Structural study of writing and typography in posters in Iran

Mohammad Ali Danesh Sedigh[1], seyed Mehdi Norani[2]

1- Master of Arts, Department of visual communication design at Art & Architectural Azad a university- Tehran- Iran.
2- Assistant professor& faculty of board. Department of visual communication design at Art & Architectural Azad a university- Tehran- Iran.

Abstract
Design of letters or typography is the core of the design of visual communication. In a world full of infinite information and messages, the design of letters is a must-see, which should even be interesting at first before reading it. Poster art information, as part of the information system, has long been one of the concerns of today's culture makers and today's graphic designers. The poster is one of the first components to attract the audience or its motto, among which the letters and the use of it play a major role in creating visual gravity. The purpose of this research is to investigate the textual structure of posters in Iran in recent decades. The results of the research show that in posters designed in Iran, the line was used only for the transfer of concepts and information and as a mere informant, and the less form of its visual forms was considered with respect to the subject. So that the poster's priority was displayed with the image and the photo, then the letters and its place were determined and in terms of the structure of the writing, the posters of the past are more static and more orderly than today's posters. But the posters have become abundantly complex and crowded in handwritten letters or letters, and letters are considered forms and forms of visual .

Keywords: Poster, Typography, Writing, Letter Design

1- INTRODUCTION

Throughout history, the beauty of the language and textual appearance of writing has been worthwhile for various nations and civilizations. Design of letters or typography is the core of the design of visual communication. In a world full of infinite information and messages, the design of letters is a must-see, which should even be interesting at first before reading it. Good typography should not just be summarized as being read and received, but also easy to enjoy. The link to the audience is beginning to attract and attract the reader, the reader first sees and attracts the icon, and then he will try to read and understand the content of the message. Alphabet writing in Iranian art has a privileged position due to aesthetic capabilities and its special features in all branches of visual arts, especially posters. Poster art information, as part of the information system, has long been one of the concerns of today's culture makers and today's graphic designers. The poster is one of the first components to attract the audience or its motto, among which the letters and the use of it play a major role in creating visual gravity. Failure to pay attention to this issue in the planning and management of the artistic system will reduce the viewer and the failure of the information industry. If we look at the root of the word "poster", we see that the poster means the chaperone, which means the prompt posting, posters and wall of the dowry. A posters poster is a poster that the audience or viewer can understand at least the time. Some items such as innovation technique, page layout, staining and compositions, as well as typing and writing, all contribute to the success of a poster. In the graphic works, the pictures and letters are the effect of the message. In many cases, the text message is presented using letters and text in a form

That affects the form (figure) and image. "Typography" or

"Linguistics" and "Layout" is a graphic effect in which the letters and words form its main structure, and in fact the small and complex composition of the effect is formed on the validity of the text or letters. Line art and line art in Iranian art due to its aesthetics and its specific functional features have a privileged position in all branches of visual arts, especially in graphic arts, such as poster design. The abundant variety of letters and its systematic geometric structure allows graphic designers to experience personal experiences and a wide range of changes and combinations of letters to reach new samples. We came to the present in this paper with a general description of typography and line art and its application in Contemporary posters in Iran.

2. DEFINITION OF TYPOGRAPHY

In the early 20th century, graphic art began a jump in entering the new technology space. The graphic design of the new and wide area includes posters, typography, cues, illustrations, page layouts, etc., which provide a visual or tactile message or function with their functions. As mentioned above, typography is one of the most striking and artistic effects of graphic art. The term "typography" in the past was the same as the design of letters and those written works, which were obtained by the process of printing and reproduction in single color, and almost in the same range. But today, this term includes works that use a line or line and aesthetic principles to create a single work that represents information or message. In many cases, the use of letters and text is presented in a form that affects the form (figure) and image. Designers, in their works, magnify, compact and arrange the letters together, and sometimes only by interfering in the physics of letters, create a deep connection with the subject. In recent decades, in another attempt, graphic

Corresponding Author. Mail. Danesh9821@yahoo.com
Tell: +98 912 106 0498

51

artists have tried to strengthen the visual feature Letters and close-ups of the text in terms of the image, either in the sense that the audience can easily understand the semantic load, or as an abstract image that can draw the audience's opinion by form, color, etc. With this rapid movement, the typography reached an independent realm with definitions, principles, and even a new history [1].

