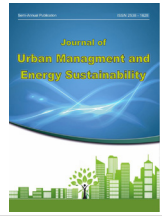


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CASE STUDY RESEARCH PAPER

The influence of the cultural capital of the society on the selection of contemporary architecture (Case Study: Valisar District of Tabriz city, Iran)**

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ABSTRACT

Considering the subject of culture and its influence on the choices of people in the society, the architectural facade of the building has a specific effect on people's culture. In this regard, in spite of the explanation of the facade problem, it is necessary to monitor the cultural factors involved in the choice and explain the desire of people with different cultural capitals based on the semantic indicators and physical elements of the facade. This research aims to measure the influence of the cultural ranges of the society and its extent on the selection of the facade of the buildings and specify that each period has chosen its desired facade according to which cultural value and by choosing which semantic index in the facade. This research is descriptive-analytical. A total of 210 facades were analyzed, of which 8 samples were classified in the sub-branches of form, details and materials. Finally, only in the semantic index of being a sign, the facade with traditional style decorations and combined materials of brick and stone was the most chosen, and in other indicators, the facade with classical style decorations and details was the leader. The results show that people with higher cultural capital make decisions more consciously, even in choosing a classical style facade, referring to historical approaches, aesthetics, and the originality of the design. But people with lower cultural capital decide to choose more based on feelings such as the individuality and distinction of the building or the rigidity and dominance of the majesty of the materials.

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INTRODUCTION

The main facade of a residential building in most cases is considered as the characteristic feature of that building and plays the role of interface between inside and outside, private and public, artificial and natural. However, it has been a long time that a person's housing is tied to his social position and the facade has taken on a dramatic state and has also represented the social class of the residents (Pakzad, 2012). In today's era, with a quick look at the walls of the buildings, it is evident that the change in the construction methods, the change in the type of materials, the change in the composition of the volumes and the organization of the spaces are only a part of the accelerating process of transformation in the type of choices of people in the society. The exterior of the building is the first space that people encounter when approaching the building and see its elements (geometry, pattern, texture, details) and continuously experience it. According to Lang's theory, the qualities of facades in the visual dimension are affected by the characteristics of the facade and these characteristics are not only a reflection of the architectural character of a region, but also a representative of the local culture, social, climate, political and economic conditions of the region. (Askari, 2009, 37). Therefore, it is possible to consider the architectural facade of the building as influenced by the cultural, economic and social capitals of the people of the society and to study the changes in the facade of the buildings in the course of the cultural developments of the society. The lack of structured studies in this field and the capabilities of sociological theories in the field of cultural and social capitals provide the opportunity to relate the two factors of contemporary residential building facades and the amount of cultural and social capital of the community members in the category of facade selection in the metropolis of Tabriz should be paid. But the question is, which elements of the facade have a greater effect on the preference of viewers? Can physical elements such as the

form and shape of the facade or decorations in a modern, classic or innovative style affect the choices? And can these physical elements be a reminder of the semantic indicators in people's minds?

The facade of the building consists of various physical and semantic elements, and each research, depending on its purpose, explains the relationship between these elements and the choice of facade. The physical characteristics of the facade are things that the observer can evaluate and judge it in the first encounter. The semantic elements of the view are also things that are symbolically understood by the observer, and the person's mental backgrounds such as culture and previous knowledge are effective in how to understand it (Zeki, 2019). The research shows that the observer's knowledge of the nature of the building along with the previous mentalities of people play an active role in the formation of facade selection (Mehdizadeh Siraj et al., 2022, 21). According to Nassar's opinion, the experience of choosing a face is a result of the continuous interaction of the person and the environment, and the reaction of desire to a face is a process consistent with perception and meanings, emotional reactions, cognition and cognitive evaluations in the individual, and it is specific to the biology, personality, social and cultural experience, goals, expectations, associations, internal structures and environmental factors depend on people in society (Nassar & Hong, 1999). From this point of view, the influence of semantic indicators on the choice of view can be considered as a product of the society's culture, and it can be checked that the people of a society with a higher level of cultural capital choose which views based on which indicators? And in the course of the decline of the cultural capital of society, what will happen to people's choices based on semantic indicators?

Research Background

The study of literature, history and the basics of architecture shows that the physical elements together with the meaningful concepts have

