

The investigation of illumination design in Bāysonḡorī Manuscripts according to comparative study of five samples in illustrated and non-illustrated Bāysonḡorī Shahnamehes*

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Illustrated Bāysonḡorī Shahnameh manuscript along with non-illustrated Bāysonḡorī Shahnameh manuscript are the only versions of Baysongori book-decorating style surviving from the historical accidents, and remained in their homeland despite abundant loots. The illustrated manuscript that is kept in Golestan Museum Palace in no. 716, is a masterpiece of Baysongori style and one of the most prominent book-decorating art samples in the history of Iranian book-decorating. The non-illustrated manuscript held in Malek National Museum and Library no. 6031, is an excellent example of non-illustrated Bāysonḡorī style manuscripts. On the other hand, Baysongori style among Iranian book-decorating styles is an obvious example of classical art. This means that not only its characteristics were imitated by artists from other art centers and capitals from East Muslim world from Mongolian India to Ottoman Turkey for a long time, but also this impact so much that it could be argued that it had a lasting impact on the fate of book illustration and painting in this geographic area. One of the most important features of this style is the utilization of glorious, beautiful and multiple illuminations for manuscript decoration. However, today, researchers don't know properly what the principles and rules are, on the basis of which Timurid artists design these illuminations. Because not only ancient sources have remained silent on the matter, but also contemporary studies in this area are few in number and very low. Among these researches, we can mention the paper of Adle entitled "Recherche sur le Module et le trace Correcteur dans la Miniature Orientale" showing how the epigraph illumination in a manuscript of Fohat

Homayon is designed on the basis of the Integrated system that follows the manuscript layout's modular structure. Another study is the article of Polosin arguing that using geometric methods contributes to the design and composition in Arabic manuscripts illuminations. Therefore, the current study tries to introduce and describe the illuminations of two manuscripts of Bāysonḡorī Shahnamehes, Illustrated and non-illustrated; then discusses the composition and illuminations design of these two manuscripts by using descriptive-analytic case-study and quantitative methods. In the next step, through implementation of the results, some possible methods and principles of Islamic Middle Ages illumination design, will be recovered. The achievements of this research shows that illuminations of both versions have been combined and designed on the basis of common principles and rules such as dividing a segment into equal parts, dividing a circle into equal slices, network structure, and using such proportions as $1/\sqrt{2}$, $1/\sqrt{3}$ etc. These principles and rules drawn directly from the Euclidean geometry system, are consistent with the design method in the Bāysonḡorī style that are based on ordering stereotypes and pre-patterns. These principles create the structure and space aiming not for representing the apparent phenomena, but for experiencing the rhythmic, melodic and proportional world.

Keywords: composition, designing system, illumination, illustrated Bāysonḡorī Shahnameh, non-illustrated Bāysonḡorī Shahnameh.

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Comparative study of the book of *Felicity* painting and the book of *Al-bulhan* of Abu Ma'shar al-Balkhi

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The book of *Felicity* is a precious version written and illustrated in the era of the Ottoman sultans. This book has been prepared by order of Sultan Murad III. This version includes explanations and descriptions of Zodiac signs with excellent miniatures and paintings. The book of *Al-bulhan* of Abu Ma'shar al-Balkhi, (the book of *Surprises* (Kitab al-bulhan) of the Bodleian Library) can be the main source of the book of *Felicity*. Some researchers have translated the book of *Al-bulhan* to *Wonderland*, but in fact it is a "horoscope book" and includes sections such as "prediction prophets" and "horoscope accepted". We can see in this book the diverse demons, jinn, angels, prophets and tables of talismans to control effect and magical places. The talismanic sciences were very common in the medieval Arab and Persian world and one of the most appreciated signs of devotion. Some of the miniatures of the book of *Felicity* are comparable to the book *Al-bulhan* Abu Ma'shar al-Balkhi. The current paper aims to study the impact of the image of the book *Al-bulhan* on the illustration of the book of *Felicity*. Miniatures of the book of *Felicity* are much stronger than its pattern, in terms of power, illustration, design, frame, color purity, color rendering and attention to detail, although the painter has tried to stay loyal to miniatures of the book *Al-bulhan*. The method of research is descriptive and comparative. Illustration of the book of *Felicity* should be considered as one of the masterpieces of Ottoman art in the court of

