Research Paper

The Role of Architects in the Design of Facades of Residential Buildings

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Abstract
Social stratification engenders intricate disparities within social strata, denoted as "differentiation" in accordance with Pierre Bourdieu's conceptual framework. Consequently, urban buildings exhibit diverse facades, thereby exerting a profound influence on the city's aesthetic presentation. This study elucidates the pivotal role assumed by architects in aligning residential building facades with the discernment of citizens, drawing from Bourdieu's differentiation theory. Employing an applied and qualitative approach, the research method underscores the purposeful nature of the inquiry. The findings of this research categorize the perspectives of most Iranian architects on the notion of "citizen's taste in residential buildings" into four overarching themes: "building structure," "facade harmony with climate," "facade alignment with building function," and "visual aesthetic appeal of the facade".

Keywords: Taste, Facade, Residential buildings, Bourdieu's differentiation theory.

In this research, in order to prevent confusion in speech and writing, the results of the background of the research are presented in the form of the following table.

Table 1. Background of the research table

salient points and research method	title	type of work	Author or authors
Within this book, Bourdieu delves into the consumer's role in shaping an individual's social and class standing, interwoven with additional economic factors in the context of France. The primary objective of his research is to unveil the manner in which specific groups, notably socio-economic classes, engage with diverse consumer goods, culinary practices, furniture, and domestic embellishments, all with the aim of crafting distinctive lifestyles. In essence, he scrutinizes consumption and its patterns as pivotal criteria for delineating an individual's placement within the social milieu.	distinction, social criticism, judgments of taste	book	Bourdieu 2016
In this research, the focus was directed towards the phenomenology of residential building facades and the dynamic evolution of expectations associated with them. The fundamental hypothesis posited in this article asserts	phenomenology of facades of residential buildings in district 17 of Tehran municipality	scientific-research article	Pakzad 2003

salient points and research method	title	type of work	Author or authors
that the discord observed in the facades of our buildings originates from an inadequate alignment with the historically established expectations pertaining to facades. These expectations encompass functions such as safeguarding residences against external threats, fostering a seamless connection between the interior and exterior spaces, conveying the identity and credibility of the owner and designer, and, lastly, transcending singularity by embracing a collective responsibility within the broader entity known as urban space.			
In a comprehensive research endeavor, the investigator delved into the architectural preferences of residential structures in the city of Tehran following the Islamic revolution. The study meticulously acknowledged the cultural and symbolic roles attributed to houses, adopting a non-value-oriented perspective. Drawing from the sociological insights of scholars such as "Pierre Bourdieu" and "Herbert Ganz" within the realm of art and cultural sociology, the analysis focused exclusively on delineating the trajectory of taste within the residential architecture of Tehran from the 1940s to the 1990s. The researcher contends that individuals within any cultural context possess the entitlement to own and select their residences, emphasizing the necessity for sociologically informed architectural responses. This stance opposes mechanisms driven by excessive profit motives, which tend to dominate and marginalize specific tastes to the detriment of others.	Researching the architectural taste of the house in the view of city of Tehran after the Islamic Revolution	Dissertation	Mavedati, Kasraei 2012
In Bourdieu's theoretical framework, the notion of taste serves as a pivotal juncture, wielding influence not only in the cultural and artistic production and consumption processes but also exerting a significant impact on economic dynamics. Ultimately, it assumes an active role in advancing cultural capital, empowering social agents, and facilitating the accumulation of economic capital within the sphere of cultural productions.	"Cultural capital and the economy of culture with an emphasis on Pierre Bourdieu and David Throsby's theories"	article	Ganji and Heydarian 2013
In this scholarly inquiry, adhering to Bourdieu's methodology, the researcher assesses the preferences of the upper-class population in Tehran concerning the urban environment, with a specific	Correspondence of capital and consumption in the architecture of residential buildings in Tehran	Thesis	Torabzadeh 2015

salient points and research method	title	type of work	Author or authors
focus on the facades of residential buildings. Through a meticulous examination, the study establishes a direct correlation between individuals' social standing, their capital accumulation, and their aesthetic preferences. The substantiation of this hypothesis underscores the argument that personal taste is not an innate and culturally reflective choice; rather, it is shaped and influenced by the level of one's capital. The emphasis lies in asserting that individuals' financial capital significantly dictates and molds their interests.			
In the present article, Nima Hoghoughi Nia addresses the growing prevalence of Western facades within the urban landscape of Tehran. Emphasizing the incongruity of incorporating classical and neoclassical stones in light of Iran's rich heritage in Iranian-Islamic architecture, the author initiates the study by establishing fundamental definitions pertinent to this subject. Subsequently, a succinct overview of the historical trajectory of Western architectural elements entering contemporary Iranian architecture paves the way for the incorporation of perspectives from professors, architects, and experts. The article concludes by attributing the expansion and positive reception of these architectural styles to underlying factors elucidated through the viewpoints of employers and citizens in Tehran.	the reasons for the desire of Tehrani citizens for classical and neoclassical architecture and facades in the last decade in Tehran	article	Hoghoughi Nia 2015
Within this book, the author delves into the concept of pleasurable architecture, centering on the body and its intricate movements as perceived through the senses. The narrative accentuates the enjoyment derived from bodily motions both within and outside monuments, urban expanses, gardens, and the broader urban landscape. The author contends that spaces designed for the indulgence of sensory experiences and desires constitute crucial urban areas, serving as antidotes to the monotony prevalent in modern industrial spaces.	Towards Pleasant Architecture	Book	Levfor dal, P.J & Hartig, T (2014)
In a research endeavor, the investigator explored the aesthetic preferences of the inhabitants of Tehran's 17th district concerning the facades of their deteriorating buildings. This area, historically marked by poverty, has witnessed significant shifts in recent	facade aesthetics of residential buildings in district 17 of Tehran municipality	scientific-research article	Kasravi 2016