formed the facade of the building, and for a viewer who is new to an urban area, it is a physical appearance, and for a resident of the site, a physical and meaningful appearance. The person's position is within that range (Mahdavi nejad et al., 2022). Bentley (2019) explains semantic indicators in a book titled responsive environment and considers a concept for each. The research of Koboko and Diktas (2013) has considered the effect of the field of study, the style of exterior facade, physical environmental factors on the evaluation of exterior facade preferences. Akalin et al.'s research (2009) investigated students' evaluation of building facades in terms of preference, complexity and impressiveness of the facade. Among the internal researches, the research of Biti and Pour Javad Asal (2022) by researching the methods of building facades, divided the facades of buildings in Tabriz city into eight categories based on the materials used and the transformation of facades in each period of materials. and has deduced the common methods of the day. Mahdi zadeh Siraj et al. (2022) in a research study divided and examined the aesthetic elements of the facade into two groups, physical and semantic. Zarifpour et al. (2022) investigated the lack of identity in the facade of buildings and visual disorder and explored the facade of buildings in Tehran from the perspective of semantic indicators. In research, Almasi and Dadfar (2022) explained the importance of the main indicators of Iranian architecture in the Islamic period and the application of these indicators in urban walls. Research by Yousefi and Vermaghani (2022) studied the subjective perceptions of familiar and unfamiliar viewers of the urban environment from the contemporary facades of commercial complexes in Qazvin city. In this research, physical elements and emotional factors were investigated. The research of Hashimpour and Marandi (2021) has dealt with the comparative study of physical identification of historical houses in the cultural region of Tabriz and has defined the concept of identification in the body of a historical building by using the

distinguishing features of the body of the building. Haqgoo and Mollasalehi (2019) in search of identity in contemporary architectural facades, have found components of semantic indicators. In research, Sharqi et al. (2018) considered the facade of a house as a factor for labeling its users. This research believes that the residential facade contains signs that form value judgments by conveying messages to outsiders. Sadeghifar et al. (2018) also investigated two types of anatomical features and perceptual features in research.

MATERIALS AND METHODS

Culture

Culture is a set of common values between the strata of a society, which implies all aspects of life (Qara Baglo et al., 2021: 7). Herder considers the distinctions of people not only in the level of appearance, but in the level of intellect and imagination, and he believes that each race has its own perception of happiness and ideals in life, which is due to its natural structure. When a human being is born, he is born both in the natural world and in a certain cultural world, and by being born in a certain culture, he is brought up in a certain way and has a certain nature (Stanford, 2015: 257). In the 20th century, culture became one of the basic terms of anthropology. Anthropology, which literally means the study of humans, actually looks for the causes and factors of the ways of life of people in the world; Anthropology aims to explain the actions that have led to the survival of each human group in different parts of the world (Bates, 2010: 7). At the beginning of the 20th century, cultural anthropology focused on the progress of human societies and culture and gradually paid attention to the recognition of various human cultures and the underlying structures of these cultures (Edgar, 2018:186). Different approaches of anthropology require seeing culture from different perspectives; The educational approach to anthropology brings culture with a set of its manifestations; Anthropology with a functionalist approach explains culture based

on institutions that have specific tasks; The structuralist approach deals with similar structures and rules beyond the apparent differences of cultural actions, and the semiotic approach explains culture based on myths and narratives, and finally, the semantic and interpretive approach in anthropology considers culture as a world. It is a meaning that a human being lives in. Emphasizing the importance of meaning and interpretation in the last half century spread to the definition of culture as well as other fields of human sciences. From this point of view, culture is what gives meaning to reality; That is, through culture, we know how to interpret the events of our world and how to react to them (Bates, 2010: 48). During the last few decades, some cultural historians under the influence of Clifford Geertz (1926-2006) searched for the meaning of actions, events and deeds in the culture of the society in which the actions, events and deeds in question took place. It seems that such a method is based on the assumption that culture determines what agents think about their actions and what interpretation others have about these reactions. (McCalla, 2015: 71)

Social Capital

Pierre Bourdieu, a sociologist and theoretician in the field of anthropology, has designed theories in the field of human actions. He considers society to be the arena of different fields; And the field is the set of positions occupied by individuals or institutions. And its nature represents the position for the holders of these positions. Based on this, the position of different actors in the fields is determined based on and through the relative value of the capital they possess (Grenfell, 2010). The concept of capital in Bourdieu's intellectual system is used in a broader sense than the field of economic exchanges and financial assets. "Actually, the system of exchange and capital has various forms. An extensive exchange system in which various types of capital are transferred in complex networks or circulate within and between various fields. Bourdieu tries to expand the market of capital and exchange by expand-

ing cultural values and anthropological space". (Ibid., 171-170) According to him, capital works in an exchange system like a social relationship, and this term is without any A distinction is used for all commercial and symbolic goods (Webster, 2016: 46). Four types of capital are introduced in Bourdieu's exchange system:

- economic capital, cultural capital, social capital and symbolic capital, which are explained in this field;
- Cultural capital refers to the concentration and accumulation of different types of tangible cultural goods, as well as the power and ability to acquire these goods, as well as the individual's talent and capacity in recognizing and using these tools. Cultural capital works like a social relation in an exchange system that includes accumulated cultural knowledge that gives rise to power and status. There are three types or modes for this capital:
 1. Embodied or internalized cultural capital that represents what people know and can do. A potential ability that is gradually established as a part of a person's existence and takes a stable state, and at the same time, it does not have the ability to transfer instantly. (such as various specialties and skills; artistic, technical, foreign language mastery)
 2. Objectified cultural capital that includes all cultural objects and goods, such as books, magazines, newspapers, art archives, library membership, access to scientific resources, etc., and the main feature of this capital is the educational effects on its owners.
 3. Cultural capital is institutionalized. All kinds of educational and university degrees, certificates, etc., which are given to people by official and qualified institutions, are a clear example of this capital. This capital is not transferable and one of its functions in society is to create distinction (Darini et al. 2014: 181).