The effect was so much that today there is a branch of art titled Graphic Line called Typography. It is now that the type and letters outstrip the image, and this is when we deal with more profound cultural categories and social concepts. At this time, the printing of the complexity of the letters makes it simpler, and this is done in the West by the art worker and designer artist on the Latin letters. This is Bobbi's statement for expressing social concepts that are very difficult to use with the image, and in fact typography also leads to urban propaganda and other uses of advertising, and over time, the audience will be grateful to the audience, and especially designer artists. Other definitions that can be used for typography include: 1. The set of behaviors and designs that are performed with the letter to approximate the letters of the word to the image. This definition does not necessarily relate to graphic design, and each movement of this type and with each other Vignity is a typography. There is a discussion of graphic design that deals with letters and letters. Its application is to produce visual effects or express words by words. The works created in the typography before it is legible contain a visual message. Thus, a typographic work it can be made up of a set of letters and words that, at the same time, has no meaning. 3. The graphic work that records it and the quality of the composition and effect of the work is created to validate the text and the text. [7] These definitions include not only those that are exclusively composed of the text, but also a number of other works in The scope of which, although we are portrayed in the picture, but the effect of its quality and the quality of the work carried out with the letters. The definition of typography in Iran can be slightly different from other countries. The typed word is translated into Persian. In the dictionary, the word is translated into machine translation. Type means any new image of the artist, such as the text and letters, and the object's symptom. And typography in the Oxford Encyclopedia is designed to be creative, creative, and sensitive to letters and words in every word.[9] But more comprehensively, typography is an art in which the designer tries to type by changing the elements of the text, such as the size, the distance between the letters, the shape of the letters, the line spacing, the paragraph, and so on. In brief, we can categorize the objectives of the typography into six groups:

1- Discover and recognize the creative aspects of the use of letters
2. Helping to understand more and better things
3. Helping to place the writing and stories in the minds of the audience.
4. Objective and tangible subject matter

5. Arousing the curiosity of the audience to understand visual writing capabilities 6- Embed the subject matter beyond the strong imagination of the audience
When used in typography, we actually created an image. In some schools and graphic courses, one of these two has survived, written in periods of illustration and in periods. We are now in a period where the presence of the text has become more colorful [2].

In the past, typography font design or mechanical fan picking the words on the page that uses the letters of wood or lead to convey meaning through words offered, but today this art, with courage leading designer, and with the help of Giants fan The print, computer, and so on have become a very complex, delicate and penetrating category that has penetrated many aspects of human life. Nowadays it is a branch of graphic arts in the design of newspapers and magazines, books, television, web pages and multimedia design, commercial advertising, packaging of goods, showcases and showcases of stores, even architecture and arrangement of space and design of parks to objects The surroundings and personal and clerical items have a very tangible and intricate presence [3].

3. BACKGROUND RESEARCH

The literal meaning of letter writing is the writing of letters and words in accordance with the editorial geometry and predetermined rules in relation to the printing industry. Letter forming is one of the most powerful communication tools available to designers, which consists of the main letters of the textbook. From the past to this day, they are the two-polar word and image that guide's human and social communication. Expression is better and more powerful than verbal expression. For this reason, the word or, in other words, the language, which is the vocabulary of its own, should be as close as possible to the image of the image. Today, aesthetic pleasures come from letters and words in new ways and concepts. Other letters, such as the past simply do not have to read the function, but the recognition of their ornamental potential, and attempts are made, including letter writing, to capture better and better letters. [5]

Milton Glaser says: There is no element that is more important than writing in the entire collection of graphic artwork. Until recently, letter writing was perhaps the most obvious element of the form that distinguished graphics from painting. It is strange that now the writing of letters is well into the realm of beautiful arts, so that controversy may arise [6].

Letters and letters are read before they are read. It should not be forgotten that legibility is more important than beauty in the category of letter writing. We can say that the most important task of the designer typographical is to help the font (type) and video rather than just reading easy, but meant for new and creative suggest something that people read and understand the subject with enthusiasm and an interest

attracted to be Letter design, in its best form, goes beyond the original meaning of the ordered and adds something more beautiful to it. [7].