salient points and research method	title	type of work	Author or authors
times. Findings from the study reveal a palpable aspiration among residents to transcend the historical backdrop of poverty, influenced by factors such as escalating land and housing prices, Tehran's urban expansion, population growth, and the district's location within the city. Notably, there is a pronounced inclination among residents to transform the narrative of poverty into one suggestive of prosperity in their lives. Furthermore, the widespread preference for stone in facade construction, inspired by Western classical aesthetics, is viewed as a symbol of modernity and beauty in the residents' perceptions. Additionally, the conspicuous use of vibrant colors signifies a collective desire to express individuality and shift social class perceptions.			
In his research, Dr. Madanipour, an author and professor at Newkel University, investigates critical aspects such as the knowledge-based economy, social capital, and their repercussions on urban development. With a discerning perspective, the study scrutinizes the intricate relationship between socio-economic processes, functional roles, and their influence on the architectural landscape and appearance of cities. Central to this exploration is the utilization of the concept of urban space as a pivotal keyword, facilitating the connection between societal issues and the constructed environment. Throughout the inquiry Dr. Madanipour endeavors to address pertinent questions, including the manner in which economic processes delineate the allocation of space among citizens and how spatial fragmentation engenders socio-cultural disruptions within various segments of city design.	urban design, space, society	book	Madanipour 2016
This publication, released in 2016 and translated by Ehsan Hanif under Faker Nu Publications, addresses the philosophy and theoretical underpinnings of architecture. It serves as an introduction to spatial and material culture, targeting architects and designers. The book's purpose is to assist these professionals in enhancing their comprehension of social, political, and cultural dimensions, thereby contributing to a more comprehensive understanding of their respective roles within the architectural profession.	Bourdieu for Architects	Book	Bourdieu, 2016

salient points and research method	title	type of work	Author or authors
Parisa Mohammad Hosseini and her colleagues conducted a research on the housing patterns in Ardabil city, emphasizing the influence of disparities in social, economic, and cultural capitals on the delineation of noble and middle classes. They underscored that these differences constitute the primary factor contributing to the observable physical distinctions and spatial characteristics of houses. While acknowledging shared social and cultural capital among the residents of Ardabil, the researchers contended that class differentiation in housing arises from divergent approaches towards these aspects. Specifically, the noble class, when addressing matters of status, relationships, and social identity, exhibits a discerning taste characterized by a desire for distinction and pride. This discernment manifests in the architectural facade, entrance, guest spaces, and overall decorations of their residences.	analysis of the role of social classes' way of life in the pattern of housing	article	Parisa Mohammad Hosseini et al. 2018
In his doctoral dissertation, the researcher elucidated the significance of urban vistas in fostering a sense of attachment among the residents of Tehran. The primary objective of this study was to scrutinize and delineate the elements of building facades, placing emphasis on the meanings and subjective perceptions held by citizens, and to comprehend the role of facades in cultivating a sense of attachment to a place. To achieve these objectives, the researcher examined building facades across physical, perceptual, emotional, and functional-activity dimensions. The outcomes of this inquiry revealed that physical factors exert the most significant impact on the sense of attachment among the inhabitants of Tehran. Moreover, aspects such as interaction with the building, appropriateness of form and function, and alignment with local and contextual dimensions emerged as the foremost and influential physical criteria in this research.	Explaining the role of urban views in creating attachment to a place among the citizens of Tehran	Thesis	Zarifpour Langroudi 2019

RESEARCH METHOD

The methodological approach employed in this study is practical and qualitative in its intended purpose. The research unfolded through interviews with experts, where the initial phase involved conveying definitions of taste to the participants. Subsequently, indicators and variables pertinent to elucidating the architects' role in shaping the taste of Tehran citizens concerning residential architecture were derived from the interview transcripts. The open coding method was utilized during this step, which

aligns with the foundation data theory method. Notably, this stage of establishing foundational data through the theory method was conducted promptly following the initial interview. The stages of open coding are:

- descriptive coding
- interpretive coding

INTRODUCTION AND STATEMENT OF THE PROBLEM

The amalgamation of buildings, streets, and associated spaces constitutes visual and structural integrity within the urban environment, all of which play a significant role in shaping urban identity. The primary determinant influencing urban identity is the external appearance and visual impact of buildings, a crucial aesthetic aspect of architecture. Given the essential nature of housing as a fundamental human need, residential buildings exhibit higher density compared to other land uses (Atashin Sadaf and Khairi, 2016). Consequently, the urban identity emerges as a critical consideration profoundly affected by the architectural façade, particularly influenced by the residential building with its inherent artistic nature. This facet serves as an expressive manifestation of individual and collective life, reflecting style, quality, and cultural dimensions on both a personal and societal scale, positioning it as a paramount element in defining the identity of a community (Ayoubi et al., 2014: 9). It is noteworthy that in recent decades, specifically from 2014 to 2018, the residents of Tehran have demonstrated a growing inclination towards neoclassical architecture and facades within the interior design and structures of residential complexes. This evolving trend, marked by an increasing preference for opulent styles, introduces a dynamic shift leading to diversity and heterogeneity in urban facades, showcasing various stylistic approaches. However, this transformation in taste and a propensity towards luxurious trends contribute to a certain degree of discord in urban facades, resulting in an absence of cultural and social components in architecture. This shift also leads to a lack of integration and continuity in architectural concepts related to urban facades, impacting factors such as legibility, visibility, mental perception, continuity, and visual aesthetics (Pourjafar and Alavi Balmani, 2011; Torabzadeh, 2015: 8).

Conversely, the societal disparities stemming from incongruities in cultural capitals, giving rise to varied consumption patterns, coupled with disorganized and chaotic urban management, contribute to an urban landscape marked by disorder and disarray (Tigh Navard, 2014: 47). The repercussions of this disorder within the realm of urban appearance lead to the deterioration of urban identity—a facet that is diligently preserved in numerous civilized and developed nations. This deterioration stands as the central concern and impetus behind the current research, specifically within the domain of architecture and the exteriors of residential buildings (Jolodar and Jahanbakhsh, 2015: 18). By delving into pertinent sources and investigating the role of architects in addressing the tastes of Tehran citizens concerning the design of residential facades, this research aims to scrutinize this critical juncture through the lens of Pierre Bourdieu's distinction theory, an influential perspective put forth by the renowned French sociologist (Bourdieu, 2015).