Architectural Facade

Semantic elements

The facade of the building is the most important element that expresses its architecture. Because it is one of the first factors of communication between people and the work of architecture. The architectural facade has the ability to engage the people of the society both visually and mentally. "If a view can leave a good image of itself, it can also have a social role, because it helps people know where they are and, as a result, read the environment and adjust their activities in a more favorable way." (Habib, 2006, 53 quoted by Mohammadi, 2018, 45). Being a sign is one of the semantic aspects of an expression, which is defined by "the validity or meaning that the phenomenon creates in the mind" (Corbin et al, 1986: 113). It can also be explained as an indicator or the fact that the phenomenon is known to the viewer. However, knowledge of the characteristics affecting the choice of view can be found from the words of Vitruvius; In his architectural treatise, he explained three important characteristics of architecture: "sustainability, efficiency, beauty" (Pollio, 1914). According to Vitruvius, beauty can be achieved when the building has a pleasant and pleasant appearance and the proportion of its components is calculated correctly. Alberti, the architect of the Renaissance era, considered beauty in architecture to be in proportion and unity between parts, and Palladio claimed that beauty does not have a subjective concept and is an objectivity that can be experienced in connection with architecture (Grutter, 2017). In the definition of beauty, different models have always been proposed by the thinkers of this field. Some thinkers consider beauty to be the birth of a kind of philosophical thinking and define it in the world of mentalities (Grutter, 2018). In this kind of attitude, beauty can only be experienced through thought and knowledge. On this basis, beauty is not necessarily related to the concept of pleasantness, and another type of experience under the title of "sublime" is considered under

the aesthetic experience (Baskabadi, Efsemi and Farboud, 2013). In the aesthetics of the upper class or the bourgeoisie, which is explained from the point of view of Bourdieu (2011) in the book of distinction, and beauty is defined from the point of view of a class with high cultural and social capital, the "high" thing is also considered beautiful, because through knowledge to its beauty has been realized, and the relationship between efficiency and beauty is considered a continuous and intertwined relationship in the opinion of the owners of this type of capital. In order to understand the nature of aesthetic judgment, Kant distinguishes "pleasure" from "satisfaction" and, in general, he tries to distinguish "disinterestedness" from "the purposes of the senses" which defines "pleasure" or the desirable and pleasant. and to separate it from the "objectives of reason" that define "goodness and goodness". On the other hand, members of the working class, who expect every image to do something at least as a sign, often implicitly rely on the norms of "morality" or "desirability" in all their judgments. In the same context, folk aesthetics also recognizes beauty in the depiction of a beautiful subject or more rarely in the depiction of the beauty of a beautiful subject (*ibid.*, 73) and they consider the work as an artistic representation that is a realistic representation and the subject Representation should be worthy of representation and the act of representation should serve a higher duty, such as the duty of receiving and praising the reality that deserves to be eternal. From Bourdieu's point of view, when Kant writes: "A taste that needs an additional element of deception and excitement to be entertained, regardless of whether it makes this deception and excitement the criterion of its recognition and admiration, is still barbarism. It has not come out" actually speaks of popular choice and taste (Bourdieu, 2011, 74). Charles Jenks believes that an extreme has occurred in the architecture of the 1990s, which causes enchantment, dominance, ecstasy caused by rarity, and seductive euphoria, and this euphoria

is related to deception, surprise, and the emergence of great emotions in the observer (Jenks, 1999). In fact, architects in that period tried to create innovative criteria to attract the attention of observers, but excessiveness and excessive clarity reduce its acceptability. A significant element is also obtained from the emergence of extreme physical elements, which can be one of the effective factors in choosing or not wanting to choose contemporary views. Creating a significant semantic element in the architecture of the facade of the building can always dominate the artistic experiences of the observer, and by intensifying this element, art reaches its peak in dizziness and confusion (Tahuri, 2003, 170). T. S. Eliot (1888, 1965) says that something is best praised when it is not fully understood; Facade architecture is also stimulating and effective when it is somewhat mysterious and physically engaging and its entirety cannot be understood at once. On the other hand, a significant element has had a direct relationship with the social dignity of the building's owner for a long time (Pakzad, 2003, 55). Society's preconceptions have always been based on three aspects: a. social power and capability (social capital) b. financial capability (economic capital) c. The ability to create effective and strong communication (symbolic capital), all three of which are defined in a specific body of cultural capital and can be changed based on time and place. The concept of being impressive entails an increase in value and a kind of discrimination and can be monitored by components in the view: a. distinguishing differences; b. relating differences to characteristics, capitals and stereotypes; J. Separating from other views or indexing.

