institute were affiliated to the Iranian Academy of Arts and the Sacred Defense Garden Museum. In these art centers, designers could take advantage of this opportunity to act more freely by defining and managing projects related to the design of exhibition and experimental posters using typographic and visual integrative model. As a result, they could search in the fields of expression, narration and creation of various visual spaces (See Table 5) and (See Figures 7 & 8). In addition to institutional support, artistic currents independent of formal discourse pursued a liberal approach with contemporary expression (Keshmir Shekan, 2017, p. 342). After the socio-political developments of 2009, a group of graphic designers formed artistic groups aiming at supporting the axis of resistance and anti-arrogance and designed and collected posters in cyberspace. Revolutionary Poster Movement organizations in Mashhad and verse designers in Isfahan were working based on illustrative methods (Nejabati, 2020) and the Shi'ite Art Center aimed at improving the quality of religious works and producing religious calligraphy posters with the theme of religious and revolutionary art. All of them worked in cyberspace (Nejabati, 1397, p. 32). The Gallery of Free Designers held exhibitions of art works with a focus on contemporary art, and they had a progressive character and expression that is incompatible with the classical current and demonstrated an empirical approach (Alaei, 2016). The poster design of the gallery's art events gave graphic designers the freedom to act artistically, boldly and empirically. The design of dramatic typographic posters with multiple approaches of designers to the multiplicity of forms and emphasis on the illegibility of letters and words were considered the prominent features of these works. With numerous references to themes such as everyday life and folklore, they sought attention to the symbols of urban space, nostalgia or retrospective expression of contemporary art (See Figures 7 to 9).

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Table 5. The most important festivals and exhibitions of typographic posters sponsored by government organizations and institution. Source: Authors.

Festival title	Approach, goals and topics	Book	Organizers (Organizations and institutions)	Year
Annual Letter Writing Posters Exhibition of "Asma al-Hassanias" In Tehran and other cities	Lettering poster, attention to the tradition of Islamic calligraphy and expression of modern aesthetics	5 periods	Arts Center - Ministry of Culture and Islamic Guidance - Iran's contemporary visual arts development institute- Tehran Artists Forum and Museum of Contemporary Arts - University Jihad	Since 2005
Bismillah International Festival	Lettering posters, logotypes and calligraphy Cultural Relationships and Artistic Experiences of Artists in Islamic Communities in the Quranic Field	6 periods	Deputy Minister of Cultural Affairs of the Ministry of Culture and Islamic Guidance and the Islamic Conference Organization - Center for the Development of Quranic Arts	2005-2014
World Award of Monotheistic Religions Poster	Poster design - trengthening the monotheistic understanding of religions and expressing the rich potential of art in xplaining Quranic teachings	Yes	Imam Ali (AS) Museum of Religious Arts - Municipal Cultural and Artistic Organization	2006
International Arts Festival of Resistance	Typography and inscription posters	4 periods	Academy of Arts, Visual Arts Center of the Ministry of Culture and Islamic Guidance - Saba Cultural and Artistic Institute - The Association of Revolutionary Visual Artists - Holy Defense Association of the Fatah Narrative Cultural Foundation.	Since 2006
Iranian Spring Exhibition	Typographic posters - poems by Rumi, Nima and an exhibition of typographic posters of the Holy Prophet (PBUH)	Yes	Deputy Minister of Arts, Office of Visual Arts, Institute of Visual Arts Development, Academy of Arts and Al-Zahra University	2007
Art Mourning of Ashura Posters In Tehran and other cities	Image posters and lettering posters	No	Art Institute	Since 2007
"Waiting for The Morning" festival	Image posters, typographic posters Typography of the Holy Prophet (PBUH), explanation and development of Mahdavi culture of waiting, paving the way for the emergence of the savior of the human world	No	Sura University	2008-2011
"Shohreh Shahr" (), Street Posters Group Exhibition,	On the occasion of the commemoration of Hafiz	No	General Directorate of Islamic Culture and Guidance of Fars and Deputy of Culture and Social Affairs of Shiraz Municipality	2008

