A study of Iranian graphics volution after Islamic Revolution of 1979

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Abstract

Sociology of art and typography analysis about the fourth generation graphic designers of Iran can be started by examining the form and social conditions of the production of the work. One of the components of Pierre Bourdieu's theory is the evolution of the field of art and cultural capital. These components are a factor for examining the changes and developments in the sociology of art and artist in relation to the fourth generation graphic designers of Iran after the revolution, who have been in the context of the developments in the sociology of art and social conditions. The current research aims to answer the following questions: 1. What changes happened in the typography works of the fourth generation of graphic designers (after the revolution)? 2. How are the changes and evolutions of typography design in the works of the fourth generation of Iranian graphic designers from Pierre Bourdieu's point of view about cultural capital and the field of art? This research is descriptive - It is analytical and the data has been collected based on library and documentary studies based on the theory of Pierre Bourdieu. The findings of the research showed that designers such as Reza Abedini, Majid Abbasi and Bijan Sifouri were influenced by the field of art (the historical background of graphics in Iran and the cultural and artistic traditions of calligraphy) and the cultural capital that arose from education and family . And social developments after the revolution such as economic development, variety of printing methods, communication with prominent international designers, advances in tools such as desktop personal computers and the new wave of typography in the West which have been All of them arise from the developments in the field of art and cultural capital.

Keywords: *Persian typography, Pierre Bourdieu, the fourth generation of Iranian graphic designers, Reza Abedini, Majid Abbasi, Bijan Sifouri*

INTRODUCTION

When an artist creates a work, he is in a social situation that led to the creation of that work. In this article, the sociology of art and artwork will be analyzed based on the theory of Pierre Bourdieu [i], a contemporary French sociologist. Mere sociology and sociology of art have a fundamental difference, sociology deals with reality, but we can say that we are dealing with meta-reality (imagination) in the case of artwork. This article reviews the works of three of Iran's fourth generation graphic designers (Reza Abedini, Majid Abbasi and Bijan Sifouri) based on Pierre Bourdieu's theory (cultural capital, Art Square).

Iranian graphic art is divided into different generations and periods. The fourth generation of Iranian graphic designers is one of the generations that have made their way to society and contemporary graphics through the continuation of tradition and typewriting with social, cultural and political changes. Among the designers of this generation, there were designers who used new methods such as personal computers in addition to traditional tools to produce their works . In addition to speeding up the work of designers, these tools provided them with the possibility of making changes in the type of font and graphic structures, which traditional tools such as reverse letters and lead letters did not provide such a situation for designers.

In the 1970s, a series of factors were influential in the evolution of Iranian graphics; The first factor of the different approach of the fourth generation of graphic designers was influenced by the new wave of typography in the West and the connection between artists and foreign designers. Another factor was the technological developments, due to which the innovations of formalism in works and cleanliness and accuracy in execution were provided. As a result, the game with letters and a formalistic look at it is one of the characteristics of the fourth generation of Iranian graphic designers. The third factor was artistic institutions. Of course, it should be noted that even with the beginning of modernism in graphic design in Iran, these designers did not abandon their pictorial past and continued to use lithographic illustrations and calligraphy in their works. For example,

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in the "Iranian Imagination" poster, Abedini, the use of black calligraphy as one of the formats of calligraphy can be seen.

This research examines the components of cultural capital [ii]and the field of art [iii], which are important components in Pierre Bourdieu's theory. Also, the questions of the present research will be answered: 1. What changes occurred in the typography works of the fourth generation of graphic designers (after the revolution) ? 2. What are the changes and evolutions of typography design in the works of the fourth generation of Iranian graphic designers from Pierre Bourdieu's point of view about cultural capital and the field of art?

The present article reviews the mentioned works according to the components of cultural capital and art field.

RESEARCH METHOD

The present article is descriptive - An analysis has been done and data has been extracted from printed and digital written sources. First, the necessary explanations about the components of Pierre Bourdieu's theory are specified and then, the two components of the field and cultural capital are explained as evaluation criteria and study analysis.

from Among the designers of the fourth generation of graphic design in Iran, there are three designers named Reza Abedini, Majid Abbasi and Bijan Sifouri (one poster from each designer on the topic of the main components of the typography poster, two posters on the structure of the work and one poster on the status of the artist as the symbolic capital of each designer) has been selected. These samples have been selected by considering Pierre Bourdieu's theoretical components about cultural capital and the field of art and considering factors such as the designer, the creation period of the work, the description of the social space and analysis.