In terms of appearance, research shows that a sufficient amount of information is required to motivate a person to attend. Below this threshold, the transmitted information is easily lost in the system and the receiver becomes indifferent to it. Therefore, the existence of diverse and exciting information is necessary for perception along with

pleasure (Chan, 1998). The environment can create a low level of information in three ways:

- a. Elements may be too few or too similar.
- b. Elements may be predictable for surprise or novelty despite their abundance and variety.
- J. The elements are many and varied to the extent that they are too disorganized for perception (Ewing & Handy, 2009).

Humans dislike environments that do not contain any messages because they lack visual information or the information in them is not structured (Klinger & Salingaros, 2000). As a result, structured information is effective for human motivation, and the appearance of this process in the facade of buildings leads to their influence on people's choices.

Therefore, in the current research, the effect of four semantic indicators of being a sign, beauty and efficiency, impressiveness and motivation of the facade based on the cultural capital of the people of the society is monitored on the selection of the facade by them.

Physical elements

The facade of a building can be the most important element in shaping a building (Grutter, 2001, 289). In the contemporary architecture of Iran, the form and shape of buildings have been influenced by different styles. It has taken proportions and surface arrangements from traditional Iranian architecture; From the architecture of the West, ordering the architectural elements and from the contemporary architecture of the world, bold designs have been modeled (Flamaki, 2012, 574). But it is still the form of the building that creates positive emotions in the view by curved or angular lines, as well as additional elements or negative spaces. In addition to influencing emotions, these actions also realize variety in the view. The facade, as the first point of contact with the audience, needs to comply with factors to make the audience feel positive.

Considering the globalization of architectural styles in the last two centuries and their pervasive influence on the architecture of different countries, including Iran, it is necessary to pay attention to global styles in analyzing the physical elements of today's architecture in this land (Qabadian, 2013, 16); Especially the decorative physical elements, each of which is a reminder of a particular style of architecture in the world and has become popular in contemporary architecture. Decorations and physical elements of three traditional, modern and classic styles can be seen in the facades of the apartments of the metropolis of Tabriz, and in the present study, the division of decorative physical elements in these three architectural styles has been done. In traditional style facades, the use of materials, elements and patterns that are directly or indirectly derived from nature, accurate proportions, proportional forms and various decorations, arches, pediments, long columns, the use of various colors and Warm, symmetrical and balanced. Smooth surfaces, straight lines, modern materials such as metal and glass, flat roofs, modern materials and technologies, and the absence of traditional decorations are evident in the modern style. Physical elements such as Pediment, Doric, Ionic and Corinthian columns, semicircular arches and arcs, crown stone, open fence and travertine stone can be seen in the views known as classical style. Therefore, in the current research, the effect of physical factors such as facade form, material and color, and the style of decorations used in the facade is monitored based on the cultural capital of the people of the society on their choice of facade.

Methodology

Facades examined

In the current research, the facades of contemporary residential apartments less than 10 years old in Valiasr area of Tabriz city were considered. Due to their popularity, these types of facades play a major role in the choices of facades by people in the community. In the first step, after

examining 210 contemporary facades in this area, the facades are categorized into three decoration styles, and then examples are considered for each style according to the form and materials of the facade.

Community members

In this research, questions were asked from people living in Valiasr region of Tabriz and around that region; One. This is because the physical proximity to the studied facades has caused frequent visits by viewers and relative familiarity with the facade in different days and times. Second. This is because the economic and social status of the residents of this region can sometimes be a factor to strengthen the viewer's right to choose based on his personal taste. In sampling according to the population of the region and according to Cochran's formula and considering the number of 0.5 for p and q coefficients, and the confidence factor of 1.96, the sample size was estimated to be 284 people and questionnaires were used to measure their cultural, social and economic capitals. based on Bourdieu's standard cultural capital assessment questionnaire and social capital assessment standard questionnaire, and people were asked along with the samples

Questionnaire and statistical community

In most of the researches conducted in the field of architectural facade selection, a questionnaire has been used as an evaluation tool (Qomishi and Josan, 2013; Koboko and Diktas, 2013; Ilbigi et al., 2019). In this research, a questionnaire was used, and each person answered questions based on sociology in the initial part of the questionnaire, and their cultural capital was scored (0-50), social capital was scored (0-10), and economic capital was scored with (0-50). Scoring (0-12) has been investigated. In the second part of the questionnaire, the individual's choices based on his cultural capital have been evaluated in six specific categories for four semantic indicators, and in each semantic indicator, the physical elements that influence the choice of that face in that indicator have been analyzed.