From a structuralist perspective, the focus lies on discerning how the everyday activities of actors are profoundly shaped by the historical trajectory of life and the objective construction of the social world. These actions persist in maintaining an unequal hierarchical structure, seemingly impervious to the intentions that underlie them. Consequently, the primary inquiries guiding this research are twofold: firstly, what factors have played a role in shaping the preferences of employers and consumers in the symbolic production and consumption of housing in Tehran during the period from 2018 to 2018? Secondly, how have architects navigated and responded to the opinions and preferences of consumers and employers within the same timeframe?

DESCRIPTIVE CODING

At this juncture, the objective is to discern segments of the collected data that hold relevance in addressing the research questions. Descriptive coding is employed with a focus on "describing" pertinent aspects within the participants' statements rather than "interpreting" their underlying meanings. Following the interviews, the complete interview texts were meticulously incorporated into the Atlasti software for systematic analysis. The operational procedure involved an in-depth examination, word by word, during the descriptive coding phase. The interview text was scrutinized to identify themes directly related to the research questions. At each juncture where a theme emerged, the corresponding section of the interview was selected, and a descriptive label was assigned to encapsulate the identified theme. This process continued with careful scrutiny of subsequent interview sections, attributing descriptive themes as warranted. Subsequent interviews underwent a similar descriptive coding process to ensure comprehensive analysis (Danaei Fard et al., 2007).

INTERPRETIVE CODING

Subsequently, an endeavor was undertaken to transcend mere "description" of interviewee statements and shift the focus towards interpreting their underlying meanings. This transition marked the utilization of interpretive coding, primarily achieved through the amalgamation of descriptive codes that appeared to convey singular meanings. Within this dissertation, the interpretive coding phase involved the integration or alignment of previously generated descriptive codes, achieved by interpreting the meanings inherent in these codes and subjecting them to iterative comparisons. Through this iterative process, the descriptive codes coalesced into clusters, each addressing specific facets of the research questions. Ultimately, axial coding was executed based on the application of the paradigm model, as delineated by Danaei Fard et al. (2007).

Axial Coding

In the present study, axial coding has been employed, guided by the paradigm model. Consequently, subcategories are intricately linked to the central category in accordance with the paradigm model. The overarching objective is to facilitate systematic thinking for the researcher in organizing and establishing connections among the data. Within this framework, a main category, representing a phenomenon or central idea, is designated. Subsequently, other categories are intricately associated with this central category to enhance the researcher's ability to think systematically about and interrelate various facets of the data.

The foundational process in this coding approach centers on communication, marked by the expansion of categories. Through the foundational data method coding processes, the following outcomes are derived: the establishment of main categories in alignment with subcategories and the creation of interconnections among them. This process entails the transformation of primary codes into secondary codes due to their proliferation. Multiple secondary codes coalesce to form a conceptual code, elucidating their classification and relationships. The creation of a communication network unfolds in a multi-layered format, encompassing all categories, including sub- and main categories, organized within the framework of "core coding" centered around a core category (Danaei Fard et al., 2007).
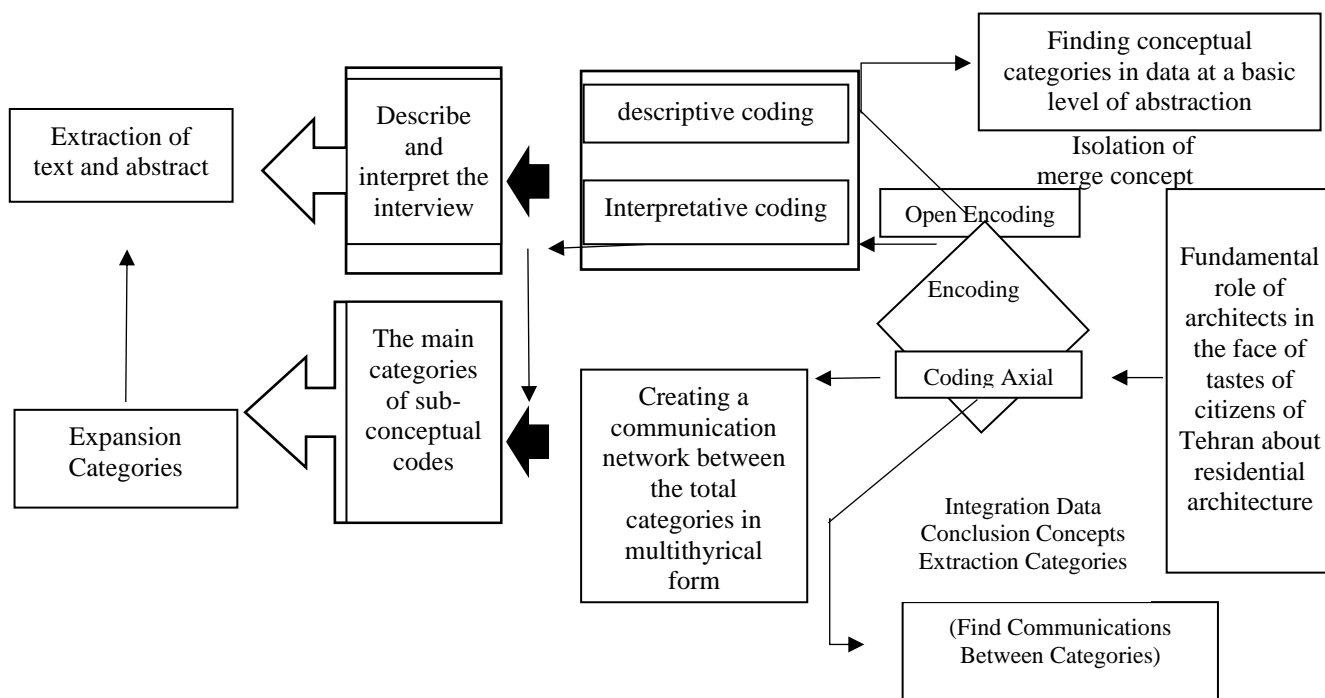

Figure 1. Process of the research method (sources: writers)

THEORETICAL BASICS

The facade stands out as a paramount component within any urban space, significantly contributing to the overall urban landscape and the spatial structures. In this context, the term "bodies" refers to the vertical elements that delineate the spatial boundaries. These bodies are shaped by the perpendicular and visible surfaces of building volumes (Shahbazi et al., 2019), presenting a three-dimensional visual representation (Ebrahimi Milani, 2014). In essence, every visible surface of buildings surrounding an urban space is collectively referred to as a body. Each body in turn is a whole consisting of:

A. Hard volumes (artifacts or buildings)

B. Soft volumes (natural elements or plants)

In the realm of urban design, all the levels or volumes comprising a given space are conceptualized as urban bodies. The term "facade," as defined in Dehkhoda's dictionary, encompasses the visible appearance of any entity, what is perceptible to the eye. Specifically, it denotes the external view of buildings and mansions, encapsulating the techniques employed in the construction and adornment of the building facade (Dehkhoda, 1334).

