

Analytical Study of Environmental Graphic Impact on the Cultural and Social Context of Squares, Case Study: Squares of Imam Khomeini, the Revolution [Enghelab], Ferdowsi and Parliament [Baharestan] in Tehran

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Abstract

It can be stated that the environmental graphics in today's cities plays a vital role. The need for an environmental graphics with more complexity of cities graphics and population growth them has been increased. Today, around the world, environmental graphics in urban space and squares is in the scope of identity and culture of the society and citizen. Urban squares always are considered as one of the most remarkable spaces in order to create urban identity. The aim of this paper is to identify the use of environmental graphics in the squares of Tehran. The method used in this research is descriptive - analytical and the squares of Imam Khomeini, Revolution square [Enghelab], Ferdowsi and Parliament [Baharestan], due to the amount of traffic and daily congestion in these squares, being close to the main markets of Tehran and antiquity and reputation have been selected as the statistical population. According to visual and library and field studies, firstly the environmental graphic elements of squares were identified and then considering the codified principles in relation to their design, description and assessment of these elements and their impact have been considered. Finally, in line with the identifying of the environment, the association between these elements with symbols of identity has been referred. The results suggest the lack of use of environmental graphic principles in designing and application of elements in urban squares according to social and cultural context. Also, the lack of attention to these squares, in order to identifying them and converting these spaces to places that represent the culture, history, art and Iranian-Islamic identity of our land is obvious.

Keywords: Environmental Graphic, cultural context, social context, urban squares, visual identity

1. Introduction

In the age of communication, due to the certain written language limitations and shortcomings of words, environmental graphic has been proposed as the most important visual communication media and of all the branches of the graphics art, "Environmental Graphic" is the strongest tool to culture and influence on public opinion of citizens. Environmental graphics in urban space and squares is in the scope of identity and culture of the society and citizen. Squares as one of the most important urban centers, are among places where environmental graphics used in it, are considered as the affecting factors in the readability of environment, which means that the audience can interact appropriately in many ways (including the correct routing, psychological, aesthetic, etc.) with the environment. Now, in our country the city squares have lost all the contributions that have been and have retained only their communicative roles and not only no longer are place for relaxation and recreation but also are places that have caused human peace and comfort deprivation. Considering the mentioned notes, it must be said that the environmental graphic elements take into account the functional objectives of its in the environment and concern factors such as design principles and applying of them in space in order to the correct routing.

In this study, the role of environmental graphics in the square space have been studied and analyzed. In fact, this research seeks to answer this question what extent the Environmental Graphic of Tehran's squares are based on cultural and social context? So, firstly the theoretical foundations of environmental graphic have been discussed. Then, the research process including research questions and method have been investigated. Then, 4 Square in Tehran were studied and analyzed, and finally the results have been summarized.

2. Literature

Given the research topic, in this section discussions including environmental graphics, environmental graphics history,

theories related to environmental graphics, environmental graphics in urban spaces and the importance of squares design based on cultural and social context have been considered.

2.1 *Environmental Graphic*

Graphic environment is a science in which sophisticated systematic and planned use of a variety of shapes, colors, signs and images, in order to improve and simplify the relationships, information and orientation, as well as the beauty of the public, are posed and examined (Assadullahi, 2010: 70 and 71). In Environmental graphic people link with the environment is corrected, the improper and unnecessary things of it are removed and its essential tips are emphasized and highlighted (Rahnama, 2003: 15).

Environmental Graphic is in direct contact with various classes of a society to create a favorable and pleasant living space and coordinate with the traditions and culture and mood of the society (architectural, 2014 61). This art because of its extension, has not clear boundaries, and constantly is evolving, but what is important is that the environmental graphics in the current era is integral and necessary element in order to identifying and promote the purposes (Ostevar, 2013: 2).

Therefore, environmental graphic, on the one hand is an important part of the environment and form the objects around based on the aesthetic criteria and patterns of and graphic and on the other hand, by graphic language, talking with the environment and objects and other people and communicate (Tajvidi, 2000: 26-28). In fact, understanding and mastery on the environment culture, of the most important in the environmental graphic.

