

Original Research Article

The Role of Cultural Capital in Aesthetic Perceptions of Tourists Based on Bourdieu's Theory (A Case Study of the Blue Mosque, Tabriz)*

Farzaneh Salahimehr¹, Parisa Hashempour^{2**}

1. Ph.D. Student in Islamic Architecture, Faculty of Architecture and Urban Planning, Tabriz Islamic Art University, Iran.

2. Professor in Architecture and Urban Planning, Faculty of Architecture and Urban Planning, Tabriz Islamic Art University, Iran.

Received: 02/12/2024

Accepted: 04/01/2025

Available online: 19/02/2025

Abstract | Despite the value of cultural heritage and its role in facilitating cultural exchanges within the host society through tourism, the complexities inherent in the architectural dimensions, compared to other forms and products of heritage tourism, result in fewer tourists being able to fully engage with its cultural values, particularly its aesthetic perception. According to Bourdieu's framework, cultural capital, as a key component of aesthetic tendencies, refers to the talent and ability of individuals to comprehend and evaluate artworks. This study aims to validate Bourdieu's theory within the context of heritage tourism (architectural tourism), a subset of cultural tourism focused on cultural exchanges with the host society. It examines how the dimensions of cultural capital influence the levels of aesthetic perception of heritage (architectural) works. The research adopts a quantitative approach, utilizing a correlation method, which, due to its nature, integrates both quantitative and qualitative strategies. In the theoretical section, a qualitative content analysis method was employed to identify the dimensions of cultural capital and the levels of aesthetic perception in architecture, based on Bourdieu's framework supported by library resources. In the field research section, a questionnaire was administered to explore the relationship between cultural capital and aesthetic perceptions of heritage (architectural) works, following the indicators outlined in the theoretical framework. The data collected from the questionnaires were analyzed using structural equation modeling (PLS). The statistical population included tourists visiting the Blue Mosque of Tabriz, with a sample size of 140. To ensure the adequacy of the sampling, the KMO and Bartlett's tests were employed. The goodness of fit index was used to assess the measurement model, including factor loadings, validity, and reliability of the variables, as well as the structural model, incorporating the path coefficient, effect size, and mean and standard deviation. The findings reveal a positive (direct) and relatively strong relationship between cultural capital and aesthetic perception. The significant and positive effect of cultural capital on social aesthetics (higher levels) and the significant and negative effect of cultural capital on formal aesthetics (lower levels) confirms the hierarchical nature of aesthetic perception. Furthermore, the variable of embodied and institutionalized cultural capital exhibits an insignificant and positive effect on aesthetic perception, while objectified cultural capital demonstrates a significant and negative effect on aesthetic perception.

Keywords | *Cultural Capital, Bourdieu, Tourism, Aesthetic Perception, Blue Mosque of Tabriz.*

Introduction | The global tourism industry has become a significant source of revenue and, simultaneously, a

crucial facilitator of cultural exchanges between nations (Mousavi et al., 2022, 21). Tourism introduces the cultural values of the host society to other communities and cultures, while visitors, in turn, can recognize and highlight certain cultural aspects of the host society that may have previously received limited attention (Taghvaei & Safarabadi, 2012, 61). Heritage

* This article is extracted from "Farzaneh Salahimehr's" doctoral dissertation entitled "Explanation of the sustainable tourism development model based on tourism architecture" which is being done under the supervision of Dr. "Parisa Hashempour" at Faculty of Architecture and Urban Planning, Tabriz Islamic Arts University.

**Corresponding author: p.hashempour@tabriziau.ac.ir, 098 09143109041

tourism is intended to enhance the understanding of the cultural roots of the host community, cultivate interest in history and culture, and reinforce the justification for preserving a zone as a valuable tourist attraction (Prezioso et al., 2020, 24). Also, heritage tourism draws upon the distinctive historical architecture, religious beliefs, traditional cuisine, and other cultural characteristics of a destination to attract tourists for sightseeing and experience (Zhang et al., 2023, 2).

Despite the significance of cultural heritage and its role in facilitating cultural exchanges within the host society through tourism, the more complex dimensions and layers of architecture, in comparison to other forms and products of heritage tourism, make it more difficult for tourists to grasp the cultural concepts embedded within it. Consequently, visits to these sites often remain at a superficial level, where they are perceived merely as physical structures that externally create a visually appealing image of the destination in the minds of visitors. Therefore, the neglect of policymakers in preserving cultural heritage and recognizing its importance in cultural tourism leads to the deterioration of local values and cultural patterns embedded within it. A key objective of this research is to foster greater cultural interactions between communities. It also seeks to assess the extent to which heritage (architectural) tourists engage with the cultural values of the host community, as reflected in their aesthetic perception of artistic works. In this process, the audience plays a pivotal role in understanding and interpreting the work of art (Yusefi & Zarekhalili, 2019, 146). One of the approaches related to this field is the cultural capital concept. Bourdieu highlights the influence of cultural capital on consumption, activity, and lifestyle through his distinction theory. According to Bourdieu's framework, the concept of cultural capital, encompassing both aesthetic and cognitive dimensions, refers to the capacity of individuals to understand, decode, and evaluate works of art (Amir Mazaheri, 2015). Architecture is recognized as one of the sublime arts, and this study seeks to explore the aesthetic perceptions linked to the cultural capital of heritage (architecture) tourists in Tabriz, Iran. The Blue Mosque of Tabriz, strategically located along the historic Silk Road, holds considerable cultural and architectural significance within the tourism industry. However, despite its importance, essential educational efforts and measures to identify the key factors in preserving and transmitting the values embedded in this case study have yet to be undertaken. As a result, the cultural capital of the tourists visiting the Blue Mosque of Tabriz plays a pivotal role in the cultural exchanges of the city. The primary research questions are: What are the dimensions

of cultural capital and the levels of aesthetic perception in architecture? How do the cultural assets of tourists influence their aesthetic perception of the architecture in the case of the Blue Mosque? Understanding and enhancing the factors that cultivate the cultural capital of the tourists can substantially impact their aesthetic perception of the Blue Mosque and facilitate the transmission of its cultural concepts.

Research Background

By reviewing the theoretical and practical background related to tourism in Iran, it becomes evident that some of these efforts have primarily focused on assessing the status of historic buildings within the context of tourism, exploring the factors influencing the development of urban and rural cultural tourism, and presenting models for cultural tourism development in Iran. In contrast, recent studies have increasingly emphasized the importance of understanding tourists and their attitudes, a subject that has gained significant attention in non-domestic research.

For instance, Gao et al. (2021), in their research "Chinese tourists' perceptions and consumption of cultural heritage: a generational perspective" investigated the perceptions of Chinese tourists in domestic cultural heritage and their consumption patterns at a renowned cultural heritage site in China. They analyzed these aspects in terms of motivation and satisfaction across four different generations. Also, Lai et al. (2021), in their paper "Study on the influence of cultural contact and tourism memory on the intention to revisit: a case study of cultural and creative districts" explored how cultural memories, cultural contact, and attitudes toward culture influence tourists' intentions to revisit a destination. In addition, Xu et al. (2022) investigate the relationship between local culture and tourism in their article "Role of Cultural Tendency and Involvement in Heritage Tourism Experience: Developing a Cultural Tourism Tendency–Involvement–Experience (TIE) Model" drawing on cultural contact theory and tourist involvement theory.

Domestic tourism in the country has primarily focused on aspects related to historical buildings and fabrics, as well as the consequences of this form of tourism on the host society. However, the role of the audience (tourist) as a crucial factor in the development of heritage tourism has been largely overlooked. To address the existing gaps, this research is grounded in Bourdieu's theories on cultural capital and explores its role in shaping the aesthetic perceptions of heritage (architectural) buildings. In the context of Bourdieu's cultural capital and its influence on the cultural consumption of artworks, the following studies are presented. Yusefi et al. (2022)

in the paper “The effect of class, social and cultural capitals on artistic tastes (Case study: Shiraz)” conduct a survey examining the impact of class, cultural and social capital on artistic tastes, framed within Bourdieu’s perspective. Newman et al. (2013), in their article “How cultural capital, habitus and class influence the responses of older adults to the field of contemporary visual art” examine the responses of older individuals to contemporary visual arts. They offer a framework for analyzing art consumption through Bourdieu’s concepts of cultural capital, habitus, and field. Finally, Jörg (2009), in research titled “Cultural capital and music reception. An empirical test of Bourdieu’s theory of art perception” employs the example of operatic music perception to test the relationship between cultural capital and artistic perception.

Theoretical Foundations

• Bourdieu’s theories

Bourdieu is a sociologist whose central aim in his sociological program is to transcend the rigid choice between objectivism and subjectivism (Pirbabaie & Soltanzadeh, 2015, 74). Through his work, he introduced key concepts such as capital, distinction, and art perception into the field of sociology.

The Theory of Distinction: Individuals possessing cultural capital differentiate themselves from others through the consumption of culture and sublime art. In the book *Distinction*, Bourdieu examines the aesthetic preferences and practices of various social classes and subclasses within the French social structure, particularly their taste for sublime art forms such as painting, music, literature, and theater (Lareau & Weininger, 2004, 889). Cultural capital, with its distinctive influence, shapes diverse forms of taste, allowing those who possess a greater extent of it to more readily understand the message conveyed by an artwork (Amir Mazaheri, 2015).