The purpose of the typographical send more effective messages and communication necessary to create understanding and understanding, more influential than the normal text, visual appeal and excitement and visual pleasures revealing the shape of the letters. The earliest writing of letters should be in the works of painting. The use of writing as a kind of new visual element was first introduced in the painting of Cubism. [8]

Some have also begun it in the 1920s and 1920s as a product of the war-torn Dadaists' influence. The Dadaists separated the concept from letters, words, and texts, and easily began to play a picture with shapes. The flow of Western writing was shaped in two directions: the letter movement and the Baumasch School in Germany. In this period, it was believed that the letters, in addition to conveying a meaning, should be beautiful in terms of shape, how thin the stones are distributed. They did not just read the letters. Letters and words have a chance to have a meaning beyond the meaning. The most important and at the same time the most difficult characterization of spelling is the creation of spatial letters with the help of letters and words that can bring the audience closer to the subject and share the viewer with the designer of the subject. In literary works that are properly designed and appropriate, its meaning is immediately transmitted to the mind and does not require the decoding and translating of words. [4]

Types of Typography in Poster

From its beginnings to the present day, the posters have found many applications in the world of communication in a variety of fields and has become one of the most important categories of graphic design. In the design of posters, text and text are an important element along with other elements of the image. The advancement of the printing industry and the emergence of the art of photography in the design of poster development, and gradually the foot of the letters and the alphabet opened to the posters. In fact, the literary movement in the West, and its attention to the printing industry, has led to the designation of posters as the dominant and influential element. Poster design has a few fixed features, one of the most important of which is to advertise the intention of knowing, attracting, and transmitting the message. The graphic designer is smart and artistic in the form of words in a concise and balanced manner in his message. Seeing, reading, understanding and enjoying the key points in the design of each poster. The dominant form of the poster is sometimes a picture, or a text, and sometimes just text without an image and vice versa.

Types of Typography in Poster from its beginnings to the present day, the posters have found many applications in the world of communication in a variety of fields and has become one of the most

important categories of graphic design. In the design of posters, text and text are an important element along with other elements of the image. The advancement of the printing industry and the emergence of the art of photography in the design of poster development, and gradually the foot of the letters and the alphabet opened to the posters. In fact, the literary movement in the West, and its attention to the printing industry, has led to the designation of posters as the dominant and influential element. Poster design has a few fixed features, one of the most important of which is to advertise the intention of knowing, attracting, and transmitting the message. The graphic designer is smart and artistic in the form of words in a concise and balanced manner in his message. The most important issues poster designers need to consider is the type of use of visual language (writing or image), coordinated letters and writing, the type of composition of the elements and the effect of the message. Seeing, reading, understanding and enjoying the key points in the design of each poster. The dominant form of the poster is sometimes a picture, or a text, and sometimes just text without an image and vice versa. Once in most posters, the letters were a complementary factor in the overall design, but today it has a special place in the poster. Today, Typography is based on different methods and methods for different purposes and plays a significant role. Among the features and characteristics of visualization in the sensitivity of Persian letters and writing, we can mention a few features:

1- In the original posters, which were responsible for introducing the goods or work of art, the words and letters only served to inform the poster, and as a visual element in different sizes poster space included. Today, along with the message of messenger, aspects of conceptualism and aesthetics are considered (Figure 1)

1: Letter of letters Tehran Image

2- In addition to images, writing and letters are considered as the visual language of the work and have a functional function with the image. Iranian posters, in contrast to the western type, emphasize more on the subject than the writing, and this is one of the shortcomings of Iranian works in this category. (Picture 2).