Research Background

In this resource section In addition to Bourdieu's components , categories such as art community, sociology, relationship between artist and artwork will also be mentioned. The Book *of Distinction: A Social Critique of Pierre Bourdieu's Judgments of Taste* (1984), which was translated by Hasan Chavoshian and published in 2013 by the third publication, can be considered to understand Bourdieu's ideas about society. Although the empirical research of this work is about the French society, it can be generalized to other societies. In this book, Bourdieu considers society to be an interconnected set of fields , capitals , and habits, and [iv]according to his opinion, the difference in habits, capital, and position in the field leads to differences and differentiation of lifestyles .

By reading *Pierre Bourdieu's book Theory of Practical Action and Rational Choice* (1930), which was translated by Morteza Mardiha and published by Naqsh and Negar in 1380, it is possible to get to know the author's sociological ideas and his answers to the criticisms that have been made against him. It is also possible to obtain interesting information about how the educational, legal, and administrative systems reproduce the structure of the state.

Bourdieu in his article titled "Historical Development of Pure Aesthetics" (1987), which was translated by Murad Farhadpour and published in 1379 in Organon Magazine No. 17, examined the sociology of art and in this article some works of art including the present - Prepared by Marcel Duchamp[v] , particle for direct object examines and tries to understand the social conditions, the mutual relationship between the society and the work of art, and the special thing that the artist intends to create through the examination and analysis of these works of art.

Najiba Rah Ma Ni and Mehsa Faridnia in the article titled " Analysis of Morteza Mamiz 's Capitals". In order to elevate Iran's graphic design field ", which was published in two quarterly journals, Basics of Visual Arts No. 16, in 1402 , they have studied the four capitals of Morteza Mamiz and their role in the advancement of Iran's graphic design field . This article shows that the four capitals of Morteza Memeez are professional personality builders and have positive effects in the field of graphic design in Iran.

Bahram Hamidi and Kamran Afshar Mohajer in the article entitled "The evolution of typography posters of the 1980s from the perspective of Robert Wesno's cultural changes", which was published in the year 1400 in the 10th period of Pikreh Quarterly No. Eighty Shamsi have been checked. Therefore, first of all, the cultural

and artistic issues of typography, as well as government support for holding the festival of new generation typography posters from graphic designers, have been reviewed and internationally renowned typography designers who have left an effective role in this field have been introduced. There is no artwork analyzed in this article.

Behnam Zangi in his article entitled "Effects of the committed approach of art on urban mural painting after the revolution in Iran (based on the sociology of Pierre Bourdieu)", which was published in 2018 in the Proceedings of the 6th National Conference on Theoretical Foundations of Visual Arts in Iran with the approach of committed art is (Zablinejad, Manavi Rad, Dehghan and others); how He has examined the mural painting after the revolution and the cultural capital in that era. According to this article, the art of mural painting is the square of power, the main focus of the power of the popular masses and the currents of the revolution, and with the establishment of the institutions of the revolution, this art has been supported and emphasized.

Amirreza Ishtaryan Haghighi and Setara Ahsant also in their article entitled "Semantic Analysis of Persian Typography in the Relationship between the Signifier and the Signified", which was published in the spring and summer of 2018 in the journal Theoretic Basis of Visual Arts, Fourth Period, Number 8, the semantic root of Persian typography in They have investigated the relationship between the signifier and the signified by relying on the rules of coexistence and substitution. Considering the signifier as a sign or speech arising from the signified, they have analyzed the semantics of Persian writing between the signified and the signified. From his point of view, Persian writing has visual capabilities, and common or distinct meanings can be achieved by relying on the arrangement of letters as visual signs and reading them in the form of written signs.

Mohammad Kazem Hassanzadeh Mirabadi also in his master's thesis (1387) - With the guidance of Ali Ramin - With the title "Pierre Bourdieu and the Rules of Art", which was completed at Tehran University of Art, it examined the field of art in terms of its independence and dependence on power and its relationship with the social and cultural field. In this thesis, based on Bourdieu's theories, the terms of committed artists (pure art and commercial art) and professional and novice pioneers are discussed, and the dependence of the artwork on the history of the field or its independence is considered.