The Theory of Capital: According to Bourdieu, four types of capital are exchanged among social groups in every field: economic capital, social capital, symbolic capital, and cultural capital. Cultural capital encompasses refined tastes, socially accepted customs, cognitive complexity, and the capacity to appreciate legitimate cultural products such as classical music, theater, literature, and mastery of symbolic systems (Fazeli, 2003, 38).

The Theory of Art Perception: Based on the thoughts of Bourdieu, any aesthetic interpretation of a painting requires the audience to acquire the appropriate “codes” to decipher its formal and symbolic aspects. These codes, constructed by cultural elites, are shaped by their specific socio-historical contexts. In contrast, individuals with lower levels of academic education

may lack such knowledge. Bourdieu formulated his theory of the “arbitrariness of the social structure of aesthetic perception” as a sociological framework for understanding art perception (Webster, 2017, 60).

• Cultural Capital

Bourdieu conceptualizes cultural capital as the accumulation and concentration of various cultural assets, along with an individual’s ability to recognize and utilize them. Embodied cultural capital is reflected in both intellectual and physical characteristics (Ganji & Heydarian, 2014, 80 & 85) and encompasses two dimensions: consciously acquired and passively inherited cultural attributes (Hajizadehmeimandi & Falakodin, 2017, 14). Objectified cultural capital represents the most tangible form of cultural capital from which individuals in society benefit, manifesting in material objects, particularly cultural products (Bourdieu, 2005, 137). Institutionalized cultural capital, on the other hand, serves as a credential reflected in academic qualifications (Sharbatian et al., 2023, 14), establishing a social base for its holder (Ganji & Heydarian, 2014, 85). The following section presents the classification of the dimensions of cultural capital, based on its definitions and drawing on previous research, as outlined in Table 1 by the authors.

• Aesthetic perceptions in architecture

Perception is a fundamental element of the artistic experience. Some philosophers argue that art has the capacity to convey truth and emotions, while others assert that perception is attained through understanding the content of the artwork (Yusefi & Zarekhalili, 2019, 146). Human perception of a work of art is shaped through the establishment of a relationship with the artwork itself. The underlying concepts and values embedded within the piece, originating from the artist’s creative thought, are revealed through this connection. The procedure of perceiving an artwork is akin to receiving the creative thought behind it (Ambrose & Panie, 2006, 3), which then manifests in the physical form. Aesthetic perception cannot be solely derived from sensory input; it is also crucial to consider the mental state of the individual engaging in the architectural experience (Karimi & Moradi, 2021, 3). Subsequently, the levels of aesthetic perception are discussed, and based on the various types of aesthetics in architecture, the corresponding levels of aesthetic perception within architectural contexts are elaborated.

- Levels of Aesthetic Perception

When encountering a work of art, it is crucial not only to consider its physical and visual characteristics but also to understand and recognize its metaphysical dimensions. Given the significance of the values and meanings embedded within the artwork, particularly its aesthetic

value, the presence of the audience plays a substantial role in the communication process between the artwork and the interpretation of its values and beauty within the perception process. Dufrenne (1973) identifies two distinct aspects of perception: first, ordinary perception, and second, aesthetic perception. Aesthetic perception extends beyond the mere organization of the perceptual domain; it also encompasses the emotional and affective responses to visual and formal elements. It involves both witnessing and reflection, focusing on the hyper-objective world, and serves to transcend the ordinary perception of objects (Ahmadi et al., 2016, 14 & 15). Table 2 presents an overview of various approaches to aesthetic perception as discussed by scholars. Based on the definitions presented in Table 2, the three concepts of objectivity, subjectivity, and exploration can be explained in relation to the methods of aesthetic perception. In this context, perception is seen as discovery, emerging as both a subjective and objective process, and engaging in contemplation. Perception is formed through interaction with the objectivity of the artwork, leading to the audience’s mental engagement with the work and the discovery of its inherent meaning. This process reflects a hierarchical structure in the aesthetic perception of the works of art (ibid., 18 & 19): The initial stage in a field involves observing the artwork as a whole. The distinctive features embedded within the artwork draw the audience’s attention and create an inclination toward it. This process results from perceiving the materiality and objectivity of the work. In the second stage, the audience analyzes the components and elements of the artwork, considering the hidden features within it. Through this process, the visual characteristics of the work are perceived, forming the basis for analyzing values and symbols in the subjectivity of the audience. In

the third stage, the audience endeavors to comprehend the creative thought and emotions experienced by the creator during the act of creation. At this stage, the interpretation emerges as the audience seeks to explore the meanings and concepts in the mind of the creator. Through these three stages, the viewer develops an understanding of the work and perceives its beauty. According to Panofsky (1939), artistic evaluation in architecture occurs at three levels. The first level involves the tangible recognition of the subject and its expressive qualities (novice observers). The second level concerns the identification of conventional symbols perceived at the moment of observation (educated observers). Finally, the third level entails an understanding that the artwork is the product of the artist’s deliberate effort within a particular social and historical context (art historians). The resemblance between these three categories and the three modes of aesthetic perception -”objective”¹, “subjective”² and “reflexive”³- proposed by Bourdieu four years later in his theoretical framework on “Practice” may not have been coincidental (Webster, 2017, 62). Bourdieu’s body of work can be understood as an effort to transcend the subject/object dichotomy, reconfiguring it as a relation. A thorough analysis of this subject/object relationship necessitates a reflexive examination of the social conditions that shape practical knowledge and understanding (Ribeiro & Miraldi, 2022, 115). As follows, a classification of aesthetic perception modes has been conducted based on Bourdieu’s three methods of perception (Fig. 1).

- Levels of aesthetic perception in architecture

Art and architecture are among the domains in which the concepts of beauty can be realized (Grutter, 1997). Beauty possesses two essential characteristics: external, visible attributes that are

Table 1. Overview of the indicators for the dimensions of cultural capital. Source: Authors.

Capital	Dimensions	Indicators	References
Embodied Cultural	Mental Skill	General knowledge, specialized knowledge, recognition of artists and thinkers, second language	Fathi & Dehghanpour Farashah (2020)/ Najari et al. (2021)/ Nazoktabar & Ebrahimi Kiyapey (2022)
	Behavioral Skill	Social communication, speaking well, persistence and responsibility, crisis management	
	Physical Skill	Sports skills, artistic skills (visual, musical, literary, dramatic, industrial), computer skills	
Objectified Cultural Capital	Acquisition of cultural products	Possessing books, artworks, and artistic tools (such as paintings, musical instruments, etc.)	Najari et al. (2021)/ Nazoktabar & Ebrahimi Kiyapey (2022)
	Consumption of cultural products	Engaging in daily reading, participating in sports activities, using computers, listening to music, watching programs, visiting art galleries and libraries, and attending conferences, concerts, cinemas, theaters, and sporting events.	
Institutionalized Cultural Capital	Educational background, occupation, and academic qualifications	Academic qualifications, family educational background, non-university credentials, and relevant employment.	Hajiablo et al. (2018)/ Salehi Amiri & Sepehrnia (2015)

Table 2. Approaches and methods of aesthetic perception based on previous research. Source: Authors.

Scholar	Approaches of Aesthetic Perception	Method
Chalmers (1978)	Quantitative method including aesthetic appreciation/ Qualitative method including aesthetic preference	Objectivist/ cognitivist
Chen et al. (2009)	Direct assessment/ Comparative assessment	
Daniel & Vining (1983)	Ecological/ Formal aesthetics/ Psychosomatic/ Psychology/ Phenomenology	Objectivist/ Cognitivist Semantic/ Perceptual
Zube et al. (1982)	Patterns: Expertise-based/ Psychosomatic/ Cognitive/ Experiential	
Brady (1998)	The perceptual view, with an emphasis on the perceived attitude of the environment through subjective components, simultaneously focuses on holistic evaluations of the environment (sensory and cognitive).	Holistic/ Cognitive Sensory Dimensions
Dufrenne (1973)	Perception is not merely the passive recording of observed stimuli; rather, it involves the active rediscovery of the underlying meaning behind the visible. An audience can grasp this meaning if they possess the necessary skills to decode it.	Evidence/ Discovery of meaning/Decoding
Suhrawardi (1994)	In "sensory perception" the form is perceived through human senses. "Visual perception" is the most refined form of sensory perception and will be a mental process. In "intellectual perception" contemplation of the perceptible prepares the soul for the illuminative presence in relation to the lords of the types.	Sensory perception/ subjective visual/ rational perception
Sadruddin Shirazi (2000)	At each level of perception, the soul generates a form of perception suited to that particular stage, which represents the evolved manifestation of preceding forms. Mulla Sadra emphasized the significance of both form and content.	Form/ Content/ Evolution
Moosavian (2022)	Each perceiving individual contributes through cognitive dimensions, such as prior experience, memory, and knowledge, which, whether consciously or unconsciously, influence and shape the active sensory experience.	Emotional experience/ Cognitive dimensions
Khodabakhsh & Abbaszadeh (2012)	Initially, objective characteristics must enhance the sensitivity of the perceptual system. Subsequently, this heightened sensitivity, aligned with the metaphorical conceptual-cultural system can facilitate the perception of new realities and concepts, thereby refining the aesthetic experience.	Objective characteristic/ Cultural conceptual system/Perfection

