Capabilities of Rationalism and Minimalism for Contemporary Graffiti and Environmental Graphic: A Descriptive, Analytical and Comparative Case Study

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Abstract— In early centuries, human created some magical and ritual artworks on the wall of caves, with the limited facilities, to achieve some goals. During time and by developing of sciences and technologies, factors such as change in material, variety of tastes, ideas and so on allow art to be applicable in various fields. One of the art branches which have a wide and multi–dimensional applicability from definition and performance points of view is graffiti. In the current time, graffiti is a symbol of urban and popular art. Although use of paintings, colors and decorative elements for decoration of architecture has been common since ancient era, graffiti is changed due to changing in urban structures and establishing new urbanism concepts in recent years. For creating graffiti in the current time, it has not confine to performing on a vertical wall using tools such as brush and color but we can see different artworks sometimes are comparable to the artworks of various art branches such as minimal art and utilize the characteristics of such art branches to create new graffiti. The current research aims to describe the capabilities of contemporary graffiti and environmental graphic of Iran and it can be used to calm urban space, which its critical foundation, decorative purposes and constitutional concepts of minimal art. The objective of the current paper is studying the graffiti in viewpoint of minimal art (minimalism) and identifying of how the capabilities of this art can be used to activate environmental graffiti in an urban space. The current applied research was performed by descriptive, analytical and comparative method and data collecting was performed based on library and field methods. In this regard, minimal art and graffiti are firstly introduced and then, common and different aspects of this art and graffiti are studied. Then, the methods for using the characteristics of minimal art in contemporary graffiti and environmental graphic in Iran for creating new artworks are investigated and some suggestions are proposed for useful application of minimal art in urban spaces of Iran.

Index Terms— Rationalism, Minimalism, Contemporary Graffiti, Urban Graphic, Urban Graffiti, Graffiti, Wall, Minimal Art, Iranian Graffiti, Environmental Graphic

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1 INTRODUCTION

The mutual effect of visual and descriptive qualities of environment and art has been clear and tangible in life of human since ancient times and in each period of time, specific applications of art in our environment can be seen [1–21]. In recent era, these mutual effects are basically varied and differed from the past [22, 23, 26, and 27]. In early centuries, human created some magical and ritual artworks on the wall of caves, with the limited facilities, to achieve some goals [22–29]. During time and by passing through early era of human and by developing of sciences and technologies, factors such as change in material, variety of tastes, ideas and so on allow art to be applicable in various fields and have different definitions so that differentiating of many branches of art is very difficult [30–40]. One of the art branches which has a wide and multi–dimensional applicability from definition and performance points of view is graffiti. Currently, graffiti is a symbol of urban and popular art [41–53]. Although use of paintings, colors and decorative elements for decoration of architecture has been usual since early era, graffiti is changed due to changing in urban structures and establishing new urbanism concepts in recent years [54, 55]. For creating a graffiti in the current time, it has not confine to performing on a vertical wall using tools such as brush and color but we can see different artworks sometimes are comparable to the artworks of various branches of new art [56–65]. Therefore, from the viewpoint of environmental and audience similarities and interactions with contemporary graffiti, a comparative study between graffiti and a branch of new art such as minimalism is performed to answer the following questions:

(1) Is it possible to correctly identify the common and different aspects of these branches (graffiti, environmental and minimal graphic) so that it allows to utilize their characteristics for renovating their artworks?

(2) How minimal art is able to help the representation of urban graffiti so that new structured graffiti can fill the visual voids in the current cities?

The research method of the current study is of an applied approach and is descriptive, analytical and comparative [66–69]. Due to lack of published, independent and proportional references to the subject of paper, data are collected from library as high as possible so that it can be possible to investi-

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gate artworks, analytically and comparatively, by identifying definitions and characteristics of this branch of art [70]. In this regard, a set of references about modern art and architecture can be used to know more about general definitions including some books such as Contemporary Directions in the Visual Arts by Howard J. Smagula, The Art of Modernism by SandroBocola and History of Modern Architecture by Leonardo Benevolo and some articles about fresco, environmental graphic and architecture [71–84]. The literature review of the issue shows that there has not been any comprehensive study similar to the current research and they are sporadically argued about graffiti, environmental graphic and modern art [58–93].

2 GRAFFITI

Graffiti has been very important during the history as a type of art and its effect on human life, since past until now, is so stable and that it can be said that its effect is approximately unique [94–99].