Sultan Murad III. As regards literature review, it should be noted that there has been few researches on the subject of these two books, including two articles from Stefano Carboni and a catalog published by the Institute of Moleiro discussing only the history and description of the book. The book of *Al-bulhan* can be considered as one of the influential manuscripts on illustrators and art ateliers in the Ottoman court. The Ottoman manuscripts include a portrait of Murad III depicted as a male bibliophile with an open copy of the manuscript. Two copies of the book *Al-bulhan* Abu Ma'shar al-Balkhi have been made at the court of Sultan Murad III for his two daughters that due to the proximity of most descriptions and issues of the book of *Prosperity* of Hassan al-Saudi to it, we can say that the book *Al-bulhan* and its images have a direct influence on the painting of the book of *Prosperity*. Moreover, the illustrator of the book of *Al-bulhan* tried to be as faithful to the text descriptions as possible, despite the fact that in some paintings of the book of *Felicity*, loyalty is not considered. In addition, given that in the palace of Sultan atelier, there was a variety of other manuscripts illustrated from Christian lands (which may be presented as a gift of ambassadors to the Ottoman Sultan).

Keywords: Abu Ma'shar al-Balkhi, book of *Al-bulhan*, book of *Felicity*, Ottoman art, illustration.

Recognition of painter's signature in lithography versions of Qajar Period A comparative study of the lithography version of Noush Afarin held in Astan Quds Library and in the works of Mirza Nasrollah

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The prevalence of the production of lithographic illustrated versions from the first half of the 13th century AH caused the painters join to the group of calligraphers and book producers in these workshops, and in this way many illustrated versions were produced. In most of the available lithographic illustrated versions from Qajar period, if the version has not any missing page from the opening to the end, the name of author, the print date, the ordering person or patronage, and sometimes the name of publisher exist in the first or last pages. However, in many of these versions, there is no track of their painter's name. The Noush afarin version of Astan Quds Library is one of these versions. Noush afarin is a description of the love between Noush afarin Gohartaj, the daughter of Damascus king, and the prince soltan Ibrahim the son of the king of China. The origin of this story is related to the late Safavid period, but it became popular in Qajar time. This is one of the Persian slangy and love story of Qajar period that in its own time had popularity and acceptability among people and book publishers and patronages and for the same reason, many different versions of this story have been published in lithography. The version of Astan Quds library belongs to 1308 AH and its calligrapher is Mehdi Ibn Akhond Molla Abdol-motaleb Damghani, according to a signature at the end of the book. Also, the book has been published with the efforts of Mirza Hasan Ketab froush. This version has missing pages at the beginning and presently seventy nine pages of it are available. This version has 11 pictures

with excellent quality painted skillfully and strongly, but the name of their painter is not available. In this research, with the aim of recognition of the painter's signature, the pictures of this version have been compared with some of the paintings of Mirza Nasrollah, the lithography artist of Qajar period. As in many cases, it is not trustful to attribute a work to an artist just according to its signature, the emphasis of this paper is not on the signature, but on stylistic studies comparing some characteristics of the paintings, such as drawing and pen-making method, characterization, and some other visual characteristics. The current study is a comparative analysis and the method of providing information has been documentary-library. Also in the section of comparing the works, the emphasis has been on authors. The result of this research shows that there has been many similarities between the visual characteristic of Mirza Nasrollah's works and the paintings in our version in drawing, decorations in the compositions, flowers and bushes, faces of the figures, clothes, and characterization. Also, the print date is coincident with the period of Mirza Nasrollah's activity. So, it is possible that the paintings have been created by Mirza Nasrollah and his purples under his supervision.

Keywords: Mirza Nasrollah, Nushafarin Gohartaj, painter signature, Qajar lithography versions.

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Diversity of plant motives in wall-paintings at the time of the Zand in Shiraz*