2.2 *Environmental Graphic History*

Environmental graphic is rooted in the industrial revolution. Before the industrial revolution the aim of constructing large cities such as Rome, Athena and ancient Greece was the expression of glory, the splendor and power of government. After the industrial revolution, the concept of creation applied cities was raised. Then the cities could not simply consider the sheer beauty but also the question of what elements should be located in the city based on the order and logic, gained very important position. Also in 1769, the creation of lighting networks in the city was achieved. During the industrial revolution these lighting in Europe's major cities were equipped with gas system.

In general, all ideograms, pictograms, hieroglyphics, decorating of palaces and Egyptian tombs, stone inscriptions and writings of the Achaemenid kings in depicting their triumphs and power scenes, as well as the stone columns to promote the symbols of the ancient Egyptians in public places should be taken into account of foremost environmental graphics (Ilokhani, 2009: 9). Three thousand years ago in the towns of Thebes early posters printed on papyrus and slaves carried them can be counted among public bulletin and environmental graphics (Bymagz, 2010: 180-190). Many French artists also used this technology and use it to create posters and early billboards and in the stores entrance. After the end of World War I attitude toward advertisement was changed and the environmental graphic gradually gained a suitable position. After the end of World War I the issue of urban design was raised, particularly since 1929 in the universities this field was established (Cliff, 2011: 28-29). The contemporary world is a space full of messages and information that continually are exchanged. Whatever by help of visual elements and taking advantage of the vast knowledge of the visual arts and using the facilities of fine arts at the community level which attract the attention of the audience is placed in the area of environmental graphics (Abdolhosseini, 2006: 68-69). Therefore, attention to history of the environmental graphic arts over time and the increasing need of the contemporary world to it, its use in today's cities and urban spaces is essential.

2.3 *Theories associated with environmental graphics*

Contemporary environment artists believed that extensive creator societies in pre-industrial activities still is a right art pattern and could be effective among the many aspects of modern life, and this thereby can expand the role that art plays in the world, (Asmagula, 2002: 384).

Ebrahim Haghighi said: Graphic is excellent vehicle for communicating with the world; now everywhere is full of signs and symptoms of graphics and by graphics we can understand the attitudes, social behaviors, traditions, interests and behavior of society as biotic factors of culture and civilization.

Ghoba Shiva in explaining this importance says: Graphic designers can create "hieroglyphs" of their own age, invite eyes to the cultural banquet at the international level and promotes cultural understanding and understanding between nations with different civilizations.

Moshki believes since the image in relation to speech intelligibility is in the wide range of human beings, dialogue through this way will take a wider audiences. Graphics can't provide understanding, but can contribute to human understanding of understanding and Majid Abbasi in explaining how this global communication said: Graphic designer in addition to having knowledge about his/her profession, technical and professional capabilities and academic knowledge, must have sufficient mastery of the social and cultural issues.

2.4 Environmental Graphic in urban spaces

The city as a physical environment should respond to a variety of physical and psychological needs of citizens and to improve the quality of individual and social life (Lynch, 2002: 17). Urban art when is created in the context of the physical environment of towns and urban spaces, should be commensurate with the human scale and social, culture needs of contemporary society (Shamaei and Pourahmad, 2005: 89).

Urban arts development in public spaces, by attracting various social spectrums to these public scopes and creating contribution and interaction between the artworks and the public can also strengthen urban social actions (Pakzad 2002: 100). Regulated use of urban space for the arrangement of elements is one of the basic requirements of modern cities and compliance with environmental graphic factors in addition to other affective factors in color, form and texture of each environment and complex, in addition to helping citizens visual in distinguishing elements from each other, prevent the chaos of physical space of the city and will help citizens in achieving the desired goal (Hashemi, 2010: 4). According to what was said in the urban spaces due to promoting physical, social, aesthetic and cultural, etc, it is better to use environmental graphics.

2.5 The importance of squares design based on cultural and social context

In the history of the city and urban planning and since the appearance of the first cities the squares have had always key role and have been taken into account the main focal point for the construction of new cities (Rezghi, 2013: 22). Also, the square, as one of the most important public spaces in cities has undoubtedly an undeniable role in identifying the city (Bardy-Ana Moradinejadi, 2011: 15). So, the squares can somehow reflect the city's culture, history, economy, management practices and even be considered as the amount of people participation on urban issues.