Graffiti can be named as the first artwork created by human so that its effect and continuity on the depth of life of human society is still maintained. In describing the huge achievement of human in Stone Age, who built the world with visual image to govern it, it should not be forgotten that his/her art was exactly the true art [100–111]. The paintings in caves that were created by primitive humans can be considered as the first human–made graffiti performed with minimum facilities. It should be noted that the application of graffiti in caves differs from the goals of contemporary graffiti which consider calmness, beauty, making variety and coordination with the surrounding environment [112–114]. However, it is not possible to ignore the constitutional similarity between these two graffiti in interacting with environment and architecture. To justify and explain this necessity and interacting the graffiti with architecture and environment, it is necessary to explain the basic coordinate of graffiti in various definitions [115–121].

Graffiti, fresco and murals are of the same meaning. However, from Persian lexicology point of view, graffiti is implied to the act and process of wall work while fresco is implied to both forming process of work and the drawn or installed artwork on the wall. However, murals are only implied to a wall work. In fresco, wall may be decorated as two models: (1) Directly on the wall surface and (2) On a plate or sheet to install on the wall forever. In the second model, arrangement may be two–or three–dimensional which this type of painting should be in accordance with its surrounding environment [122–129].

Graffiti is a common word in the art of Iran and is considered as one of the branches of painting which is frequently performed in accordance with the environment. Although the current application of this art in Iran has not a clear trend, it provides a relatively clear and comprehensive definition opposite to architectural decorations. In Persian, graffiti is implied to a practical process which creates a combination of painting, writing and anything with this quality in a visual system interacted with the environment, architecture and audience on wall surface or something similar to it [130–133].

From characteristics, , in addition to the above mentioned definitions, direct dependence of this art with architectural environment and audience points of view, graffiti forms identical characteristics for this type of art so that it is able to meet visual needs of environment such as beautification. Therefore, paying attention to the position of this art with a concept such as art is considerable. Architectural encyclopedia develops the position of this art in various sides of spaces (connected and separated), in addition to naming graffiti as a type of architectural decoration, and written that this branch of art can be create a new level in the space in addition to utilizing from the characteristic of wall surface [134–143].

In various languages, we are encountered to various terms such as wall painting (English), Mural pittora (French), and Muralelainture (Italian). According to the definition provided by some graphists, wall painting or graffiti is a form of painting to decorate wall surface and performs by two models: directly on the wall surface (similar to fresco) or on a sheet to install on the wall forever. Locie Smith stated that mural painting and mural are any type of painting which is directly performed on the wall or installed on it forever [134–141].

In definition provided by some researchers, wall painting is drawing paintings and colorful decorative on the wall surfaces which perform on a pre–driedplastering it can be performed by tempera color or mixed pigments with water and lime. In last method, the working surface becomes wet before using color. The resulted painting is of lower durability than real fresco [143–147].

In the French dictionary of Robert, the basic coordinate of wall painting, i.e., necessity of interaction between graffiti and architecture, is considered as: the major difference of this type of painting (graffiti) with painting on tripod is that wall painting creates proportional to the surrounding architecture and space and is the representative of an environmental art that activates the capabilities of the environment to create a super artwork [148–151].

This attention and emphasize is show that the originality of graffiti, in dictionary, is associated with its mutual interaction with architecture. In wall painting, artist does not contended him/herself to telling a story, image or message but creates a new space by using visual capabilities involving the artwork (place and time) so that audience has not to be passive. Hence, artwork should be created in an appropriate place of building so that the unity of walls and building are not failed. In addition, it should establish an active relationship with its audience, visually and conceptually. For this reason, wall painting is able to use from capabilities of other new branches for improving and coordinating with the environment and interacting with audience and through this, it fills the presented voids between visual elements in the nature and human made artworks to achieve its main objective, which is calming and coordination with the environment [151–156].

In order to discuss about the main subject, i.e., comparative study of contemporary graffiti with minimal art, it is necessary to be familiar with a definition of this art so that the investigation about the common and difference aspects of this art with the art of graffiti and to find that how minimal art could be interacted with contemporary graffiti to improve it [157–163]?

3 MINIMAL ART

During 1960s, fundamental evolutions have been happened in the contemporary sculpturing art that were led to creation of different artworks in large dimensions and keeping traditional methods away. A large number of their artworks were differed from traditional sculpturing and were illustrated as three–dimensional.

The confusion resulted from introducing of these things to the contemporary art of America can be implied from the words attributed from critics to it: ABC Art, Cool Art, Rejected Art, Primary Structures, Literalist Art. In 1965, for the first time, an English philosopher named as Richard Wollhime was named this art as minimal, and during 1964 and 1965, and following the formation of this new approach, the first group exhibitions about minimal art were opened. In 1965, US Army forces were entered to Vietnam and northern parts of this country were massively bombarded. Therefore, the origin of aggressive language of minimalists may be attributed to the power of US (Vietnam).