The definition of facade is categorized in three sections:

A- Paying attention to the appearance of the building as what is seen. (Perspective)

B- Paying attention to the visual perception of humans as the factor that sees. (Opinion)

C- Paying attention to what the facade of the building represents? (Mazar) (Akbari, 2016)

The facade constitutes a segment of the building that establishes a connection between the ground and the sky, delineating the lines that bridge the building's visual presence from the ground to the sky. Furthermore, its perspective is situated within an environment or platform, exerting influence on the mental image it projects and consequently shaping our perception of it. In a broader context, the facade is akin to a form comprised of a series of components, each functioning as a platform and context for the shapes inherent in each component (Khak zand et al., 2013: 19).

Renowned architect William Lisabi scrutinized the matter of building facades, asserting that the architectural composition of the public frontage of structures bears significance in the context of civic rights. Lisabi expressed that appreciating a substandard performance or reading a poorly written book is a matter of personal discretion; however, he underscored that only an impairment of vision or an insensitivity akin to that experienced in Basra's governance could shield individuals from the visual impact of buildings situated along public thoroughfares (Bakhshi, 1395:43).

Taste in architecture

In the Persian lexicon, the term "taste" is synonymous with "passand," "nature," and "choosing or preferring something among other things." Cambridge English Dictionary defines taste as "a person's ability to judge and recognize the goodness and appropriateness of something." In the context of formation, the inception point can be identified as "sense," which functions as a mechanism for "judgment" (Khatami and Bojari, 1399:102). The 18th century witnessed the introduction of the term "aesthetic" into the realm of aesthetics, aligning it with "desire" and "enjoyment." As the association between sense and aesthetics permeated the identification and creation of architectural works, it forged a profound link between these domains (Imani and Zafarmandi, 2016: 34). Broadly construed, taste in architecture can be defined as follows: "Taste involves the semblance of elegance and neatness; observing the demeanor and countenance of a devout individual allows one to discern their taste" (Vaezi et al., 2013:55). Individual taste is contingent upon diverse factors, including familial upbringing, social circles, societal culture, and, in a broader context, the surrounding environment. Taste lacks an absolute form and undergoes a reciprocal interplay with societal dynamics (Sojoudi and Nemat Gorgani, 2016: 49). Within the realm of architecture, the consideration of taste extends beyond mere enjoyment or satisfaction. It encompasses various influencing factors, intertwining with elements such as ethics, religious convictions, and social and political perspectives (Scruten, 2006, 13).

The reflection of taste in the contemporary architecture of Iran

The narrative of the architecture of this region unfolds as a tale of the interplay between two cultural forces—namely, the heritage of Iran and the East, and the influence of Western culture. It chronicles the intellectual journey to the West, marked by instances of unreserved acceptance as well as steadfast resistance, at times adhering to dogmatic principles. In certain instances, architects actively seek reconciliation between these two cultural spectra—a reconciliation that merits thoughtful contemplation (Ansari, 1395:18). Concurrently, the initial cohort of architects predominantly possessed a university education and could be broadly categorized into four distinct groups:

1) Foreign architects

2) Iranian architects educated in the West

3) Graduates of the Faculty of Fine Arts and foreign faculties in the 20s and 30s,

4) Iranian architects studied in Italy

Since the late 1930s, a new generation of architects educated in Iran has entered the professional sphere. Simultaneously, the surge in population has led to a substantial upswing in architectural demand, particularly in the realm of housing. Architects are progressively adapting to meet the evolving needs of their clientele (Sajudi and Nemat Gorgani, 2016:49). The escalation in construction activities during the 1940s and 50s, coupled with the extensive

participation of the private sector lacking architectural expertise, gave rise to a form of construction known as "soldier" construction. Unfortunately, this type of construction, marked by well-known challenges, persisted over the years, and its influence and prevalence expanded in the post-revolutionary era. Despite the advent of new architects with the third generation, their impact on this trajectory was limited, and, in practice, the primary body of construction activities in the country remained in the hands of non-specialized and unqualified groups (Pirbabai and Sultanzadeh, 2015:80).

The response mechanism to such thinking gives rise to a phenomenon termed "fashion," a concept explored by theorists such as "Simmel," "Elias," "Packard," and "Bourdieu" as the "fashionable." This concept is rooted in the notion that members of a specific social order, shaped by their unique social, economic, and societal positions, possess certain goods and identify themselves through these possessions. Notably, the affluent class plays a discernible role in shaping perceptions of beauty, taste, and desirability. "Veblen" expounds on the dissemination of the tastes and norms of the wealthy across all social strata, positing that, in terms of social standing, the leisure class occupies the apex of the societal hierarchy (Gruno, 2013: 51, quoted from Veblen, 2016: 63). "Debor" shares a similar perspective, asserting that in a society reliant on modern industry, theatricality is not incidental or superficial; rather, it is inherently theatrical, with the spectacle serving no purpose beyond its own existence (Akbari, 2016:1).