The function of square or the role that a square plays in urban space with one or more special cause, at a point in time is appears and by strengthening this role, the specific function may be stabilized and in public opinion and people's memories, the square name associated with a particular function or by undermining the role over time, the function of square also is changed (Bardy-Ana Moradinejadi, 2011: 89). So according to what was said about the importance of squares in cities, because of the physical, functional, social and cultural position of squares, it is better in order to strengthen a sense of belonging, identity increase, increasing readability, improving the city's physical face, squares to be designed according to the existing social and cultural.

3. The Research Process

The main objective of this study is examining the environmental design on squares designing or on the cultural and social context and identifying the extent or how to use environmental graphics in the town squares of Tehran.

The research method is descriptive and analytical that after identification and study of squares, using the SWOT table, strengths, weaknesses, opportunities and threats of squares has been investigated and then 4 squares in terms of the perspective (objective and subjective) have been rate, and finally four elements were designed for studied squares. Library and field data collection was used in this research.

4. The Evaluation of Samples

The sample consists of 4 squares of Imam Khomeini, Revolution [Enghelab], Ferdowsi, and Parliament [Baharestan]. It should be noted that the target squares based on variables such as the amount of daily traffic and congestion in the squares, close to the main markets of Tehran and passenger traffic, reputation and history of each of the selected squares have been selected.

4.1 Imam Khomeini Square

The square of Toopkhaneh [artillery] can be considered one of the biggest squares was built with the forethought design in the Qajar era. In the north of square, Baladieh or municipality in 1302 and in the south of square, telegraph office was established in 1305. Imperial bank was on the east of square which in this period was demolished and new imperial bank (commercial, business) was replaced. The west of square was dedicated to bank Sepah and the police building.



Figure 1. Parliament [Baharestan] Square - The author 2015

Historical evidence in Tehran shows that the square of Toopkhaneh [artillery] passed three rounds of transformation that is showed in the pictures below.

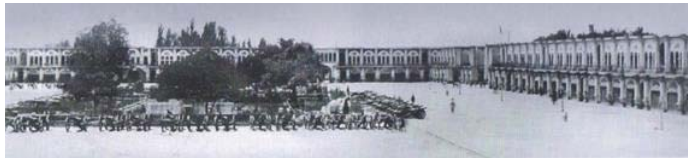


Figure 2. Western view of Toopkhaneh [artillery] square of Tehran - First period
(<http://tnews.ir/news/F5C853796994.html>)



Figure 3. Western view of Toopkhaneh [artillery] square of Tehran - Second period
(<http://tnews.ir/news/F5C853796994.html>)



Figure 4. Western view of Toopkhaneh [artillery] square of Tehran - Third period
(<http://tnews.ir/news/F5C853796994.html>)

4.1.1 Injuries and visual pollution (The importance of urban routing boards and their role in square traffic)

Toopkhaneh [artillery] square has the minimum quality of urban space, especially from the perspective of visual and sound pollution, as well as proper walking [pedestrian] spaces for social interaction. However, the path routing boards have been installed in the middle of the square well and when someone comes into square can easily find target path.

4.1.2 Fitness of the size and element volume with the surface of Imam Khomeini Square

About the body of Toopkhaneh [artillery] square, since its formation until now, has been repeatedly destroyed and built again in a new form. South Imam Khomeini Square has 142 meters long and 43 meters wide and is oval-shaped and the whole rectangular form square has a length of 193 and width of 130 meters. In the Imam Khomeini square the fitness between size and volume of element and extent of the square is sensible. The greatest weakness is lack of conceptual elements and suggests a direct message to the audience.

4.1.3 The type and color of the material of element, the amount of light in comparison to element

Given the color and substance of used material in the element of square is white stone, has a special communication and good coordination with the majority of the buildings around the square. The amount of square lighting is relatively has a better quality. The diversity of colors used in the square bodies is too much led to space chaos and confusion of people.

4.1.4 The type of materials used in the square (resistance, communication and coordination with element)

In Imam Khomeini square the use of stone in monuments of this period is evident. Paving stone as used in the square is of gray marble and has a good resistance and is in harmony with stones used in element and it seems is part of the square space, but because of the permeability its strength is not good.

4.1.5 Conceptual impact of element on the viewer

Considering the logo of God is great installed in the element space, this element is more associating the mansion of Islamic republic. According to the history and current name of the square the element does not match with it.