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Festival title	Approach, goals and topics	Book	Organizers (Organizations and institutions)	Year
The First Annual International Yazd Calligraphic Design Festival	Designing Islamic calligraphic posters according to the concepts and verses of the Holy Quran	Yes	Yazd Arts Center, General Departments of Islamic Culture and Guidance, General Directorate of Endowments and Charity, The Islamic advertisement Organization	2009
Metro Typography Exhibition	On the occasion of the birth of the Holy Prophet PBUH)	No	Municipality of Tehran	2009
Narration of Muharram - Isfahan	Lettering poster	Yes	Endowment and Charity Organization	2010

Figure 7. "Asma al-Hassanias Poster, Designer: Bahram Hamidi, 2009 Source: http//todayposters.com

Figure 8. Ashura Poster, Designer: Alireza Beitollahi, 2009. Source: Muharram Narration, 2009, p. 31

Figure 9. Poster of Beautiful, Spacious, Confident Exhibition, Designer: Iman Rad, 2010. Source: http//azadart.gallery.

Figure 10. Sara's Heaven Exhibition Poster, Designer: Shahrzad Changlouai, 2009. Source: http//azadart.gallery.

Figure 11. Poster of Moshajar Exhibition Designer: Farhad Fazuni, 2007. Source: http//pinterest.com.

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Holding meetings and workshops

Another important field of the typographic discourse of the 1380s was the actions of graphic designers in holding lectures, meetings, and skill workshops. These educational-advertising activities took steps towards expanding and stabilizing a new style. Moreover, they sought to establish typography as a specialized branch of a set of professional activities related to the level of graphic designers. During these intra-union activities, it was possible for students to get acquainted with the subject of typography and receive the designers' experiences. In addition, the development of the subject area in the cities was provided by the establishment of art and graphic design disciplines in public and non-profit higher education centers. The strategy began with short-term interactive training through typography workshops. These workshops were successful in focusing, selecting, and orienting sensibilities to form functional-aesthetic interests in the text category as an independent form element in visual communication. The workshops also provided an opportunity for dialogue and communication between the graphic designer and the students, and provided an inspiring situation to share the graphic designer's experiences. Here, those interested were acquainted with methods of implementation and experimentation, the methods of organizing mental ideas and the path of turning them into an artist who can express Persian typography or lettering. Direct communication among designers will make it possible for experiences and feelings to be transferred. Moreover, it creates mental motivation for individuals to get acquainted and create interest. It also contributed to the emergence of fundamental theoretical issues in this field. A structured view of explanation and, in some cases, localization is considered very valuable. Furthermore, the adaptation of specialized concepts in the field of letter design during those years, when lack of theoretical texts was very noticeable, is also considered very valuable. Overall, such intra-union activities created motivation and tendency among the new generation of graphic designers to design with Persian letters (See Table 6).

Table 6. The most important typography workshops and lectures of the 1380s Source: Authors.

Workshop and lecture title	Organizer	Description	Date and place of the event
No words (Lecture)	Reza Abedini	Displaying the works of world designers and examining the relationship between letters and images Exhibition of "No words" Typographic Posters and Books	2006- University Jihad Cultural Center - Khorasan Art Center
The birth of typography from the spirit of calligraphy (Lecture)	Reza Abedini	Lecture on Prince Claus Award - Expressing the value and importance of typography in graphic design, expressing the ratio of letter spacing in Iranian calligraphy in comparison with Latin letters and so on	2006- Tehran
Contemporary Iranian Typography (Lecture)	Ghobad Shiva	Expressing and examining letters, writing, typing and typography - Criticism of formalism in Iranian typography and lack of attention to concepts in typography	2007- Presentation in the Ninth Biennial of Graphic Design in Iran
Typography workshop	Mehdi Saeedi	Typographic design of Asma al-Hassanias	2006- The 14th Exhibition of the Holy Quran