Minimal art were used in 1960s to describe a genre that its characteristics were amazing simplicity, simple geometrical arrangements and utilization of industrial materials and they were wanted to react against encouragement and emotionality of abstracted expressionism. Minimalism was one of the art movements of 1960s, which was initiated in US, especially in relation to three–dimensional art. The researches about this movement were including modular, spatial, network and double structures, which their objectives were re–explaining, some problems such as space, form, visual delusion and border and therefore, it ignored any explanation and visual delusion. Minimalists use a rational method in arrangement; simple ordered sets of similar and displaceable units based on mathematics that are developable.

According to the characteristics of minimal art, foundation of this movement can be found in paintings of artists after the revolution of Russia so that in the artworks of Russian constructivist, characteristics such as briefness, abstract and geometrism were seen that were became the main origin of inspiration for other European artists.

From minimalists' point of view, "powerfulness" and "brutality" of artworks were true advantages; similar to "beauty" which was an obvious advantage of art in previous times. Some artists of this genre were used from "strong and brutal" materials to illustrate their ideas. In this regard, if we want to be rough in judgment there are only five persons who their artworks can be categorized as minimal: (1) Carl Andre, (2) Dan Flavin, (3) Donald Jadd, (4) Sol Lewit, and (5) Robert Morris. As minimalists believed that painting moved towards its end point, they argued that this genre of art should be replaced by three–dimensional environment.

In addition, they believed that artwork should be only focused on itself. In this regard, they aimed to create some artworks that are as direct as possible and they were more focused on total than constituents and their arrangements were very simple. The artworks of minimalists are not followed towards personal attributions due to being one piece and ignoring structural details. In addition, large scale of artwork is an important factor for this issue.

Generally, it can be said that the constitutional issues of this type of artworks are basic ones. Three dimensional volumes are selected due to possibility of developing and repeating the form and in addition, objectivity and independency are among three dimensional characteristics of this type of artworks. Another characteristic of minimalism is emphasizing on space definition.

In this genre, establishing united things in a space limitation are replacing by effort to create some changing in the space. Every visual artwork, whether two or three dimensional, is of concepts which can be used by artists to better represent their artworks. One of the artists who are used these visual elements is Dan Flavin. He used long lamps as two dimensional lines and he induces internal silence and calmness through light in dark spaces and variety of sizes of horizontal lines (lamps and their colors), which are representatives of breathless energy, and this is representative of a motionless and stable space.

The completion of works are frequently happened through repeating a unit form and from visual point of view, these artworks are overcame to uniformity and tediousness by observable rhythm of these artworks and offer an increasingly unity to the artwork through the development of its appearance and lead to communicating with audience. In this manner, the proportionality between the constituents will be completed and the rhythm of united space will be created and the considered message will be transferred through it. It is possible to coordinate vertical and horizontal lines by regular repeating and to see this coordinated rhythmic pattern in architectural elements. This attitude can be seen in some artworks of Sol Lewit in which, space is created using square and its repeating and varying and offer new idea for architectures.

In this genre of art, some fundamental forms are of biomorphic forms. In artworks of Flavin and other artists of this genre, industrial materials have not expected applications and in fact, artworks are industrial products.

This issue illustrates the active and comprehensive power in the society that in which, all things are for sale. This art remains as an idea and is more similar to deduction. There is no sign of risk and surprise in minimal art and no attention paid to tools, beliefs, semantic associate and expression of concepts, at least to its traditional form. It searches for a new concept of regulating and generalizing the space and changing it and re-explaining of form, scale and borders so that it ignores any visual delusion and expressions and follows a rational method. According to the above mentioned issues and investigation of artworks of minimalists, the following characteristics can be considered for this genre of art.

3.1 Importance of Concept in Minimal Artworks

This genre is strongly emphasized on the fact that the body of painting is merely an object and there is nothing more than that audience is seen and there are not mystic, spiritual, ultra-reality and emotional themes. This art should be evaluated from objective point of view according to the perception and sensitivity of audience since minimal art is looking for affecting the audience, visually or emotionally, not inducting any concept or meaning. Therefore, it seems that originality of this art is from the image and itself of the considered thing.

3.2 Communication with Audience in Minimal Artworks

Minimal art is of one audience and he/she encounters with artwork in a condition that feels the work is created only for his/her. Minimal artwork is dependent on the audience and so, it is not complete without the audience and is continuously faced with audience and does not leave the audience alone. Hence, it can be said that for creating high activity feeling in a minima artwork, audience should be in the proximity of artwork even when audience is forced to away from the artwork due to its huge scale to better understand the work. The new composition of artwork with audiences who are close to the artwork leads to show a different work for them and it is demonstrated that the artworks of minimalists are non–personal.

