

Derrida's Deconstruction and Environmental Graphics: Examination and Analysis Case Study of the Mental Image of Tourists in Isfahan

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ABSTRACT

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Background and Aim: Derrida's Deconstruction has key elements in the schema that affect current realms of environmental graphics. The challenges in current urban life require that graphic science gets involved, at some level, in the architecture and the environment. Therefore, the purpose of the current study was to examine the effects of using key elements of environmental graphics based on Derrida's Deconstruction in the schemata of tourists in Isfahan. Methods: library archives and field surveys were employed for data collection in this study. As such, the visual, emotional evidence and documents in the library archives were used to evaluate the criteria involved. Considering the nature of the study, the statistical population consisted of two groups of citizens of Isfahan. The first group includes 18 experts, and the second includes 213 domestic tourists in Isfahan in 2019. Findings: The results of the study indicated that there is a strong and significant relationship between the variables of balance, continuity in the environment, creating unity in the environment, diversity in the environment, texture and light. Furthermore, the findings revealed that the variable of light is extremely strong in correlation, the variable of emphasis in the environment has a very weak correlation, and the variable of proportionality is negatively correlated. Also, based on the beta coefficient obtained from regression, the greatest impact pertained to the components of light, diversity, texture, balance, continuity, unity in the environment, proportionality and emphasis. Conclusion: This study showed a significant relationship between the schemata of tourists and context, diversity, light, unity in the environment, proportionality, continuity, balance and emphasis, among which the variable of light was determined to have the greatest effect.

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Introduction

The notion of deconstruction was introduced in the last decade of the last century. This approach is rooted in philosophy, particularly Derrida's views, from where it propagated to many other fields. This new wave, which marks the end of the structuralist era, is one of the topics of interest to many modern-day scholars. The main concepts have found their way into many schools of thought of varying countries, including Iran. They have found a strong foothold in several fields, including art, literature, cinema, architecture and urban planning. What cities and public open spaces are perceivably facing today is the disregard for human presence as the main element and, ultimately, diminishing the spatial and social dimension of such spaces. Urban spaces are deemed one of the most significant places to establish social interactions, which have an ancient history in urban planning in Iran. With the advent of modernity and new-age cultures, many socio-cultural changes have occurred in cities that have affected their body and soul. As such, today's cities are suffering from lowered qualities of urban spaces owing to highly mechanized lifestyles (1). Urban spaces have become bland and meaningless areas drifting away in the dominance of the current mechanized culture. Hence the term lost space. In this regard, the need to pay attention to these spaces, review the design of cities and alleviate the ensuing challenges through the elements of environmental graphic elements is of paramount significance. It might constitute the missing link to improve the quality of today's spaces. Urban spaces in all cities, whether small or large, are necessary for urban life, and what is important is to create opportunities in these spaces for people to appear therein. That is, combining the knowledge of art philosophy with urban design and planning can lead to a legitimate shot at reshaping the urban space in the true sense by focusing on the lost and abandoned urban spaces. Today, countless spaces in cities can be readily transformed into quality places, all made possible by designing and using graphic elements of the environment (2).

Landscapes and special views of urban public spaces play an essential role in forming a vigorous city and hence sustainable urban development (3). Cities with perceivably favorable urban landscapes are more inclined towards promoting the artistic taste of society, implemented by positing a mental image of society from the urban environment. The significance and the impact of the influence of landscape on the body and soul of human beings and hence the proper mental image can be easily acknowledged by reflecting on the calm reactions of people when visiting the historical contexts in different cities of our country and comparing them with aggressive behaviors in the streets and neighborhoods, often with similar landscapes in other cities. In terms of these tourist attractions, the graphic of the environment is presented in the forms of murals, city sculptures, water fountains, and city props, among others. Tourist attractions are simply sites with notable designs that can attract a wide audience (4).

The city of Isfahan is deservedly lauded as the cultural and artistic capital of Iran. It is deemed by many to be unique terms of culture, art and history in Iran and even in the world. Isfahan has a deep and ancient culture and civilization that has stood tall among others. In general, important

historical-cultural monuments in Isfahan include Naghsh-e Jahan or Imam Square, Aali Qapo, Chehelston Palace, Minar Jonban, Chaharbagh or Soltani School, Imam Mosque, Sheikh Lotfollah Mosque, Vanak, Allah Verdikhan Bridge, Khajoo Bridge and Isfahan Bazaar, along with the Grand Mosque, Qaisaria Entrance, Hasht Behesht Palace, Ashraf Hall, Baba Roknuddin Tomb, Imamzadeh Ismail, Harun Velayat, Chehel Dokhtaran minaret and countless recreational sites including Mellat Urban Park, the Mirror House, the bird garden and the flower garden. Isfahan is currently one of the major tourist cities of Iran and the world, with many tourists visiting the city every year. Environmental graphics are applied herein as one of the most important tools of visual communication in the urban spaces of Isfahan and can cover up the many weaknesses it holds in its interior layers (5).

The present study seeks to establish a connection between the architectural identity of Isfahan and environmental graphics. Studying such a topic requires, first-hand, knowing the history of Isfahan from the beginning of its formation and its changes and developments until the contemporary era, which is only possible through examining travelogues and notes of foreign tourists throughout history along with identifying the indicators for visual identity analysis in urban space.