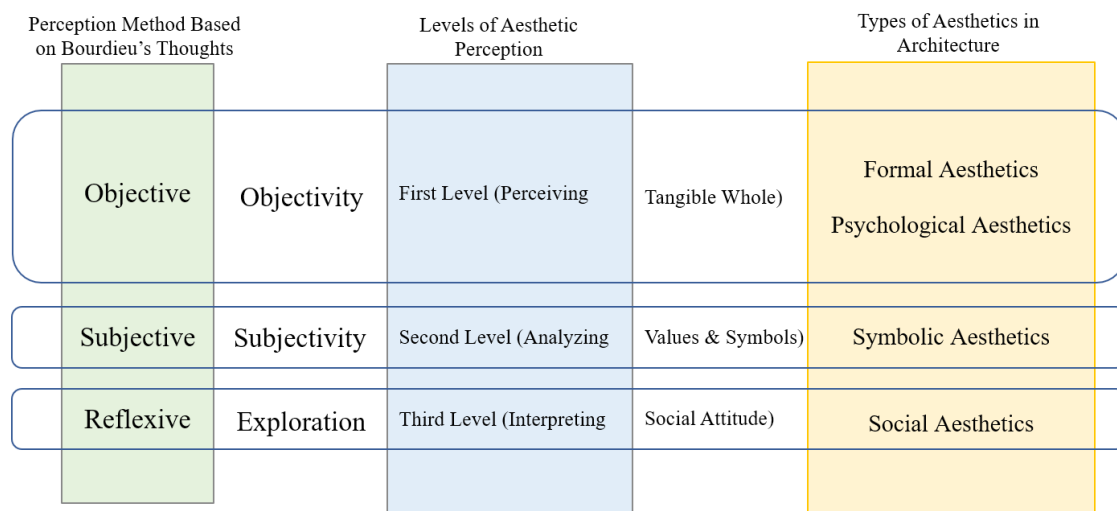


Fig. 1. Classification of the methods of aesthetic perception based on Bourdieu's perspective. Source: Authors.

perceived through the human senses, and internal, invisible qualities that are apprehended by the human intellect (Soleimani & Mondegar, 2017, 68 & 69). Santayana (1896) identifies the formal characteristics that shape the environment such as surface structure, texture,

lighting, and color as fundamental aspects of aesthetics. Charles Morris (1938) emphasizes the relationship between a building's position within its environment and the meaning that the building's symbolism imparts to its users. Rappaport (1982) views aesthetics as a

non-verbal medium for conveying messages, including social norms, worldviews, and individual backgrounds. From the perspective of biological psychology, Helson (1948) posits that the level of arousal is influenced by the environment's structure, as well as by personality, motivation, and individual needs. Therefore, architectural aesthetics can be classified into four categories: formal, psychological, symbolic, and social aesthetics, each corresponding to different levels of aesthetic perception (Fig. 2). "Formal aesthetics" and "psychological aesthetics," based on sensory and motivational values, align with the first level of aesthetic perception, which involves the perception of the tangible whole, shaped by the objectivity of the environment and its qualities. "Symbolic aesthetics," rooted in expressive values and the association of meanings, corresponds to the second level of aesthetic perception, namely the analysis of values and symbols, which arises from the subjectivity and awareness of the audience. "Social aesthetics," based on social ideas, corresponds to the third level of perception, which involves the interpretation of social attitudes, formed through semantic explorations in the creator's

perspective. In the following section, through a review of previous works, the authors identify the components of aesthetics in architecture across three perceptual levels, as outlined in Table 3.

Research Method

The present study is practical in terms of purpose and adopts a quantitative approach, employing the correlation analysis in which cultural capital serves as the independent variable and aesthetic perception as the dependent variable. Although the study is primarily quantitative, a combination of quantitative and qualitative strategies was integrated to advance the research objectives. In the theoretical section of the study, the qualitative content analysis method was employed to identify the dimensions of cultural capital and levels of aesthetic perception in architecture, drawing on Bourdieu's perspective by utilizing library resources. Qualitative content analysis is a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns (Hsieh & Shannon, 2005, 7). Content

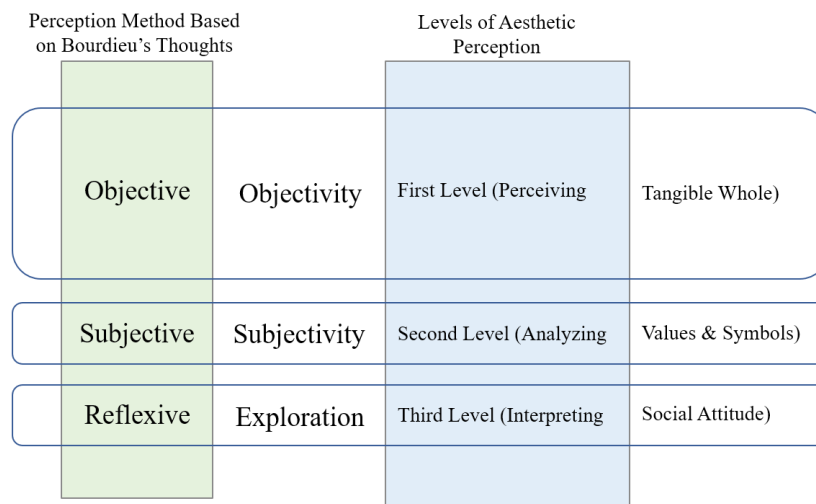


Fig. 2. Correspondence of aesthetic types in architecture with levels of aesthetic perceptions in Bourdieu's perspective. Source: Authors.

Table 3. Presentation of aesthetic components in architecture at three perceptual levels (derived by the authors based on the table references). Source: Authors.

Level	Aesthetics	Indicators	References
First	Objective Perception	<ul style="list-style-type: none"> - Unity and coherence - Proportion and harmony - Diversity and contrast 	Babazadeh Oskoui et al. (2022)/ Moosavian & Aminzadeh Gohar Rizi (2022)/ Sadeghi et al. (2019)/ Karimi & Moradi (2021)
	Psychological	<ul style="list-style-type: none"> - Ambiguity and mystery - Readability and clarity - Oneness and uniqueness 	
Second	Subjective Perception	<ul style="list-style-type: none"> - Familiar and memorable phenomena - Native elements and originality of context - Symbolic elements and ornament - Meaningful relationships in form and space 	Babazadeh Oskoui et al. (2022)/ Moosavian & Aminzadeh Gohar Rizi (2022)/ Soleimani & Mondehari (2015)/ Karimi & Moradi (2021)
Third	Reflexive Perception	<ul style="list-style-type: none"> - The importance and historical value of the building - The style of the building and the reasons for its formation - Existing social messages and perspectives 	Moosavian & Aminzadeh Gohar Rizi (2022)

analysis is a technique aimed at formulating, on the basis of certain data, reproducible and valid inferences that can be applied to their context (Krippendorff, 2016, 25). In the field research section of the present study, the relationship between cultural capital and the level of aesthetic perception of heritage (architectural) works was examined based on the indicators identified in the theoretical framework. A total of 22 items -13 related to aesthetic perception and 9 related to cultural capital- were formulated and assessed using a Likert scale through a questionnaire administered to tourists. The statistical population of the study comprised tourists visiting the Blue Mosque of Tabriz, Iran. To analyze the gathered data, structural equation modeling was employed using the partial least squares (PLS) technique. PLS was selected due to its advantages, including suitability for small sample sizes, no requirement for data normality, compatibility with formative measurement models, strong predictive capability, ability to handle model complexity, support for theory development, applicability to categorical variables, and effectiveness in testing theories and hypotheses (Sarstedt & Cheah, 2019).

A well-established guideline for determining the minimum required sample size in the PLS method was introduced by Barclay et al. (1995). According to their recommendation, the minimum sample size for PLS analysis should be at least ten times the number of indicators in the measurement model with the highest number of indicators among all measurement models in the main research framework (Falaki Koluri et al., 2020, 121). The aesthetic perception model comprises 13 indicators, which, when multiplied by 10, yielded a total of 130+10 questionnaires for this study. To verify the adequacy of the sampling, the KMO test and Bartlett's test were conducted, as presented in Table 4.

• **Case study and statistical population**

The Blue Mosque (Mozaffariyeh), recognized as a significant and unique example of Iranian-Islamic architecture, serves as the case study for the present research and it is introduced based on the components extracted from Table 3 (Fig. 3).

• **Evaluation of the measurement model**

In Partial Least Squares (PLS), the goodness of fit assesses the alignment between the theoretical model and the experimental data, encompassing the following metrics.

- **Factor loadings**

In structural equation modeling using PLS, factor loadings represent the degree of correlation between each manifest variable and its corresponding latent variable. When factor loadings are low, manifest variables with insufficient loadings should be removed to enhance the reliability and validity of the model (Davari & Rezazadeh, 2014, 80). In the present study, following the initial analysis (Fig. 4), two manifest variables (KV and PZ) with factor loadings below 0.4 were excluded, and the model was re-evaluated. In the revised and final model (Fig. 5), all factor loadings exceed the 0.4 threshold.