2: Typography of a poster on the subject of nature

3-Letter writing strives to enhance the visual features of the letters and close the image to the image. In fact, in today's world, the letter writing and the use of letters in the hidden layers of the semantic load of each letter occurs and the meaning It employs the form of words. (Figure 3).
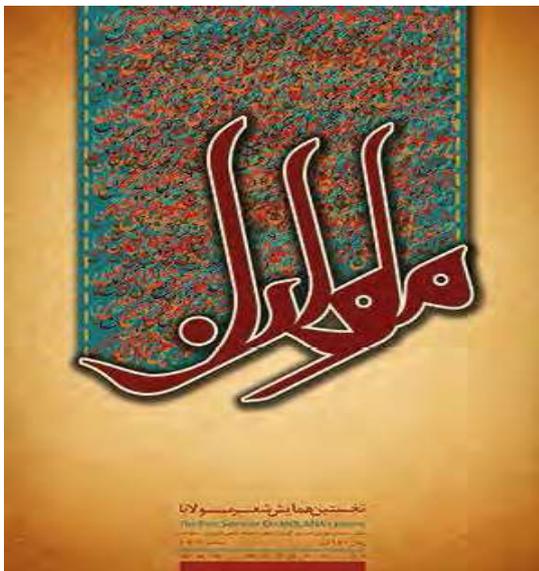
3: Lettering in the poster of Maulana's congress

4-Apart from the information mission, writing as an independent visual element in the mind of the audience entails a lasting role. The readability of letters and words in the poster is the most important of its functions, and more importantly, it must be challenging, so that after its readability, it

transmits a special excitement to the viewer. (Picture 4).
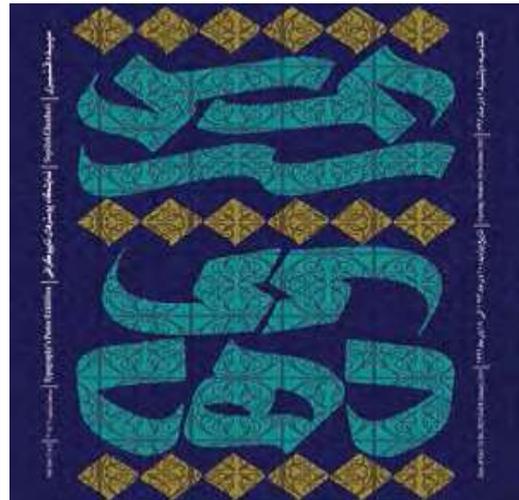
4: A challenging lettering

Typographic evaluation of Iran (shapes and letters)

Today's graphic art of Iran, riding on the background of the efforts of several generations of artists and painters who date 150 years old. In this historic period, designers have been focusing on expressing the concepts of Western style and style of graphic arts. One of these is typography, the first graphic range published with this style was the book's cover book; books on the field of political thought, literature and philosophy. The point that is seen in most of the typography works is the deformation of certain fonts in Persian letters, which have already been designed for a particular application and without any recognition of the form of letters and knowledge of typography and even calligraphy skills. But if the typography rules are used correctly, it can have a very good effect on the attractiveness and quality of the final result, which is confirmed by the success of some of these works. Also, other features of the Persian line can be considered as a substitute for typography with regard to the limits of the Persian line (Fig. 5)

5: Poster using the typography

One of the main issues facing poster designers is the practice of attracting the attention of the audience by the visual structure of the poster. The typography in Iran due to the limited number of Persian fonts and the problem of Chinese characters did not have good luck and few posters in Iranian graphic history can be found that the letters in them bring the load meaning and the overall idea of the effect and more than the typography To aid in combining and appealing the effect is used. (Figure 6).

6: Suitable use of Persian script capability in posters design

The letters in the poster are used in two completely different terms but in a single statement. Sometimes a designer designs a poster of the structure Calligraphy and calligraphy of Iran and its ruling relations, and their letter-writing may also be the principles and rules. Governing Calligraphy and Calligraphy. Sometimes it's possible to get a visual effect from the computer without the experience. In the first type, visual effects are created, and then the letter-image use of it is in terms of attractiveness and spontaneity at a much higher level than the computerized letters. It is important to note the type of font and the attention to spatial relationships for the use of letterers in the poster. What is considered as a feature of Persian letters and in the form of visual effects appealing to the letters that are not seen in any way in the Western feminine memory, according to its structure. Some of the features of Persian letters with a phony expression in the poster can be summarized as follows: - Spacing letters according to the type of composition: In this method, all the rules and principles governing calligraphy and calligraphy are observed, and only by moving the letters in different axes and changing the size of the negative space and bringing the letters close, the lettering of the letter (Figure 7).