Despite the topics of typography, a better understanding of the state of contemporary graphics and sociology from Pierre Bourdieu's point of view, on a period of graphic art and according to the fourth generation of Iranian graphic designers, no book or independent research has been done.

cultural capital and square (area)

Pierre Bourdieu believes that our feelings and perceptions in society are completely derived from a concept called cultural capital, that is, our perception in society is derived from the cultural capital that we produce in society. Cultural capital first brings the educated person to self-knowledge, and then gives him power and social status, and under such guidance, the educated person acquires taste. The university is the place that creates the aesthetic concept that arises in the academic environment. While art creates the concept of aesthetics in society. What makes cultural capital? The first thing that comes up is the family. The second is education. According to Bourdieu, the position of activists in the field depends on their capital. The position of actors in the field is determined by the amount and type of capital they have.

> The concept of capital in Bourdieu's classification, in addition to economic, cultural capital: educational and educational; Social capital: social or family groups and symbolic capital: reputation "Symbolic capital is the form that any type of capital takes when it is understood through conceptual categories that are the product of the subjectification of divisions and contradictions that have entered into the structure of the distribution of that type of capital. For example, the art of poetry or story writing is a possession and is understood and approved by the general public as a cultural capital, but this cultural capital becomes a symbolic capital in certain circumstances. (Bourdieu , 2019: 154-155)

Square or Field is a social arena with its own logic and structural relations. Fields are independently formed by a number of people who have high ability and compete with each other.

> Fields are structured spaces , places and situations whose belongings and characteristics depend on

the placement and position within these spaces, which are independent. Among the characteristics of their occupants , they can be analyzed . (Bourdieu, 1993:72)

The condition for entering the field is familiarity and mastery of its internal rules. It means getting to know the rules, culture, language, and values of the field, which the fourth generation of Iranian graphic designers used well in their period. The field is influenced by historical factors. This influence is directly or indirectly influenced by the environment in which the artist lives and artistic styles in their works. The field of art is related to the social factors and cultural capital of the individual; These people try to establish their position in the field of art.

Social developments and sociology of art in the 70s in the fourth generation of Iranian graphic designers

When talking about the community of art, it is necessary to consider the framework of the sociology of art. "Sociology of art seeks to find social causality, and in it the researcher expands the theory by establishing causal relationships between artistic phenomena and social conditions." (Hosseini Pakdehi et al., 2016: 5). From Bourdieu's point of view, modern society is divided into two social hierarchies. The first is economic, and that power and social status are measured precisely by a person's material capital, and the second is culture that is measured by a person, such as artists, critics, translators, and writers. Bourdieu says that cultural capital first gives self-knowledge to the (educated) elite. Then the society gives power and prestige to this elite person.

In this sociological view of contemporary Iranian society; Bourdieu's sociology of art finds meaning and application. A society that has seen the social transformation of educational institutions in a short period of time, through the creation of nationwide and free and applied scientific universities, etc., and class transformation. From the middle of the 70s onwards, the development of the activity of artistic associations and organizations caused the emergence of dynamism in the cultural discourse and the desire of the artistic community to join the global trends in art and new trends in it. Therefore, numerous domestic and international exhibitions increased. The then government also supported the development of the visual space, one of the results of which was the establishment of the cultural and artistic collection of Farhangistan Honar in 1377. One of the important artistic actions of the Academy was the holding of international biennials of poster design of the Islamic world, which played an important role in the dynamics of Iran's graphics and the increase of international exchanges of Iran's visual space (Hamidi and Afshar Mohajer, 1400).

The fourth generation graphic designers tried to show, recreate and display their artistic interpretation of Iran's cultural and pictorial traditions in their works. For example, the use of symbols and visual motifs of the calligraphy tradition became common alongside typewritten writing. In this decade, the internal conditions of the society and the international conditions were also influential in the social developments of art. He said that internal conditions mean the use of typefaces such as (buttons, headlines, pearls, etc.), publication of specialized books in the field of graphics, variety of poster printing , and holding biennial graphics. Among the international conditions, we can mention the membership of designers in the International Graphic Association [vi]and participation in international festivals . in the table 1 The social changes and sociology of art are shown in the fourth generation graphic designers of Iran after the revolution.