Yet, the most significant contribution of this research is that the concept of the urban landscape is practically defined in the form of key components of graphic elements in Isfahan according to the research topic. At the same time, their desirable qualities are expressed to improve tourists' mental image. To this end, and to achieve the desired perspective, employing Derrida deconstruction is inevitable in enhancing the mental image of tourists in the city of Isfahan.

Theoretical Foundations

In Plato's view, an image is something one sees through mental insight. In the purely Platonic view, only images are real. For example, the triangle shown to a person is not a real triangle. The real triangle is the image of a triangle in one's mind. In Descartes' view, the notion of the reality of the image is dismissed; that is, an image is something that is directly perceived in mind. This point of view is also expressed in Locke's work and has been well elaborated by British empiricists. In contemporary cognitive psychology, the image is used more or less in the same Cartesian sense. As such, an image is a mental event based on a state of mind that originated from some experience. In this sense, the image pertains to the "real world," thereby signifying that the image itself is the product of some still unknown information-related processes that create a phenomenal experience (Naderi, 2015). Postmodernism is a post-1960s style of art that rejects the traditional values and conservative political assumptions of its predecessors in favor of a broader and more entertaining concept of art, using new art forms with the help of video and computer technology (Kazemi, 2020).

Postmodernism is the outcome of the intellectual rebellion of thinkers who assume that modern and classical philosophical schools and systems can no longer meet the demands of modern man.

Postmodernism is a useful term used as a framework for understanding general and growing judgments about the world (Grigson, 2004). The global notion of postmodernism reflects fundamental changes in attitudes, styles, and disciplines that have emerged in Western culture since World War II (Goldstone, 2002 and 2004). Postmodernism is an intellectual challenge in Europe that emerged after the era of Enlightenment of the seventeenth century, corresponding to the skepticism and disbelief about meta-narratives. From this point of view, postmodernism is a multi-purpose movement expressing dissatisfaction with the knowledge and beliefs postulated as universal (Goode, 1996). Postmodernism seeks to deny the world's view as an interconnected, coherent and all-encompassing whole, and hence the expectation of any final solutions and definitive answers, eventually emphasizing the spirit of pluralism and the subsequent disbelief in modernism. That is, it seeks to undermine the legitimacy of knowledge, the authority of reason, the centrality of humans in the world and nature and the rule of dominant ideas, leading the charge for an intellectual revolution of the world (Nozari, 2000). But the deconstruction of a text means extracting logic and inferences contrary to the text itself, that is, the expansion of virtual understanding (Derrida, 1978).

Jacques Derrida's Thoughts on Postmodern Art

The decline of financial support in the 1980s devastated many cultural activities, including gallery owners who were previously very active in the economy of private art. Christos Joachimides, a German art expert, wrote in 1981 that "Art studios have once again become a warehouse for color." This was the phrase he used in opening an exhibition entitled "The New Spirit in Painting" at the Royal Academy of Arts in London (Janson, 1995). A year later, an Italian critic, Achilles Bonito Oliva, published a book entitled *International Trans Avant-Garde*, claiming therein re-rise of paintings and resurgence of its lost dominance in the art world. His analysis revolved around a key point: features such as the obliteration of the material identity of the work, the lack of connection between the artistic performance, and the creation of the work with the individual identity of the artist, which represented the dominant art of that decade, the art of the seventies re-emerged through the re-establishment of the artist's craftsmanship skills during the process of performing or creating the work along with the resulting pleasures, thus bringing back the forgotten tradition of painting to the world of art. The linear notion of progress in the history of art was no longer acceptable, as Enoliva put it; that is, the formation of postmodernism marked the beginning of a new era in the art that actively denied the evolutionary concept of history and openly contrasted modernism. Owing to the rejection of the teleological interpretation of history and the declared fall of overarching narratives in modernist conceptions of history, the era of the domination of modernist aesthetic theories came to a perceived end. An example of a modernist mentality is the manifest of architecture by Le Corbusier (1865-1965), published in Paris in 1923 under the title *Towards a New Architecture*, in which the author warns against regressive movements in architecture and moving backward against the evolutionary course and linear developments of

history, stating that a return to the old and outdated styles of the nineteenth century, hereditary designs, dark and gloomy interiors, decoration, embellishment and symbolism, chaos and interweaving of irrelevant elements, and suffocating delicacies are never sustainable. As one of the proponents of modernism, Le Corbusier believed that parallel to modern thinking and changes in function and technique, just as architecture should use new materials such as steel, concrete, and reinforced rebars, among others, modern architecture should also develop general and universal rules. That is the adherence of architecture to the meta-narratives and the original and eternal fixed forms existing in the super-mentality or the same historical rationality.

“Modern architecture must represent the superior order and mathematics that exists in pure and complete forms and the exact relationship there between” (Le Corbusier, 2018). Hence, in modern architecture, line, space and form are reduced to their purely basic elements and forms. Le Corbusier believed that engineers highly resemble Cubist painters in rejecting ornaments, who developed their ideas in harmony with the laws of nature as a result of their perception of pure geometric forms, and that “if architects could be more like engineers, the buildings will emerge like pure creatures of the soul like a single construction recreated on world-scale order. If diversity is the endnote, it should rise as the dance of basic forms” (Le Corbusier, 2018).