Table 2. The influence of contemporary cultural transformations in Iran on architectural transformations in Iran (Source: Moazzami and Hojjat, 2016)

Effects of influence	Macro areas of influence
• To the oblivion and extensive destruction of what is related to the past • The rebellion of the most humble beliefs and ideas against the most original ones • The wandering and fluctuation of the Iranian society between the two poles of tradition and modernity • The production of urban cultures in opposition to each other And in the interaction with rural cultures • the tendency of the middle class to imitate • the production of architectural examples in the greenhouse conditions of thought.	The transformation of thought foundations
• Globalization of all issues related to the city and architecture • Measuring everything with the West (good or bad) • Losing the connection of architecture with its past and following global styles and trends • Popularizing and founding Imported architecture, bringing attention to the cultural capacity of our country	Interaction with models and versions of the western world
• The introduction of architecture from the concept of a commodity and not a place of life and the city as a warehouse of goods and not a platform for civility • The transformation of Iranian architecture as a single identity into architectures in Iran or in other words "multiple identities" • Short-term East and the rapid decline of neighborhoods and various faces of architecture • Applying the architect's personal tastes or following the wishes and tastes of the client • Rationalism and trying to create a work different from the surroundings	Changes in the face and tone of architecture
• The dream of ruling the society, always followed by the government and the people (up to the 40s) • The dynamism of individual people in confrontation and conflict with the dream of the government (from the 40s onwards) • The mismatch of cultural predictions in the program details with what happens during the program. • Promotion of culture accepted by the government by thought and culture production centers, addressing and expanding quantitative issues, narrowing the field to qualitative issues.	Conflict and ideological interaction between the government and the people

Architects' point of view in building facade design

The building facade constitutes a crucial element of the micro perspective, exerting a profound influence on individuals' aesthetic perception of the surrounding urban environment. Consequently, it is imperative to accord fundamental attention to it during the design and production phases of an architectural endeavor. Each architectural creation, in essence, reflects the distinctive thought processes of architects and designers, yielding the visual identity and character of the city as a collective outcome (Jam et al., 2019:141). The architect's perspective on the aesthetic aspects of facade design serves as a manifestation of their cognitive patterns and underscores the role of their responsibilities in shaping the identity of the urban landscape. This theoretical mental model is underpinned by explicit and deliberate principles meticulously organized in the architect's mind. As it progresses to the stage of manifestation in the final design, it transforms into a tangible entity, thereby shaping the architect's linguistic toolkit (Mostaghimi, 2013).

Applying the role or taste of citizens in the facade design

The application of taste in the facades of contemporary buildings is often perceived as devoid of intrinsic meaning. Nevertheless, designers, builders, sellers, and contractors find themselves compelled to be attuned to prevailing fashion trends and the popular tastes prevalent in the market—preferences desired by citizens acting as customers. The dynamics of the housing market impose a necessity on architects to not only meet the demands of employers but also to remain competitive within the housing sector. This compels architects to infuse artistic and creative elements into the design of building facades (Sojoudi and Nemat Gorgani, 2016:49). In this context, property owners, contractors, and builders actively seek distinctive features for their buildings to cater to customer satisfaction. Concurrently, customers themselves seek residential units that, besides aligning with their economic and financial circumstances, serve as an expression of their individuality (Shidane Merid and Sarmi, 2014:6).

Consequences of users' taste in designs

The recent, abrupt surge in the movement toward conserving people's resources, coupled with a focus on preserving and enhancing the quality of public landscapes, has intricately connected landscape evaluation to the public demands of the community. Despite assertions by designers employing an autocratic design approach, contending that it is their responsibility to shape and guide public taste in this domain, the ultimate visual appeal is a composite outcome of diverse observer opinions related to a specific scene. The visual value and quality of a landscape are appraised based on the collective tastes of users, culminating in the overall assessment of the scene (Torabzadeh, 2015:8).

It is essential to acknowledge that the observer's personality, along with factors such as the duration of observation, the observer's social and economic circumstances, the physical characteristics of the landscape, and the dynamics and complexity of landscape components, can significantly impact their perceptions. In this context, scholars like "Edward T. Hall" and "James Stewart" have expressed reservations regarding the authenticity of photographs and underscored two specific considerations in this regard (Sojoudi and Nemat Gorgani, 2016:49).

1) Evaluations caused by the differences between the place and the existing context in the picture

2) the individual evaluator - instead of the group average - is a more suitable unit for the analysis of evaluation validity tests.

In the process of continuous change and transformation of the morphology of a city, its visual management system, as strategic guidance documents, puts the following tasks in its agenda:

1) control and direction of the visual order of the city, based on which it is maintained and promoted Visual identity is formed.

2) Establishing a visual connection between symbols and visual attractions with public areas.

3) visual management of the city placing symbolic emphasis opportunities and gathering high-rise building on the agenda

In this regard, the visual management framework of the city is presented in two parts:

• Identifying the quality and visual organization of the city

• Organizing and controlling the visual order of the city.

In fact, the visual qualities of public areas should be legible and visible, and the optimal visual order in the city should guarantee this communication.

In the landscape and urban environment, where humans are integral components of the landscape, the observer, with all their individual conditions, plays a crucial role in comprehending notions of identity and beauty (Vaazi, 2013:58).

Bourdieu's theory of distinction regarding taste

In the work "Distinction," Bourdieu presents a thorough analysis of the intricate structure of French society. His notable contribution in this investigation, which primarily focuses on the upper echelons of French society, is the identification of a critical insight. Bourdieu observes that specific social groups, spanning diverse domains such as dietary preferences, sporting activities, consumption of cultural artifacts, and even furniture choices, consciously strive to distinguish themselves from others, thereby presenting a distinct and unique lifestyle (Bourdieu, 1393:18).

The selection of these consumer goods, laden with cultural and social significance, is attributed by Pierre Bourdieu to the consumer's specific taste. This notion aligns with the concept of cultural capital, a concept initially conceived in the foundational class theory by Thorstein Veblen and further developed in Bourdieu's framework (Bourdieu, 2015:51).

Bourdieu expands the concept of social class beyond mere economic dimensions, encompassing individuals with similar standing not only in terms of income and property but also in relation to cultural capital, social capital, taste, and lifestyle (Yammiyavar & Roy, 2019). In his analysis within this context, Bourdieu underscores the significance of lifestyle choices, deeming them crucial as

contemporary social distinctions find expression through cultural images (Barati & Kakavand, 2013). The manner and context of utilizing goods, particularly those considered privileged, emerge as pivotal indicators of identity, serving as an influential instrument in the strategic differentiation from other groups and social classes (Bourdieu, 2016: 29).