Table 1: Social developments and sociology of art in the 1370s

Source: Authors

Social developments and sociology of art in the fourth generation graphic designers of Iran after the revolution
1. Economic development in the 70s, increased production and extensive developments in infrastructure industries
2. Advancement of modern computer technologies unlimited and rapid changes in graphic work
3. Paying attention to the cultural and national values of the use of visual motifs in the tradition of Islamic calligraphy, colors and...
4. The most used Persian writing in typing, such as Zar font, Nastaliq, etc.

5. Establishment of the Iranian Graphic Designers Association (1376) to introduce veteran designers and connect with world-renowned graphic designers ←
6. The activity of artistic associations and organizations, numerous domestic and international exhibitions, and the establishment of graphics courses in conservatories and universities in the cities. ←
7. The prevalence of color printing in the press, the variety of high-quality poster printing ←

Sociological analysis of the typography of the fourth generation of Iranian graphic designers from the perspective of Pierre Bourdieu

According to Bourdieu, the analysis of cultural and artistic works according to two possible equivalent structures It is : " the structure of works (that is, genres, forms, styles, subjects, etc.) and the structure of the literary field (or artistic, scientific , legal, etc.), a field of forces that [without the parts of it forming independent fields] They form a field of conflict on top of each other . The engine of change in cultural works, language, art, literature, science, etc., is located in the conflicts that the fields of production of the above are its arena. These conflicts, which seek to preserve or transform the institutionalized power relationship in the field of production, have the consequence of preserving or transforming the structure of the field of forms, which at the same time constitute both the tools and the goals of these conflicts " (Bourdieu , 2019). : 94) .

Basically, the art field is a part of the social world. The art field in the 1970s in Iran had an autonomous form, and each of the designers showed their own interests, topics, laws and goals in an aesthetic way in their works and the social environment. In this period, the works can be seen with partial sensitivity to typefaces and the formal use of letters.[vii]

The characteristics of the works in terms of sociological analysis are: (1) the main components that make up the typography poster, (2) the structure of the work, (3) the status of the artist, and (4) individual capabilities.

The main components of a typography poster

To understand the aesthetics of typography, we need to know the visual elements that make up the Persian script. The aesthetics of typography has its own personality in terms of form and shape . For example, the Nastaliq line has beauty, proportion, moderation and good composition. Designers of the fourth generation have achieved aesthetics in their own typography with sufficient knowledge of Iranian calligraphy, changes in font in terms of spacing, font size, contrast between text color, letter shape and letter spacing. For example, the designers of the fourth generation with the conscious choice of the gold font, which before that was used in the cover designs of Behzad Golpayegani, for example, an introduction to Rostam and Esfandiar, and seven faces of contemporary Italian poets , in a kind of square space that consists of styles Different and influenced by the historical factors of field developments, they use (image 1).

Picture 1: Behzad Golpayegani cover design

 Source: (http//bitamontazer.com)

Fourth generation graphic designers, especially Reza Abedini and generations after him, have used this font. Therefore, it is necessary to deal with the golden font used by the designers of the fourth generation.

The changes and sensitizing of the letters in the gold font are:

1. Reducing the spaces between letters: it can be seen in the works of designers of the fourth generation (image 2, 3 and 4).

Picture 2: Majid Abbasi's poster, My Desire is Arzoost, 1383

Source: (http// khtt.net)

Picture 3: Reza Abedini poster of Reza Abedini, Mehran Mohajer 1384

Source: (http// posteriran.ir)

Picture 4: Bijan Sifouri exhibition of posters of Iranian culture 1382

Source: (https//yaghout.blog.ir)

 2 . Removal of extra expressions in the letter *h* : "Words in Persian are not written with only 32 symbols. In Persian, more than one sign is prescribed for one letter. All four signs below [Fig 5] It refers to a letter which is called the letter *e* . We call each of these signs a manifestation. Therefore, the letter *e* has four forms. In this order, to design Persian letters, it is necessary to design at least 58 characters, 10 numbers and several writing and movement signs" (Abdini, 1389: 18).