Ability to remove and exaggerate:
The cutting of the parts in the letters is one of the things that are mostly in the direction of beauty and

7: Hermitage of Asma Al-Hasani Writing

harmony with the type of composition, and the designer, with the knowledge of this category, removes parts of the letters that do not affect the legibility of the letter. This action is performed more often in letters that have a circular structure in the horizontal axis and are generally implemented in a hinge that is capable of it. (Figure 8)

8: Poster of the 2nd Randy heritage

Hidden Geometry as a Form of Persian Formation:
In the design of letters and letters using Islamic lines, the role of geometry is significant. The application of geometric relations in past calligraphy was based on the surface and circle, and the alphabet was depicted on the basis of forms and geometric lines. According to current rules in this art, each letter is designed according to two indices and units: a vertical and

vertical lettering unit designated by letter (a) and a circle shape. (Figure 9)

9: Selected poster exhibition typography competition typography festival

Repetition and Interference of Letters Along:
One of the effects presented in typography is to repeat and overlap and interfere with the letters. This is a graphic expression for any purpose that is widely used among Iranian graphic designers in posters. In repeating and overlapping letters, sizes and proportions change and evolve, which creates the same feature in the final composition of the silhouette. (Figure 10)

10 :Poster of the Nowruz Visual Arts Festival

Density:
The noteworthy point in designing letters for a poster is that the letters can be of a special character through the shape and shape of the page, which, if coordinated with the poster theme, can be used to better deliver the intended content to the audience. Have a great impact. (Figure 11)

11 :Typography of the Poster of the Simorgh Concer

Dots:
Many designers of the game with points, by achieving balance between the spaces of an effect and creating visual effects, have achieved useful results, and this feature of the Persian letters is one of its capabilities in letter writing and poster design, and sometimes the same Points are functioning negatively. (Picture 12)

12 :The Prisoner's Poster

Static and dynamic combinations:
A number of letters with vertical, horizontal, and diagonal angles comprise a page that has a structural effect, even if the letters are designed to be flexible and circular. The geometric and static structure is an integral part of the western letters, but it has a different course in Persian letters (Fig. 13).
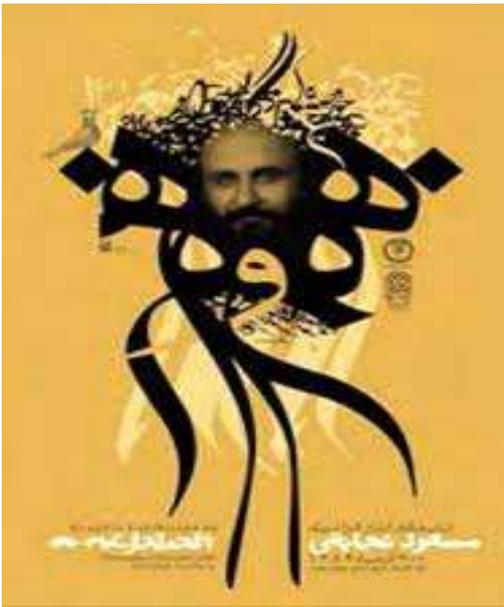
13 :Poster Typography

visual movement from image to post in Iranian posters. Because over time, as we approach the contemporary era in the art of poster design, the role of the text element is more intense and the images become less and less over time, as the images disappear and the text replaces the images. This reaction is due to the fact that designers turn into letter and word forms in expressing non-imaging concepts, such as spiritual concepts that show no material analogy and cannot be depicted, to create a suitable platform for creating works with both subjective and objective content, and On the other hand, with this method, with the help of visual creativity and the use of the use of letters and words, they can depict the hardest and most complex concepts to be seen as a visual art work and its meaning.