3.3 Type of Performance, Space and Location of Performance in Minimal Artworks

Constructivists' sculpture makers are usually worked in very large scales and are intended to govern architectural space. They perform their artworks both in close and internal space and open or natural spaces. Creating these artworks in close space leads to increasing the largeness of work while in open space, the artworks are more earthy, e.g., artworks of Donald Jadd and Robert Morris which create huge obstacles in the space. In some cases, the space of gallery is an effective element for organization of minimal artworks and geometrical modules also integrate with the internal space of room, e.g., Morris's artworks and some artworks of Dan Felavin. Room floor, face or angle of wall, or even suspended from ceiling are positions that are suitable for creating these artworks and can be seen in artworks of Jadd, Morris and Andre. In artworks that are placed on the floor, floor acts as sheet and it seems that sculpture is a painting on the floor.

3.4 Materials in Minimal Art

In this genre, we are encountered to some materials that have not been usual in previous artworks and are considered by artist from structural and interaction with audience and space's points of view.

Minimal artists are considered the following issues when selecting these materials: (a) attention to final goal for representing the artwork and whether the selected material is of suitable applicability for their mental image or not, e.g., Donald Jadd who used stainless steel in his artworks due to its reflection to create a general effect in his works; (b) considering the costs of required materials, so that some of them created their plans completely from painted wood and in addition, followed their works with an accurate and detailed plans. Painting of various things is not necessary when using newly emerged materials and methods since color was the inherent element of various materials. Some materials which have been used by minimal artists are including Formica, steel plates, red brass, usual brass, light, florescent lamps and panel board which their direct application is more special and can be used in replace of old organic forms such as marble and granite. In addition to the above mentioned elements, the natural materials such as water, soil, leaf and gravel are used in this art which are gradually approached to land art and environment art.

4 APPROPRIATE APPLICATION OF MINIMAL ART FOR CREATING NEW GRAFFITI

Humans are continuously changing regarding to their demands, interests, and surrounding environment. It leads to developing and progressing the science, art and technology. In recent decades, the progress of science and technology led to basic changes not only on their fields but also in art and the methods of representing artworks. For example, selecting new materials and methods for creating artworks can be mentioned.

In new artworks, idea is the base of creation of an artwork while in wall paintings there is not anything. The new art is not tended to definition and individualism and relies on idea so that it should be acted externally at first and then, consider copying as an inherent characteristic for itself and then, accept low durability and instability, although stability of artwork is related to the concept not subject.

New artworks are appropriately communicated with other genres and are fully used from available equipment and facilities. These characteristics lead to some changes and evolutions in the contemporary art which in turn, lead to difficulty in distinguishing between some art genres and this issue cause to creation of many artworks which are inspired from a number of various art genres. There is a close relationship between contemporary wall paintings and other fields of art such as minimal, video art and environmental art.

Considering the above mentioned issues, we try to investigate the common and different aspects of minimal art with contemporary wall paintings from various approaches such as visibility field and reading, relationship with audience and environment, media and type of performance and also discuss this issue that how representing new plans of wall painting affect this genre of art. It should be noted that contemporary art approaches are, in some cases, of fundamental similarities with each other, e.g., direct relationship with the surrounding environment, paying attention to audience and relationship with them, using updated materials and considering aesthetically aspects of artwork.

4.1 Field (Visibility, Reading, Differentiating)

Graffiti interacts with the environment and audience, differently, for each of these fields (visibility, reading, differentiating) and emerges its conceptual identity proportional to each of them so that the necessity of accurate investigation about visibility and reading fields is of considerable importance in understanding the stable or moving condition and situation of an artwork on the wall. Considering this issue can be very effective on the representation type of considered plan and visual and expressional qualities of artwork.

Regarding this issue, minimal art contains three or two dimensional artworks that make coordinated, active and decorative graffiti on internal and external spaces. The artists, who were acted in this field, were intended to create aesthetical reading field and a concept of rhythm and order using simple and rhythmic

selections which can help traditional wall painting. According to research studies, minimal art can offer new visual–environmental facilities and ideas for traditional wall painting and can be useful for saving practical costs.