In the ontological dimension, Bourdieu conceptualizes society as a social space characterized by an interlinked array of fields and structures, inhabited by individuals who exhibit habits associated with these fields. Serving as actors, they navigate within the confines of rules governing social fields and engage in interactions and competitions to secure diverse resources (Bourdieu, 2015: 58). These actors, or activists, wield influence in stabilizing or transforming the social environment through their interactions and actions. Consequently, individuals exist as both autonomous and constrained entities (Hollander & Anderson, 2020). The development of habits within the social space, structured by specific social fields, prompts individuals to act under the sway of structural conditions and individual characteristics—be they psychological or related to personality. Consequently, their actions are an outcome shaped by both environmental and personal factors (Bourdieu, 2013: 81).
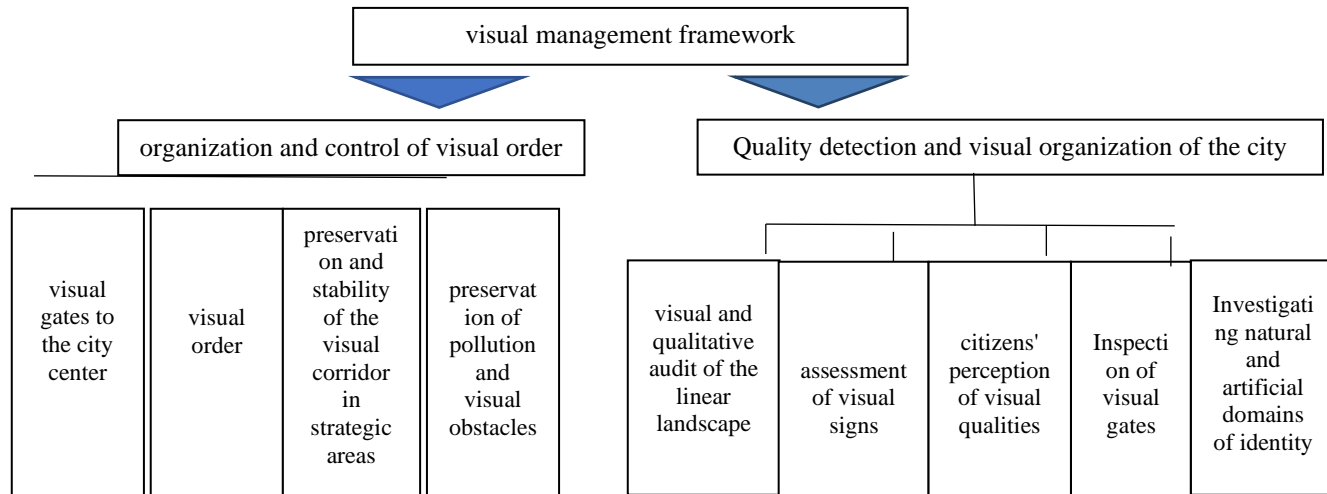
Figure 2. Strategic framework of visual management (source: authors, 2019)

DISCUSSION

Taste in architecture, signifying the selection of an appropriate building, constitutes a pivotal aspect in this realm and is influenced by various factors. Generally, it can be comprehended through two primary lenses. The first pertains to the observation of external or objective characteristics of the building, while the second revolves around sensory perception and is associated with the subjectivity of the individual. To glean insights into the concept of "the taste of citizens of Tehran in the

design of residential facades," interviews were conducted with architects and experts in the field, as elucidated in the research methodology.

OPEN CODING

In this phase, data collection has been completed, with a thorough examination and exploration of various perspectives. The researcher endeavors to identify concealed concepts by scrutinizing the amassed data. This involves conducting semi-structured interviews with 20 experts and architects,

continuing the process until theoretical saturation of the data is achieved. Subsequently, concise summaries of the conducted interviews for each set are provided, and the software-generated output is presented in diagrammatic form.

Table 3 statements taken from the interview text and excerpts

statements taken from the interview text and excerpts	Individuals
The relationship between people's taste in the construction of residential buildings and the architectural direction facilitated by architects is inherently bidirectional. On one hand, architects have the capacity to assert their ideas and perspectives onto the public domain of architecture. On the other hand, people possess the agency to influence this trajectory through the lifestyles and patterns they adopt for their living spaces. Reflecting on the architecture of buildings from 50 years ago, it is evident that an element of elegance was prominent in their design. Consequently, contemporary Iranian buildings should exhibit an authentic Iranian essence, grounded in Iranian taste and spirit. From a critical standpoint, Tehran is viewed as one of the least aesthetically pleasing cities globally, despite the potential to be among the best in terms of architecture and urban planning. An essential consideration among the people of any region revolves around the significance of living spaces and the cultural essence that shapes the lifestyle of their ancestors.	Abdolreza Zakai, a professor of architecture at the university and the author of the book "Iranian Architects"
Historically, the absence of supervision in the past concerning facade design allowed property owners and builders to independently craft and implement building facades based on personal preferences and circumstances. This practice has resulted in a state of disruption and disorder within the urban landscape of the country, particularly noticeable in Tehran. To address this, facade committees should offer an inclusive platform for public engagement, involving citizens, trustees, and urban observers. This approach aims to align with the realization of the public rights of the city. However, it is noteworthy that challenges persist within these committees, as occasional directives lacking aesthetic merit and foundational basis are issued. This unfortunate occurrence has led to the detriment of earlier architectural creations, underscoring a significant issue within this domain.	Mohammad Salari, the then head of the Urban Planning and Architecture Commission of the Islamic Council of Tehran
The design of a residential building's facade is a critical aspect that warrants special attention, as it constitutes the initial focal point upon entering the premises. Notably, a well-executed exterior design can elevate the overall quality and material sophistication of the building. Furthermore, an aesthetically pleasing and distinctive facade has the potential to leave a lasting impression in the minds of observers, contributing to its recognition as a memorable architectural work. The significance of a well-designed facade extends beyond mere visual appeal; it also enhances the overall attractiveness and longevity of residential buildings. Various materials, such as stone, brick, glass, etc., have been consistently utilized by designers and architects from historical epochs to the present, reflecting their enduring importance in the field.	A member of Arkavar Javand Engineers Group
It is intriguing to note that the introduction of Roman and classical facades into Iran remains somewhat unclear, and I, personally, lack sufficient information on this historical development. Nevertheless, what adds a layer of fascination to this subject is the belief held by many that these facades are indigenous to Iranians. Interestingly, a member of the Area View Committee suggested that Romans themselves refer to the Roman facade as the Iranian facade. This perspective arises from the observation that developed countries seldom utilize Roman or classical facade proportions for residential structures, particularly in densely populated areas. The implication is that there are distinct expectations for residential facades in these regions. In this context, certain Iranian designers and manufacturers, particularly in Tehran, display a keen understanding of market preferences. They proactively shape and align with the prevailing taste in the market. The expectations associated with the facade of each building are varied; for instance, a cultural building's facade and architecture are anticipated to distinctly convey its cultural identity. Similarly, expectations for an office building include a clear indication of its office function. Residential facades, in particular, are expected to exude a sense of tranquility, intimacy, and a connection with people.	Mohammad Mehdi Abedi is an urban designer, university lecturer and academic member of the 2nd District of Tehran Municipality
The design of a building's facade offers a range of possibilities, encompassing classical, modern, and Iranian styles, with the selection dependent on personal taste. A crucial aspect in facade design is the choice of materials, representing one of the fundamental principles that demands careful consideration. Achieving an ideal and aesthetically pleasing facade involves a strategic selection of materials to create a distinctive and stylish exterior. In the broader context of building facade design, the integration of a variety of colors and textures holds significant importance. A harmonious and beautiful building facade can be realized through the thoughtful selection and	A member of Naqsh Shahr Consulting Engineers