Bonito Oliva, an Italian critic in the early 1980s, has discussed the trans avant-garde style and the resurgence of painterly tendencies and performing skills against the reductionist approach of the modernism (that is, the elimination of personal identity in the process of creating and of the material identity of the work). Attention to the diversity of artistic approaches and behaviors and the imaginative freedom of artists was the result of the liberation of art. As such, it went against being inspired by the constraints imposed therein, which implies a linear and step-by-step development of art history. Instead of being inspired by its predecessor style, trans avant-garde art took its source of inspiration from any period of art history it desired. Not only did it not confine itself to any form of sublime or high art, but it also could exercise utmost freedom in extracting elements from indigenous arts and crafts and even techniques found in the folk arts. The novelty was no longer a criterion for artistic judgment since it suddenly became an unreachable notion; hence, any claim to “originality” and to qualify for originality appeared rather deceptive. Everything became possible, and every heresy became feasible, and what remain are only fragments of things, heresies, styles, and recombination of them in a way that would contain meaning (Belkaoui, 1984).

Postmodern culture, therefore, depends on citations, references, combinations and reconstructions, or rearrangements of former subjective styles and order, in a way that imitates the style or arranges fragments from anywhere possible without necessarily holding any meaning or interpretation, and only for the sake of blind emulation, as Frederick Jameson, one of the leading theorists of postmodernism, has said in his book *Postmodernism or the Cultural Rational of Late Capitalism*.

This is how the viewer encounters some form of style-related pastiche in the face of postmodern art, and this feature, that is, the combination of multiple and sometimes ambiguous items in the guise of symbolism, ambiguity, analogy, irony, and satire, among others, is the main cause of events and the resulting impact (Chand, 2012).

Elsewhere in the same discourse, Derrida argues that the subject, or in a stricter sense, the conscious and expressive subject, depends on this system of differences and the suspense and deferring motion of differentiation; that is, the subject is formed only when it is divided and multiplied in itself and hence expanded in the continuum of time and space. Therefore, language, as a set of differences and reproductions, cannot be just the function of the expressive subject (Arad et al., 2019).

For Derrida, the whole history of Western thought (which is a dialogue-centered school, that is, it is based on the expressive subject) relies heavily on the notion of the existence of a center, the presence of truth, a fixed point, and a substance. Owing to the predominance of one of the two poles within the binary oppositions in the language and the marginalization of the other, this center or base has always stagnated the dance of confrontations in the structure of language and blocked the pathway of semantic generation.

As mentioned earlier, postmodernism in European painting began with the formation of the trans avant-garde movement, in which there was an element of nostalgia. This movement has often been referred to as “Neo-Expressionism” (Zahed, 2013).

Although signs, panels and other forms of information or orientation, and various types of sculptures and decorative forms were prevalent in cities of previous centuries, the notion of graphics in environmental design as a specialty was introduced well into the twentieth century. The significance of this art was, on the one hand, attributed to the growing body of literature on the quality of life of citizens since the beginning of the century, and on the other hand, stemming from the ever-increasing desire of many post-modern artists to leave the closed environment of the gallery to have a glance of reacting to the sense of everyday life. This made possible the cooperation of architects and urban planners with painters and sculptors. Parallel to the advent and increasing popularity of graphic art in this period, architects and urban planners further promoted it as a branch of visual arts. As such, the art of designing an environment with both aesthetic signs would allow people to connect with places, and events took shape. Today, the major cities of the world compete with each other around trade and tourism, and they are constantly finding more attractive signs to guide and attract visitors' attention. At the same time, many buildings and centers are built worldwide every year, which, for similar reasons, exhibit perceivably newer graphics. That is, more creative environmental graphics are rolled out every year, the novelty and creativity of which are further intensified as the result of technological advances in the design and construction of paintings (7).

Deconstruction is a new linguistic-philosophical theory related to the field of poststructuralist and postmodern philosophy. The term was coined by the contemporary French philosopher Jacques Derrida using a rather implicit notion. This term had already been used in French, and Derrida had just expanded its scope of application, the linguistic-philosophical function of which would be later discussed in this article (7).

For Derrida, deconstruction, which is the tails to the heads of the metaphysical critique, does not mean anti-structuralism. By “scraping” structures, Derrida seeks to “disclose” (i.e., *Alétheia* in the Greek-Heideggerian sense) and reveal the origin and role of the powerful, dominant and transcendent “center” in the structuralism of its structure. Hence, Derrida’s deconstruction never carries the negative connotation of destruction.

With the emergence and growth of postmodern philosophy, the notion of deconstruction distanced itself from its original centers. It even went contrary to Derrida's theories in becoming a stand-alone style. For example, deconstruction is one of the major novel styles in modern architecture, in which the architect bestows upon the object an architectural design that has almost no specific volume. It is as if one was seeking to create a building for the Museum of Visual Arts from crumpled paper (7).

In a controversial 1966 paper, “Structure, Sign and Play in the Discourse of the Human Sciences,” Jacques Derrida ushered in a new wave of critique in Western metaphysics philosophy from the time of Plato to the present day was heavily panned. Subsequently, critics examined and analyzed this trend, establishing and coining the notions of deconstruction and poststructuralism in the process. The deconstruction introduced by Derrida paid special attention to the structure issue, dismantled it, and exposed the shortcomings of its followers. Derrida believes that structure prohibits the manifestation of the concept and theme in a text, rendering it unable to fulfill its main function. Therefore, Derrida wrote numerous articles to prove that the texts lack a solid structure and that the elements that make up the text may conflict with each other. Afterward, intellectuals such as Michel Foucault, Julia Kristeva, and Jacques Lacan were influenced by this great philosophical and literary movement and introduced their works (8).