14 :An Example of Poster Typography of the 1960s

Gridding in the first posters in Iran was the basis of design, which was the result of the international graphic arts movement and the formation of regular and static works. But today, the use of Grid is not visible on typographic posters, and posters have become abundantly complex and crowded with handwritten or fake letters. In posters of the 1960s, we observe in abundance simple, homogeneous and monochrome fonts that were uniformly symmetrical in the corner or in the middle of the poster in Persian. But graphic designers seem to have entered the post-60s with little decoding in the text and fonts used in their posts. In the 1960s, the writing of the commonly used principles and rules of calligraphy and the combination of Persian principles and lines of identity became new. In contemporary posters, the unpopular principles of writing provide an unlimited platform for variety in new typography, which has created a new style of poster creation. As an example, comparing and adapting from the perspective of the type of letters used in the works, simple typed and simplified letters in the 1960s were replaced by different letters in the following decades. With the precise element of the new elements in posters,

we find that the shape of the letters on the posters of the 70s and 80s is not the same. In the two decades of writing, he has seen a computer typography, handwritten, and phi-al-Dajah, and sometimes uses the calligraphy and calligraphy structure of Iran and its governing relations. In terms of the structure of writing, posters of the 60s are more static and more orderly than two decades later (Fig. 14). Generally, they were designed on a grid, but it was possible to design more freely in the 1970s and 80s. In recent decades, dynamics and mobility have been used in further synthesis (Figures 15 and 16).

By reviewing contemporary posters, we can conclude that writing in these works is one of the most important branches in contemporary visual communication, which has a different background in Iran over the past decades. It is important to pay attention to changing the

15 :An Example of Typography of Poster of the 1970s

16 :An Example of Typography of Poster of the 80's

4. CONCLUSION

In the past, the typography of the Persian characters and the difficulty of Chinese characters was not very good and few posters could be found in the history of Iranian graphic arts, in which the letters had the meanings and the general idea of the work, and more than the typography To help the composition and attractiveness of the work, the letters were used to enhance the visual features of the letters and close the writing to the image. In fact, in today's world, letter writing and the use of letters in the hidden layers of the semantic load of each letter and makes sense of the form of words. Designers have been using a variety of design techniques to address the theme and content of the posters. Graduating in the first posters in Iran was the basis of design, which was the result of the international graphic arts movement and the formation of regular and static works. But today, the use of Grid is not visible on typographic posters, and posters have become abundantly complex and crowded with handwritten or fake letters. Analytical results in the research show that in posters designed in Iran, the line was used merely for the transfer of concepts and information and as a mere informant, and the less form of its visual form was considered with respect to the subject. So that the poster's preference was shown with the image and the photo, then the letters and its place were identified. But nowadays, letters are considered to be forms and visual forms that the designer even creates with the fragmentation of the words, creating long distances between the two letters and also combining different and different tricks to create his own work. In terms of textual structure, past posters are more static and orderly than today's posters, but in recent decades' dynamics and mobility have been used in more composition.

5.REFERENCE

1- Van Nes, F.L., 1986. Space, colour and typography on visual display terminals. *Behaviour & Information Technology*, *5*(2), pp.99-118. [scholar]

2- Luqman, M.M., Brouard, T., Ramel, J.Y. and Llodos, J., 2010, August. A content spotting system for line drawing graphic document images. In *2010 International Conference on Pattern Recognition* (pp. 3420-3423). IEEE. [scholar]

3- Marashi, A., 2015. Print culture and its publics: A social history of bookstores in Tehran, 1900–1950. *International Journal of Middle East Studies*, *47*(1), pp.89-108. [scholar]

4- Keyghobadi, R., 2012. *Written spaces: Interpreting contemporary Iranian typography through the works of three Iranian artists* (Doctoral dissertation, Teachers College, Columbia University). [scholar]

5- Meggs, P.B. and Purvis, A.W., 2011. *Meggs' history of graphic design*. John Wiley & Sons. [scholar]

6- Spampinato, F., 2014. *Come together: the rise of cooperative art and design*. Chronicle Books. [scholar]

7- Tari, M.M., Abilities of Persian Typefaces & Persian Calligraphy in Stencil Type Design. [scholar]

8- Nilsson, M., Olsson, M., Wennman-Larsen, A., Petersson, L.M. and Alexanderson, K., 2011. 5183 POSTER Actions, Emotions, and Reflections Regarding Work After Breast Cancer Surgery–a Qualitative Study. *European Journal of Cancer*, *47*, p.S385. [scholar]

9- MCJ, Mary Catharine Johnsen, and Reza Abedini. "Giampiero Bosoni. Il Modo Italiano: Italian Design and Avant-garde in the 20th Century.[Montréal]." [scholar]