Workshop and lecture title	Organizer	Description	Date and place of the event
Mourning Red Sea Poster	Mehdi Saeedi	Design of Ashura typography posters	2006- Tehran Metro Culture House
Typography workshop	Mehdi Saeedi	Typographic design of Imam Ali (AS)	2007- Metro Culture House
Typography workshop	Mehdi Saeedi	Typographic design of cultural and social issues	2007-Cultural-Artistic Center of Tehran Municipality
Confessions Street graphics	Farhad Fazuni	Typography Exhibition –Introducing and explaining the formation and cultural impact of society on the works of the designer- poster design workshop entitled Street Graphics	2007- Ferdows University of Mashhad 2008- Shariati Jihad University - Mashhad
Proposals and Mirrors Workshop (Lecture)	Bijan Seifuri	Personal visual expression in typographic posters and introduction of designer works	2007 and 2008 - Nabi Akram University of Tabriz
Persian letters and Persian letter designing in poster (workshop)	Mohammad Jamshidi	Exploring new ways of dealing with letters Examining the concept of form in the poster and the effect of music on the process of reaching the idea	2008- Tonekabon Azad University
Aside (Dar Kenareh)	Reza Babajani	Reza Babajani's Typography Workshop Peyman Pourhossein's lecture Vahid Erfanian's conversation about typography	2010- Support of Mashhad Municipality and Art Center
Girayee (Attraction) (workshop)	Amir Hossein Ghouchi Beyk	Ability to visualize Persian fonts for typographic poster design	2009- Semnan University
Typography workshop	Reza Abedini	Composition and de-familiarization in the experience of Persian font structure	2009 - Eshraq Cultural Center
Free school (workshop)	Amar Issaipour	Composition with letters	2009 - Tabriz Culture House
Typography and lecture workshop	Behrad Javanbakht Masoud Sepehr	Behrad Javanbakht's workshop: Composition Analysis Workshop in Persian Typography Lecture by Massoud Sepehr: Contemporary Typography of Iran: Capabilities and Limitations	2009- University of Arts
Oriental (Workshop)	Mehdi Saeedi	Method of taking and adapting the Iranian calligraphy pattern in typographic poster design	2010- Isfahan University of Arts
Persian alphabet song (workshop)	Mehdi Saeedi	Investigating rhythm and composition in the design and creation of typographic posters	2010- Tehran University of Arts

Familiarity with foreign typographic designers and new horizons of experience
Following the government's political discourse since 1997, which pursued comprehensive de-escalation, economic and cultural cooperation and relations with the outside world developed. Due to a long period of restrictions on the relationship between local artists and artist of other parts of the world, at this time, communication between artists and the outside world increased (Keshmir shekan, 2017, p. 339). The efforts of governmental institutions

for international communication began through holding festivals, and in the early 1380s, with the spread of the Internet, the context of these interactions changed in a way that individuals, regardless of government oversight processes, were engaged in cross-border communication (Moridi, 2018, p. 219). This opening created horizons of international communication and interaction and the promotion of intercultural relations, and affected the field of art. It created horizons of international communication and interaction and the promotion of intercultural relations, and left its effects in the field of art. It also became possible for the new generation of graphic designers in Iran to meet and communicate directly with prominent graphic designers and typographic stylists. The "Fifth Color Group" was one of the first independent groups to begin its first international interactions, independent of government support. They could become successful through international group exhibitions and contacts with prominent foreign typographers. Holding an exhibition of three continental graphic designers at the 8th Tehran international poster biennial in 2003 at the Museum of Contemporary Art was one of the first important steps in introducing and interacting with international graphic and typographic designers. Since then, prominent typographers participated in graphic design and poster biennials as judges, held solo exhibitions and participated in group exhibitions with Iranian graphic designers, received awards in domestic and international competitions, and were interviewed in specialized graphic design magazines and introduced themselves. Therefore, they played an effective role in creating new visual and semantic horizons, validating the style of typography and guiding the younger generation. The greatest influence that Iranian typographic design received from interaction and familiarity with foreign works can be summarized in the empirical approach using a combination of materials, mental fluid setting, the tendency to design new pens, and typographic combination and photography. This resulted in eclecticism in typographic posters and the diversification of visual experiences. Therefore, if the main approach in the tendency to structural capabilities of letters and the discovery of visual values of space and composition was sufficient, from the second half of the 1380s onwards, the transformation of structure using an illustrative and eclectic approach to meaning and plurality in expressive methods was taken into consideration (See Table 7).