That is, deconstruction seeks to appraise the ideologies of Western thought, acting hence like a court that intends to interrogate its accused. Yet, it does not intend to completely eradicate the principles and foundations of the past. Accordingly, the school of deconstruction does not want to avoid such discussions and instill principles based on its system (Zahed, 2013). Derrida argues that one should work based on unsustainable themes and use the same existing topics. In simpler terms, Derrida-inspired critics do not intend to dismiss all philosophical and thought-provoking arguments as incomplete. But to better understand the school of deconstruction, one must be familiar with the principles and foundations of structuralism. Structuralists insist that each component must be discussed per its relation to a whole. They believe every phenomenon and event is part of a unified,

coherent and general structure. Structuralists call the smallest component of any language “phonemes” and are always trying to figure out the secret of the balance of speech.

It should be noted that this term, which has philosophical and literary connotations, has been deeply influenced by famous linguists such as Ferdinand de Saussure and has been consolidated progressively ever since. The proponents of this school do not seek to discover and comprehend the meaning of phenomena as expected but want to know how each phenomenon should be conveyed. By dismissing notions such as theme and meaning, they seek to prove in scientific and mathematic-inspired ways that all the constituent elements of phenomena are based on a series of signifiers. Therefore, it is necessary to discover the signs and codes in general, the process of forming the structure of a work. They have even broken-down myths into small parts to advance their goals, and they intend to recouple them according to a new rule. Such an approach causes the meaning and content to be lost in conveyance (9).

A glance at the thoughts and opinions of the structuralists readily reveals that they do not pay much attention to history. In this regard, Claude Lévi-Strauss argued that the established codified structures are entirely universal and do not require the element of time and history. On the other hand, change is baseless and impossible. What should be ranked higher in the hierarchy of language are the same patterns and signs, and diversity and innovation in those forms are practically rejected. In general, their intellectual themes can be summarized in a few phrases:

The structure of language alone can discover truths; man thinks through language, man's perception of the universe is through the structure of language, language that can speak about human beings, and signs and grammatical rules dominate language. Meaning and content are not hand-made by the human mind but are provided to man by a system. Meaning arises from the principle of duality of contrasts. Some signs have a huge cultural burden. The subject alone has no meaning and can be described through the principles of structuralism. The understanding of truth takes place through signs (10, 11).

Derrida himself extracted the notion of deconstruction from the arguments of Martin Heidegger. In a lecture in the summer of 1927, Heidegger referred to the nature of philosophy and the philosophical movement of phenomenology. He declared phenomenology as a way of identifying philosophical matters. He equated destruction with the category of deconstruction called “abbau.” He explained to the audience that he had used a German word for the equivalent of deconstruction because the translation of the word is the same as destruction and annihilation.

As such, the deconstructionists seek to find and present what was not presented and what could have been done and not accepted in a text without the slightest interruption. For this reason, deconstructionists are looking for a way to put forward all the ideas, indications, and approaches that the author has been unable to process and introduce or that he has completely forgotten and presaging him/her. Derrida believes that there are always issues in all fields that man cannot put into terms and sometimes is unaware of. Derrida always refers to the notion of ignorance in his

works and has greatly discussed its implications. “I’m not interested in the issue of ignorance, but as Muslims, I have accepted that the essence with which they learn everything is more sacred than the blood of the martyrs” (12).

He acknowledges the most important task of deconstruction is to remind the reader what notions the texts were supposed to raise. However, while making them, the author either forgot them or did not have a thorough knowledge of the subject. For this purpose, deconstruction must be fully acquainted with the subject under consideration and be able to see and analyze notions beyond the scope of the author. Given that the deconstructionist may not be able to point out all the unspoken in a single attempt, a text can be deconstructed repeatedly and at different times, the efficacy of which would be further improved if undertaken by different people. By creating interruptions and gaps in the fast-moving flow of the conveyance, the deconstructionist finds the right opportunity to raise the issue so that the reader can ponder the content overwhelmingly imposed on him/her.

Interestingly, deconstructionist endeavors have made the audience and the writer not develop defensive stances because they do not intend to violate their claimed statements and ideas. They do not even seek to interpret and analyze the information provided but only point out the unspoken. Hence the language of a deconstructionist must be far from any aggression. The deconstructionist author should refer to the unspoken so that the original author and the audience of his works are receptive to the utterances. At the same time, countless questions arise in the reader's mind (12).

Derrida also seeks to scrutinize the contradictory notion prevailing in the works of others. This way, he wants to tell everyone that a specific and unified concept and theme cannot be achieved. He argues that scholars of the West are accustomed to proving their opinions based on contradictions. In response to a Japanese professor who questioned the meaning of deconstruction, he said, “What is not deconstruction? It is everything. What is deconstruction? Nothing.” Barbara Johnson believes that deconstruction does not mean anti-structuralism; accordingly, some experts have argued that deconstruction is not a school. In a Derrida-style critique of deconstruction, opponents argue that the text itself is given a kind of centrality and attention is paid to the role of meaning as the main axis of the word. The structure is a phenomenon for Derrida, which is why Derrida employs the word with utmost caution. According to him, an unorganized structure cannot be imagined. Derrida says structure has a long history, just as science and philosophy have a very long history. Hence, all its components are rooted in the institution and depths of language (12).