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Karim Khan can be considered as the only authoritative king in the whole Zand era, thus the cultural and artistic foundations of this very era is related to him and his government. Seemingly, he was uneducated, however, he was interested in art, literature, and science. Therefore, his court was the concourse of scientists, scholars, and artists. Moreover, he has supported so many architectural and urban projects, especially in Shiraz- the capital of Zand era. One of the most common ways of architectural ornaments in constructions of Zand era in Shiraz was wall-painting. These paintings are remarkable in visual properties and some practical styles. Apparently studying the method of drawing and the diversity of decorative designs may be useful to recognize the paintings of this era. Apparently, vast part of the internal space of remarkable Zand buildings in Shiraz was decorated by paintings. Since the whole space of the wall paintings of Zand era is covered by plant motives, the subject of this paper is limited to review and qualitative analysis. For this purpose, first the original works of wall paintings in Arg, Haft-tanan and Pars museum were identified, then diversity of plant motives was classified and reviewed under the topics of cartouche, ornament floral, bird and flower, arabesque and foliage motives. It seems that analyzing design style and diversity of decorative motives in Zand wall paintings can be effective in estimating painting changes of this era. Generally, decorative motives of wall paintings of Zand era consist of human paintings, plant designs, animal motives and geometric

patterns. Since in plant designs the quantity and variety is remarkable, the subject of this research is based on the recognition of the diversity of plant designs existing in wall paintings of Zand era in Shiraz. This research aims to classify these motives in addition to their qualitative analysis. To achieve this goal, the wall paintings available from the Zand in Arg Karim Khan, Haft-tanan and Pars museum are studied in detail. This paper is a descriptive analysis research based on field observations and literature review. In this research, for the first time, the plant motives used on wall paintings of Zand era are studied and classified in detail. This study demonstrates that in Zand era's wall paintings, variety of plant motives are used, properly. Although architectural space in different rooms and buildings is almost the same, the motives that are located in these spaces from room to room are different. In these designs, elegance of drawing is remarkable, thus this is comparable to the small decorative paintings in this very era. The use of regular and balanced paneling increased the quality of designing in these paintings. Also, in all cartouche, arabesque and foliage motives and most of the ornament floral patterns, symmetry is observed. In addition, relevancy of patterns in planes of a room or porch is preserved, properly. Finally, our findings indicate the decorative value of wall paintings at the Time of the Zand, more than ever.

Keywords: architectural decoration, plant motives, Shiraz, wall-painting, Zand Era.

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The evolution of Harpy motif in Iranian art (from pre-historic to contemporary ages)

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Compound creatures have a close relationship with mythological thoughts; in fact, they are born by the mythicizing soul of the human who was against a boundless and unknown nature. Primitive humans who did not have any weapons except thought and imagination against the greatness of the avenger nature, were under their protection; the compound creatures are the product of the imagination which protected the human from the fear arising from inability against the nature and gave him the powers so that he wasn't subdued by the nature spiritually. This motif as the compound creature of the human-bird has been connected to the ancient myths and continues with a specific form and different concepts over time; Harpy was drawn as the carrier of the dead to the other world in pre-historic ages. The motif and the concept of Urartian art which came into Iranian art, chose another path in the historical ages and due to the influence of Assyrian culture, the motif of a winged man and the gods with two wings and four wings was grafted on to the mythical and divine concepts. However, the form of a winged human was changed into Harpy shape (a human's head and a bird's body) and was distinct from spiritual and divine concepts. In the contemporary periods, it was combined with some mental concepts of the artists except its traditional concepts. Over all these centuries, it remained in the form of a powerful motif with a rich concept and was often used in metal working decorations, enamel potteries,

Lustrewares (a type of pottery with a metallic glaze), Kubachi wares and crockery. Harpy motif in relation to the horrible and unknown world of the dead entered Iranian art in the pre-historic ages; but later on, it was changed due to Iranian culture based on its conditions in each period. Of course, the changes of the concepts are seen more than the forms of the motifs; the details such as the body type and related decorations such as hats have been changed more in the scope of the form and structure and the general form of human - bird has been maintained. This paper tries to investigate the origin and evolution of Harpy role in Iranian art. Since one of the components of the Iranian contemporary art is reference to the traditional motifs and the mentioned motif is known as one of the introducers of the Iranian traditional art in today's art, it is necessary to find its roots and learn more about its implications. This paper aims to study the form and the concept of this motif in different ages and arts in Iran. The results of the study show that the role of Harpy gives the variable concepts by maintaining its original form in the various ages but it has always been associated with the spiritual and divine concepts due to the nature of its existence (human-bird).

Keywords: contemporary Iranian art, harpy, Iranian civilization, Islamic art, painted crockery, spiritual concepts.