- **Reliability and validity**

Cronbach's alpha is a widely accepted measure for assessing reliability. A value between 0.5 and 0.7 indicates moderate questionnaire validity, while a value of 0.7 or higher signifies appropriate validity. Composite reliability serves as an additional criterion for evaluating the internal consistency of a construct's items, with an optimal range between 0.6 and 0.9. Average variance extracted (AVE) is used to assess convergent validity in structural equation modeling, where a value exceeding 0.5 demonstrates an adequate level of convergent validity for the construct (Davari & Rezazadeh, 2014, 79 & 81). According to Table 5, all values for Cronbach's alpha, composite reliability, and average variance extracted fall within the specified range. Consequently, the reliability and convergent validity of the research variables are confirmed. Discriminant validity serves as a criterion for assessing divergent validity in structural equation modeling, indicating that the values within the table should be smaller than those on its diagonal (ibid., 83). According to Tables 6 & 7, discriminant validity is confirmed for all cultural capital variables and all aesthetic perception variables, as indicated by the larger values along the diagonal of the table.

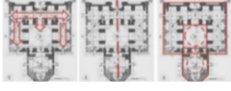

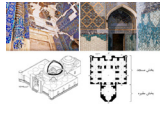

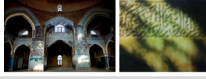

Findings and Discussion

Structural modeling, particularly within the context of structural equation modeling (SEM), involves the evaluation and validation of relationships between manifest and latent variables. The path coefficient, a key metric in path analysis, indicates both the magnitude

Table 4. KMO and Bartlett's Test. Source: Authors.

Test	Amount
Kaiser-Meyer-Olkin Measure of Sampling Adequacy.	0.756
AppChi-Square	1245.317
Bartlett's Test of Sphericity	df
	253
	Sig.
	0.000

First Level – Objective Perception

Formal	Unity and Cohesion	<p>Geometry: The peripheral space of the prayer hall is elegantly organized around the central dome, featuring primary and secondary entrances that facilitate connectivity. Axis: The mosque's enclosed and well-defined courtyard, characterized by a regular geometric form, serves as a transitional space, guiding visitors from the irregularity of everyday surroundings into an orderly and spiritual environment. Sequence: A domed corridor extends across the front of the prayer hall, while similar corridors on its sides contribute to the spatial expansion of the structure (Shajari et al., 2017, 81).</p> 	Ambiguity and Mystery	<p>Due to its open and free plan, the mosque exhibits a low degree of spatial ambiguity or sense of mystery. However, its solid and impenetrable mass volumes, with limited connection to the interior, compel movement around the structure in search of an entry point to decipher its monumental presence where the neutral tones of brick give way to the vibrant blue mosaic tiles adorning the archway, and the architectural elements of the entrance porch embrace the observer. (Shajari et al., 2017, 81).</p> 
	Proportion and Harmony	<p>The design exhibits harmony between the plan and form, or, more specifically, between its structural composition and functional purpose. Additionally, a cohesive appropriateness of color, texture, and materials is evident both within and outside the building, predominantly inspired by the primary colors of yellow, blue, and green. However, due to inadequate restorations over the years, the overall harmony and proportionality of the mosque's ornaments and façade have been disrupted.</p> 	Readability and Clarity	<p>The opposite of spatial ambiguity and mystery is readability and clarity, which are distinctly evident due to the mosque's simple and free plan. The Blue Mosque comprises both large and small dome chambers, with the presence of eastern and western prayer halls surrounding the dome structure enhancing the transparency, clarity, readability, and fluidity of the mosque's spatial experience.</p> 
	Diversity and Contrast	<p>The spatial sequence of the mosque, along with the interplay of light and shadow, resulting from the integration of open, semi-open, and enclosed spaces, guides the observer through a progression of illumination: from the brightness of the courtyard to the semi-darkness of the entrance gate and vestibule, and finally to the darkness of the prayer hall. This contrast of light, detached from external distractions, facilitates an introspective journey, encouraging the individual to turn inward and engage in contemplation and spiritual connection with the ultimate source of creation (Shajari et al., 2017, 81 & 85).</p> 	Oneness and Uniqueness	<p>The distinct geometry and volumetric composition of the building set it apart from other mosques in Iran. The architectural concept behind the Blue Mosque can be likened to a singular star that once shone brightly but then faded. Despite the shared formal relationships between the Blue Mosque and mosques in the Anatolian region, the influence of the Timurid architectural movement is clearly reflected in its shape and volumetric structure (Kabirsaber et al., 2022, 5).</p> 

Second Level – Subjective Perception

Third Level – Reflexive Perception

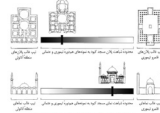






Symbolic	Mind-familiar phenomena	<p>Despite the variations across different climates, mosques offer tourists a sense of empathy and remembrance through their significant architectural symbols.</p> 	Historical value of building	<p>According to the information contained in the inscription on the entrance gate, its construction dates back to 870 AH and the reign of Abu al-Muzaffar Jahanshah Qaraqoyunlu (Kabirsaber et al., 2022, 8). The Mozaffariyeh complex, comprising a mosque, a khanqah, a library, a courtyard, and a bathhouse, has suffered extensive damage due to the frequent earthquakes in Tabriz. The most prominent surviving structure of the complex, which stands before us today, is largely the product of restorations and interventions undertaken over the past eighty years, beginning in the first Pahlavi period. Consequently, its present form does not reflect the original architectural vision conceived during the Qaraqoyunlu era (ibid., 9).</p> 
	Native elements and originality of context	<p>According to Pirnia (2004), "Unlike most mosques, the Blue Mosque lacks a central courtyard and was constructed in an outward-facing manner due to the cold climate of Tabriz." While it shares numerous similarities in form and style with the double-domed mosques of the Anatolian region, in terms of facade design and, particularly, its ornaments, it exhibits a close relationship with certain Timurid double-domed examples from the Great Khorasan region (Kabirsaber et al., 2022, 13).</p> 	Building construction style and formation reasons	<p>In the Blue Mosque of Tabriz, a large dome chamber (the mosque) and a smaller dome chamber (the tomb) are aligned sequentially along the entrance axis. Following the tradition of constructing tombs for sultans and elites, Jahan Shah and his wife, Khatun Jan Begum, sought to establish a distinct space for their burial within the Mozaffariyeh complex. This decision may have been motivated by various factors, such as symbolizing the mosque's connection to the tomb within a Shiite and Alawi context or reflecting the influence of Ottoman double-domed tombs (Dehghani Tafti et al., 2022, 14 & 16).</p> 
	Symbolic elements and ornaments	<p>Among the various colors used in the mosque's ornaments, azure blue (as the background of the inscriptions) and white (as the text of the inscriptions) are the two dominant colors. Symbolically, these colors are regarded as expressions of mystic beliefs embedded within the mosque's ornamental elements (Rasouli Pour et al., 2024, 208).</p> 	Social messages and perspectives	<p>Throughout Iran's history, religion and politics have been crucial in shaping art and architecture. In the Blue Mosque, the Quranic inscription in the Thuluth script encircling the main prayer hall conveys religious messages (Shajari et al., 2017, 84). The mosque's murals reflect the founders' devotion to the family of Ali ibn Abi Talib (AS). Even today, the Blue Mosque remains a testament to the culture, history, religiosity, and spirituality of the region's people (Rasouli Pour et al., 2024, 209 & 219).</p> 
Semantic relationships in form and space	<p>The most significant architectural symbols in the physical forms of mosques are the dome and the minaret. Of the mosque's two original minarets, only one remains today, extending modestly toward the sky as a symbol of outward attention. In contrast, the two primary domes, which enclose the interior space, represent inward contemplation. Together, these elements serve as an exemplification of the two human journeys: one directed toward the external world and the other toward self-reflection (Noghrekar, 2015, 27).</p> 			

Fig. 3. Aesthetic Indicators in the Blue Mosque of Tabriz at Three Perceptual Levels. Source: Authors.

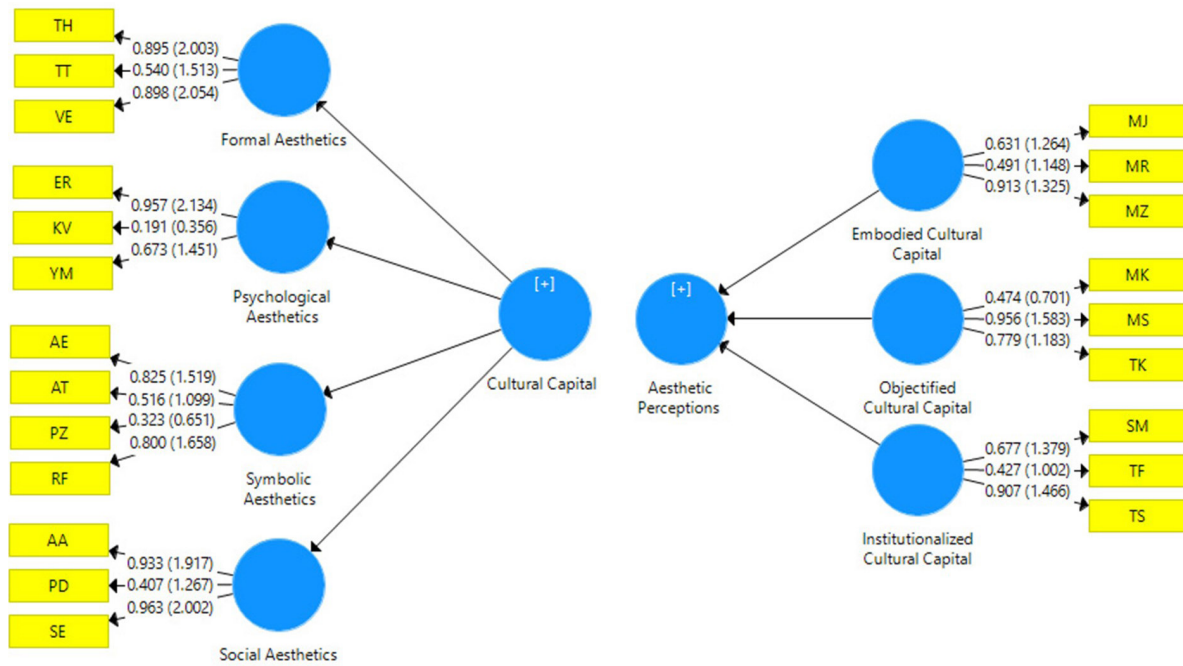


Fig. 4. The model illustrating the influence of the cultural capital of tourists on the aesthetic perception of the Blue Mosque prior to the removal of loadings below 0.4. Source: Authors.