Figure 5. Image of past and present element of Imam Khomeini Square
(www.bbc.com)

4.2 The revolution [Enghelab] square

This square is located at the intersection of the streets of revolution [Enghelab], freedom [Azadi] and worker [Karegar]. Most bookshops and publishing are working in the revolution [Enghelab] street.

The revolution [Enghelab] square due to central role in the fields of cultural, scientific, political, academic and communication in recent decades has been the symbol of power of political movements show and manifestation of protest, marches and protests with various topics of every year and cases.



Figure 6. The revolution [Enghelab] square, Author 2014

4.2.1 Injuries and visual pollution (the importance of urban routing boards and their role in square traffic)

This square as one of the reference places in the citizen's subjective image of Tehran is very messy and illegible. Types of pollutions from garbage to audio, visual, air and land and variety of social problems and nodes have been gathered in an urban square. In addition, this square both in terms of pointers and path design, isn't readable and citizens can't establish any kind of relation with this square.

4.2.2 Fitness of the size and element volume with the surface of [Enghelab] square.

This square has been designed as a multi-piece made and the element of square has been installed on the west side. While seemingly the element is placed in the center, but in the center panels of subway construction project are seen.

4.2.3 The type and color of the element material, the amount of light to element

In the revolution [Enghelab] square element is located on the west side of the square and element color is almost jade green and gray and while is associated with the concept of the square and element role is missing on it, but given the location and the dominant color in the buildings around the square is not compatible. The lighting is also significantly undesirable and inappropriate.

4.2.4 Fitness of the size and element volume with the surface of Revolution [Enghelab] square.

Revolution [Enghelab] square is only diamond-shaped square that unlike most of the squares isn't circular shaped and if you look your eye in the mirror it seems diamond-shaped, now you understand why the symbol of the revolution, which was small and dark was built round and bruised to we realize more than ever the influence of freemason.

4.2.5 The type of materials used in the square (resistance, communication and coordination with element)

The element of revolution [Enghelab] square in terms of materials used, is rock and given the antiquity of square, has good resistance to temperature changes. The resistance is acceptable but not good in terms of coordination and hasn't a good association with the square and is inconsistent.

4.2.6 Conceptual impact of element on the viewer

The current situation of revolution [Enghelab] square despite its place isn't at all appropriate. Given the history of it element design plays an important role. Tehran's Islamic revolution [Enghelab] square and its statue despite the simplicity and naive, containing high level concepts and the image of Imam Khomeini is on it and also with a clenched fist evoking the Islamic stability. Earlier the monument of sacred defense was for eight years in center of this square and in 1388 during construction operations of metro station of Tehran was replaced by a dome-shaped volume.

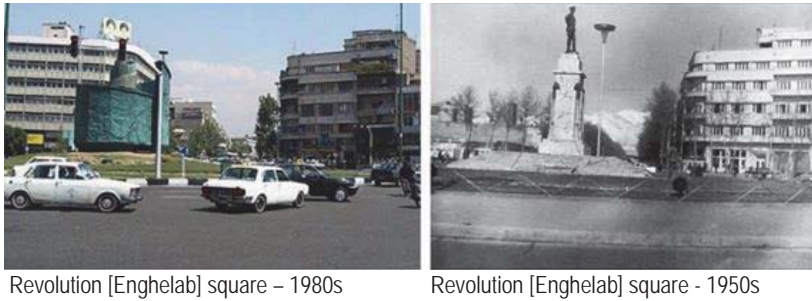


Figure 7. Element of Revolution [Enghelab] square, author 2015
<http://nazaronline.ir/fa/pages/?cid=897>

4.3 Parliament [Baharestan] Square

Parliament [Baharestan] square is a civic space that its evolution since genesis as a forecourt in front of the suburban Royal Palace to the traffic roadway of Pahlavi era has been investigated. This square if isn't the first public and civic space in the modern sense, is undoubtedly one of the most important urban public spaces in the last century (before Islamic Revolution).



Figure 8. The Parliament [Baharestan] Square, author 2015

This place in the past has been largely resorts for the country seniors and the surrounding of it gardens are often located which each of them has been owned one seniors, including Ngarshstan garden, Laleh Zar, Nezamieh, Amin-Al-Dolleh Park, Zell-Al-Soltan Park, Sepahsalar [generalissimo] garden (Badri and Rafieian, 1991:19- 20). Functionally, the square also has passed six periods. The most important formal elements that in the visual structure of Parliament [Baharestan] Square provides conflict theme are three buildings: national assembly, Sepahsalar [generalissimo] mosque and Islamic council assembly [Parlimant]

4.3.1 Injuries and visual pollution (The importance of urban routing boards and their role in square traffic)

Directions signs should be installed in such a way that the driver will notice his/her special occasion, but in the Parliament [Baharestan] Square boards in the streets leading to the square just have the names of those streets. Disruptions and lack of suitable lines has caused pedestrians traffic chaos from different directions that, in turn has been causing traffic.