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The Achaemenids presence in Thrace and a survey of their art and architecture based on archaeological evidence

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Although not much archaeological evidence has been found from the Achaemenian period, the domain of findings of this period has increased day by day. One proof includes treasures and cultural findings which have been identified in Thrace, situated in the Balkan Peninsula. This region was of great importance for the Achaemenid Empire because of its rich underground resources and also as the regional interface to deal with the Scythians. With respect to lack of data about this area, it is essential to do research on the Achaemenid influence and its connections with Thrace region. So this paper concentrates on the presence of the Achaemenids in Thrace as well as similarities between the Achaemenid treasures with the Thracian ones. The archaeological and historical evidence- including written documents like Herodotus, Achaemenian royal inscriptions at Naqsh-e Rostam, Persepolis and Susa, reliefs of Skudrian and Thracian at Persepolis and Naqsh-e Rostam - imply that Thrace was a Satrapy in the Achaemenian Empire. When Thrace became one of the Achaemenid Satrapies, it accepted the Achaemenid standardization about art and architecture. This standardization appeared in the production of metal vessels, silver bowls and phiales with decoration of almond and lotus, production of rhytons with animal figures such as bull, horse and lion reliefs, standardization of phiales weight according to the Achaemenid sigloi, etc. After eviction of the Achaemenids in Thrace and subsequently dominance of Odrysian, the Achaemenid influences remained can be observed in the appearance of Duvanli complex and treasure. Associated treasures of the ancient Thrace were mostly found from the modern Bulgaria. Researchers and

archaeologists have attributed the artifacts to the Achaemenid art. Most of these treasures are related to the fourth century B.C.; so it can show an undeniable influence of the Achaemenid art on that time. In addition to Duvanli treasure, some other precious treasures can be mentioned including: Rogozen, Panagyurishte, Borovo, Dalboki. Each of these treasures shows some similarities as well as influences of the Achaemenid art. The Duvanli amphora with typical decoration of the Achaemenid art - such as palmette and lotus chains - is an example of the mentioned influence. The other examples include: silver bowls and phiales of Rogozen treasure with decorations of almond shape; weight standardization based on the Achaemenid sigloi; some golden phiales in the Panagyurishte treasure which are proportional with the Achaemenid daric; and rhytons of Borovo treasure in the shapes of bulls, sphinx and horse which were the usual figures in the Achaemenid iconography. On the other hand, we can point to the Achaemenian influences in architecture, too. The similarities between Ostrousha and Cyrus the Great tombs indicate this effect. All of these influences suggest an international style in the art and architecture that existed in the Achaemenid era. Of course this style continued even after fall of the Achaemenian Empire. This study is on the basis of gathering information, pictorial and written documentary data as well as library studies that have been done through descriptive and analytic method.

Keywords: Achaemenian, Skudra, standardization, thrace, thracian treasures.

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Studying Seljuk metalworking based on Victoria D. Alexander approach

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Victoria D. Alexander, the contemporary sociologist, presented her “modified cultural diamond” in completing and criticizing two approaches of reflect and forming, emphasizing the key role of world of art distributors. The reflect approach is based on this fact that art always narrates from society and art influences society. Alexander rejects this simplistic relation between art and society and considers views of producers, consumers and more significant distributors and curators of world of art and represents this new approach by using “modified cultural diamond” metaphor. Continuity of art in traditional societies depends on re deployment of beliefs and customs; one of the most brilliant eras of Iranian art begins with the Seljuk arrival to this territory. The importance of Seljuk art relies on the fact that it established a dominant position in Iran and determined the future development of art in the Iranian world for centuries. In many cases, the artists of the Seljuk period consolidated, and indeed at times perfected, forms and ideas that had long been known. The stylistic innovations introduced by the Iranian architects of this period were, in fact, to have vast repercussions, from India to Asia Minor. Developments, growth and prosperity of Islamic Iran circumscribes in both Political, social and economic fields and artistic, cultural and scientific ones. Most metal objects of the Seljuk period were made of copper, bronze and brass. The precious metals of silver and gold were not used. The objects were cast and often displayed pierced or enameled decor. Forming a powerful government and the correlation of religion and government in Iran is

a turning point in reaching the prevailing opinions and artistic perceptions which grew for the first time in Iran after Islam. For this reason Metal objects from the Seljuk period and of the principalities that followed are found in various museums and collections. Important developments and innovations contributed to the renown of Seljuk art, beginning in the second half of the twelfth century. One of the significant arts in Iran is metalwork which led to a great era in Iran’s art history of Seljuk period. Innovation, connection and evolution are among characteristics of this period which should be studied to understand Iran’s change and evolution in society and art. The present research aims to study the aspect of forming world of art in the section of production, society’s trade union and place of metalworkers. Users and the second person were also society’s middle class, kings and courtiers that entered Seljuk’s art society based on type of requirement. In the following and based on the important role of art distributors and supporters, we study how Seljuk style and societies are formed and examine the connection of these items; however, due to lack of enough resources, the statistical population includes 20 metalworks from Seljuk and Sassanid periods. Finally, the Islamic structure of the society is found through examining Seljuk distribution by presenting and comparing diagrams of metals, techniques of creation and decoration.