Derrida further argues that “the structure has always been neutral, and the main reason is the existence of centrality or its reference to the point of presence. This center plays a guiding role, which is responsible for balancing and organizing the structure, and one cannot imagine an unorganized structure.” In other words, the center of structure allows the elements to operate freely by organizing the whole system. This function is possible in the main form of any event. Hence, it is impossible to imagine a decentralized structure. In fact, according to Derrida, the center is a point where themes, ideas, and elements cannot move with each other. In principle, the change and

transformation of the elements are not allowed to occur in the center. The center has created liberated operation on the other hand and has restricted it on the other hand (12).

All of these deconstructive interpretations emphasize that any radical interpretive mind must confront the limitations of absurdism. Previously, philosophers were waiting for a powerful tool to enter the world of skepticism and neutralize it. David Hume (1711-1776) himself acknowledged the principle that skepticism is a disease that can never be cured. He states that even though the disease may seem to disappear in people for a short time, it always recurs.

Deconstructionists are interested in such themes and pay attention to issues such as human experience and the human ability to communicate with each other. Hume did not offer a proper way to deal with the pessimistic mind. He turned to things like billiards to avoid superfluous mind attacks. Knowing this issue, the deconstructionists have studied the effects and opinions of the skeptics and intend to present the unspoken things that can be proposed in this regard (13).

Nevertheless, people like Derrida pay more attention to language than anything else. After perusing Husserl's views, Derrida began to formulate some ideas of his own on language. Husserl calls himself a self-oriented philosopher and seeks to know the truth in language. Husserl calls speech a real language and believes that speech is the meaning that the speaker intends, stipulating that the foundation exists only when the human thought process at the time of speech production is really in motion.

In response to Husserl, Derrida argues that speech is a voluntary self-conscious process. By examining Husserl's thoughts, Derrida alters all the issues raised by him and argues for the exact opposite. According to Derrida, real language is not related to its human-oriented aspects. Still, its linguistic form is in complete self-sufficiency as far as language can be considered independent. Husserl draws language into the inner monologues of man, while Derrida leads language into writing (14, 15).

Derrida says that writing must have action and be comprehensible, even if the author of the text himself cannot describe his notions. That is, Derrida argues that everything in the author's mind has no significant superiority to the meanings of words. The author can understand the meaning of his words when putting them down in writing. Derrida practically does not accept the existence of meaning in the human mind. He has a new and somewhat de-familiarizing conception of meaning that is unrelated to the symbols written on paper and would refer to concepts. He easily denies the existence of any signification. In his view, it means nothing more than an illusion that one has generated for the mind. Based on his thought, it can be concluded that there is no movement and reaction from the signifier to the signified. Derrida wants to say that one sign refers only to another sign and the other sign also refers to another, thus creating a chain of signs that lasts indefinitely.

Derrida practically abolishes the last human trick of language control by dismissing the signified. With such a discourse, Derrida intends to prove that language reaches creativity without the presence of the signified, which is different from the author's mental creativity. This creativity

is something that the writer can free himself from, so Derrida's view of language goes far beyond structuralism theories (16, 17).

Research methodology

The current research is an applied study that uses descriptive-survey methods for collecting data. Applied research aims to discover new knowledge that pursues a specific application of a product or process in reality and applies the principles, theories, and rules of basic research to alleviate real-life issues. It is descriptive because its purpose is to objectively, systematically, and realistically the characteristics of a situation, and it is a survey because it examines experts' opinions. Therefore, the research method is descriptive research in terms of procedures employed to collect data (in that the researcher assesses the current situation without manipulation), for which questionnaires and interviews were used.

1. Data collection tools

This study used library archives and field methods to collect data. Moreover, measurement tools were based on visual, emotional evidence and documents available in the library.

2. Statistical population, sampling method and sample size

The statistical population of the study consisted of two groups of citizens of Isfahan. The first group included experts (managers and senior experts of relevant organizations), and the second group consisted of domestic tourists in Isfahan in 2019. Since the approach of this research was to identify and extract environmental graphic indicators and criteria based on Derrida's theories, 18 experts were selected as the sample pool of experts (4 senior managers in the fields of graphics, illustration, architecture and urban planning, 4 deputies in the fields above, 2 urban illustrators, 2 sociologists, 2 psychologists, and 4 urban design experts). In contrast, the second sample group was made of 213 domestic tourists of Isfahan who visited the historical sites of Isfahan. The samples were selected using clustering sampling.

3. Methods and tools of data analysis

For this research, descriptive statistics and inferential statistics were used to analyze the information obtained from the questionnaire. Furthermore, given the nature of the research, Kolmogorov-Smirnov test methods were utilized to examine the normality of the distribution of data. In case of being normal, parametric tests would be used. Otherwise, non-parametric tests would be suitable for the study.

Findings

The present study was performed on 213 samples, 77% of which were male and 23% were female. Furthermore, 51% of the participant had 41 to 50 years of age, 28% were in the age range of 30 to 40 years, and 21% had 51 or higher years of age. The frequency of the participants' education level could be ranked as Ph.D., master's degree and bachelor's degree. Also, people mostly had 21 to 25

years of work experience, while 24% of participants had 11 to 15 years of working experience, 22% participants had 16 to 20 years of working experience, 18% had 26 to 30 years of experience, and 12% had 6 to 10 years of work experience under their belt.