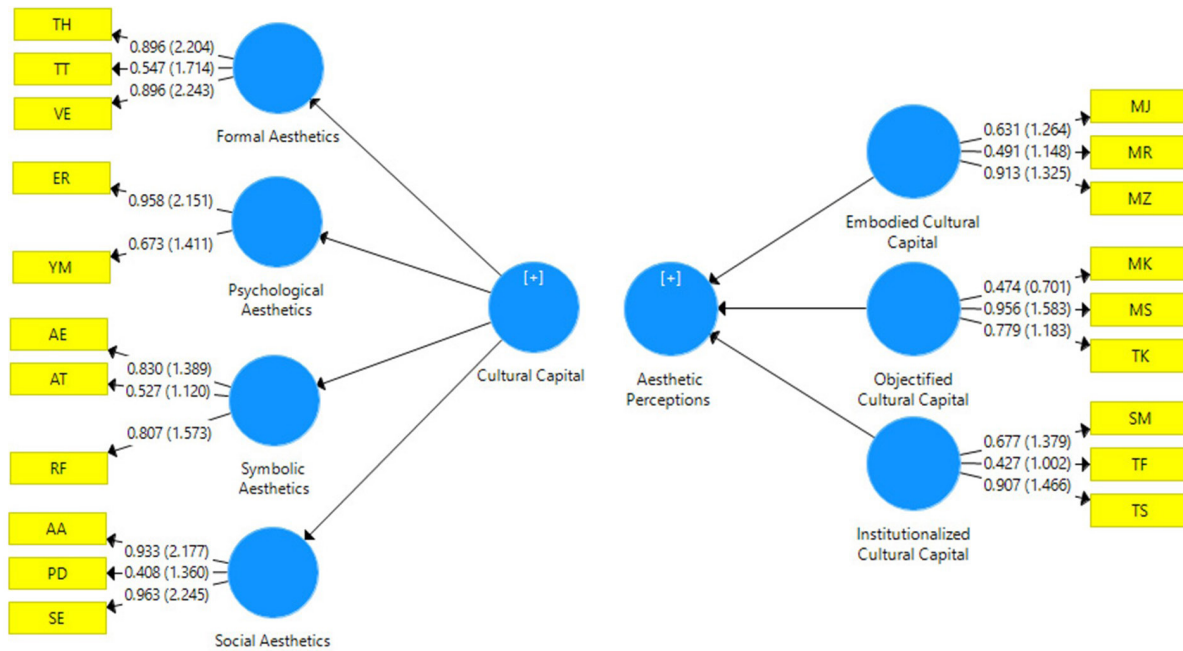


Fig. 5. The model illustrating the influence of cultural capital of tourists on the aesthetic perception of the Blue Mosque after the removal of loadings below 0.4. Source: Authors.

Table 5. Convergent validity and reliability. Source: Authors.

	Cronbach's alpha	Composite reliability	(AVE)
Social	0.723	0.837	0.655
Psychological	0.605	0.809	0.686
Formal	0.734	0.833	0.635
Symbolic	0.634	0.772	0.539
Embodied	0.610	0.730	0.511
Objectified	0.739	0.795	0.581
Institutionalized	0.585	0.725	0.506

Table 6. Divergent validity in cultural capital. Source: Authors.

	Aesthetic Perceptions	Embodied	Objectified	Institutionalized
Aesthetic Perceptions	0.421	-	-	-
Embodied	0.411	0.701	-	-
Objectified	-0.14	0.445	0.763	-
Institutionalized	0.411	0.333	0.097	0.699

Table 7. Divergent validity in aesthetic perception levels. Source: Authors.

	Social	Psychological	Formal	Symbolic	Cultural Capital
Social	0.809	-	-	-	-
Psychological	0.091	0.828	-	-	-
Formal	0.157	0.344	0.797	-	-
Symbolic	0.315	0.367	0.335	0.734	-
Cultural Capital	0.385	-0.166	-0.278	0.156	0.481

and direction of the effect of an independent variable on a dependent variable. This coefficient ranges from -1 to 1, with positive values indicating a positive effect and negative values signifying a negative effect. A value closer to 1 indicates a stronger effect of the independent variable on the dependent variable. The effect size (f-Square) is a measure that helps researchers understand the contribution of each independent variable to the changes in the dependent variable. In the t-statistic, values greater than 1.96 indicate significance at the 95% confidence level. P-values represent the probability of rejecting the null hypothesis, with values below 0.05 indicating statistical significance (Falaki Koluri et al., 2020, 126 & 129; Davari & Rezazadeh, 2014, 94). Next, based on the values determined for the path coefficient, effect size, t-statistic, and p-values, the impact of the independent variable, cultural capital, on the dependent variable, aesthetic perception, among heritage (architectural) tourists was assessed.

• Investigating the relationship between cultural capital and the aesthetic perceptions of tourists

The path coefficient value of 0.548 indicates a positive (direct) and relatively strong effect of cultural capital on aesthetic perception (Fig. 6).

• Investigating the relationship between cultural capital and the aesthetic perception levels of tourists

In the path coefficients, the values of 0.156 and 0.385 for symbolic and social aesthetics indicate a positive (direct) effect of cultural capital on aesthetic perception. This suggests that as tourists' cultural capital increases, higher levels of aesthetics -namely symbolic and social aesthetics (second and third levels)- are perceived, leading to the analysis of symbols, values, and the interpretation of social attitudes. In contrast, the values of -0.278 and -0.166 for formal and psychological aesthetics indicate a negative (inverse) effect of cultural capital on aesthetic perception. Specifically, as tourists' cultural capital decreases, their

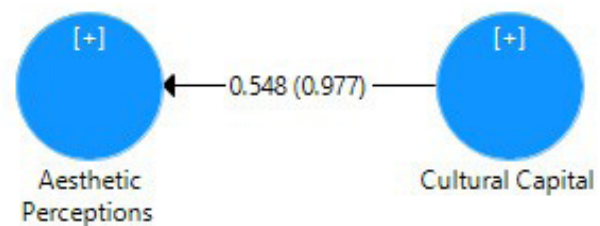


Fig. 6. The path coefficient of the relationship between cultural capital and tourists' aesthetic perception. Source: Authors.

formal and psychological aesthetic perception of the Blue Mosque increases. In other words, individuals with lower cultural capital are more likely to perceive formal and psychological aesthetics, which represent the lower levels of perception (first level), and they experience a more tangible understanding of these elements when visiting the building (Fig. 7). The effect size (f-Square) indicates that cultural capital exerts the highest impact on social aesthetics (0.174), followed by formal aesthetics (0.084), psychological aesthetics (0.028), and symbolic aesthetics (0.025). Furthermore, at each level of aesthetics, an internal comparison among the indicators can be made based on the factor loading of each indicator, as shown in Fig. 5. In formal aesthetics, proportion and harmony have a greater impact, while in psychological aesthetics, ambiguity, and mystery play a more significant role. In symbolic aesthetics, native elements, the originality of the context, and semantic relationships in form and space are more influential. Lastly, in social aesthetics, the historical value of building, along with the social messages and perspectives it conveys, has a greater impact.

Also, Table 8 indicates that the cultural capital variable demonstrates a positive and significant effect on social aesthetics, a negative and insignificant effect on psychological aesthetics, a negative and significant effect on formal aesthetics, and a positive yet insignificant effect on symbolic aesthetics, thereby confirming the previous findings.

• Investigating the relationship between dimensions of cultural capital and the aesthetic perception of tourists

In the path coefficients, the value of -0.384 for objectified cultural capital indicates a negative (inverse) effect on aesthetic perception. This suggests that as the objectified cultural capital of tourists increases, their aesthetic perception of the Blue Mosque decreases, and conversely, as it decreases, their perception increases. In contrast, the values of 0.487 and 0.287 for embodied and institutionalized cultural capital, respectively, indicate a positive (direct) effect on aesthetic perception. This implies that higher levels of embodied and institutionalized cultural capital enhance the aesthetic perception of tourists of the Blue Mosque, and vice versa (Fig. 8).

The effect size (f-Square) illustrates that embodied cultural capital (0.270) and objectified cultural capital (0.188) have the strongest impact on aesthetic perception, while institutionalized cultural capital (0.116) has the weakest impact. Within each dimension of cultural capital, an internal comparison can be made based on the factor loading of each indicator, as presented in Fig. 5.