Table 7. Internationally renowned typographic poster designers in the 1380s. Source: Authors.

Designer name	Characteristics of typographic poster designer's works	Introduction of the designer
David Carson	Intuitive approach to typographic design, sensory and incidental coherence in organizing letter composition, suspended and unstable structure	Tandis Magazine (2004, No. 35)
Neville Brady	Leading designers in digital typography, letter composition in momentary structuralism, high-contrast composition in composition and color	Golestaneh Magazine, 1999 and 2002, No. 14 and 15-Tandis Magazine (2005, No. 53)
Stephen Sagmister	Experimental and ideological typography, conceptual and expressive designs, designing with objects and environment	Tandis Magazine (2006, No. 73) and (2009, No. 153), Presence in Iran
Leonardo Sonoli	Object-oriented attitude towards letters, limited color combination of black and white	Joint Exhibition with the "Fifth Color Group", 2005 – Tandis Magazine (2006, No. 74) and (2009, No. 165) - The Jury of the Third International Graphic Biennial of the Islamic World

Designer name	Characteristics of typographic poster designer's works	Introduction of the designer
Nick Pride	Improvisational compositions and manual performance by combining materials with paper waste	Lecture and meeting at the Iranian Artists Forum, 2006 - Exhibition in Tehran Special Gallery - Tandis (2006, No. 90)
Martin Whatley	Dense and intertwined composition, layers of letters and geometric shapes, three-dimensional volume structure of everyday objects, digital performance, bright and digital colors	Tandis Magazine (2008, No. 126) Neshan Magazine (2009, No. 20)
Ralph Schraivogel	Complex visual compositions, technique-based, multi-step manual execution, material composition, monochrome and two-color posters	Holding a poster exhibition in Tehran, 2002 The first prize of the ninth Tehran International Poster Biennial, 2007 Tandis Magazine (2007, No. 96) Neshan Magazine (2009, No. 20 and 2003 No. 1
Paula Scher	Geometric and structural typography with figurative and dynamic organization	Displaying works in the exhibition of graphic designers of three continents, 2003
Rosemary Tissy	Geometric Form Clarity in Unexpected Composition of Texture and Space One of the New Wave Designers of Switserland Typography	Jury of the 8th Tehran International Poster Tehran, 2003
Philip Appelova	Functional features of modern typographic posters and the challenge between readability and illegibility, combining letter elements on the border between simplicity and complexity	Tandis Magazine (2003, No. 18 and 2008, No. 140) Neshan Magazine (2008, No. 4, 18, 20)
Uwe Loech	Combined typography and photography techniques; Unexpected typographic composition solutions; Using Typography as a Language in Transmitting Political and Social Messages	Guest of 6th and 7th Biennial of Iranian Graphic Tandis Magazine (2006, No. 95) Award in the 9th Tehran Graphic Biennial, 2007
Ahn Sang-soo	An Sang Soo Formalist and minimalist approach to typography and influenced by the visual tradition of South Korean traditional calligraphy	Displaying works in the exhibition of graphic designers of three continents at the Museum of Contemporary Art, 2003
Ian Railish	Illustrative typography influenced by the visual tradition of Eastern European posters	Member of the Jury of the 9th Iranian Graphic Biennial, 2007
Anette Lenz	Creating a vague line between readability and illegibility by transforming text composition structures and creating the illusion of dimension in two-dimensional and three-dimensional space	Selected for the 8th Iranian Graphic Biennial, 2005 Display of works and member of the jury of the 9th Iranian Graphic Biennial, 2007