The Kolmogorov-Smirnov test revealed that all the variables have a non-normal distribution and, therefore, nonparametric tests were used for inferential statistics.

The results of the Spearman correlation indicate a moderate and strong correlation between the independent variables; secondly, a positive sign indicates a positive relationship and a direct effect between the variables.

1. The correlation coefficient between independent and dependent variables

Table 1. Results from correlation tests

Component	Mental image of tourists		
	Correlation Coefficient	Sig. (2-tailed)	N
Balance	.335**	0	213
Proportionality	-.297**	0	213
Continuity in the environment	.425**	0	213
Emphasis in the environment	0.036	0.597	213
Unity in the environment	.436**	0	213
Diversity in the environment	.374**	0	213
Texture	.576**	0	213
Light	.988**	0	213
Mental image of tourists	1	.	213

There is a positive and acceptable correlation between five variables and the variable of the mental image of the tourist. Furthermore, the variable of light has a strong correlation, and the variable of emphasis has a very weak correlation, while the variable of proportionality has a negative correlation.

2. The effect of independent variables on the dependent variable of the mental image of tourists

In the first model (Model 1), the variable of balance is the independent, for which the following results were obtained:

Table 2. Regression of Model 1 using the variable of Balance

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.354 ^a	.125	.121	.83451

a. Predictors: (Constant), Balance

Table 3. ANOVA of Model 1

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	21.031	1	21.031	30.200	.000 ^b
	Residual	146.940	211	.696		
	Total	167.972	212			
a. Dependent Variable: Mental image of tourists						
b. Predictors: (Constant), Balance						

Table 4. Regression coefficients in the output of simple linear regression analysis

Coefficients ^a						
Model		Unstandardized Coefficients		Standardized Coefficients	T	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.945	.129		15.126	.000
	Balance	.330	.060	.354	5.495	.000
a. Dependent Variable: Mental image of tourists						

Interpretation

The F-ratio is 37.963, which is statistically significant. Therefore, in the main hypothesis, the effect of Balance on the mental image of tourists is confirmed. The regression equation with standard coefficient is:

$$Y = 1.945 + 0.330 x$$

The beta coefficient implies that a change of value by 1 in the variable of Balance leads to a change of value by 0.330 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant. Continuity in the environment is added in Model 2.

Table 5. Regression of Model 2 using the variable of Continuity in the environment

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.390 ^a	.152	.148	.82139
a. Predictors: (Constant), Continuity in the environment				

Table 6. ANOVA of Model 2

ANOVA ^a						
Model	Sum of Squares	df	Mean Square	F	Sig.	
1	Regression	25.613	1	25.613	37.963	.000 ^b
	Residual	142.359	211	.675		
	Total	167.972	212			
a. Dependent Variable: Mental image of tourists						
b. Predictors: (Constant), Continuity in the environment						

Table 7. Regression coefficients in the output of simple linear regression analysis

Coefficients ^a						
Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.	
	B	Std. Error	Beta			
1	(Constant)	1.804	.138		13.115	.000
	Continuity	.312	.051	.390	6.161	.000
a. Dependent Variable: Mental image of tourists						

Interpretation

The F-ratio is 37.963, which is statistically significant. Therefore, in the main hypothesis, the effect of Continuity in the environment on the mental image of tourists is confirmed. The regression equation with standard coefficient is:

$$Y = 1.804 + 0.312x$$

The beta coefficient implies that a change of value by 1 in the variable of continuity in the environment leads to a change of value by 0.312 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant.

Emphasis on the environment is added in Model 3.

Table 8. Regression of Model 3 using the variable of Emphasis in the environment

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.094 ^a	.009	.004	.88827
a. Predictors: (Constant), Emphasis on the environment				

Table 9. ANOVA of Model 3

ANOVA ^a						
Model	Sum of Squares	df	Mean Square	F	Sig.	
1	Regression	1.487	1	1.487	1.885	.171 ^b
	Residual	166.485	211	.789		
	Total	167.972	212			
a. Dependent Variable: Mental image of tourists						
b. Predictors: (Constant), Emphasis in the environment						

Table 10. Regression coefficients in the output of simple linear regression analysis

Coefficients ^a						
Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.	
	B	Std. Error	Beta			
1	(Constant)	2.357	.172		13.720	.000
	Emphasis	.077	.056	.094	1.373	.171
a. Dependent Variable: Mental image of tourists						

Interpretation

The F-ratio is 1.885, which is statistically significant. Therefore, in the main hypothesis, the effect of the emphasis on the environment on the mental image of tourists is confirmed. The regression equation with standard coefficient is:

$$Y = 2.357 + 0.077 x$$

The beta coefficient implies that a change of value by 1 in the variable of emphasis in the environment leads to a change of value by 0.077 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant.

Unity in the environment is added in Model 4.