Keywords: modified cultural diamond, Seljuk’s, Seljuk metalwork, Victoria D. Alexander.

Study and recognition of carved stone columns of Qajar mosque* (Case study of Haj Shahbaz Khan and Dolatshah mosques in Kermanshah)

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Mosques through all of the Islamic period, in a certain way, has always shown genuine talent and skills of artists and such a huge canvas were displayed a collection of popular arts in each era. In the meantime, stone, despite the difficulty in extracting and cutting, was not abandoned. And at the beginning of the Qajar dynasty, trimmers of this period following the order and recommend of main sponsors of architecture, about decoration of the architecture of this period, have had a clear tendency to use the topics and decorative elements (carved pillars). Numerous examples of carved stone pillars are seen in the Qajar mosques; Haji Shahbaz Khan and Dolatshah in Kermanshah. Study and compare of each of them with famous examples in Shiraz, Isfahan and Sanandaj in Qajar and Zand eras can be led to recognition of cultural identity. By studying and recognition of the pillars stonemasonry of Kermanshah Qajarid mosque and other samples, we came to this conclusion: building and decorating of the mosques stone pillars were originated in ancient Iran and specially Achaemenid period. These decorations have many similarities with samples of the ancient Iranian art and also have been formed influenced by special decorative methods of the Qajar era and we can find art spirit of the Qajar period. In fact, stonemasons almost have used structural and decorative designs of the Qajarid mosque pillars according to decorative traditions of Zandiye. And at the same time, the decorative formats of ancient era like pleasant patterns of pillars stonemasonry orders are used.

Whatever pillar stonemasonry of the Qajarid mosques of Kermanshah and other Qajarid samples distinguish further cases associated to architecture inspired by nature and performance style point of view, is indicator of designers and builders of these remnant from patterns of ancient era. By comparing stonemasonry of the Qajarid, Zandiye and Achaemenid pillars, artistic similarity is obvious in the Qajarid pillars considering decorative structure have the most resemblance with the Zandiye period, and according to thematic and symbolic bases is different from the Achaemenid pillars. These content of the Qajar era is combined with Islamic– Persian art and have generated motifs of fine and many stonemasonry of mosques pillars. It is important to mention that so far, no study or report has been published about qajar mosques pillars in Kermanshah city. Accordingly, this study due to the partial vacuum in the field, based on field surveys and library studies and then using descriptive methods- analytical and comparative studies of carved pillars decoration of mosques in Qajar era. The findings of this research show that carved pillars of the intended mosques have a close relationship with samples of Shiraz and Isfahan in terms of style and content. And the main root of these decorative species are in ancient art especially in carved pillars of Achaemenid period.

Keywords: carved decorating, Kermanshah city, Qajar period, stone columns of mosque.

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Assessing orientation of painting system in the Constitutional Revolution Era*

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In confronting with aurora of Iranian modernism in constitutional era, it can be asked whether Iranian constitutional revolution can be contemplated as an exordium for cultural transition or not. Constitutionalism movement played a significant role in transferring modern concepts to Iran. This kind of perception about modernism oversees the experimental and practical events, and also provides the opportunity to survey art system shift in the context of social transition. Qajar court formerly had tendency to a kind of modernism which was due to governor authority, as a result, Iranian painting admitted elements out of art system and started a realistic approach. In this research, we tried to understand that in what circumstances Qajar court demonstrated and divulged its artistic preferences, based on historical and sociological approach, and how it applied formal transformation for its own purposes. Court represented its own cultural position regarding time requirements, and selected special artistic framework proportional to those requirements. Court also prevented opposition from owning a specific form of art. Being retrogressive or progressive in art field pertains to the art relationship with society for an opinionated governor, and Art silence and dynamism depends on these factors. If we disregard the holistic statement that painting system in Qajar dynasty was court-dependent, and the court cannot assist significantly in cultural modernism, we can observe a context that is provided for painting modernity. Some of the intellectuals including Mirza Agha Khan Kermani expressed viewpoints about artistic modernism which mostly emphasized on social commitment of art and effective role of art among the public. However,