4.2 Subject and Relationship of Artwork with the Environment and Audience

In wall painting, the conceptual and subjective ideas will be formed after performing structural studies and investigating the governing culture on the environment. In addition to seemingly coordination with the surrounding environment, these ideas are proportional and coordinated with the general and specific culture which is directly related to them. Forming the idea, interacting with the environment and audience and reducing congestion are fundamental principles which can be noted as common face of new arts such as minimal and architecture with wall painting. The coordination and relationship of artwork with the surrounding environment and audience is so important that audience has not to be passive in front of artwork but has a role in defining the artwork through selecting time and location and qualitatively and quantitatively identifying the change of his/her position relative to the artwork and can see a new composition of artwork every time that change his/her position against artwork.

In new artworks of minimalists, idea and content are considered by artists, in opposite to wall painting in which subject is of importance. They are more intended to show a new conceptual explanation of order and generalization of environment and also ignoring any visual expressing and delusion using simplicity. For this reason, subject is not very important in their works and paying attention to order, simplicity, repeating and scale are the factors that can encourage audiences to make an exciting relationship with these artworks. Minimal artists are contributed to their interests and responsibilities for an extended approach in art creation, not to the subject, raw material or working methods, and follow this way to reach their discoveries. This approach can be an appropriate guidance in representing wall paintings which are not intended to express a specific subject and story and more interested to coordinate with the environment and audience, especially in new arts such as minimal art. For example, utilizing plans and models of minimal art in contemporary wall paintings cause to distancing the wall painting from its always subject and to closing in decoration which is one of the main elements of Iranian–Islamic art. Using the capabilities of this art genre can be appropriate for renovating of urban spaces (environmental graphic) through wall painting and, sometimes, combining the wall painting with architecture.

4.3 Form of Practical Media, Space (Open and Close), Location and Time

At the present time, a wide range of practical media and walls are available due to progressing of science and technology and changes in materials. For instance, walls with various geometries, concave and convex, combined and simple, made from plants, light, water, and independent walls from architecture

(false walls), fender spaces and invisible walls, collaged walls from the nature such as frameworks of window in which visibility and reading fields in the architecture are considered.

By considering the definition of wall in encyclopedia, it is more supported that the wall, as the media for creating graffiti, is an environmental element which its meaning is in relation with the environment, abilities of structure and reading field of audience. Therefore, it may be said, in a wider meaning that the media on which graffiti creates forms a practical media that sometimes and in some art genres considers as an artwork. These media may be differing from the form and placement direction: regular, irregular, etc. or vertical, horizontal and inclined. In addition, these can be naturally bulging, depressed and fissured so that artist may use these characteristics as a type of visual quality to support the artwork and its concept. It shows that artist find the structure and considered wall in accordance with his/her idea and mentality.

Intelligence use of structure and form of wall and use of texture and available visual elements on it lead to coordination between graffiti and the surrounding environment and audience. This issue (coordination and interaction of artwork) is considered in minimalism. Wall artists in recent era are appropriately used from variety of practical media and material and form in new art genres such as minimal art to represent new artworks. This interaction is of great importance in creating a relationship between contemporary wall paintings and new arts. Another common point between wall painting and new genres of art, especially minimalism, is the form of practical media.

Space, location and time are other external factors in creation of wall artworks which are important in new artworks, too. Minimal art and architectural decorations are similar with graffiti as both can be performed on internal and external spaces (urban and non–urban) and are of interaction with environmental factors.

4.4 Aesthetics of Visual Elements

In recent era, a new look to forms, elements and variety of audience's interesting lead to reducing some material and visual elements in artworks from applicability and expressional points of view and increasing the decorative aspects and aesthetics applications of them. For example, the change of application of window in some modern architecture can be mentioned in which, the aesthetics and decorative aspects are preferred from their original application (lightening and air conditioning). In this regard, the main application of urban graffiti is beautifying the urban environment, noticing and calming and to achieve these goals, it uses from aesthetic application (of materials, visual elements, color, form, etc.). Minimal art can offer good ideas for graffiti, architecture and other genres of art from aesthetics point of view and using simple and rhythmic geometrical forms which create from repeating these elements.

4.5 Stable and Unstable Materials

The presence of technology and continuous progress of science and technology lead to creation of varied and new artworks by artists. Materials are one of the factors in coordination and rela-

tionship between graffiti and new genres of art such as minimalism. By correct selecting the materials and by considering the available abilities in the considered plan and its proportionality with the environment, materials can be very effective in coordination and relationship between the artwork and the audience.