Picture 5 : Representation of the letter *e*

Source: Authors

3. Changes in the point and hole shape of the letters: all the points of the letters and words are used in the form of a circle in most of Abedini's works; For example: Reza Abedini has said many times in his talks that the circle in Japanese works is Japanese and we can easily have an Iranian circle (picture 6). Or in the poster of Majid Abbasi " Contemporary Iranian Art at Oxford University " the hollow form of the letters E is shown on clarity and lack of clarity.
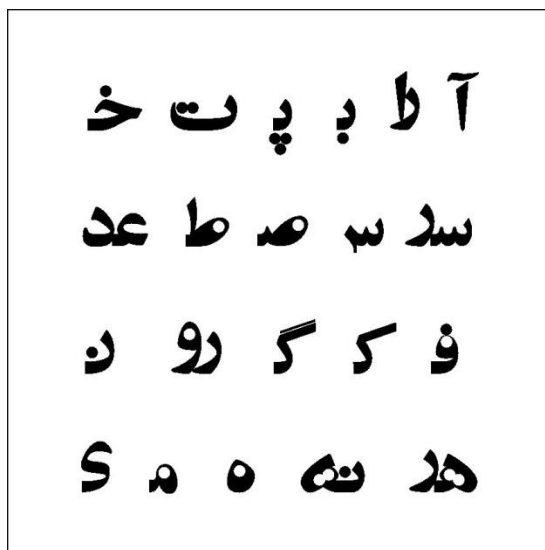
Image 6 : Zar typeface design example

Source: Authors

The structure of the Work

Reza Abedini [viii]:

"In 2003 Australian designer Ken Cato He invited the most prestigious designers in the world to introduce one of their works as their first choice" (Rad, 1385: 16). The first picture of Reza Abedini's works is Molavi's poster (picture 7). At first glance, the simplicity of the form, writing and color is visible. The first layer is a combination of several [ix]bold [x]and thin typefaces placed at the top and bottom, creating a connecting role in the composition. The Latin title section, which contains important typographical information, is highlighted. The second layer consists of black color and turquoise color that remembers Iranian tradition and culture. The third layer is the typographic ranking, which is targeted and categorized according to the form of the work, and the lower form of the poster induces the movement and rotation of the Sama dance. In this poster, you can clearly see the Iranian space-making in a modern and contemporary way. This poster was designed in 1380. On this date, Abedini was able to establish his position in the field of art. From an aesthetic point of view, the importance of the poster is based on the shape, not the function, and it tends towards refinement; It means he wants himself for himself. "The artist, who by virtue of his position can now touch any external command or constraint, is able to realize his mastery over what defines him and truly belongs to him, that is, over form and technique, or in a word, over the same A skill that is thus established as the only goal of art" (Bourdieu, 1987: 161). It should be noted that Reza Abedini created his work without any affiliation to any institution and with a special and unbiased view. Table 2 shows the structural analysis of Molloy's poster and Table 1-2 shows the aesthetic components from Pierre Bourdieu's point of view .

Picture 7: Molawi poster 2008

Source: (http// posteriran.ir)

Table 2 structural analysis

Ability to recognize letters						Study sample	year of publication	row
Additional features	Change points	Font thickness	Hollow form	The height of the letter x	Change letter spacing			
x	x	ü	x	Layton's writing ü	ü		2008	1

Table 1-2 aesthetic components from Pierre Bourdieu's point of view

Description of the components of the work	Components from Pierre Bourdieu's point of view	The year the work was created	Name of the designer	The name of the work
		2008	Reza Abedini	Molvi
The use of traditional elements (turquoise color calligraphy), attention to historical roots, the influence of Iranian art and culture, and the trend towards Persian writing.	the field			
In the cultural capital of the calligrapher family, education	Cultural capital			

Picture 8: Poster by Reza Abedini, Mehran Mohajer, 2006

Source: (www.posteriran.ir)

in works Reza Abedini, writing elemental basic is letters, with Structure similar Letters Latin, on Roy line context Placed and approaching distance, combined from Aesthetics and Proportion writing particle for direct object to show puts one from Tips interesting attention in this poster, conversion the dots to circle is that proportionate with other letters established done and beauty writing particle for direct object two so much have done ranking typography, near to the center and in template one box rectangular appointment has color context also with Tonality earthy, It is a symbol of the land of Iran. Table 3 shows the structural analysis of the poster by Reza Abedini, Mehran Mohajer and Table 1-3 shows the aesthetic components from Pierre Bourdieu's point of view.