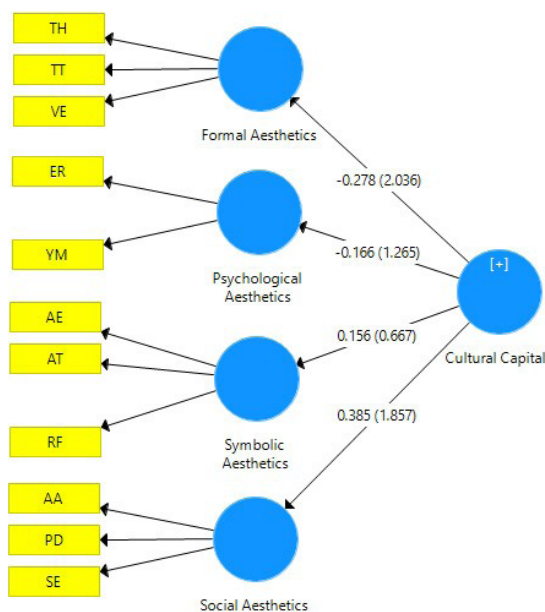


Fig. 7. The path coefficient of the relationship between cultural capital and aesthetic perception levels of tourists. Source: Authors.

Table 8. Mean and standard deviation in the relationship between cultural capital and aesthetic perception levels of tourists. Source: Authors.

	β	t-statistics	p-values
Cultural Capital > Social	0.385	<u>1.994</u>	<u>0.047</u>
Cultural Capital > Psychological	-0.166	1.056	0.292
Cultural Capital > Formal	-0.278	<u>2.159</u>	<u>0.031</u>
Cultural Capital > Symbolic	0.156	0.673	0.502

In the embodied cultural capital dimension, mental skill exerts the greatest influence, while in the objectified cultural capital dimension, the annual consumption of cultural products plays a more significant role. Similarly, in the institutionalized cultural capital dimension, an individual's level of education has the most substantial impact.

Table 9 further indicates that embodied and institutionalized cultural capital display a positive but statistically insignificant effect on aesthetic perception, whereas objectified cultural capital exhibits a negative and significant impact.

This section compares the findings of the present study with those of international research on the role of the audience (tourists) in cultural interactions with heritage (architecture). The study by Gao et al. (2021) indicates that young Chinese tourists' understanding and consumption of cultural heritage are significantly influenced by Western cultural values, such as individualism, making them less interested in significant heritage sites. Similarly, Lai et al. (2021) found that the pursuit of cultural authenticity, cultural memories, cultural learning, and a positive attitude toward cultural zones are key factors in shaping cultural tourists' intention to revisit. Moreover, Xu et al. (2020) demonstrated that when the cultural competencies of tourists exceed the cultural challenges of a destination, their cultural orientation and engagement also increase. The collective findings of these studies highlight that possessing cultural competencies and seeking cultural authenticity enhance interest in tourism destinations and cultural interactions, aligning with the results of the present study. Specifically, based on Bourdieu's theory of distinction, this study shows that individuals with higher levels of cultural capital exhibit greater engagement and comprehension of cultural concepts in heritage (architecture). Therefore, Bourdieu's theory on the influence of cultural capital on the perception of heritage (architecture) as a form of art is confirmed in this study, paralleling its effect on the perception of other art forms, such as music and painting, as demonstrated in previous related works. For instance, the study by Yousefi et al. (2022) suggests that despite substantial differences in the social, economic, and cultural conditions of Shiraz and Iran compared to the social context in which Bourdieu developed his

theories, the fundamental principles of his framework, particularly the influence of cultural and social capital on artistic tastes, remain applicable. Similarly, Newman et al. (2013) concluded that the responses of older individuals to contemporary visual arts are shaped by their cultural capital, habitus, and social class. Furthermore, Von Jörg (2009) empirically demonstrated that the reception of music encompasses more diverse forms than those proposed in Bourdieu’s theory of art perception, which primarily emphasizes decoding and analytical understanding.

Conclusion

The present study validates Bourdieu’s theory in the context of heritage tourism (architectural tourism), demonstrating how different dimensions of cultural capital influence various levels of aesthetic perception of heritage (architectural) works. The theoretical framework articulates cultural capital into three dimensions: embodied, objectified, and institutionalized while categorizing aesthetic perception into three levels -formal and psychological aesthetics at the first level, symbolic aesthetics at the second level, and social aesthetics at the third level. In the field research section, to examine the relationship between cultural capital and aesthetic perception of heritage works, a questionnaire was administered to tourists visiting the Blue Mosque, based on the theoretical indicators. The analyses were conducted

in three stages. The findings from the first stage indicate that by increasing the cultural capital of tourists, the aesthetic perception of the Blue Mosque also enhances. In the second part, titled “Investigating the relationship between cultural capital and the aesthetic perceptions levels of tourists” the direct relationship between cultural capital and symbolic and social aesthetic perceptions suggests that individuals with higher levels of cultural capital are more likely to engage with aesthetics at advanced levels, whereas those with lower cultural capital do not typically perceive these higher levels. Conversely, the inverse relationship between cultural capital and formal and psychological aesthetic perceptions indicates that individuals with lower cultural capital naturally engage with aesthetics at more basic levels. While it was anticipated that individuals with high cultural capital would also easily perceive lower levels, the current condition of the mosque and the elevated expectations of culturally sophisticated tourists suggest that the site, as a heritage attraction, does not fully meet their standards when compared to buildings of the same period. This misalignment is reflected in the inverse relationship observed in the gathered data. The positive and significant effect of cultural capital on social aesthetics (higher levels) and its negative and significant effect on formal aesthetics (lower levels) confirms the hierarchical structure of aesthetic perception levels.

In the third section, “Investigating the relationship between dimensions of cultural capital and aesthetic perception” the direct relationship between embodied and institutionalized cultural capital and aesthetic perception is attributed to the fact that embodied cultural capital encompassing mental, behavioral, and physical skills demonstrates the most significant positive influence on the aesthetic perception of heritage (architectural) works. In contrast, institutionalized cultural capital, which is associated with educational qualifications and professional status, has the least positive impact on aesthetic perception. Consequently, within the discourse on cultural capital, the primacy of mental, behavioral, and physical competencies comprising both innate and acquired skills irrespective of formal credentials is highlighted over academic knowledge and formal degrees. Conversely, the inverse relationship between objectified cultural capital and aesthetic perception suggests that objectified cultural capital, characterized

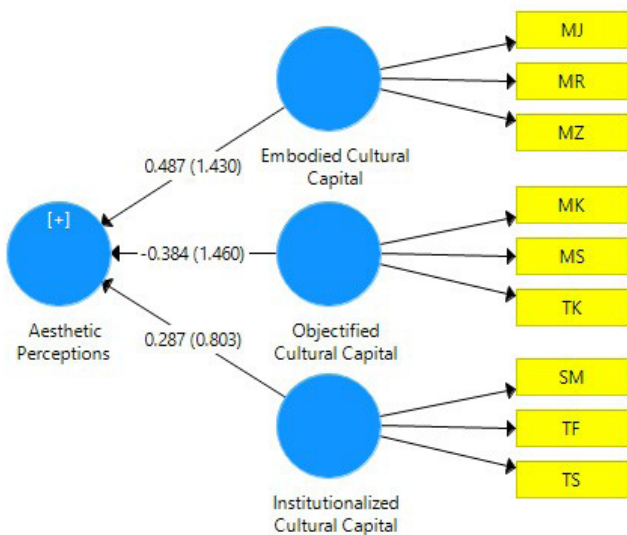


Fig. 8. Path coefficient of the relationship between dimensions of cultural capital and aesthetic perception of tourists. Source: Authors.

Table 9. Mean and standard deviation in the relationship between dimensions of cultural capital and aesthetic perception of tourists. Source: Authors.

	β	t- statistics	p-values
Embodied > Aesthetic Perceptions	0.487	1.377	0.169
Objectified > Aesthetic Perceptions	-0.384	<u>1.989</u>	<u>0.048</u>
Institutionalized > Aesthetic Perceptions	0.287	0.773	0.440

by the acquisition and consumption of cultural products, is more aligned with leisure activities. Interviews with tourists further indicate that individuals possessing high levels of objectified cultural capital perceive visits to heritage sites primarily as recreational experiences, rather than as opportunities for aesthetic engagement with these zones.

In general, from a cultural perspective on tourism, the present study conceptualizes heritage (architectural) works as artistic creations designed to convey cultural values while positioning tourists as consumers of these artistic expressions, whose enjoyment is influenced by their cultural capital. Given the evident dissatisfaction among tourists with high cultural capital regarding the current condition of the Blue Mosque, as well as the significance of the initial levels of perception, namely, formal and psychological aesthetics, practical recommendations are proposed based on their defining elements. In the realm of formal perception, proportion and harmony play a crucial role, while in psychological perception, ambiguity and mystery hold greater influence. However, due to years of inadequate restoration efforts, the overall harmony and proportion of the mosque's ornaments and façade have been disrupted, diminishing their intended aesthetic impact. Since these ornaments serve as key elements in deciphering the building's mystery, addressing this issue necessitates strategic planning and intervention by policymakers and urban authorities. In particular, the province's cultural heritage sector must prioritize the employment of skilled professionals to undertake the fundamental restoration and revitalization of this architectural masterpiece.