For this reason, graffiti artists can use new materials and new art genres to create a new artwork which is coordinated with the environment. According to the performed investigations, wall paintings and new arts can be divided from type of performing and material points of view into three groups of stable, semi-stable and unstable, e.g., solids (opaque and transparent, semi-transparent, etc.), fluids (lights, gases, liquids, vegetative), concrete, cement, metal, plaster, wood, glass, mirror, etc. These materials can be seen in new artworks such as minimal art and architecture in various surfaces, dimensions and forms with various expressional and visual abilities. Sometimes, use of materials and type of performance lead to creating a common or difference face between wall paintings and other new artworks such as minimal, e.g., utilizing metal or lamp in regular and repeated pattern or vegetative on walls. In these cases, artwork can be considered as a wall art in addition to considering in architecture point of view. Further, utilizing concrete walls, glassy and flexible walls such as water and fibers and etc. In contemporary wall paintings, also, simple and repeatable materials are used which are necessary in minimal art. This is the reason for categorizing contemporary wall paintings as new art.

Wall artworks are usually introduced to audiences through direct relation with the performed artwork on the wall in addition to interaction with visual and expressional factors. The expressional originality of these artworks is related to visual and expressional factors of the environment. For this reason, it should be noted that both wall works and minimal works should be placed in an environment related to the work to create a good interaction and understanding. Sometimes, it happens due to various reasons such as: lack of appropriate reading field, instability of artwork, largeness and weight of artwork, being stable in a specific location and space (such as private, confidential, inaccessible places) or inability for showing the artwork in galleries and close spaces and similar cases of representing wall works or minimal works through other media such as film and photo.

This trend is shown in most semi–stable and unstable artworks of new art and with similar quality, they are shown with photo and film. In this regard, it is possible to visually interact with the artwork and to understand it in this area.

5 RESULTS AND DISCUSSION

As above mentioned, utilizing the methods and ideas of new arts such as minimal art in graffiti and urban graphic is widely seen in most countries. Today, graffiti has a valuable role in creating intense visual effects, beauty and coordination of form and rhythm in architectural and urban beautifying artworks. If this genre of art correctly know and perform, it can be combined with architecture and other arts such as minimal due to the beautiful and fantastic spaces which can be created. In addition, it has the ability to combine with Iranian cultural and art themes and offer a great value and credit to it.

Iranian wall painting, as a sign of culture and art of the country, is thousands years old and has been widely fluctuated during the history. However, it is considered as one of the cultural and art characteristics of Iran. Graffiti in urban spaces has been begun, gradually, at Iran since Pahlavi era. However, this current was considerably developed after Pahlavi. At that time, most urban graffiti were placed in squares and entrances of huge royal or public buildings. There have been four approaches in graffiti during Pahlavi era which can be separated from visual, subject and type of performance points of view as following:

(1) Official graffiti, (2) Ancient graffiti, (3) Modern graffiti, and (4) Advertising and commercial graffiti.

After the Islamic revolution, popular graffiti was developed and it can be categorized in three time sections of revolution, war and post war.

(a) Graffiti during revolution: (1) Wall writings and (2) Graffiti of revolution.

(b) Post war, first period: (1) Decorative graffiti and landscape graffiti, (2) Wall paintings of martyrs, and (3) Wall writings.

(c) Post war, second period: (1) Cultural, social, national, religion approaches, (2) Decorative approach, (3) Improving visual space, and (4) Advertising–commercial approach.

Huge photos in urban spaces are belonged to many civilians and audiences and in turn, it needs to an appropriate visibility field; a visibility field that may be exceeded by other urban elements such as advertising billboards and traffic billboards and hidden by advertisements and urban spaces since in previous years, the proportionality of construction and making these elements are ignored. However, some efforts have been performed to create a coordination and open space in recent years but there is a long way to completely clear the all old effects of previous years. Another problem which can be seen in urban paintings is conceptual irregularity so that we encounter with special values of war period and mystic and religious values in wall paintings and just next to these wall paintings, a huge commercial billboard is seen. Such irregularity leads to visual chaos and hence, the major goal of graffiti which is making visual calmness ignore due to this irregularity. These problems and above mentioned issues can be solved using new arts such as minimalism and its combination with wall painting and urban graphic since as said, some characteristics of minimalism is related to regulating and generalizing the environment and simplicity which by utilizing the abilities of this art in the environment and crowded and irregular cities such as Tehran and by intelligence of wall painters accompanying by accurate urban management can be very effective in improving and correcting many visual and structural irregularities in graffiti and urban graphic. However, there have been differences between authorities on wall painting in recent years.

One of them is difference in concepts so that it is possible to consider cultural, decorative and aesthetical issues accompanying by epic issues; some plans that separate the mind from

crowded space of street, for at least a few seconds, and interact it with fantasy or discovering an artwork. However, beginning of such plans which are of art values and only perform under supervision of art and urban experts and by considering the form and environmental architecture is not equal to the end of problems since visual density and solving the problem of irregularity between urban elements need to a special management.