the opposition of court did not support painting sufficiently even after the revolution. Meanwhile, Iranian naturalism also receded from expressing explicit social concepts. Complication of art orientation issue is defined by representation of two-sided concept of court and opposition, indicating two aspects of court including despotism and reformist, and these reminded the problems of artist separation from court finding new support. Visual knowledge of public had been increased by newspapers but society's cultural limitations in mentioned era didn't allow artist to transfer his approach explicitly from court to oppositions; in addition, constitutionalist structure wasn't strong enough to play its supportive role for trouble-maker art which means "painting". It seems that the factors such as religious obstacles for constitutionalist to connect with newly-introduced art, especial economy, and mainly aristocratic economy, and issues in this category caused constitutionalist to distance visual art, and not to form a commitment painting. In this article, with introducing the social ranking of artist, the painters of aforementioned era are put in template regarding their function in the body of society. Some of the painters before and after the constitutional revolution legitimized court and showed court authority; however, some others represented the samples of modernism elements in painting which was the indirect achievements of social transitions. This group of artists performed newly-formed ethnography, painted portraits of people out of court, and followed new approach about women.

Keywords: constitutional revolution, court, the Other, painting

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Evaluation of the impact of industrial design functions at the shrine of Imam Reza^(AS) guidance kiosks on pilgrim's satisfaction*

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Mashhad city is the third and one of the most important city tours in the world and that is why many people visit this place of pilgrimage each year. The reason that Mashhad ranks the third and has many visitors and travelers is that Imam Rezas' (AS) holly shrine is located in the aforementioned city. It is essential to take action in order to supply and increase the satisfaction of visitors with this holly place. The issue in the present project is the lack of appropriate notification systems to provide rapid and better information for the needs of pilgrims at the shrine of Imam Reza (AS). Given the magnitude and importance of the many pilgrims who attend every day in this holy shrine, it is necessary to provide the vast amount of pilgrims with various information including location information, routing information as well as some information about the city, in order to reduce confusion and waste of time. Presently, lack of appropriate information in the shrine in order to help and guide the pilgrims, large courtyards and their similarity with one another and the continued expansion of the courtyards, causes difficulty in finding desired locations and most visitors face confusion, dissatisfaction and waste of time. The main requirement of the pilgrims in this research is the need to get the correct and coherent information. In this study, pilgrims' satisfaction with the shrine's notification system is examined. User satisfaction is of great importance and all organizations combine their activities with the users' needs and satisfactions. Assessing and measuring satisfaction as one of the most common methods to determine resolution to the needs of the users of one product, is an effective tool for controlling the overall performance and

identifying weaknesses and trying to resolve them. The overall objective of this study is to increase visitors' satisfaction by providing appropriate information they need. This was a cross-sectional study performed by the survey method. The population of this research was pilgrims and 420 people who were voluntarily asked to answer the questions. Questionnaires were used for data collection and Likert for receiving the amount of satisfaction. To analyze the data, frequency distribution, mean and standard deviation, correlation analysis, hypothesis testing and population average were used. After statistical analysis, the significant level was set to zero, and it was proved that there is a significant relationship between performance and providing information through the Kiosks in the shrine of Imam Reza^(AS) and the pilgrims satisfactions. The results showed that pilgrims are not satisfied with the Kiosk's function and the dissatisfaction with the technical functions is more than the aesthetic functions. According to the studies, compliance criteria and various design and construction considerations, principles of ergonomics and anthropometry, using the right materials, the right location, maintenance and use of aesthetic principles in kiosks, and Islamic architectural elements as well as form, color and materials in accordance with the proper functioning of kiosks would finally increase satisfaction in visitors.

Keywords: aesthetics, awareness, function, guidance kiosk, satisfaction, the shrine of Imam Reza^(AS).