statements taken from the interview text and excerpts	Individuals

combination of materials. It is advisable to craft a building facade design that, while distinctive, also aligns with the neighboring structures, ensuring a cohesive visual integration with the lines and facades of the surrounding area. A prudent approach to facade design involves preliminary research into the culture and texture of the region. This knowledge is then amalgamated with architectural creativity and artistry to yield a final result that is not only desirable but also attuned to the specific characteristics of the locale.
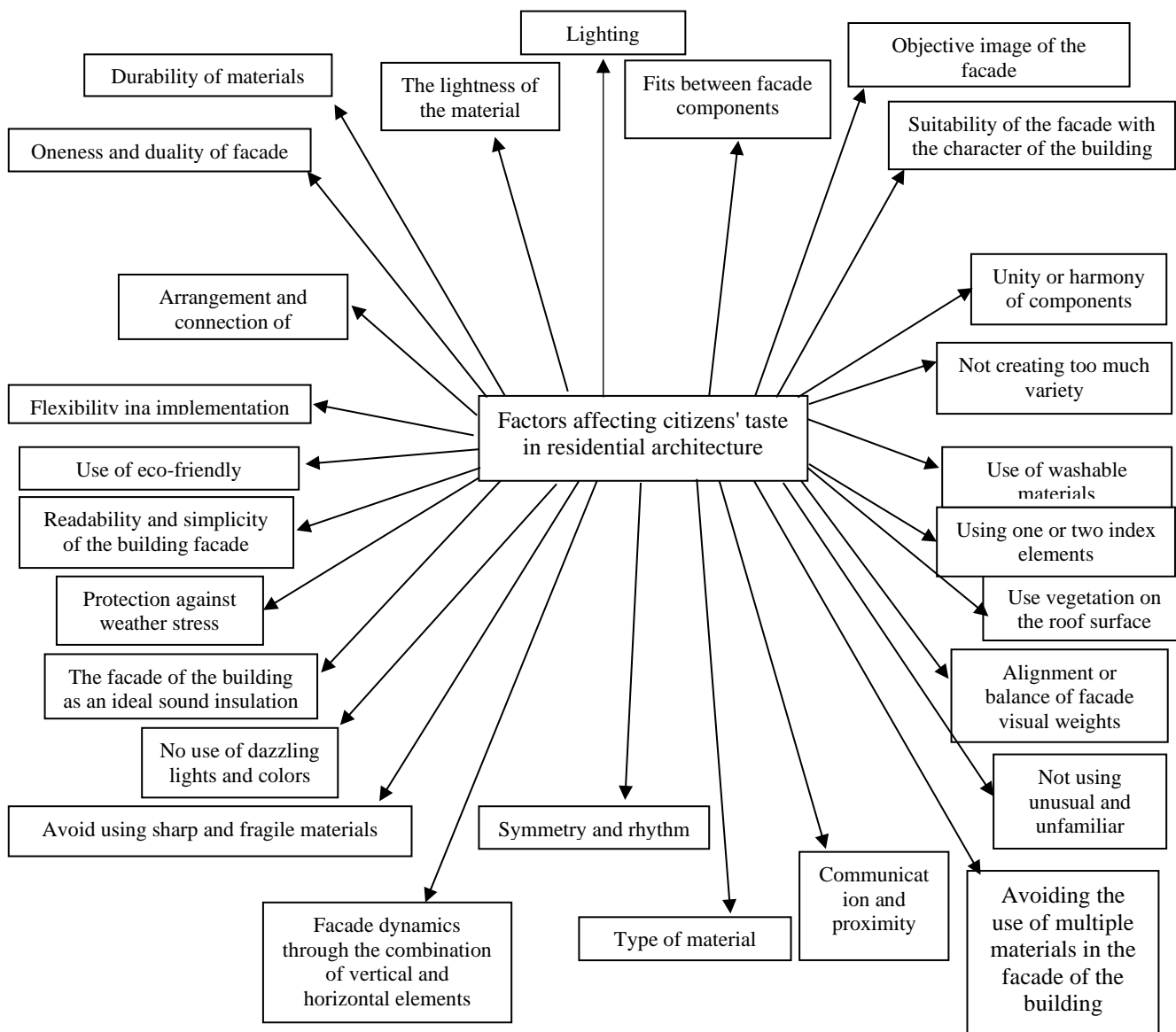
Figure 3. Coding Open Texts Interview

