Original Research Article

Revitalizing the Art of Persian Miniature Painting in the Urban Landscape and the Function of Citizens' Cultural Capital

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Abstract

Introduction: The urban landscape, which includes a view with physical, functional, and cultural-semantic characteristics, provides a suitable ground for the representation of urban art and plays an important function in revitalizing Persian miniature painting. This article aims to answer the question, «What is the relationship between the cultural capital of citizens and the function of revitalizing traditional miniature paintings in the urban landscape from their perspective?»

Research Method: The research method is descriptive-analytical, and data collection was conducted using electronic surveys and an online questionnaire. The SPSS 27 software was used for data analysis at a significance level 0.05.

Findings: The examination of the correlation between citizens' cultural capital variables and the function of revitalizing Persian miniature painting in the urban landscape shows that there is a significant relationship between citizens' fields of study and their interest in art.

Conclusion: The analysis of the findings indicates that, in line with Bourdieu's theories, citizens who had a greater interest and awareness of art, and thus a higher cultural competence, believed that the city's landscape was a suitable platform for the revival and recreation of Persian miniature painting. Particularly in the perception of the urban landscape, whether in terms of physical and functional characteristics or cultural-semantic attributes and from the perspective of contemporary citizens, the city's landscape can have a new function in preserving national identity and traditional arts of the community. In fact, increasing contemporary audiences' awareness by enhancing the physical, functional, and cultural-semantic characteristics of the urban landscape is an important strategy for preserving and reviving traditional miniature painting.

Keywords

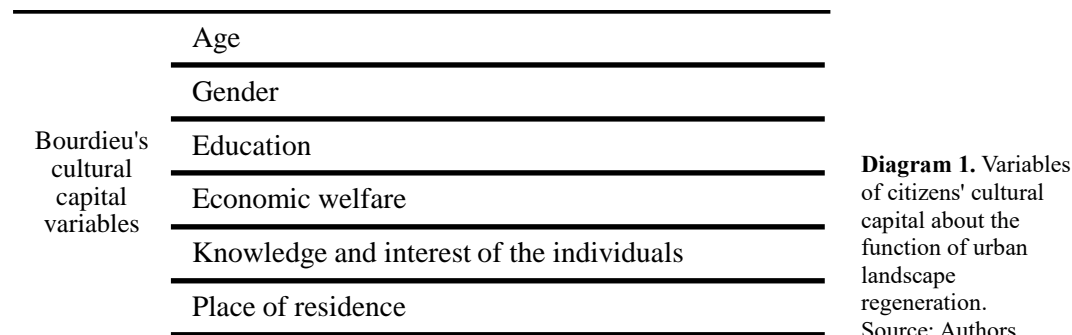Persian Miniature Painting, revitalization, Urban Landscape, Cultural Capital, Bourdieu

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Introduction and Problem Definition

One of the most important concerns of today's artistic community is maintaining the growing interaction between contemporary audiences and artistic texts, which is one of the secrets to the life and survival of contemporary arts. Conversely, a deficiency in this interaction is considered one of the factors leading to the isolation of traditional arts. The necessity of studying the potential factors involved in the quality of contemporary audiences' interaction with the authentic and traditional arts of society and its comparative process in presenting contemporary art is among the important missions of artists, researchers, and thinkers in preserving the values and foundations of its artistic heritage. This is particularly significant given the importance and function of audiences in producing and shaping artistic works in society. This issue is also seriously raised in the art of Persian miniature painting, making further research in this area essential. The most significant threat to traditional arts, such as Persian miniature painting, is the isolation and lack of recognition by the next generation and new audiences, whose perception of art, according to the French sociologist Bourdieu, is a function of their cultural capital. The urban landscape encompasses a view with physical, functional, and semantic characteristics that can be understood through the emotional and visual perception of the urban space. As one of the most important tools for contemporary audiences to interact with art, it can be a means to revitalize and revive traditional arts in society. In fact, the urban landscape is a complex whole that includes a wide range of dimensions of the citizens' environment, serving as an important platform for human activities and has long been the focus of civilized humans who have sought to instill their existential identity in it. Therefore, perhaps the urban landscape can be considered a grand exhibition of the art, literature, and culture of each nation throughout history. The growth and development of cities have not only diminished this function of the urban landscape but have also added new dimensions to it, including revitalizing, preserving, and reviving traditional arts in line with honoring the national identity of society. With the aim of examining this new function, the present article addresses the question, «What is the relationship between the level of cultural capital of citizens and the function of traditional Persian miniature painting in the urban landscape from their perspective?» It is necessary to see how studying the relationship between various dimensions of landscape perception and the artistic perception of contemporary audiences can contribute to revitalizing traditional Persian miniature painting. The significance of this research lies in the fact that by examining and analyzing these relationships, it is possible to provide a practical approach to utilizing the urban landscape in preserving and revitalizing traditional arts such as miniature painting, which in turn plays an essential and vital role in maintaining and transmitting national identity to the new generation of citizens and contemporary art audiences.