Physical elements and decorations in traditional style

Facade with 3D form and brick and stone materials

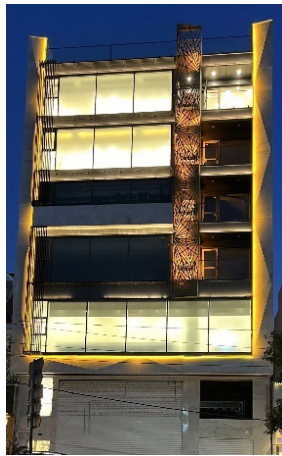


Facade with two-dimensional form and brick and stone materials



Physical elements and decorations in modern style

façade with three-dimensional form and glass and metal



Facade with two-dimensional form and wood and metal materials



Physical elements and decorations in classical style

Facade with three-dimensional form and stone materials



Facade with two-dimensional form and stone materials



Is. Due to the large number of images of views and their physical components and providing the best quality in the questionnaire, the questionnaire was designed electronically and by using the conditioning capability in the process of designing and programming the questionnaire, people based on their choices to the questions related to the physical elements. They have responded to the selected view that by using this feature, the delay of the person's response process has been reduced and the accuracy and concentration of the person has been increased. This program (questionnaire) was sent to the e-mails and social networks of 300 residents and contacts in Valiasr area of Tabriz city and the respondent answered this questionnaire in the presence of the researcher. This was done within a month and 284 people from this population have answered the questions in a more appropriate time frame and with more accuracy and were selected for evaluation. Of these people, 24.3% have studied in a field related to art and 56.7% have been independent students of at least one art field. 43.7% of the participants in the research had a bachelor's degree, 39.3% had a diploma or lower, 11% had a master's degree, and 6% had a doctorate, of which 62% were men and 38% were women.

Quantitative and qualitative research method

The aim of the current research is to analyze the choices of people with different cultural, social and economic capitals, in the category of architectural facade of buildings. According to the nature of the main subject under study, i.e. "cultural capital" and its more effective effect in the matter of selection, in this research this capital has a higher and more accurate scoring share and its scoring range is (0-50) points, which according to the results, the lowest score was 11 and the highest score was 39. Therefore, in the conclusion section, people with this capital are divided into (10-15), (20-15), (20-25), (25-30), (30-35), (35-40) ranges. and their other capitals and architectural choices have been evaluated based on their cultural capital. In this

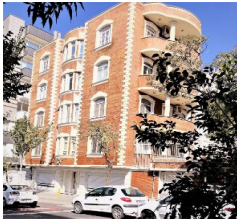





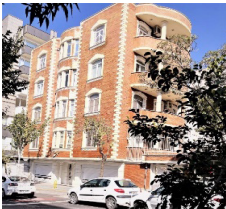
research, due to the initial classification of views based on two-dimensional or three-dimensional, the use of details in classic or modern style, as well as the use of stone or brick and mixed materials, the types of views are detailed and separated, and the relative frequencies of type selection have been evaluated based on four semantic indicators in each cultural domain. Finally, the selection order of each type for each semantic index in different cultural periods has been compared and analyzed with inductive and logical reasoning. In the second step, to select each species based on each index, some physical elements of the facades according to the location, number, index, or design method may be effective on the evaluation, and these characteristics are also evaluated in the images. It is presented quantitatively in influencing the selection of views. Therefore, the method of organizing and classifying research data is in the category of qualitative and quantitative integrated content analysis. In content analysis, the desired elements and materials are collected and classified and analyzed (Hafez Niya, 2013, 65). In the current research, the analyzed dimensions are categorized into three main dimensions; The semantic dimensions of the facade, which are the four indicators of being a sign, being beautiful and functional, impressive and stimulating, the internal dimensions of a person, which return to his cultural, social and economic capital, and the physical dimensions of the facade, which generally lead to classification. views and in a more detailed manner, it deals with the physical elements, their number and location in the view. The combination and analysis of these three macro-dimensions together can be a breakthrough in understanding how a choice is formed in the field of the cultural-artistic product of the building's architectural facade.

DISCUSSION AND FINDINGS

Visibly, social and economic capital increases and decreases along with the increase and decrease of cultural capital, so that in the highest range of cultural capital (with an average of

74% of the total cultural score), social capital, its highest figure (that is, an average of 44% of the total social score) and economic capital also has its highest figure (that is, an average of 53% of the total economic score). In the lowest cultural range (with an average of 28% of the total cultur-

al score), social capital (with an average of 14.4% of the total social score) and economic capital (with an average of 35% of the total economic score) are at their lowest level. Therefore, it is possible to explain the results of the evaluation of the semantic indicators of the facade based on

Image	Second preference The degree of preference	Image	First preference The degree of preference	The scope of cultural capital
	Three-dimensional view Traditional style 23%		Three-dimensional view Classic style 33.3%	(30-40)
	Two-dimensional view of modern style 21.5%		Three-dimensional view Traditional style 27.9%	(25-30)
	Three-dimensional view Classic style 23.4%		Three-dimensional view Traditional style 26.6%	(20-25)
	Three-dimensional view Classic style 25.2%		Three-dimensional view Traditional style 26.9%	(10-20)

the intervals of cultural capital. In terms of the number of people, in each cultural interval, the interval (20-25) has the largest population with 33% and the next intervals (25-30) with 27.8% of the population, (20-15) with 20.4% population, (30-35) with 12% of the population are placed in the next positions. And the interval (10-15) with 5% of the population and the cultural interval (35-40) with 1.8% of the population have the lowest frequency in the studied population.