4.3.2 Fitness of the size and element volume with the surface of Parliament [Baharestan] Square

Parliament [Baharestan] Square, since the founding has been rectangular form. Political structures have a large surface area relative to other buildings. In the Parliament [Baharestan] Square due to the large area of Square the element volume size is not proportional to the size of the square. But given the defined surface and space for the square, a good fit has been established between the size of the square and the surrounding space. The greatest weakness of the element in this square is lack of consistency of its scale with the place where is in.

4.3.3 The type and color of the element material, the amount of light to element

The material color used in the Parliament [Baharestan] Square does not has a good resolution in day. According to the color of green spaces and materials used in the square and surrounding buildings it is better a lighter-colored material used, especially material color in light is impossible and element is hardly seen. That's why unsuitable brightness and exposure of the square can be added.

4.3.4 The type of materials used in the square (resistance, communication and coordination with element)

House of Representatives can be seen as an impenetrable fortress from the outside. The exterior is made of stone and occupies a smaller outer space. In fact, the original space of this building is built in the basement. The type of materials used in the square design, even parts of element and old buildings around the square is brick ad red is the dominant color, but the national assembly and the Parliament building are built of white marble, which in turn is a disparity in terms of color and material.

4.3.5 Conceptual impact of element on the viewer

The square dates back to the time of Fat'h Ali Shah. The first annual celebration of constitution held in this square. Parliament [Baharestan] is crossroad of two generations of men in politics. From the end of Qajar to the middle of the Muamma Reza Shah era, the Parliament [Baharestan] square witnessed a gathering place for people and protests and assassination of political authorities. After the Islamic revolution and due to political changes and freedom that had taken place in this square, a statue of Seyyed Hassan Modarres, with height of three meters, a common work of master Garusian and Qashqai has been installed in the middle of the square.

The character of parliament [Baharestan] square more than anything depends on its political performance caused by the presence of Parliament in the square, thus, the parliament building besides its performance constitutes the dominant character of parliament [Baharestan] square. In addition to this, the Shahid [martyr] Motahhari mosque and school and the middle island are also parts of the character of square.



Figure 9. Past and Present of element of Parliament Square
<http://seraj24.ir/en/news-details/49113>

4.4 Ferdowsi Square

One of the important squares of Tehran is Ferdpws. Among important places around this square, The Ministry of Education, college of computer, faculty of political science, Paradise Park, Department of Crafts Education, justice hospital and the Department of Veterans Affairs, Relief Foundation and PNU can be noted.

Ferdowsi Square also like Azadi Square always is considered as the origin of many political rallies during the Pahlavi era and after the revolution. Ferdowsi is one of the first orders of business separated from the market in the Qajar period (after Nasser-Aldin-Shah) that at the time of the first Pahlavi in the basic structure of the city is emphasized greatly.

4.4.1 Injuries and visual pollution (*The importance of urban routing boards and their role in square traffic*)

In the Ferdowsi square lights and signs can be seen well and also streets name in the right place are visible. Also, the signs leading to the directions on the various sides of the square are placed that has a significant role in regulation and traffic control of the square.

4.4.2 Fitness of the size and element volume with the surface of Square

Ferdowsi square is another important and with historical record square of Pahlavi era which initially had greater extent and because of the growth of the city its size continuously has been reduced. Although from the beginning some statues of the great poet of Persian (Ferdowsi) have been installed in the square, but the current statue has the appropriate breadth and height worthy of a city symbol. The surface and height of element relative to the square is larger and relative to the overall surface and space around the square is proportional, which so well is visible.

4.4.3 The type and color of the element material, the amount of light to element

This statue is made of Carrara marble and plinth of it is a natural stone, the lighting at night has not been appropriately carried around the square and highest brightness is seen in outdoor light in the shop and bank head and streets. The exposure on the night is concentrated on element and element is well visible for the viewer and creates a beautiful space on the environment.