Conversely, identifying the factors that contribute to enhancing the cultural capital of tourists significantly influences their aesthetic perception of the Blue Mosque of Tabriz and facilitates the transmission of its cultural concepts. Given the prominence of embodied cultural capital and the negative impact of objectified cultural capital on aesthetic perception, improvement strategies are proposed based on their underlying components. Within embodied cultural capital, mental skills show the greatest influence. Consequently, strengthening cultural foundations and investing in the development of individuals' mental skills, such as promoting both general and specialized knowledge, fostering recognition of artists and intellectuals, and similar initiatives, can foster the growth of cultural capital and elevate the overall cultural awareness of society. On the other hand, within institutionalized cultural capital, the consumption of cultural products demonstrates a greater influence, which diminishes aesthetic understanding due to insufficient attention to the content of cultural works. This highlights the necessity of enhancing the social function and cultural quality of media and digital platforms, as well as fostering the production and dissemination of refined cultural works. Furthermore, cultivating public taste, raising awareness, and advancing education regarding the significance of cultural heritage and the imperative of its preservation and development will contribute effectively to this objective.

Conflict of Interest

The authors declare that there was no conflict for them in conducting this research.

Endnotes

1. The "aesthetic object" refers to a work of art that becomes perceptible as it is perceived for its own intrinsic qualities. The perception of beauty involves the engagement of the senses, which contribute to the formation of the aesthetic object (Benvidi, 2014, 7).
2. In accordance with the concept of the "aesthetic subject" in human interaction with nature, elements, and existing objects, the human mind, as the subject, recognizes and perceives all that exists as an

object, thereby shaping the process of consciousness (Mohammadi & Abachi, 2022, 7).

3. In "Reflexive Perception," Bourdieu asserts that for researchers to comprehend how an individual perceives or creates a work of art, they must immerse themselves in the historical context of its creation or observation, considering the specific characteristics of the time and place (Webster, 2017, 143).

References List

- Ahmadi, H., Vatandoost, R., & Shirvani, M. (2016). Conception process of audiences' view of beauty in art: Islamic and Western philosophers' views. *Journal of Fine Arts: Visual Arts*, 21(4), 13-20. <https://doi.org/10.22059/jfava.2016.59947>
- Ambrose, T., & Panie, C. (2006). *Museum Basics*. Routledge.
- Amir Mazaheri, A.M. (2015). The role of cultural capital and class discrimination in forming and compiling music sociology Emphasizing on Bourdieu, Adorno, and Peterson's views. *Sociological studies*, 19(6), 7-20. <https://www.sid.ir/paper/222530/en>
- Babazadeh Oskoui, S., Zeynali Azim, A., Adlifar, F., & Jamshidi, M. (2022). تحلیل کیفیت محیط شهری با ادراک زیبایی‌شناسی و حس تعلق در تبریز [Analysis of the quality of the urban environment with the perception of aesthetics and Place attachment in the spaces of Tabriz metropolis (Case Study of Tabriz Saat Square)]. *Human & Environment*, 2(20), 267-283. <https://sanad.iau.ir/fa/Article/847850> [in Persian]
- Barclay, D. W., Thompson, R., & Higgins, C. A. (1995). The partial least squares approach to causal modeling: Personal computer adoption and use as an illustration. *Technology Studies: Special Issue on Research Methodology*, 2(2), 284-324. https://www.researchgate.net/publication/242663837_The_Partial_Least_Squares_PLS_Approach_to_Causal_Modeling_Personal_Computer_Use_as_an_Illustration
- Benvidi, F. (2015). Role of Imagination in the Phenomenology of Aesthetic Experience on Mikel Dufrenne Case Study: Paintings of Charles VIII. *Journal of Fine Arts: Visual Arts*, 19(4), 4-14. <https://doi.org/10.22059/jfava.2014.55415>
- Bourdieu, P. (2005). *Social capital, trust, democracy and development* (K. Tajbakhsh, Ed.; A. Khakbaz & H. Pouyan, Trans.). Shirazeh.
- Brady, E. (1998). Imagination and the Aesthetic Appreciation of Nature. *Journal of Aesthetics and Art Criticism*, 56(2), 139-147. <https://www.jstor.org/stable/432252>
- Chalmers, D. (1978). Environmental aesthetics: concepts and methods. In D. Carson (Ed.), *Proceedings of a Workshop on Environmental Perception* (pp. 23-48). University of Otago.
- Chen, B., Ochieng, A. A., & Bao, Z. (2009). Assessment of aesthetic quality and multiple functions of urban green space from the users' perspective: The case of Hangzhou Flower Garden, China. *Landscape and Urban Planning*, 93(1), 76-82. <https://doi.org/10.1016/j.landurbplan.2009.06.001>
- Daniel, T. C., & Vining, J. (1983). Methodological issues in the assessment of landscape quality. In I. Altman & J. F. Wohlwill (Eds.), *Behavior and the natural environment* (Vol. 6, pp. 39-84). Boston, MA: Springer US. https://doi.org/10.1007/978-1-4613-3539-9_3
- Davari, A., & Rezazadeh, A. (2014). *Structural Equation Modeling with PLS*. Jahad Daneshgahi.
- Dehghani Tafti, M., Modarres-zadeh, Z. A., & Me'marian, G. (2022). The origin of the architectural model of the Blue Mosque in Tabriz. *Journal of Iranian Architecture Studies*, 10(19), 5-23. <https://doi.org/10.22052/jias.2022.111862>
- Dufrenne, M. (1973). *The phenomenology of aesthetic experience* (E. S. Casey, Trans.). Northwestern University Press.
- Falaki Koluri, S. Z., Tadbiri, S., Afsharnejad, A., & Majidi, M. (2020). The mediating role of job motivation in relation to coaching competencies and organizational commitment: Evidence from a private bank. *Journal of Sustainable Human Resource Management*, 2(3), 137-117. https://shrm.journals.umz.ac.ir/article_2996.html?lang=en
- Fathi, E., & Dehghanpour Farashah, T. (2020). بررسی سرمایه فرهنگی بوردیو و رشد در تعالیم دینی [A study of Bourdieu's cultural capital and growth in religious teachings]. *Religion and Cultural Politics*, 7(1), 165-212. https://www.jrcp.ir/article_108302.html
- Fazeli, M. (2003). مصرف و سبک زندگی [Consumption and Lifestyle]. Sadegh. [in Persian]
- Ganji, M., & Heydarian, A. (2014). Cultural capital and economy of culture. *Strategy*, 23(3), 77-97. https://rahbord.csr.ir/article_152940.html?lang=en
- Gao, J., Zhang, C., Zhou, X., & Cao, R. (2021). Chinese tourists' perceptions and consumption of cultural heritage: a generational perspective. *Asia Pacific Journal of Tourism Research*, 26(7), 719-731. <https://doi.org/10.1080/10941665.2021.1908382>
- Grutter, J. K. (1997). *Asthetik der Architektur*. Shahid Beheshti University. (Original work published 1987)
- Hajiablo, K., Hallajzadeh, H., & Masoudnia, E. (2018). Comparison of social capital among the two groups of women with a history of cosmetic surgery and without performing cosmetic surgeries in Rasht. *Journal of Applied Sociology*, 29(4), 167-182. <https://doi.org/10.22108/jas.2018.103670.1088>
- Hajizadehmeimandi, M., & Falakodin, Z. (2017). A survey of socio-cultural factors affecting responsible environmental behavior (case study: Citizens of Khorramabad). *Quarterly Journal of Social Development (Previously Human Development)*, 12(1), 7-36. <https://doi.org/10.22055/qjdsd.2017.13046>
- Helson, H. (1948). Adaptation-level as a basis for a quantitative theory of frames of reference. *Psychological Review*, 55(6), 297-313. <https://doi.org/10.1037/h0056721>
- Hsieh, H., & Shannon, S. (2005). Three approaches to content analysis. *Qualitative Health Research*, 15(9), 14-33. <https://doi.org/10.1177/1049732305276687>
- Jörg, R. V. (2009). Cultural capital and music reception. An empirical test of Bourdieu's theory of art perception. *Soziale Welt*, 60(3), 239-257. https://www.researchgate.net/publication/290712090_Cultural_Capital_and_Music_Reception_An_Empirical_Test_of_Bourdieu%27s_Theory_of_Art_Perception
- Kabirsaber, M., Mazaherian, H., & Peyrovi, M. (2022). Architectural morphology in Kabood Mosque of Tabriz (Iran). *Journal of Iranian Architecture Studies*, 3(6), 5-23. <https://jias>