Research Method

In the present study, an electronic survey method was used to examine the relationship between the cultural capital of citizens in understanding the city's landscape, emphasizing their views regarding the function of the city's landscape in revitalizing Persian miniature painting. A survey is the implementation of questionnaires on a sample of respondents selected from a population according to statistical methods. In other words, a survey is a collection of systematic and standardized methods used to gather information about individuals, families, or larger groups (Jamali et al., 2008, 78). In the current research, data collection was conducted through an online questionnaire and field surveys. Then, the data were analyzed to determine the relationship between the ordinal variables presented in the

questionnaire and correlation analysis using Kendall's tau-b test[1] at a significance level 0.05 in SPSS27 software. Aimed at measuring the cultural capital of citizens, the online questionnaire questions[2] included variables related to the audience and their views on revitalizing miniature painting in the city's landscape (Diagram 1). These questions included visual and written types such as alternate-response, multiple-choice, Likert scale, ordinal, open-ended, short answer, and detailed response questions. Additionally, to access samples in the specified geographical classes, a digital code (QR code) for the electronic questionnaire was prepared, thus enabling faster data collection with a higher security level regarding the audience. The validity of the questionnaire was also examined based on the theories of art specialists, and the questions were redesigned and revised under the supervision of esteemed art research professors. Additionally, before the publication of the questionnaire, a pilot version was prepared, and its reliability was assessed using the test-retest method and by examining the correlation between the data of two samples. The statistical population of the present study includes all classes of contemporary audiences, including individuals of different age groups, various social classes, and residents of different regions of Iran, including the eastern, western, northern, and southern provinces, and also the provinces located in the central part of Iran. According to the study by Hafeznia (2009), if the population size ranges from 100,000 to 300 million people, the sample size based on Morgan's table is 384 people. However, the problem with this method is that it considers the statistical population as a whole without specific classification, while based on the research background and the limitations of Bourdieu's cultural capital theory, it is necessary to seriously consider the place of residence of individuals as one of the influential variables in the study results when applying this theory. Therefore, the present study used a stratified random sampling method to calculate the sample size. Since in studies that require community classification for sampling, the minimum sample size for each class should be between 20 to 50 people (Hafeznia, 2010, 165), it was decided to follow and implement this in the northern provinces including Golestan, Gilan, and Mazandaran; southern provinces including Khuzestan, Hormozgan, and Bushehr; eastern provinces including Razavi, North, and South Khorasan; western provinces including Kurdistan, Kermanshah, and Lorestan; and central provinces including Tehran, Qazvin, and Semnan, and among various social classes up to a specified limit (65 people) to achieve more accurate results. Therefore, the total sample size in the present study was 325 individuals.

Bourdieu's cultural capital variables	Age
	Gender
	Education
	Economic welfare
	Knowledge and interest of the individuals
	Place of residence

Diagram 1. Variables of citizens' cultural capital about the function of urban landscape regeneration. Source: Authors.