Table 3 structural analysis

Ability to recognize letters						Study sample	year of publication	row
Additional features	Change points	Font thickness	Hollow form	The height of the letter x	Change letter spacing			
ü	ü	ü	ü	ü	ü		2006	1

Table 1-3-aesthetic components from Pierre Bourdieu's point of view

Description of the components of the work	Components from Pierre Bourdieu 's point of view	The year the work was created	Name of the designer	The name of the work
		1384	Reza Abedini	Reza Abedini-Mehran Mohajer
Attention to the historical roots, use of Persian type and writing (Zar font) and empty space in the poster	the field			

Along with education and family, the cultural capital in this khaki poster represents the land of Iran. The purpose of getting to know the rules, culture, language, and values of the art field	Cultural capital	

Majid Abbasi [xi]:

Picture 9: Contemporary Iranian art at Oxford University, 2006

Source: (http// khtt.net)

Only black color is used in this poster. The empty space of the letter "e" emphasizes clarity and lack of meaning. The drawn end of the letter H directs the audience's gaze out of the frame and then enters the poster frame through the Latin writing. The typography structure in this poster is designed in such a way that the message is conveyed well due to the folds in the middle of the letters (Image 9) . The atmosphere of Majid Abbasi's works is simplistic [xii]. This is because of the position he gained by reaching an aspect of aesthetics in poster composition. Being influenced by Iranian painting, he used the empty space and simplicity to enter this field. Table 4 shows the structural analysis of Iran's contemporary art poster at Oxford University and Table 4-1 shows the aesthetic components from Pierre Bourdieu's point of view .

Table 4 structural analysis

Recognizability						Study sample	year of publication	row
Additional features	Change points	Font thickness	Hollow form	The height of the letter x	Change letter spacing			

							2006	1
x	x	x	ü	x	ü			

Table 1-4 aesthetic components from Pierre Bourdieu's point of view

Description of the components of the work	Components from Pierre Bourdieu's point of view	The year the work was created	Name of the designer	The name of the work
		1384	Majid Abbasi	University of Oxford
The influence of Iranian painting art and culture, empty and simple space in poster design (simplicism) and Persian writing	the field			
In the cultural capital of the family, education and tendency to display Persian typing and writing	Cultural capital			
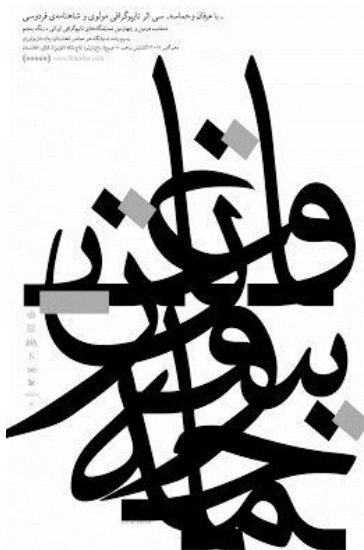
Picture 10: With mysticism and epic 2008

Source: **(** www.khtt.net **)**

in this poster, Writing letters to the face vertical and in too you are tense design have been that symbolic from garlic ascending the soul from the earth to Sui the sky is And it directs the viewer's eye towards the top ranking of the typography . The forms of Tosi color in the text of the poster in the form of non-visual elements have helped to emphasize and balance the typography (image 10). Table 5 shows the structural analysis of the poster with mysticism and epic, and Table 5-1 shows the aesthetic components from Pierre Bourdieu's point of view.

Table 5 structural analysis

Ability to recognize letters						Study sample	year of publication	row
Additional features	Change points	Font thickness	Hollow form	The height of the letter x	Change letter spacing			
x	x	ü	x	x	ü		2008	1

Table 1-5 aesthetic components from Pierre Bourdieu's point of view

Description of the components of the work	Components from Pierre Bourdieu's point of view	The year the work was created	Name of the designer	The name of the work
		1386	Majid Abbasi	With mysticism and epic
The historical background of the art field is more than writing and calligraphy	the field			
The influence of family, education, tendency to display Persian type and writing from field of art	Cultural capital			

Bijan Sifouri [xiii]**:**

Picture 11: Molavi poster, 2008

Source: (http// tavoosonline.com)

In the first layer, this poster draws attention to the anatomy of the words Nastaliq in the form of negative and positive space and has caused the composition of the text in the whole frame. In the second layer of typography ranking based on the angle of Persian and Latin letters, right-hand and left-hand are placed. Non-visual elements are arranged at the bottom of the poster. The use of Nastaliq calligraphy in the works of Bijan Sifouri is influenced by the background of the field. And since the 1970s, most of the efforts of designers have been for the composition of the poster rather than the legibility of the text (image 11) . Table 6 shows the structural analysis of Molloy's poster and Table 6-1 shows the aesthetic components from Pierre Bourdieu's point of view.