Evaluation of the signs of views

On average, 33.3% of facade selection as a sign in the cultural range above 30 points is assigned to “three-dimensional facade with classical style decorations” and the second place is assigned to “three-dimensional facade with traditional style” with 23% preference. But in the cultural field (25-30), the most preference is given to “three-dimensional view with traditional style” and in second place to “two-dimensional view with modern style”. The choice of facade as a

sign in other areas of cultural capital is also explained in the following table:

According to the results obtained in the semantic indicator of the facade as a sign, people with higher cultural capital tended to choose details in the classical style, but people with a cultural capital lower than 30 usually remembered the combined materials of brick and stone with original decorations as a sign. they do In the case of two-dimensional and three-dimensional view, the preference in terms of being a sign has generally been with three-dimensional views. In the selection of the physical elements of the facades, which led to their preference as signs in the region or neighborhood, elements such as semi-open space (balcony), volume, curved lines, variety of colors, windows, entrances, materials and other items are mentioned, which percentage The choice of each element is explained in the following tables for the first three choices.

Effective physical elements and their impact in a traditional style 3D view with 29.6% of total votes for sign



Influence on choice	Physical element	Priority of influence
40.2%	Brick and stone combination materials	1
40.5%	Variety of colors	2
23.8%	Curved lines	3
22.6%	building volume	4
21.4%	Decorations	5
21.4%	Semi-open space	6
16.7%	Height	7
8.3%	window	8
6%	Skyline	9

Effective physical elements and their impact in a 3D view with classical style details with 23.2% of total votes for sign.



Influence on choice	Physical element	Priority of influence
65.3%	Decorations (Pediment)	1
36.4%	White stone materials	2
33.3%	Repetition of elements	3
28.8%	building height	4
15.1%	column	5
15.1%	Semi-open space	6
10.6%	Variety of colors	7
7.6%	Skyline	8
3%	Window	9

Effective physical elements and their impact in modern style 2D view with 19.7% of total votes for sign.



Influence on choice	Physical element	Priority of influence
48.2%	Combination of metal and stone	1
48.2%	Variety of colors	2
26.8%	Combination of vertical and horizontal elements	3
26.8%	Repetition of elements	4
17.9%	rhythm	5
17.9%	framing	6
8.9%	window	7
0%	Skyline	8

Evaluating the selection of facades based on beauty and functionality





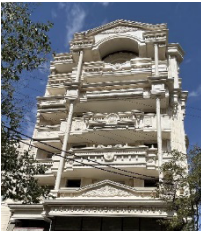

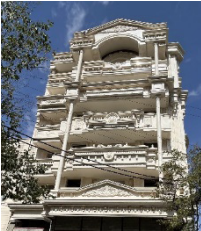
On average, 41% of the people present with a cultural capital of more than 30 points chose “3D view with classic three-dimensional view” as the most beautiful and practical view. For the second place, they have chosen “three-dimensional view in a modern style”, which has received more attention than other types with the preference of 20.5% of votes. The selection of a beautiful and practical view in other areas of

cultural capital is also explained in the following table:

In the analysis of this semantic index based on cultural intervals, it can be seen that in all intervals, the aesthetic and functional preference of the facade is given to classical decorations with a large difference compared to the second choice, and stone materials with a three-dimensional view are the most practical. The mode is mentioned. For the second and third choice of modern style, more attention is paid, and in the

first and second cases, the three-dimensionality of the facade and designed balconies has had a significant impact. In choosing the physical elements of the views of interest that lead to making them more beautiful and practical in

people's minds, the participants have pointed to the elements that are mentioned in the following tables. Effective physical elements and their impact in the 3D view with classic style details in choosing a beautiful and functional view

Image	Third preference The degree of preference	Image	Second preference The degree of preference	Image	First preference The degree of preference	The scope of cultural capital
	Two-dimensional view Modern style 15.2%		Three-dimensional view Modern style 20.5%		Three-dimensional view Classic style 41%	(30-40)
	Two-dimensional view Modern style 13.8%		Three-dimensional view Modern style 19.5%		Three-dimensional view Classic style 46.8%	(25-30)
	Two-dimensional view Modern style 15.5%		Three-dimensional view Classic style 17%		Three-dimensional view Classic style 47.9%	(20-25)
	Two-dimensional view Modern style 15.8%		Three-dimensional view Classic style 19.5%		Three-dimensional view Classic style 43%	(10-20)



Influence on choice	Physical element	Priority of influence
60.3%	Index element	1
38.1%	Balconies decorations	2
30.9%	Arcades	3
27.8%	stone materials	4
24.6%	symmetry	5
19.8%	rhythm	6
19%	Variety of decorations	7
15%	Window/framing	8
14.3%	Pediment	9
9.5%	Sky line/pillar	10