Research Background

Recent studies have been conducted on the various functions of urban landscapes; among them, «Farsi Astaneh et al.» (2022) discuss «The impact of human and environmental components on the occurrence of interaction in the landscape» and conclude that «stimulating the five senses, creating a sense of belonging, and paying attention to the individual and collective experiences of the audience in urban landscape design will lead to increased human interaction with it». The results of this study are beneficial to the current research because the revival of traditional arts and the increase in contemporary audience interaction with them are the main objectives of the present study; however, in this study, the focus has been solely on interaction with the urban landscape. In their research entitled «Interaction of Urban Visual Arts on the viewers», «Kafshchian Moghadam and Amouian» (2018) emphasize the necessity of utilizing the formal and content capabilities of meaningful symbols in today's urban space design process for the Iranian user by examining the Baharestan Urban Arts Event in 2016. In an article entitled «The Concept of Identity and the Philosophical Approach to the Identity and Essence of the City», «Vaezi and Alimardani» (2018) emphasize the importance of the city's landscape, arguing that «a city without identity contexts is like a body without a soul, and the soul cannot be articulated except in the form of a body and manifested in an appearance that is congruent with the essence or quality of the city». Additionally, in his article, «Eiter» (2010) examines the application of space and the type of activity in valuing the urban landscape from the audience's perspective. This seems to suggest that paying attention to this aspect could be key to enhancing the functionality of the urban landscape from the citizens' viewpoint. In their article entitled «Landscape Capacities in Realizing the Concept of Participation in Urban Projects», «Majidi, Mansouri, and Sabernejad» (2021) refer to the audience's perspective as the fundamental element in perceiving the landscape and consider factors such as the continuous influence and receptiveness of the audience to the landscape and the audience's active role in shaping the landscape as subsequent degrees of the landscape's capacities. It is evident that in these studies, attention has been paid to the audience, their interaction with the city's landscape, and their viewpoint on this issue. On the one hand, in the connection between urban landscape and miniature painting, «Janipour et al.» (2020) have examined the «convergence of Persian architecture with painting» in an article and believe that Persian miniature painting has progressed in harmony with the principles of traditional Persian architecture in creating miniature spaces. This study was conducted by examining the spaces depicted in the miniatures in accordance with the principles of Persian architecture; however, the present article aims to examine the function of the urban landscape in revitalizing miniature painting within the framework of the urban landscape. In fact, no study has been found that examines the relationship between urban landscape and the revival of traditional arts, especially miniature painting. Therefore, the present research will examine an important function of the urban landscape in revitalizing Persian miniature painting from a new perspective based on Bourdieu's cultural capital theory.

Theoretical Foundations

Urban landscape and its perception by the audience: The term urban landscape was used in the 19th century in the works of «John Nash» and in the views of «Camillo Sitte»; however, it was «Thomas Sharpe» who first used it in 1948. The aesthetic approach to the city, with Sitte's theories, provided the necessary groundwork for discussing visual aspects in urban space; ultimately, the founder of the theory of the cityscape was «Cullen». From his perspective, the urban landscape is the art of visually and structurally unifying the

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collection of buildings, streets, and places that make up the urban environment, or in other words, the view seen from the urban space (Golestani et al., 2020).
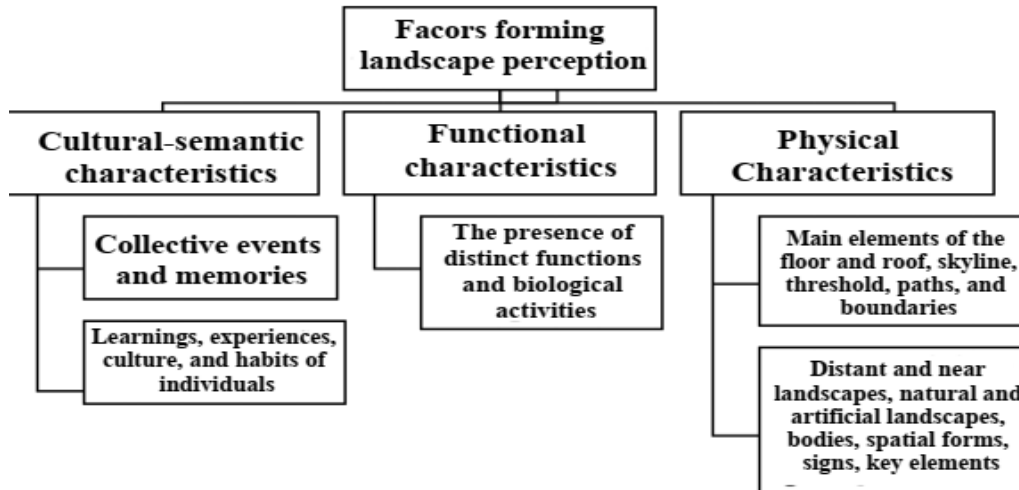
Diagram 2. Components of landscape perception by the audience. Source: Golestani et al., 2020.