Table 6 structural analysis

Recognizability						Study sample	year of publication	row
Additional features	Change points	Font thickness	Hollow form	The height of the letter x	Change letter spacing			
x	x	x	x	x	ü		2008	1

Table 6-1 Analysis of aesthetic components from Pierre Bourdieu's point of view

Description of the components of the work	Components from Pierre Bourdieu's point of view	The year the work was created	Name of the designer	The name of the work
		1386	Bijan Saifori	Molvi
Paying attention to the historical roots of previous Iranian art, especially Persian calligraphy	the field			
The influence of family, education, mastering the rules of calligraphy and paying attention to the aesthetics of the combination of letters	Cultural capital			

Picture 12: Bijan Sifouri's poster The sun came because of the sun, 2007

Source: (www.tavoosonline.com)

Bijan Saifori In the poster sunshine came the reason Sun, with emphasis on written asymmetric and capitalize the letters, attention the viewer particle for direct object to self catch does layer first, form and angles writing particle for direct object to show puts somewhere that Elongation letters, especially in letter b, a reminder Elongation Elaborately calligraphy Iranian is layer Second, with color yellow mustard dark, space rich and meaningful create does that the viewer particle for direct object to reflection in subject poster invite does in Finally, layer third, ranking Typography particle for direct object in the center attention appointment given, that point central poster particle for direct object formation gives this Composition visual, balance subtlety between form and performance create does and a witness on skill designer in Consolidation Aesthetics traditional and contemporary is (picture 12). Table 7 shows the structural analysis of Aftab Amed poster, the reason for Aftab, and Table 7-1 shows the aesthetic components from Pierre Bourdieu's point of view .

Table 7 structural analysis

Ability to recognize letters						Study sample	year of publication	row
Additional features	Change points	Font thickness	Hollow form	The height of the letter x	Change letter spacing			
x	x	ü	ü	x	ü		2007	1

Table 1-7 aesthetic components from Pierre Bourdieu's point of view

Description of the components of the work	Components from Pierre Bourdieu's point of view	The year the work was created	Name of the designer	The name of the work
		1385	Bijan Sifouri	The sun came. The reason for the sun
Attention to the culture and traditional values of the art of calligraphy	the field			

The effect of family, education, use of Persian writing and typing in free composition regardless of readability	Cultural capital	

In the designers of this generation, you can find the space between the components of the artwork and external influences, such as the economy, living environment, politics and social developments. Reza Abedini, Majid Abbasi and Bijan Sifori have used Iranian culture and traditions in their works to enter the field of art. The use of Iranian colors and calligraphy is influenced by social, historical factors and developments in the field, and the current position of designers goes back to the previous history of the art field, which has led to aesthetics in poster composition. "Aesthetic perception that develops in a field like artistic production. As long as it shows the differences, relations, and sensitivities that make up styles, it is necessarily historical" (Bourdieu, 1984: 27).

Artist status

The artist's relationship with artistic institutions and events (festivals) is an intertwined relationship; That is, both influence each other and manifest themselves in the social structure of the artist. In these festivals, the foundation for the emergence of artistic groups and styles is formed, such as the announcement of the first appearance of the fourth generation of Iranian graphic designers in 1378 in an exhibition held in Tehran. Although art institutions (museums, festivals, biennials) are governmental and associated with political and cultural trends, etc., they play an important role in artistic values and show the performance of festivals here.

Reza Abedini in 2006 through artistic capital He was the one who received the main prize of the Prince Claus Foundation . [xiv]This award is given to artists, thinkers and cultural foundations every year in order to develop culture. The amount of this award is 100,000 euros. According to the statement published by the Prince Claus Foundation, this award was given to Reza Abedini because of his special individual creativity in graphic design and his special skill in applying the knowledge and developments of Iran's artistic heritage. (http// moosavidena.blogfa.com) . Reza Abedini won the second place at the Warsaw International Festival in 2004 (picture 11). Majid Abbasi also won many awards, including the first place in the 2012 Triennial International Eco Poster "Block 4" (picture) 12). Bijan Sifouri won the third place in the first biennial poster of the Islamic world (picture 13).

image 11 : Ghorbani poster 1383

Source: (http // posteriran.ir)

image 12 : Pennsylvania and Chernobyl poster yesterday, Fukushima today, tomorrow? 1391