Table 11. Regression of Model 4 using the variable of Unity in the environment

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.334 ^a	.112	.107	.84100
a. Predictors: (Constant), Unity in the environment				

Table 12. ANOVA of Model 4

ANOVA ^a						
Model	Sum of Squares	df	Mean Square	F	Sig.	
1	Regression	18.736	1	18.736	26.490	.000 ^b
	Residual	149.236	211	.707		
	Total	167.972	212			
a. Dependent Variable: Mental image of tourists						
b. Predictors: (Constant), Unity in the environment						

Table 13. Regression coefficients in the output of simple linear regression analysis

Coefficients ^a						
Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.	
	B	Std. Error	Beta			
1	(Constant)	1.976	.130		15.179	.000
	Unity	.285	.055	.334	5.147	.000
a. Dependent Variable: Mental image of tourists						

Interpretation

The F-ratio is 26.490, which is statistically significant. Therefore, in the main hypothesis, the effect of unity in the environment on the mental image of tourists is confirmed. The regression equation with standard coefficient is:

$$Y = 1.976 + 0.285x$$

The beta coefficient implies that a change of value by 1 in the variable of unity in the environment leads to a change of value by 0.285 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant.

Diversity in the environment is added in Model 5.

Table 14. Regression of Model 5 using the variable of Diversity

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.374 ^a	.140	.135	.82763
a. Predictors: (Constant), Diversity in the environment				

Table 15. ANOVA of Model 5

ANOVA ^a						
Model	Sum of Squares	df	Mean Square	F	Sig.	
1	Regression	23.442	1	23.442	34.222	.000 ^b
	Residual	144.530	211	.685		
	Total	167.972	212			
a. Dependent Variable: Mental image of tourists						
b. Predictors: (Constant), Diversity in the environment						

Table 16. Regression coefficients in the output of simple linear regression analysis

Coefficients ^a						
Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.	
	B	Std. Error	Beta			
1	(Constant)	1.452	.201		7.244	.000
	Diversity	.689	.118	.374	5.850	.000
a. Dependent Variable: Mental image of tourists						

Interpretation

The F-ratio is 34.222, which is statistically significant. Therefore, in the main hypothesis, the effect of diversity in the environment on the mental image of tourists is confirmed. The regression equation with standard coefficient is:

$$Y = 1.452 + 0.689x$$

The beta coefficient implies that a change of value by 1 in the variable of diversity in the environment leads to a change of value by 0.689 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant. The texture is added in Model 6.

Table 17. Regression of Model 6 using the variable of Texture

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.503 ^a	.253	.249	.77126
a. Predictors: (Constant), Texture				

Table 18. ANOVA of Model 6

ANOVA ^a						
Model	Sum of Squares	df	Mean Square	F	Sig.	
1	Regression	42.459	1	42.459	71.378	.000 ^b
	Residual	125.513	211	.595		
	Total	167.972	212			
a. Dependent Variable: Mental image of tourists						
b. Predictors: (Constant), Texture						

Table 19. Regression coefficients in the output of simple linear regression analysis

Coefficients ^a						
Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.	
	B	Std. Error	Beta			
1	(Constant)	1.503	.138		10.911	.000
	Texture	.565	.067	.503	8.449	.000
a. Dependent Variable: Mental image of tourists						

Interpretation

The F-ratio is 71.378, which is statistically significant. Therefore, in the main hypothesis, the effect of texture on the mental image of tourists is confirmed. The regression equation with standard coefficient is:

$$Y = 1.503 + 0.565 x$$

The beta coefficient implies that a change of value by 1 in the variable of texture leads to a change of value by 0.565 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant.

Light is added in Model 7.

Table 20. Regression of Model 7 using the variable of light

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.988 ^a	.976	.976	.13723

a. Predictors: (Constant), light

Table 21. ANOVA of Model 7

ANOVA ^a						
Model	Sum of Squares	df	Mean Square	F	Sig.	
1	Regression	163.998	1	163.998	8708.703	.000 ^b
	Residual	3.973	211	.019		
	Total	167.972	212			
a. Dependent Variable: the mental image of tourists						
b. Predictors: (Constant), Light						

Table 22. Regression coefficients in the output of simple linear regression analysis

Coefficients ^a						
Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.	
	B	Std. Error	Beta			
1	(Constant)	.027	.029		.932	.352
	Light	.993	.011	.988	93.320	.000
a. Dependent Variable: mental image of tourists						

Interpretation

The F-ratio is 8708.703, which is statistically significant. Therefore, in the main hypothesis, the effect of light on the mental image of tourists is confirmed. The regression equation with standard coefficient is:

$$Y = 0.027 + 0.993 x$$

The beta coefficient implies that a change of value by 1 in the variable of light leads to a change of value by 0.993 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant.

Proportionality is added in Model 8.

Table 23. Regression of Model 8 using the variable of proportionality

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.249 ^a	.062	.058	.86405

a. Predictors: (Constant), Proportionality

Table 24. ANOVA of Model 8

ANOVA ^a					
Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	10.442	1	10.442	21.916	.000 ^b
Residual	157.530	211	.747		
Total	167.972	212			
a. Dependent Variable: the mental image of tourists					
b. Predictors: (Constant), Proportionality					

Table 25. Regression coefficients in the output of simple linear regression analysis

Coefficients ^a						
Model		Unstandardized Coefficients		Standardized Coefficients	T	Sig.
		B	Std. Error	Beta		
1	(Constant)	0.125	.209		15.946	.000
	Proportionality	.237	.063	-.249	-3.740	.000
a. Dependent Variable: mental image of tourists						

Interpretation

The F-ratio is 21.916, which is statistically significant. Therefore, in the main hypothesis, the effect of proportionality on the mental image of tourists is confirmed. The regression equation with standard coefficient is:

$$Y = 0.125 + 0.237 x$$

The beta coefficient implies that a change of value by 1 in the proportion variable leads to a change of value by 0.237 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant.