It is evident that in the definition and formation of landscape perception, physical, functional, and cultural-semantic characteristics have always been significant (Golestani et al., 2020) (Diagram. 2). The artificial or natural structure of any place includes bodies, distant and near landscapes, spatial structure, prominent and non-prominent physical elements, skyline, thresholds, boundaries, paths, borders, and factors of this nature, without which understanding any place is not possible (Pakzad, 2006). Functional characteristics include distinct functions and specific biological activities that give a place its unique features, and finally, cultural-semantic characteristics, which stem from what is rooted in people's learnings, experiences, culture, and habits, shaping an individual's perception, mental image, and interaction with the space and its common activities (Falahat, 2012). Examining the physical, functional, and cultural-semantic characteristics in the audience's perception of the landscape can lead to finding more precise solutions for its intended function in the present research, which is the recreation of traditional arts of the community, especially Persian miniature painting.

Urban Art

According to the definitions provided, a landscape is a phenomenon created through the interaction between humans and the environment. On the other hand, it is an approach that interprets the relationship between humans and the environment. Urban art, as a landscape phenomenon, is also dependent on humans; in fact, urban art is audience-centered, and its audience consists of the citizenry (Adelvand et al., 2016). Urban artworks manifest the graphic expression of a nation's culture and tradition, conveyed through murals, sculptures, or posters (Strike, 2005, 20). Urban art, in addition to its objectivity, depends on the citizen and their perception of environmental quality. The citizen can both participate in the creation of urban art and in its understanding and interpretation. Therefore, the quality of urban art emerges when citizens, as audiences, interact with urban art pieces; it also seems

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that collective spaces are the most suitable setting for the presence and emergence of urban art (Adelvand et al., 2016). Of course, the visual qualities of the environment, which include climatic conditions, cultural and identity spaces, and geographical location, each have their own specific features and limitations that have a determining impact on the design and implementation process of urban arts such as mural painting (Kashir & Kafshchiyan Moghadam, 2020). However, what is more involved in the presence and social interaction of individuals in public spaces of the city than the physical dimensions is the anticipation and creation of social events that can foster a sense of place attachment (Daneshpour & Charkhchian, 2007). Therefore, the key to successful urban art is to focus on engaging the audience in public spaces that foster a sense of place attachment among citizens. Thus, grounding urban art in the artistic traditions of the audience and citizens can pave the way for achieving successful experiences in this field.

The Cultural Capital of Citizens and the Perception of the Urban Landscape

One of the most important art sociologists of the twentieth century, «Bourdieu» (1930-2002), believes that the audience's ability to understand art and distinguish its features, schools, and periods is only possible when they possess sufficient cultural competence to decode artistic works (Bourdieu, 1984, 20). He divides cultural capital into three domains: internal cultural capital, external cultural capital, and institutionalized cultural capital (Rahbarinia et al., 2017). The first form of capital is its internal or mental state, which is often acquired implicitly and secretly over a long period; a process fundamentally shaped by the cultural capital of the family and the network of relationships over the years and within the family, school, and so on (Maanen, 2009). The second form is external cultural capital, embodied in material carriers such as books, paintings, music, films, musical instruments, or clothing. Finally, the third form of cultural capital is institutionalized, which includes certificates, titles, and other forms of organizational recognition (Bourdieu, 1984, 134 & 39). According to Bourdieu, it seems that the cultural competence of citizens in understanding the city's landscape will be involved, which, of course, requires further study; therefore, the cultural capital of audiences, based on numerous studies by art sociologists in this field (Prior, 2005; Prasiasa, 2022; Bourdieu & Darbel, 1991), includes variables such as degree and field of study, age, place of residence, even gender, level of artistic knowledge, interest in art, and in the present study, interest in miniature painting and the economic welfare of audiences, which can be related to understanding the artwork and the way audiences interact with it.

## Analysis of Variables Related to the Cultural Capital of Citizens

The study had 325 participants, of which 59.4% were women and 40.6% were men. Table 1 presents the frequency percentages of age, degree of education, field of study, and place of residence of the respondents.

Table 1. Frequency Distribution of the Statistical Sample Based on Age, Degree of Education, Field of Study, and Place of Residence. Source: Authors.