kashanu.ac.ir/article_111729.html?lang=en

- Karimi, M. S., & Moradi, E. (2021). Recognition of the objective and subjective dimensions of the aesthetics of Islamic architecture in the contemporary era. *Islamic Art Studies*, 16.17(37), 245-262. https://www.sysislamicartjournal.ir/article_108421.html?lang=en
- Khodabakhsh, A., & Abbaszadeh, S. (2012). تجربه زیبایی‌شناسی در معماری با اتکا بر آرای جورج لیکاف و مارک جانسون [Aesthetic Experience in Architecture Based on the Views of George Lakoff and Mark Johnson]. *Memarishenasi*, 3(18), 1-7. https://qjds.atu.ac.ir/article_3499.html?lang=en [in Persian]
- Krippendorff, K. (2004). *Content Analysis: An Introduction to Its Methodology*. SAGE.
- Lai, S., Zhang, S., Zhang, L., Tseng, H. W., & Shiau, Y. C. (2021). Study on the influence of cultural contact and tourism memory on the intention to revisit: a case study of cultural and creative districts. *Sustainability*, 13(4), 2416. <https://doi.org/10.3390/su13042416>
- Lareau, A., & Weininger, E. B. (2004). Cultural capital in educational research: A critical assessment. In D. L. Swartz & V. L. Zolberg (Eds.), *After Bourdieu*. Springer.
- Mohammadi, S., & Abachi, M. (2022). Hidden Subjective in the Object of Contemporary Art. *Journal of Fine Arts: Visual Arts*, 27(1), 5-15. <https://www.sid.ir/paper/985322/fa#downloadbottom>
- Moosavian, S. (2022). Recognition and analysis of theoretical models of environmental psychology with emphasis on the role of human experience in perception of the environment aesthetics. *Human & Environment*, 1(20), 199-214. <https://sanad.iau.ir/en/Journal/he/Article/847737>
- Moosavian, S., & Aminzadeh Gohar Rizi, B. (2022). Explaining components of architectural aesthetics based on humans' experience (Case study: prominent cultural buildings in Tehran). *Bagh-e Nazar*, 19(113), 45-62. <https://doi.org/10.22034/bagh.2022.302389.4987>
- Morris, C. W. (1938). Foundations of the theory of signs. In O. Neurath (Ed.), *International Encyclopedia of Unified Science* (pp. 1-59). Chicago University Press. <https://www.mpi.nl/publications/item2364493/foundations-theory-signs>
- Mousavi, S. A., Beyk Mohammadi, H., & Sarami, H. (2022). Evaluation of cultural tourism indicators in tourism development City (Case study, Isfahan). *Journal of Urban Environment Planning and Development*, 6(2), 17-32. <https://doi.org/10.30495/juepd.2022.692241>
- Najari, M., Mirzaii, K., & Varastehfar, A. (2021). The role of cultural capital in the tendency to government work (Case study: Government organizations in Tehran). *Social Development & Welfare Planning*, 12(47), 27-56. <https://doi.org/10.22054/qjds.2021.57715.2098>
- Nazoktabar, H., & Ebrahimi Kiyapey, H. (2022). The effect of cultural capital components on women's sense of social security (Case study: women 20 to 50 years old in Sari city). *Women Studies*, 13(41), 325-354. <https://doi.org/10.30465/ws.2021.35585.3252>
- Newman, A., Goulding, A., & Whitehead, C. (2013). How cultural capital, habitus and class influence the responses of older adults to the field of contemporary visual art. *Poetics*, 41(5), 456-480. <https://doi.org/10.1016/j.poetic.2013.07.001>
- Noghrekar, A. H. (2015). برداشتی از حکمت اسلامی در هنر و معماری [An Interpretation of Islamic Wisdom in Art and Architecture]. Fekre No. [in Persian]
- Panofsky, E. (1939). *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*. Oxford University Press.
- Pirbabaie, M. T., & Soltanzadeh, M. (2015). An introduction to Iran contemporary architecture field forming based on Bourdieu's "Field Theory". *Journal of Fine Arts: Architecture & Urban Planning*, 20(2), 73-84. <https://doi.org/10.22059/jfaup.2015.56719>
- Pirnia, M. K. (2004). سبک‌شناسی معماری ایرانی [Iranian architectural stylistics] (Gh. S. Memarian, Ed.). Me'mar. [in Persian]
- Prezioso, M., D'Orazio, A., & Pigliucci, M. (2020). *Synergetic relations between cultural heritage and tourism as driver for territorial development*. ESPON evidence. <https://iris.unilink.it/handle/20.500.14085/3713>
- Rapoport, A. (1982). *The Meaning of the Built Environment: A Non-Verbal Communication Approach*. The University of Arizona Press. https://books.google.com/books?id=ezkNAQAAMAAJ&source=gbs_book_other_versions
- Rasouli Pour, S., Youz Bashi, A., Keshtgar Ghasemi, R., & Dastmardi, A. (2024). A comparative comparison of the architectural decorations of the Blue Mosque of Yerevan with the Blue Mosque of Tabriz as a cultural strategy. *Islamic Art Studies*, 18(44), 204-221. https://www.sysislamicartjournal.ir/article_127476.html?lang=en
- Ribeiro, F. & Miraldi, J. (2022). Bourdieu, Reflexivity, and Scientific Practice. *Configurações*, 29, 111-130. <https://doi.org/10.4000/configuracoes.15157>
- Sadeghi, S., Ekhlasi, A., & Kamelnia, H. (2019). Analysis of architectural aesthetics role in Iranian houses: Case study: Mashhad historical houses. *Journal of Researches in Islamic Architecture*, 6(4), 3-14. <http://jria.iust.ac.ir/article-1-1103-fa.html>
- Sadruddin Shirazi, M. (2000). الحكمة المتعالية في الاسفار الاربعه [Sublime wisdom in the books of Arba al-Aqli] (M. Khajavi, Trans.). Mola. [in persian]
- Saheli Amiri, S. R., & Sepehrnia, R. (2021). الگوی ارتقای سرمایه فرهنگی در ایران [The Model for Enhancing Cultural Capital in Iran]. Qoqnoos. [in Persian]
- Santayana, G. (1896). *The Sense of Beauty: Being the Outline of Aesthetic Theory*. Courier Corporation. https://books.google.com/books/about/The_Sense_of_Beauty.html?id=uauHVCIZEd4C
- Sarstedt, M., & Cheah, J. H. (2019). Partial least squares structural equation modeling using SmartPLS: A software review. *Journal of Market Analytics*, 7(3), 196-202. <https://doi.org/10.1057/s41270-019-00058-3>

- Shajari, M., Salkhi Khasraghi, S., & Asefi, M. (2017). Perfection movement of the soul of man in mosque space on the basis of Mulla Sadra's views case study: Tabriz Blue Mosque. *Kimia-ye Honar*, 6(22), 75-88. http://kimiahonar.ir/browse.php?a_code=A-10-1-170&slc_lang=fa&sid=1
- Sharbatian, M. H., Talebi, M. A., & Karamzadeh, R. (2023). The role of cultural capital on health-oriented lifestyle (Case study: 20-49 year old citizens of Damghan City). *Two Quarterly Journal of Contemporary Sociological Research*, 12(22), 133-164. <https://doi.org/10.22084/csr.2023.26680.2139>
- Soleimani, M., & Mondegar, K. (2017). Iranian Traditional Home Aesthetics: Recognition Aesthetics Elements Based on Grounded Theory (Case Study: Yazd). *Hoviatshahr*, 4(10), 67-78. <https://sanad.iau.ir/fa/Article/793962?FullText=FullText>
- Suhrawardi, Sh. Y. (1994). *حکمت الاشراق* [Hikmat al-Ishraq] (H. Ziyae Torbati, Ed.). Institute for Cultural, Social and Civilization Studies. [in Persian]
- Taghvaei, M., & Safarabadi, A. (2012). Cultural Tourism Development with an Emphasis on Historical Attractions: A Case Study of Historical Attractions of Isfahan. *Social Development & Welfare Planning*, 3(12), 59-78. https://qjds.atu.ac.ir/article_3499.html?lang=en
- Webster, H. (2017). *Bourdieu for Architects* (E. Hanif, Trans.). Fekre No. (Original work published 2011)
- Xu, L., Zhang, J., & Nie, Z. (2022). Role of cultural tendency and involvement in heritage tourism experience: developing a cultural tourism tendency-involvement-experience (TIE) model. *Land*, 11(3), 370. <https://doi.org/10.3390/land11030370>
- Yusefi, R., & Zarekhalili, F. (2019). Factors affecting the aesthetic perception of art (Case study: Two faculties of Shiraz University in 1397). *Sociology of Art and Literature*, 10(2), 145-171. <https://doi.org/10.22059/jsal.2019.273292.665695>
- Yusefi, R., Zarekhalili, F., Moghanipour, M., & Gharavi Manjili, F. (2022). The effect of class, social and cultural capitals on artistic tastes (Case study: Shiraz). *Sociology of Culture and Art*, 4(1), 167-147. <https://doi.org/10.34785/J016.2022.012>
- Zhang, S., Liang, J., Su, X., Chen, Y., & Wei, Q. (2023). Research on global cultural heritage tourism based on bibliometric analysis. *Heritage Science*, 11(139), 1-19. <https://doi.org/10.1186/s40494-023-00981-w>
- Zube, E. H., Sell, J. L., & Taylor, J. G. (1982). Landscape perception: research, application and theory. *Landscape Planning*, 9(1), 1-3. [https://doi.org/10.1016/0304-3924\(82\)90009-0](https://doi.org/10.1016/0304-3924(82)90009-0)

COPYRIGHTS

Copyright for this article is retained by the authors with publication rights granted to Tourism of Culture journal. This is an open access article distributed under the terms and conditions of the Creative Commons Attribution License (<http://creativecommons.org/licenses/by/4.0/>).

**HOW TO CITE THIS ARTICLE**

Salahimehr, F., & Hashempour, P. (2025). The Role of Cultural Capital in Aesthetic Perceptions of Tourists Based on Bourdieu's Theory (A Case Study of the Blue Mosque, Tabriz). *Tourism of Culture*, 5(19), 44-59.

DOI: 10.22034/toc.2025.490877.1173

URL: https://www.toc-sj.com/article_215229.html?lang=en