Discussion and conclusion

Main Hypothesis

The use of key elements of environmental graphics based on Derrida's postmodernist philosophy improves the mental image of tourists.

The beta coefficient implies that a change of value by 1 in the balance variable leads to a change of value by 0.330 in the variable of the mental image of tourists. Therefore, with other variables

held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant.

The beta coefficient implies that a change of value by 1 in the variable of continuity in the environment leads to a change of value by 0.312 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant.

The beta coefficient implies that a change of value by 1 in the variable of emphasis in the environment leads to a change of value by 0.077 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant.

The beta coefficient implies that a change of value by 1 in the variable of unity in the environment leads to a change of value by 0.285 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant.

The beta coefficient implies that a change of value by 1 in the variable of diversity in the environment leads to a change of value by 0.689 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant.

The beta coefficient implies that a change of value by 1 in the variable of texture leads to a change of value by 0.565 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant.

The beta coefficient implies that a change of value by 1 in the variable of light leads to a change of value by 0.993 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant.

The beta coefficient implies that a change of value by 1 in the proportion variable leads to a change of value by 0.237 in the variable of the mental image of tourists. Therefore, with other variables held constant and considering the effect of these variables, the relationship between the independent and dependent variables is significant.

The second hypothesis is confirmed, and light, diversity in environment and texture have the greatest impact on the mental image of tourists.

In this study, the authors examined the postmodernist interpretation of environmental graphics from Derrida's point of view in a practical way using the case study of Isfahan. During the 1960s and 1970s, different movements of thought emerged in Europe in various fields of human knowledge, especially the humanities. One of the rather prominent ones was that of the Deconstruction. Derrida's view of deconstruction is one of the topics that has garnered many

interests in various fields, including literature and art, sociology and politics, psychology and economics and philosophy, and has led to extensive developments. Derrida's ideas have now even influenced environmental graphics and the ensuing processes, leaving in its wake some profound changes.

Derrida's deconstruction is a way to decentralize; It is a way of reading or a way of reading that first reminds us of the centrality of the central organ and then tries to remove it from the centrality and provide the ground for the marginal organs to reach the center (18). It is the responsibility of individuals to find the structures and foundations that have given rise to centrality and domination. These foundations must then be critiqued and deconstructed as much as possible. According to the presented materials and based on studies and interviews conducted to extract the conceptual model of research, the factors affecting environmental graphics in the city of Isfahan can be examined as follows:

Diversity is the result of difference and contradiction. The differentiation caused by varying shapes, colors or textures is the constituents of Diversity. It engages the viewer in the search for unity in the whole work. Diversity strengthens unity. Unity tends to order, while diversity tends to stimulate. Dots, lines and surfaces have a special power of expression. Dots are different depending on the size and how they are used in the environment and create different visual effects. Each type of line, including curved, broken, oblique, and lines in horizontal or vertical positions, bear a different effect and should be used where fit. Space determines the position and status of each objective phenomenon with other phenomena. Space determines the existence of each objective relative to others, rendering the internal, external and intermediate space comprehensible (19).

The texture is another major element of the interior and exterior architecture, which can be scrutinized using two approaches, namely (1) in terms of form and shape through the sense of vision, and (2) in terms of physical properties and material, which can be understood through touch. The degree of reflection or absorption of light is thought to be driven by texture. The contrast of matte and rough surfaces against glossy and polished surfaces makes up some visually attractive effects. Rough and coarse textures have the power to attract the general public's attention; in contrast, smooth and polished textures are usually pale and unattractive. The texture is obtained from natural materials, such as stones, lumbers, and skins, and artificial, e.g., brick, metal, and plastic. The intensity of light and the state of being natural and artificial texture affect its quality. Viewing angle and distance are also other influencing issues (20).

Light is the most important component in environmental graphics and interior and exterior design. Natural and artificial lights create different effects on the environment. The observer's point of view, the volume of light that shines on the objects, and the observer's angle of view must be examined in all elements inside the street. This suitable and astute combination would lead to a standard design (20).

Balance is one of the basic principles of art. Art seeks a kind of balance in communicating with the audience. A balanced division of components achieves balance in art. Color, light and texture also play a role in maintaining balance or striking an imbalance. The proportions between the dimensions must be considered while seeking to design an environment. Because not paying attention to proportionality causes the design to be unfitting to its surroundings and hence miss the capacity to provide information (21).

Repetition, progression and proportion are the three components of continuity in art and are considered basic elements. The efficacy of repetition and frequency depends on the appropriateness of the subject and the skill exhibited to implement them. As the repetition of an element is accompanied by gradual changes, the strength of the artwork grows and escalates. The direction of progression can be up, down and inclined. It can be seen in the change of size (small and large), change of shape (e.g., from quadrilateral to circle), and the change of color (from light to dark color) (22).

The point of emphasis in every work is the component distinguished by downplaying the other components of a composition, leading to the higher levels of viewer's attention to that particular aspect of the work. Emphasis can be created using color and texture. Identical visual components may weaken the point of the emphasis of the work. Unity in the environment can solidify everything. Without the element of unity, the components of composition will appear dispersed and disparate. Unity attracts attention. Diversity is the result of difference and contradiction. The difference between the shape of the color or the texture of the elements is the source of diversity. The various components make the viewer search for the unifying factor in the whole work.

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