Variable	Frequency Distribution of Audience						
Age	Below 18	23-18	30-23	30-40	40-50	50-60	Above 60
Frequency	11,7	12,6	12,9	23,1	29,2	7,7	2,8
Degree of Education	Primary	Secondary	Highschool (diploma)	University (Advanced Diploma)	University (Bachelor)	Master	Doctorate and above
Frequency	2,5	10,8	6,1	7,4	41,8	26,8	4,6
Field of Study			No field	Humanities	Empirical Sciences	Mathematics	Art
Frequency			14,2	30,5	17,5	11,4	26,5
Place of Residence in Iran			North	South	East	West	Center
Frequency			18,8	20,7	23,7	17,5	19,3

Based on the data in this table, most participants in the study fall within the age range of 40 to 50, with a total of 65.2% being in the age group of 23 to 50 years, covering a wide range of contemporary audiences. Additionally, most individuals (41.8%) hold a bachelor's degree, with 26.8% having an education level below a bachelor's degree and 31.4% holding a bachelor's degree or higher. The field of study for most participants in the research is humanities, with 26.5% of the audience studying in the Arts and 59.3% in non-artistic fields. Furthermore, in Diagram 3, the frequency percentage of individuals' monthly income ranges from no income to over 20 million Tomans, showing that most audience members have a monthly income between 10 to 15 million Tomans, with a total of 35% earning below 5 million Tomans, 49% earning between 5 to 15 million Tomans, and 16% earning above 15 million Tomans monthly.
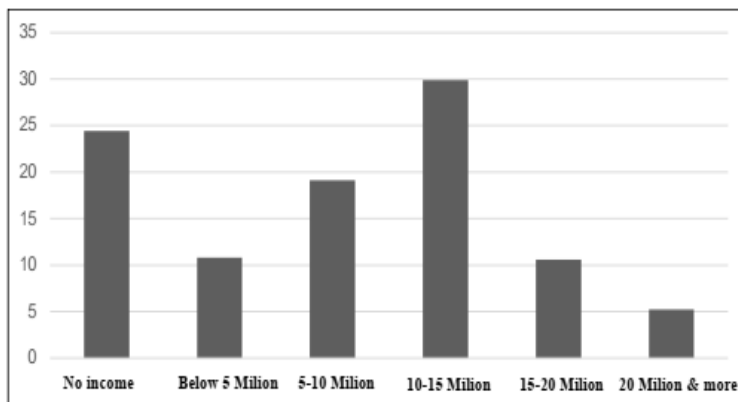
Diagram 3. Percentage distribution of the statistical sample based on monthly income. Source: Authors.

Most of the audience (40.3%) had a strong interest in art, and overall, 66.1% of the audience had a high to very high interest in art, while 6.5% of individuals had a low or very low interest in art. Additionally, 47.1% of the audience had a moderate interest in miniature painting, 35.3% had a high to very high interest, and the remaining individuals, 17.6%, had a low to very low interest in miniature painting. On the other hand, most people (40%) had

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a moderate level of knowledge about miniature painting, and overall, 89.9% of the audience had a moderate to very low level of knowledge about miniature painting.

Persian Miniature Painting in the Context of Urban Art

Persian miniature painting is a delicate and intricate painting from Iran that was historically used for decorating literary, scientific, and medical books or created separately (as a manuscript) (Pakbaz, 2011, 598). This traditional Persian art, which continues to thrive in the form of modern miniature painting, possesses two major and necessary characteristics for use in urban art. First, it is rooted in Iranian traditions and national identity, not only having its origins in Persian culture and tradition but also holding a special place in the collective memory and tastes of Iranians. Second, it encompasses a wide range of artistic subjects and concepts, particularly in its modern and contemporary form, and in conjunction with the tastes of contemporary audiences, it has the potential for growth and development. However, the most significant threat to this valuable Persian art is the isolation and lack of interaction with contemporary audiences. Like many traditional Persian arts, miniature painting has experienced ups and downs in recent decades in the face of modernity and the currents of modernist Persian painting, resulting in a challenging path for its survival and an even more difficult path for the elevation of this pure Persian art. From this perspective, using miniature painting in urban art could be one of the strategies for preserving and sustaining this traditional national art. As mentioned in the pursuit of successful urban art experiences, examining the views of contemporary audiences as citizens and primary audiences of urban art regarding this new function of the urban landscape is important and requires more scientific and precise investigation.