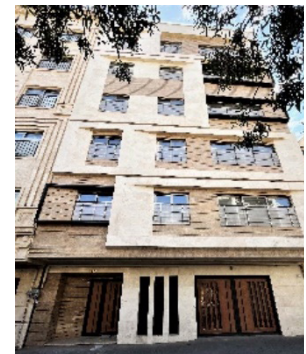
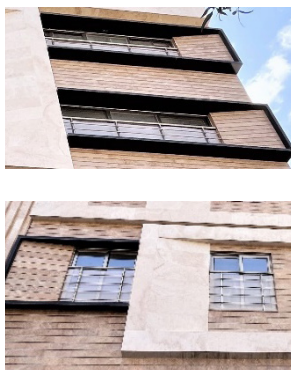
Effective physical elements and their impact in a modern style three-dimensional view in choosing a beautiful and functional view

Influence on choice	Physical element	Priority of influence
70%	Balconies	1
46.7%	Use of wood	2
33.3%	The rhythm of stone and metal fence	3
26.7%	Variety of colors	4
20%	Extrusion	5
16%	shading	6
7%	Skyline/Window	7



Effective physical elements and their effect in two-dimensional view in modern style in choosing a beautiful and functional view







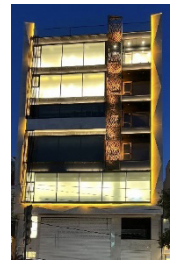


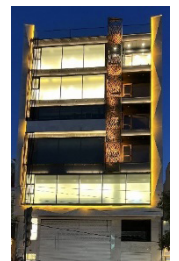


Influence on choice	Physical element	Priority of influence
51.5%	Variety of stone types	1
45.7%	Variety of pages	2
45%	framing	3
34%	Variety of colors	4
25.7%	Entrance	5
20%	Skyline/Window	6
17%	Cornering around the window	7



Evaluating facial arousal

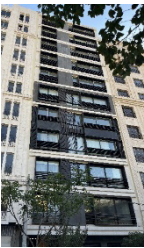

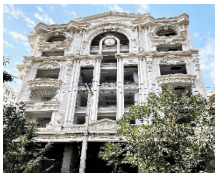

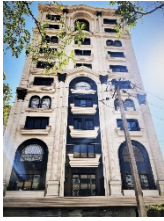


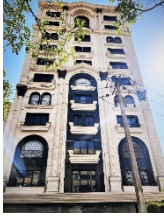

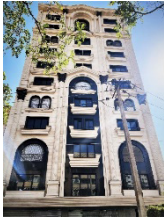
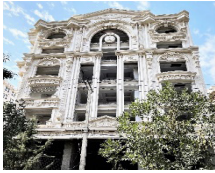
On average, for people with a cultural capital above 30 points, the motivational level of “two-dimensional view with details in classic style” and “three-dimensional view in modern

style” is the same and has been recognized as 23.5%. The selection of a stimulating and passionate view in other areas of cultural capital is also explained in the following table:

Image	Third preference The degree of preference	Image	Second preference The degree of preference	Image	First preference The degree of preference	The scope of cultural capital
	Two-dimensional view Modern style 20.2%		Three-dimensional view Modern style 23.5%		Two-dimensional view Classic style 23.5%	(30-40)
	Two-dimensional view Modern style 10.8%		Three-dimensional view Modern style 12.66%		Two-dimensional view Classic style 29.11%	(25-30)
	Three-dimensional view Modern style 14.9%		Two-dimensional view Modern style 20.2%		Two-dimensional view Classic style 35.11%	(20-25)
	Three-dimensional view Modern style 14.2%		Two-dimensional view Modern style 14.5%		Two-dimensional view Classic style 38%	(10-20)

It can be seen that people with higher cultural capital are excited about the semantic index of arousal with details in classical and modern style to the same extent and notice it, while people in lower ranges are more excited by details in classical style. be. Regarding the combination of materials, people with higher cultural capital welcome diverse and up-to-date materials, but in the lower ranges, they give the most preference to stone materials.

Evaluating facade selection based on impressiveness
 On average, 48.7% of the people present with a cultural capital above 30 points have chosen “3D view with classic three-dimensional view” as the most impressive view. For the second place, they have chosen “two-dimensional view with classic decorations”, which is more popular than other types with the preference of 35.9% of votes. The selection of impressive views in other areas of cultural capital is also explained in the following table:

Image	Third preference The degree of preference	Image	Second preference The degree of preference	Image	First preference The degree of preference	The scope of cultural capital
	Two-dimensional view Modern style 11.2%		Two-dimensional Classic style 35.9%		Three-dimensional view Classic style 48.7%	(30-40)
	Two-dimensional view Modern style 14%		Two-dimensional Classic style 25.3%		Three-dimensional view Classic style 49.4%	(25-30)
	Two-dimensional view Modern style 14.9%		Two-dimensional Classic style 23.4%		Three-dimensional view Classic style 53.2%	(20-25)
	-		Two-dimensional Classic style 25%		Three-dimensional view Classic style 53.2%	(10-20)