It seems that this problem is recently considered by urban managers and it can be possible to manage this problem by combining wall paintings and urban graphic with new arts such as minimal. Abilities and characteristics of minimal, from form and performance and utilized materials points of view, lead to saving the urban costs and in addition, we can see the creation of new artworks in graffiti. In these conditions, it may be hopeful that historical, traditional and native facts of our country illustrate on urban spaces with a new and different attitude. It is worthwhile to note that graffiti is used to show values, culture, traditions, history and in some countries to advertise political values.

It should be said that beautiful elements have been ignored in some contemporary societies as the most important factor for urban spacing and furniture. Irregularity induced by a series of invaluable elements from aesthetics point of view lead to visual chaos in audiences. In environmental graphic, beautifying and designing of urban furniture consider as the beauty factors of the environment and society. Urban furniture considers obtaining a beautiful visual environment, coordination of the environment, calming the civilians and reducing mental challenges of people. This process can be created in urban spaces using available abilities in minimal art. If we accept that wall painting, sculptures, urban furniture and urban architecture are the facts of a section of a city, it may be expected that urban authorities will plan and design for urban wall paintings. In this manner, minimal art can be used to establish a regulation and coordination of forms and colors and to create a new calming space. Wall paintings, especially regional ones, and its combining with minimal art can be very useful in urban spaces if managers are familiar with the art and application of urban paintings.

Accordance of urban face with social and cultural changes and current demands of any big city is depend on organizing various elements and symbols which create an appropriate visual landscape for civilians. One of these elements is wall painting. The fact that is important for an environment which becomes continuously more and more complex and fluctuated is the methods that can be used to create new plans. The cultural and social texture of Iran doesn't welcome for direct and obvious images and messages. The effect of abstract and modern and simpler plans on a few artworks in walls of Tehran and other regions of the country can be seen in recent years.

There are some elements in cities, especially Tehran, that when are located next to each other lead to calmness and co-

ordination with cultural environment. Using minimal art, it is possible to represent wall writings remained from the war period in a good and coordinated form with the environment. If urban furniture such as dust bins, light posts, curbstones, paving and all other elements which are replicated are correctly managed, they can be acted as a beautifier structure in addition to wall painting.

Today, minimal art can be seen in environmental and urban graphic of open and close spaces, e.g., (1) Architectural faces (material, color, dimensions, plan, etc.), (2) Ticket sale stations, etc. (bus station, ticket sale station, public phone, newspaper station, etc.), (3) Fountains, (4) Graphical volumes (urban elements), and (5) Environmental illumination and lighting, advertising on the walls and banners and vehicles. Regarding the close environments (internal space graphic), these examples can be mentioned: (1) Showcases, (2) Exhibition spaces, (3) Office and education environments, and (4) Home spaces (Residential).

Regarding the definition, type of performing and media for performing, minimal art can be considered as one of appropriate options for interacting and combining with arts such as environmental graphic and graffiti and it can be used to create new and coordinated artworks with the culture and traditions of the society. This genre of art can be performed by various methods and materials and can be very cost effective for urban works.

In contemporary era, due to interaction of new arts with other arts such as architecture, graffiti and minimal, architectures designed the walls of building so that there is no need to graffiti. In this regard, wall paintings born from the building and have most characteristics of graffiti such as reducing the visual contamination of the environment.

Iranian–Islamic art and the position of decoration in this genre is a basic issue which is not fully discussed in this article and only a definition to help the considered topic is provided. In Iranian art, decoration has been existed in two forms: (1) With the concept of beauty and adornment and general coordination in a set which implies to the product and final result of work and (2) Implying the attitude and genre and method of artwork such as architectural decorations, wall decorations, plastering decorations and painting decorations, which in this case, it means frequently instead of wall painting. This method (decoration) has a type of aesthetics goal which avoids the wall to be naked and empty. In Islamic architecture, decoration and polishing of building has been the second most important factor after the framework of building. Plastering, tiling, mosaic, stalactite work, and inscription work are major factors of Islamic architectural decorations.

Many traditional Iranian–Islamic paintings are of repeated and regular elements. This is show that some western artists have been used from ancient eastern art, especially Iranian art. This leads to similarity between some minimal artworks and ancients Iranian artworks.