Conclusion

After the Islamic Revolution, graphic design in Iran underwent many changes and transformations, and because of the necessity and cultural and social contexts, poster design as a communication medium in the society attracted a lot of attention. As the government of the 1370s in Iran initiated its modernization programs, the programs of major environmental changes and cultural and social policies had a tolerant perspective and attitude; therefore, it became possible to present modern cultural ideas and approaches. In the new social condition, the publication of books with political, philosophical and religious

views expanded with taking tradition-breaking approaches. In designing the cover of the books, typography and deconstruction of the previous forms of using letters and writing were emphasized. The prevalence of applying these modern approaches to the design of typographic covers, which had a semantic adaptation to modernist political and social themes, was welcomed by publishers and audiences. Moreover, receiving book cover design awards provided the basis for Iranian graphic design to design typographic posters. In the 1380s, graphic designers played an important role in creating the interest and tendency of the new generation of graphic designers to typographic posters by holding group and individual exhibitions, participating in international poster exhibitions, printing books and receiving awards. The other part of this process should be sought in cultural policy-making and the role of government institutions and organizations. These institutions supported holding typographic festivals and exhibitions as well as typographic posters with religious themes; they were also influential in considering the religious values of Islamic calligraphy. In addition to official government discourse in this regard, independent cultural and artistic currents opened the field for their activities and gave designers the necessary freedom of action. Bold empiricism, with expressions beyond the readability or no-readability of written text and artistic action, was a distinctive feature of this freedom of action. In these works, numerous references to themes such as daily life, urban life, clumsy design, and attention to nostalgic or retrospective themes, created multiple visual patterns in the design of typographic posters. The graphic designers' actions in holding lectures, meetings and skills workshops were other important areas in establishing and streamlining typographic posters and created educational and intra-union activities to develop the typography category and transfer the experiences of designers to form typographic interests. On the other hand, with the opening of international communication and interaction horizons for the new generation of Iranian graphic designers, it became possible to get acquainted and communicate directly with prominent designers and owners of graphic styles and typographic posters. Foreign designers could participate in graphic and poster design biennials as a judge, hold individual and group exhibitions, receive awards in domestic and international competitions, were interviewed in specialized graphic design magazines and introduced themselves. Moreover, they had a great impact on the creation of new visual and semantic horizons, and validated the typographic current. They also had an influential role in attracting the young generation to this field.

Appendix

1. Robert Wuthnow
2. The initial formation and activity of the association was in 1976. It tried to establish its professional position in the society by holding an exhibition of graphic designers' works and publishing books. However, its activities ceased with the beginning of the Islamic Revolution. After the victory of the Islamic Revolution, it was interrupted until 1997, and in 2002, it became a member of the International ICO-D Design Association (http//igds.ir).
3. Before the 1380s, most graphic and poster design exhibitions were limited to graphic design biennials, and the resulting works had real clients. Therefore, it had to be done by offset printing and in a very high circulation and cost, or in some cases, it was offered by silk screen printing. However, with the advent of digital printing technology in the 1380s, single-copy works could be created with features such as large size, good quality, good print speed and cost-effectiveness. As a result, artists found a path to experimental poster exhibitions and graphic design festivals.
4. The collection of posters of Azad Designers Gallery with the artistic management of Reza Abedini has been displayed by the new generation of graphic designers for ten years since 2008; and out of 350 posters, more than half of them have been designed by typography (http//Azadart.gallery).

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