Analysis of the Relationship between Citizens' Cultural Capital Variables and the Function of Urban Landscape Revitalization

The data obtained from the electronic questionnaire shows that approximately 36% of citizens, with varying levels of education, economic welfare, and different degrees of awareness and interest in art and painting, believed that the best strategy for revitalizing painting is to focus on the function of the city's landscape and the application of painting in the context of urban art. In total, 22.2% of citizens believed that the application of painting in urban art could be an appropriate strategy for preserving and reviving this traditional art, and 13.9% of them considered holding exhibitions and workshops throughout the city as an important strategy for revitalizing painting. Diagram 4 summarizes the data related to the cultural capital variables of these citizens. According to the data in Diagram 3, women (68%) were more in favor of the function of the city's landscape in revitalizing painting compared to men (32%); additionally, individuals aged 30 to 50 (58.5%), citizens residing in eastern cities of the country, and those with bachelor's and master's degrees (68.2%) found the function of the city's landscape in revitalizing painting more beneficial than others. Furthermore, individuals educated in artistic fields (29.2%) considered the function of the city's landscape in revitalizing painting to be more important than others, and those with a medium level of economic welfare, with an income between 10 to 15 million Tomans, also believed that the application of painting in urban art could be a strategy for preserving and revitalizing this traditional Persian art.

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| Gender | Age | Place of Residence | Degree of Education | Field of Study | Monthly Income |
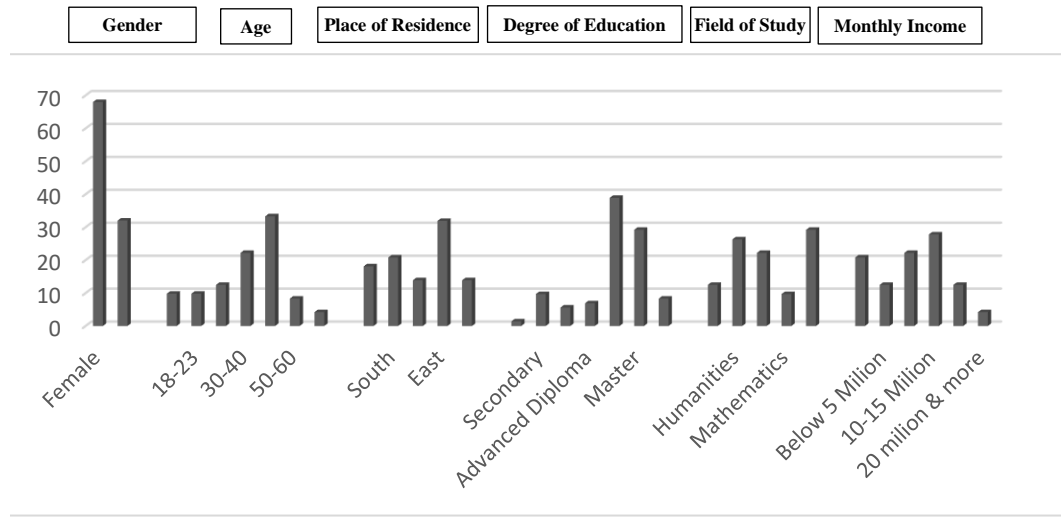
Diagram 4. Relative frequency percentage of citizens based on the variables of gender, age, place of residence, degree of education, field of study, and monthly income. Source: Authors.

The data related to interest in art, interest in miniature painting, and the artistic knowledge of these citizens are presented in Diagram 5. According to the data in this diagram, for citizens who had a high or very high interest in art and a moderate or high interest in miniature painting, but whose artistic knowledge was moderate or low, one of the strategies for reviving miniature painting was to use it more in the city's landscape. In fact, according to our findings, citizens aged 30 to 50 who had a higher level of education, moderate economic welfare, and moderate artistic knowledge, and most of whom had a strong interest in art but studied in non-artistic fields, believed in the revitalization function of miniature painting in the city's landscape. Additionally, art graduates considered this approach the second strategy and a function of increasing citizens' knowledge and awareness. They believed that using miniature painting in urban art and holding art exhibitions and workshops throughout the city, after increasing the public's awareness—either by adding relevant content in textbooks and university curricula or through media and social networks—could be an effective strategy alongside using goods and clothing with miniature painting motifs in the revival of miniature art.
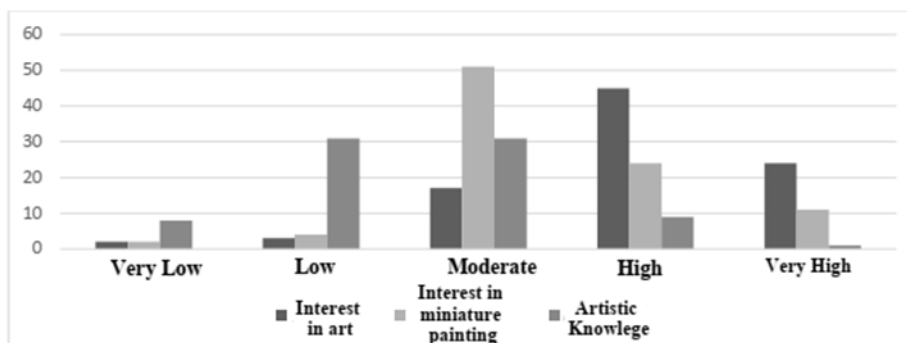
Diagram 5. Percentage of artistic knowledge, interest in art, and painting among citizens. Source: Authors.