These traditional and decorative Iranian elements and forms can be used by minimalism in wall and architectural works. In some old Iranian buildings, visual and structural characteristics of minimalism such as reticence, rhythmic repeating and coordination between elements can be seen, e.g., repeated rhymes in dome of bazars, vaults and columns of bridges or stalactite and tiling paintings. Considering the mathematical (rationalism and minimalism) attitude in the structure of some Iranian buildings, it is possible to find a relationship between minimal art and ancient Iranian artworks from visual point of view. The plans related to stalactite work are able to create decorative and modern and traditional and Iranian wall paintings. From visual point of view, the artworks of artists such as Sol Lewit are close to such Iranian artworks. In addition, there is an Iranian dome that is similar to arrangements of minimalists such as Sol Lewit and it can be said that these arrangements are inspired from ancient Iranian art. Another example is reflections of Dan Flavin's Lamps on smooth surfaces which are similar to reflection of images of vaults and columns in the pools located in front of Iranian buildings and these cases can be considered as inspiring western artists to create new artworks.

Iranian artists also can be used from this similarity between old and new artworks such as minimal art to create new graffiti, architecture and environmental graphic with a traditional, local and Iranian identity for using in spaces such as parks, restaurants and cultural–art places. However, abilities and ideas of minimal art can be seen in some recent artworks of Iran, especially in architecture.

This characteristic can be illustrated in urban graffiti and graphic. Considering the simplicity and regularity of this genre of art, it can be considered as an appropriate example for calming urban spaces. Finally, it should be said that utilizing the facilities and characteristics of new arts such as minimal art resulted to the following issues:

(1) Decrease in costs of urban beautifying and increase the beauty and coordination of space, (2) Reading field tends to be decorative which is similar to decorations in Iranian art, especially in architecture and it is possible to create some traditional artworks in the current modern urban spaces, (3) Bringing the story telling out from wall paintings, and (4) Allowing more freedom to use from materials and technologies such as digital publish, cement blocks, glass and wood.

6 CONCLUSION

In recent decades, by continuous progressing of science and technology, importance of time and approaches related to the relations of audiences, environment and environmental concerns, urban aesthetics led to representing artworks that, in addition to emphasizing on their abilities, are closely related to other art genres. In contemporary era, by contributing various genres of art, some facilities are available for artists to cre-

ate new artworks in the field of urban environment with new materials. Wall painters also are used from facilities of other art genres to represent and perform their ideas so that due to wide visual and structural common points between various art genres, it is difficult (impossible) to distinguish them. Therefore, the created artworks by these methods can be investigated in two fields of graffiti and new art and it is possible to evaluate wall painting as an environmental art. In some wall and architectural works, it is possible to see this interaction and combination with minimal art. Iranian painters and architectures can intelligently use from abilities of this genre of art to renovate urban spaces (environmental graphic) through wall painting and combining wall painting with architecture. Further, they can offer new models for creation of new wall works and urban graphic to make more calmness and beauty and to increase applicable aspects of artworks in life of their audiences, especially in a crowded city like Tehran. Regarding the performed studies, we are familiar, to some extent, with the formal and visual relationship between some arts and old Iranian buildings with minimal art. For instance, utilizing plans, models and visual and expressional abilities and type of performing the minimal art (new art) in contemporary wall works lead to a distance between wall work and its always subject and being more closer to decoration which is one of the basic elements of Iranian–Islamic art. Moreover, it can offer new models for creation of new wall artworks or urban graphic. This issue can be considered as a sign of combining the minimal art with wall art and leads to illustrating traditional elements and making alive some old artworks in a new format and with Iranian theme. The important thing is that artists, by knowing about abilities of new arts, can correctly use from facilities which nature and other art genres offer to them to create new artworks with high ability in establishing relationship with the surrounding environment and their audiences in contemporary era.

7 APPENDIX

Constructivism: Constructivism is about technology, pragmatism and progress. Constructivism, as an anti–art movement, was aimed to change traditional methods of construction and industrialization so that the first slogans of constructivist at the beginning of 1920s was "death to art", "long live technology", "long live constructivists technicians".

Visibility field: The distance between audience and wall (whole of artwork) in which, wall and graffiti can be seen.

Reading field: The distance between audience and wall (whole of artwork) in which, artwork can be understood in first sight.

Differentiating field: The distance between audience and wall (whole of artwork) in which, the effect of texture and technology of artwork can be felt and identified.

Wall and its types: Wall is a divider with three dimensions in space or in other words, is a divider that divides the space to

various parts. In architecture, it supports something and strengthens the surrounding things and elements. It should be noted that material, form and placement of wall (vertical, horizontal and inclined) are not related to its definition. The dividing ability in the definition of wall causes to considering ceiling, floor (level ground) and sometimes surface of containers, curtains and windows, which have this ability, as wall to create a suitable media for creation of artwork.

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