Source: (http// theicod.org)

Individual capabilities

Viewing works of art from the perspective of form and not function is related to individual capabilities, such as frequent visits to museums and long-term association with art education, which gives generality to the particular matter. (Bourdieu, 1987) Being in the academic (educational) environment, being in the world's international graphic association, as well as the social conditions that make the artist himself as a producer of the artwork possible contain signs of independence in the field of art. Iranian spatialization is clearly evident in the works of designers. The most important element in the posters of the fourth generation of Iranian graphics is the Persian script, and their greatest effort is the composition of the text in the poster. Iranian sociological taste is looking for beauty, and one of these beauties is Iranian calligraphy and calligraphy, which has made the designers of the fourth generation to use Western typography, historical, cultural and artistic background in the 70s and 80s, which was noticed by government institutions. turn away from writing.

CONCLUSION

Reza Abedini, Bijan Sifouri and Majid Abbasi, along with years of activity in the field of graphics and typography, have created their personal space under the influence of the developments in the field, which arose from cultural capitals, to enter the field of art. These designers have been able to be influential from a social and sociological point of view with the position they have gained in the field of art. Also, in addition to achieving personal style, from line and Persian calligraphy, which is the most important element of typography poster designs, have been used. He has been able to display Iran's artistic heritage by using Iranian spatial design in design, which was a combination of tradition and modernity in graphic arts. and increase the visual literacy of their contemporary society, which is possible only after passing the historical background and years of artistic activity.

The designers of the fourth generation of Iranian graphics after the revolution and in the 1970s created a new dimension in Iran's typography, which coincided with the modernization of society and major changes in various social aspects, the formation of various government institutions with cultural, artistic and political orientation, and the influence of the new wave of typography. In the West, as well as with the correct use of today's technologies, the visual capabilities of letters in typography, and the use of the visual capacities of traditional lines, have advanced the flow of historical developments in the field of graphic art in Iran. Designers such as Reza Abedini, Majid Abbasi, Bijan Sifouri, Korosh Parsanjad, Farzad Adibi, Alireza Mostafzadeh, Saed Meshki, etc., using the necessary capital in the field of art, such as economic capital including material property and private or public ownership of their works, capital Cultural education including family and upbringing and education, one's social position in the society and based on artistic expertise such as training in graphic design, typography and symbolic capital including gaining fame through participation in domestic exhibitions, international festivals and communication with artists of the world while reaching an impressive artistic position. , have promoted the art of graphics, especially typography, in Iran and the world.

 These designers did not turn to writing and typography just because they were different from the designers of the generation before them, but by knowing the background of the past, social and cultural developments and changes, and of course the tools and events of typography in the world, they moved in this direction and in their works they used They achieved this from roles and lines as well as focusing on modern technology.

in the table 8 sociological summaries of art are given about the fourth generation graphic designers of Iran, based on the theory of Pierre Bourdieu.

Table 8: A sociological summary of art about the fourth generation graphic designers of Iran, based on the theory of Pierre Bourdieu Source: Authors

Description of components	The components of field theory and cultural capital from Pierre Bourdieu's point of view
have benefited the most in the sociology of art due to the skills they have acquired in cultural capital . For example , one of the cultural capital is education, which has caused artistic specialization in this generation. This education later, with the symbolic capital they brought, has completed the economic capital . The second case is the family, which increases one's awareness and brings one's success in the cultural and artistic environment.	Cultural capital
Iran's fourth generation graphic designers with capital such as economic, cultural, social , and symbolic abilities have won and competed in the field of art. They use the historical styles and genres of their country in the community such as the field of art, which led to the creation of their works. According to the opinion of visual literacy, they are considered to be the most influential generation in their society.	the field

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Pierre Bourdieu . 1	i	
cultural capital . 2	ii	
the art field .3	iii	
.Habitus ∶ Every person unconsciously has traits . Behaviour, language, tastes, etc., which Bourdieu calls this set of habits . 4	iv	
Marcel Duchamp . 5	v	
Alliance Graphique International (AGI) .6	vi	
Formalism . 8	vii	
Reza Abedini . 7	viii	
Typeface .8	ix	
Bold . 9	x	
Majid Abbasi .0 1	xi	
Minimalism .2 1	xii	
Bijan Sayfouri . 11	xiii	
1 2. Prince Claus Fund	xiv	

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