AXIAL CODING

In the subsequent phase, the identified codes underwent a systematic categorization process, wherein refinement and exclusion were applied judiciously. A total of 23 codes were eliminated from consideration due to their deviation from established theoretical principles. The systematic categorization of codes was guided by their alignment with the interpretation, description, and adherence to conceptual frameworks inherent in the theoretical literature pertaining to residents' aesthetic preferences in the architectural design of residential facades.
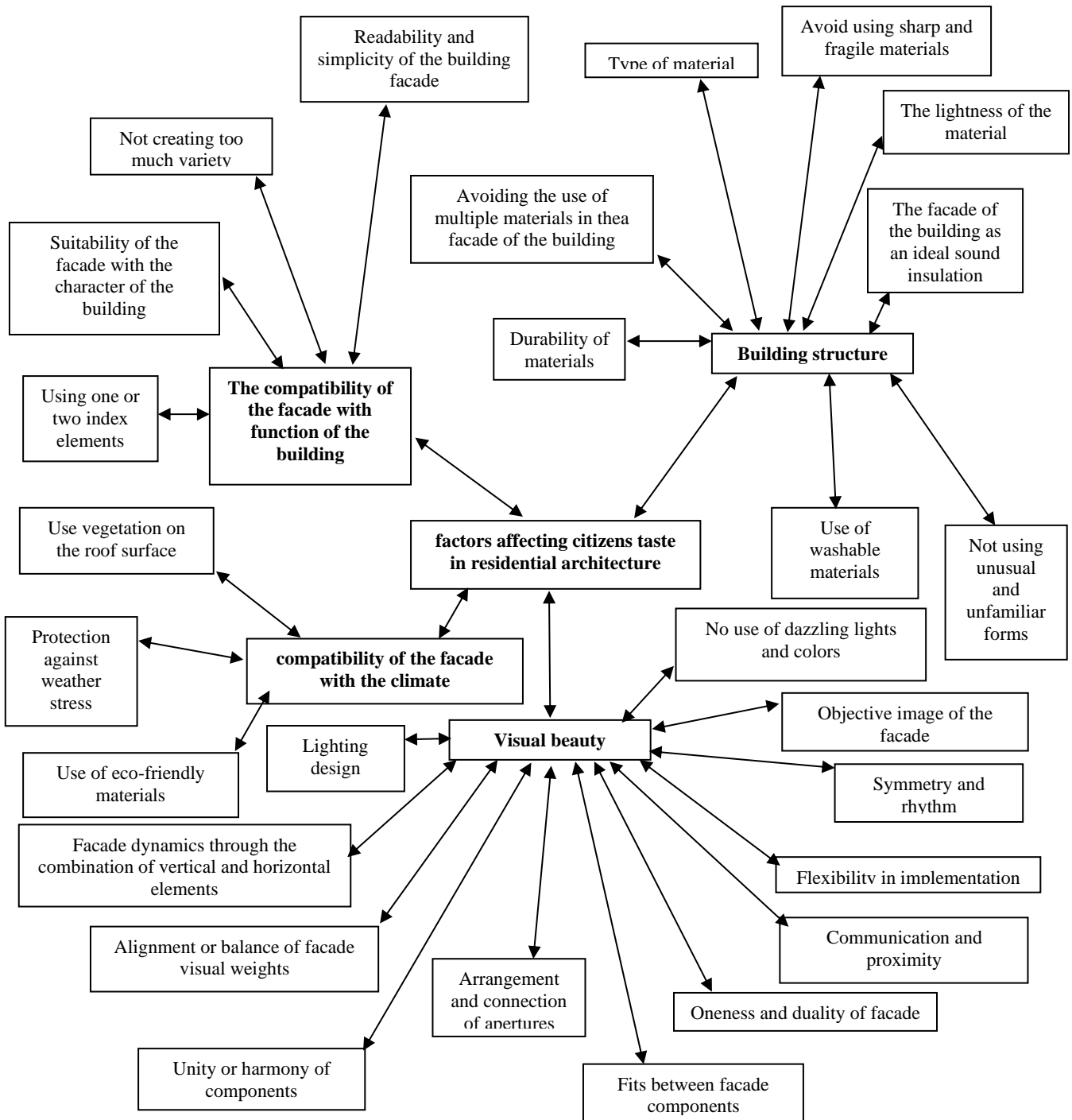
Figure 4. Axial coding and classification of conceptual codes

CONCLUSION

Taste, as a determinant for decision-making and a guide for shaping the surrounding environment, is influenced by two primary factors. Firstly, a portion of taste is inherent, stemming from factors such as culture, geographical location, and living conditions. Secondly, taste is acquired, similar to other internal human capacities, and can be cultivated and nurtured over time. Bourdieu, in his work "Distinction," posits

that individuals exercise choice based on their tastes, thereby contributing to distinctions in social standing. Essentially, there exists a correlation between one's social position, the extent of their cultural capital, and their aesthetic taste. People's taste, rather than being an innate selection, serves as a manifestation of their cultural capital level. The higher the level of capital, the more individuals' interests, evaluative criteria, and preferences in production are regarded. In the context of this study, following Bourdieu's framework, the research delves into the role of architects in addressing

citizens' tastes in the design of residential facades through open and axial coding. This is pertinent because individuals' choices in selecting building facades can serve as a reflective surface for their aesthetic tastes to a significant degree.

The city's image serves as an identity, encapsulating the collective taste, artistic sensibility, and preferences of both the inhabitants and the governing authorities. This identity, far from being a mere reflection of the past, is intricately connected to the contemporary perspectives of the populace. Its significance lies not only in historical context but also in its relevance to the current circumstances. The impetus to derive value from this identity is deeply rooted in the individual and collective needs of the citizens within the city's contemporary environment. The architecture of a city functions as a symbolic mirror, faithfully reflecting the essence of its inhabitants. In this analogy, the shape and aesthetic inclinations of the populace become analogous to a reflection in a mirror; as the individuals before the mirror change, so too does the image reflected. This interplay underscores the dynamic relationship between the architectural fabric of a city and the evolving tastes and preferences of its residents, illustrating the city as a living entity whose identity is continually shaped and reshaped by the inhabitants it mirrors.

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