It can be seen that in the cultural range below 20, no type has taken the third place and it indicates that the only significant option in this range is classical style decorations and also stone materials are known as the main materials for the facade to be impressive. In the general analysis of this semantic indicator based on cultural ranges, it is evident that in all ranges the preference for “gazing” using classical style details is the first place, but the debatable issue is the amount of preference that decreases with the reduction of cultural capital. It is increasing

in such a way that only in (10-15) this choice has reached 71%. Therefore, the component of classic decorations along with the solid materials of stone and the three-dimensionality of the facade has had a lot of “eye catching” effect, especially from the eyes of the common people of the society.

In choosing the physical elements of the views of interest that lead to making them more impressive in people’s minds, the participants have pointed to the elements that are mentioned in the following tables.



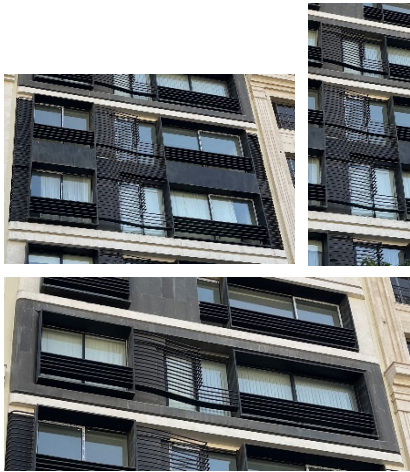
Effective physical elements and their impact in the classical style 3D view in choosing an impressive view

Influence on choice	Physical element	Priority of influence
61.2%	Index element	1
39.5%	Balconies decorations	2
34%	Arcades	3
29.2%	Variety of decorations	4
25.8%	stone materials	5
20.4%	symmetry	6
18.4%	framing	7
17.7%	Rhythm/height	8
17%	Pediment	9
11.5%	window	10
8.2%	Sky line/pillar	11



Effective physical elements and their impact in two-dimensional view in classic style in choosing an impressive view

Influence on choice	Physical element	Priority of influence
43.2%	Vertical index element	1
36.5%	Variety of colors	2
32.4%	Decorations	3
29.7%	framing	4
27%	symmetry	5
21.6%	Window frames	6
20.3%	columns	7
16.2%	Height	8
13.5%	repetition	9
10.8%	Arch and Pediment	10



Effective physical elements and their impact in two-dimensional view in modern style in choosing an impressive view

Influence on choice	Physical element	Priority of influence
51.5%	Combination of stone and metal	1
36.4%	framing	2
36%	Discipline	3
30.3%	Metal fence	4
27%	Vertical and horizontal elements	5

RESULT AND CONCLUSION

The analysis of people's preference in the ranges of cultural capital shows that all members of the society tend to choose facades with classical style details, but among more educated groups, the intensity of this tendency is less; For example, in choosing a facade with a stimulating feature, modern style, equal to classical detail style, and with a measure of the participants' votes, has been selected. From this finding, it can be concluded that people with high cultural capital in the society make clear differences between the semantic indicators, when asked about being exciting and ecstatic, modern aspects of lighting and smooth and diagonal decorative lines created on They pay attention to the wood or metal body, which is one of the requirements of modern style, and they are delighted to see its designed motifs as much as to see the luxurious decorations of classical design. But in terms of being impressive, they admit that the extreme use of various types of design and visualization, along with the extreme use of solid stone, can dazzle the eyes of any viewer with any capital. In the evaluation of the sign of the facade, elements such as the repetition of elements and physical components such as centaur can be understood and identified among the educated class, therefore, the classic facade in question is equivalent to the traditional facade with brick and stone decorations, as a symbolic facade. They have been identified in the neighborhood. On the other hand, for people with lower cultural capi-

tal, the traditional facade with the color combination of brick and cream, with the authority and hardness that it created at the beginning of the transition, is considered a permanent building in the mind and heart. Regarding the beauty of the facade, certain physical elements have been mentioned that can be used to create beauty in the designs; The most prominent and effective element is the index element of each building, which is generally present in most designs in the classical style and has been highly regarded by observers. After that, it is the decorations and details that most people pay attention to and are attracted to; Moreover, in choosing the classic style, the abundance, variety and elegance of many details used have made this view superior to others. Color variety of materials, symmetry and rhythm of arrangement of materials are the next factors that affect the beauty of the facade. The texture of the materials has also been carefully considered by the viewers and is considered one of the beauty factors. As a result, the use of these items in any view with any architectural style, regardless of any amount of financial capital or type of architectural tendency, can make the people of the society amazed by its beauty. On the other hand, with the three-dimensional design of the facade and the installation of functional elements such as balconies, porches, moonlight, awnings, and arches in the facade, beauty and efficiency can be presented to users and observers.

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