4.4.4 The type of materials used in the square (*resistance, communication and coordination with element*)

In the Ferdowsi square the type of materials used in the element design has created a good relationship with green space and there is a certain harmony between the materials and colors used in the square and element.

4.4.5 Conceptual impact of element on the viewer

Ferdowsi statue is the identity of this square. In fact, Ferdowsi square can be considered as the symbol of purposefulness of Iran's government cultural policy in against the religion of Islam (Arabic culture) in which western classical art and expression can be seen. Generally, the Iranian authority in the passage of time, the Iranian nationalist and leading knowledge and culture can be inferred from the statue.



Figure 10. Past and Present of element of Ferdowsi square (1963- 2015) , Author 2015

5. Analysis of Data

As Table 1 shows, the common feature of all of these squares is that around them there have been a series of traditional institutions such as the seat of government, palaces, religious monument and the market. In all of these squares, the access path and internal circulation system of square has been designed for pedestrians. These squares in compact, complex and diverse texture of traditional city are visible mixed and continuously. The body style of these squares has been traditional.

Table 1. Institutions, Networks, Architecture style of body of selected squares of Tehran

The communication network				Modern Institutions		Traditional institutions	Construction time	Square name
Pedest rain	Cava lry	Flaid Or radial	Non-geomet rical	Governmental organizations	Shop and bank	Seat of government and palace		
●	●	●	—	●	●	—	1247	Imam Khomeini Square
—	●	—	●	—	●	—		Enghelab [Revolution] Square
●	—	—	●	●	—	●	1260	Parliment [Baharestan] square
●	—	—	●	—	●	—		Ferdowsi Square

References: Author

Also, general characteristics of urban space of studied squares are shown in table 2.

Table 2. The general characteristics of urban space of squares

The general characteristics of urban space of squares				Square name
Architecture and affective visual and physical factors	The dominant function (peripheral and internal)	Positions in the texture and morphology	Road access	
* Tehran approach design which is combination of Iran's traditional architecture and neoclassical architecture of the West * Construction of the fountain	* Maintenance cannons * Bank * Telegraph	* Order of geometry * Demolition of old texture * Wider scale * Landscaping within the square	* Regular network of streets * For pedestrians and livestock * Types of transport	Imam Khomeini Square
* Introverted * Breadth and vision	* Proximity to Center of the Book * University Center	* Irregular * Dense compact	* Convenient access to square * Network automobiles and convenient access to square	Enghelab [Revolution] Square
* Isfahani style (traditional) and generalissimo house through Tehrani way (Fusion) has been * Construction of the fountain	* Garden and House * Government Office and organizations	* Reconstruction of the historical context * Construction of direct and new axes for development and communication between these new squares	* complex and diverse * ordered street network * Chess order * Design and define the beginning and end of the street	Parliment [Baharestan] square
* Construction of the fountain * Introspection * Single monuments around the square	* Facilitate traffic * Building with modern function	* Buildings inconsistent with Square	* Dominance of the pedestrians on roadway * Convenient access to square	Ferdowsi Square

References: Author

After reviewing the features and characteristics of the studied squares, strengths, weaknesses, opportunities and threats (SWOT), are shown in Table 3.

Table 3. SWOT of selected squares of Tehran


Threats	Opportunities	Weaknesses	Strengths	square Name
1. Congestion 2. The existence of motion spaces and non-stop 3. Illegal activities and vendors	1. The existence of fountain 2. Green space 3. Collective memory and historical and political, and even cultural events in the square	1. Lack of appropriate urban furniture 2. The removal of some historic buildings with no signs of its past	1. Historical background and identity 2. Performance of specialized markets and the tendency of people to take advantage of these markets 3. cozy spaces	Imam Khomeini Square