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Design for social sustainability through product service systems

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Human problems become more complex every day. These complexities need new problem solving approaches. Design for sustainability is a response to these new demands. An approach leads environment, society and economy to sustain situations. Design for sustainability is a new issue for Iranian industrial design society. There is a lack of studies in this field. Weak interaction, poverty, illiteracy, unemployment and social disorders are the biggest issues of developing countries relative to social development. Design for social sustainability with product service systems approach is an effective strategy and useful solution in developed countries. As a new paradigm, product service systems design suggests comprehensive solutions for sustainability. There are many projects on this method in European universities but it is not a known method in developing countries. The first purpose of this paper is to address the design for social sustainability, secondly it aims for the PSS views presentation to Iranian industrial designers. To obtain these purposes, we introduce the principles of social sustainability and related definitions. Then, we review the design values in this framework. The next part presents the values of PSSD thorough social sustainability. Deep understanding of user needs, focus on quality of experience, integrated systems, life cycle compatibility, product sharing and new business plans, are some of PSSD values. Sample projects are reviewed in another part. These samples have been implemented with MSDS method. MSDS method is an asset-based method of PSSD series. This method was introduced by Carlo Vezzoli in Politecnico di Milano and used for sustain projects in Design and innovation for sustainability department of that university. In this method, potential assets of

society like people skills, buildings, local resources and amenities, are used for designing new structures of interaction. These new systems support desired social values. A case study on training and implementation constraints of MSDS was conducted in Isfahan city aiming to address the purposes of the current paper for feasibility study of PSSD approach for social sustainability in Iran. In this study, industrial design bachelor students of Isfahan Art University selected various neighborhoods and did data collection for two weeks. In this process, they used qualitative research methods like observation, interview and photography. Data collection part of study was repeated for some cases after data review. Data analysis and design was the next step of the process. In one of the interesting projects, a neighborhood called Zeynabie was analyzed. This immigrant district has a lot of social problems like unemployment, poverty, addiction and lot of female-headed households. There were some potentials for design like, Zeynab holy shrine tomb as a community center, weekly market and active NGOs in this restrict. A final idea for improving social conditions, a system of skills training, handicraft production and entrepreneurship for women residents was proposed. This system was supported by NGOs and government agencies. Creation of new social networks and use of recycled materials are other values of this system. Evaluation of project's output reveals capabilities of PSS approach and MSDS method for sustainable design. Also, it reveals Iranian industrial design students skills to use PSSD for social sustainability.

Keywords: MSDS, product service system design, social sustainability, sustainable development.

The impact of psychological foundations of education in illustration books for children (Age Group A)*

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The vast world of pictures has enjoyed a great significance over the entire history. If yesterday's world was the world of oral literature, the world of pictures and visual literacy for children is only a small part of today's world of pictures. The purpose of this article is to examine the effect of fundamentals of psychology on illustrating children's educational books in the first age group and also to examine the importance of fundamentals of psychology in drawing and its different techniques in the process of illustrating children's books. The information was gathered from library and documents; and the applied research method is analytical. The findings of the research indicate that psychology, as the main content, has affected illustrating for this age group; and pictures attract children's attention more than words. The research also suggests that children read pictures like words and create meanings for them. Illustrations interface between painting and literature. Loyalty to taste and understanding of children, both in text and in the original image can be seen. Treasures of words and the use of literary elements in each age group have characteristic that the text writers has accepted it and the illustrator is also faithful to it by utilizing visual and conceptual image of elements. Suitable image for the children of the age group A must be large, easy and understandable and take the details. The contradiction can be used to some extent. Since the beginning of efforts by artists

to produce picture books, a profound change has occurred in the field of illustration for the children. Before this time, children used the adult's books, but today there is a full range of beautiful and pleasant books today in illustration, unlike the previous time when image was for all age groups, illustrator can't ignore the psychological needs of the audience. Considering the needs of the audience, in this field of art is very important. The need of expressing the image comes first, needs and through interests of children in different age groups. Knowing psychological characters of children and their interests are the first principals of illustration. Art illustration in children's book is very important. That's why there originality and beauty of images should be kept in mind because the pictures are more effective than text in nurture of virtuosity and sense of aesthetic for the audience in these kinds of books. Due to a strong visual sense of children, they pay more attention to form of objects in the relationship of their surroundings and if the concepts of book want to have a good affect the child. They should first stimulate his visual sense. Using images and pictures can stimulate the sense of sight and motivation for learning and making the phenomena objective as well as accelerating the process of learning.

Keywords: children's book, drawing, drawing for children, fundamentals of psychology, fundamentals of visual arts, illustration.

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