Environmental pollution	<ol style="list-style-type: none"> 1.The existence of restaurants on the west side of the square 2.The existence of collective memory and historical and political, and even cultural events in the square 3. The existence of Tehran university and scientific in square 4. Participate in social and cultural developments 	<ol style="list-style-type: none"> 1. Disorganized situation of vulnerable and damaged contexts 2. Failure and problems of street network 3. Lack of allocation of land to service applications in proportion to the size of the living population in area neighborhoods 4. The residential contexts interfere with workshop facilities 5. Inappropriate neighborhood of applications 6. Deficiency green space 7. Lack of communal spaces in social interactions 8. Environment polluting centers in terms of polluting jobs and workshops 9. Unplanned conversion of housing units to work centers 10. Aging of infrastructure 	<ol style="list-style-type: none"> 1. Performance of specialty markets and the tendency of people to take advantage of these markets 2. Historical background and identity 3. Deploy of the most important political centers of government 4. Strong neighborly relations and military lands use 	Enghelab [Revolution] Square
	<ol style="list-style-type: none"> 1. The existence of collective memory and historical and political, and even cultural events in the square 2. Preservation of historical monuments of square 3. Availability of green spaces with fountain and urban furniture, the the presence of citizens 	<ol style="list-style-type: none"> 1. Lack of adequate choice of activities in the square 2. The deteriorated situation of vulnerable around and worn-out contexts around the square 	<ol style="list-style-type: none"> 1. Historical background and identity 2. Restoring historic buildings around the square 3. Stop and Pause spaces 4. Artistic and cultural activities 	Parliament [Baharestan] square
<ol style="list-style-type: none"> 1. Heavy flow of traffic and pedestrian congestion caused by pedestrian 2. Pesky applications around the square (such as vendors and dealers of currency) 	<ol style="list-style-type: none"> 1. Appropriate width of sidewalks in the eastern half of the square 2. The existence of restaurant on the south side of square 3. An appropriate historical and cultural background 4. Green space and fountain in the middle of the square 5. The existenceof cozy spaces on the sides of some 6. preservation of a part of square sides in history 	<ol style="list-style-type: none"> 1. Metal fences that impede pedestrian access to green spaces 2. Lack of coordination of sides of the square 3. Lack of appropriate furniture 4. Weakness in the design of green spaces in and around the Square 5. Lack of access to the middle of square 	The presence of signs and Ferdowsi statue in Square	Ferdowsi Square

References: author

Finally, the status of squares view in terms of objective and subjective components was investigated is shown in Table 4 that according to rated squares in the order of the items include: Parliament [Baharestan] Square, Ferdowsi Square, Imam Khomeini Square and Revolution [Enghelab] Square.

Table 4. The Status of squares perspective in Tehran (Help: Poor: 1 Average: 2 Good: 3)

The components of square perspective													Image of Square	Name of Square
Mental components		Objective elements (Natural and man-made)												
20	3	11 111111	3 3	2	22	1	3	1	2	1	1		Imam Khomeini Square	

18	3	1	3	1	1	2	3	1	1	1	1		Revolution [Enghelab] Square
23	3	1	3	2	3	1	3	2	2	2	1		Parliament [Baharestan] Square
22	3	1	3	3	2	3	3	1	1	1	1		Ferdowsi Square

References: Author

6. Conclusion

Reviewing the environmental graphic indicates that this art from the distant past in formation and development of mass human settlements and the quality of urban spaces has always been vital. Today, with the development of this art, and becoming one of the artistic movements, the importance of this art in social areas has increased.

Given the various social, environmental and physical crises, in most cities, especially big cities the development of environmental graphic in urban spaces can be very effective improving the quality of human life. Any city, however small, can boast of having the beautiful and noble square. The design of green spaces, sky, statues and sculptures used in urban squares plays an important role to balance environmental, psychological comfort of citizens and beautify of cities. Urban elements inspired by historical and cultural values, appropriate location and scale and by transfer of abstract concepts can become the symbol of the city. By converting these signs to symbols, a unique identity is created for the city and its residents.

Most of urban squares in cities, especially in Tehran, reflect the fact that these spaces have not been designed in a logical continuation of the past. But because of rapid population growth and the size of cities, as well as expanding use of cars, have been changed suddenly lost their true performance. In other words, not only the past principles of urbanism and architecture and urban design have been ignored, but rational principles and standards on social and cultural context have not been provided. These spaces not only for the present but also can be inappropriate and strange for the future. Because in many cases, not only does not convey information to the audience, but also confuses the audience. Most environmental graphic factors in Tehran aren't in their proper place, so we should as soon as possible think about a solution. In this study, we identify the existing problems of squares, considering the performance and optimal use of the squares these spaces from different urban scales, always have been the center of social, cultural, economic and interaction. It is necessary that squares with complete accuracy and combined view, to be designed, planned and implemented.

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