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To conduct a more precise analysis of the findings, it is necessary to determine the correlation between the variables of interest in the research; therefore, we will propose the following statistical hypotheses and address them: It seems that there is a direct relationship between the cultural capital variables of citizens, including age, place of residence, degree of education, field of study, interest in art and miniature painting, and their artistic knowledge, with their perspective on the function of revitalizing miniature painting in the urban landscape.

Table 2. The correlation between the variables of citizens' cultural capital and their views on the function of urban landscape regeneration. Source: Authors.

|	Gender	Age	Place of Residence	Degree of Education	Field of Study	Monthly Income	Interest in Art	Art Knowledge	Interest in Miniature Painting	Strategy
Correlation Coefficient	1	-0,122*	0,049	0,060	0,0247*	-0.338**	0,276**	0,170**	0,118*	0,069
Significance Coefficient		0,028	0,377	0,277	<0,001	<0,001	<0,001	0,002	0,033	0,213
Frequency	325	325	325	325	325	325	325	325	325	325
Correlation Coefficient	-0,122*	1	0,064	-0,511**	0,107	-0,642**	-0,004	0,048	0,056	0.081
Significance Coefficient	0,028		0,248	<0,001	0,054	<0,001	0,941	0.390	0,311	0,143
Frequency	325	325	325	325	325	325	325	325	325	325
Correlation Coefficient	0,049	0,064	1	0,054	0,0146*	-0,067	-0,011	0,020	-0,035	-0,027
Significance Coefficient	0,377	0,248		0,335	<0,001	0,229	0,841	0,721	0,513	0,627
Frequency	325	325	325	325	325	325	325	325	325	325
Correlation Coefficient	0,060	-0,511**	0,054	1	**0,044	0,459**	0,142**	0,169**	0,053	0,006
Significance Coefficient	0,277	<0,001	0,335		<0,001	<0,001	<0,001	<0,001	0,338	0,917
Frequency	325	325	325	325	325	325	325	325	325	325
Correlation Coefficient	0,0247*	0,107	0,0146*	0,044**	1	-0,002	0,233**	0,303**	0,081	-0,122*
Significance Coefficient	<0,001	0,054	<0,001	<0,001		0,977	<0,001	<0,001	0,146	0,012
Frequency	325	325	325	325	325	325	325	325	325	325
Correlation Coefficient	-0,338**	-0,642**	-0,067	0,459**	-0,002	1	-0,134*	-0,034	-0,017	0,086
Significance Coefficient	<0,001	<0,001	0,229	<0,001	0,977		0,015	0,546	0,760	0,123
Frequency	325	325	325	325	325	325	325	325	325	325
Correlation Coefficient	0,276**	-0,004	-0,011	0,142**	0,233**	-0,134*	1	0,460**	0,496**	-0,127*
Significance Coefficient	<0,001	0,941	0,841	<0,001	<0,001	0,015		<0,001	<0,001	0,022
Frequency	325	325	325	325	325	325	325	325	325	325

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	Gender	Age	Place of Residence	Degree of Education	Field of Study	Monthly Income	Interest in Art	Art Knowledge	Interest in Miniature Painting	Strategy
Correlation Coefficient	0,170**	0,048	0,020	0,169**	0,303**	-0,034	0,460**	1	0.401**	-0,076
Significance Coefficient	0,002	0,390	0,721	<0,001	<0,001	0,546	<0,001		<0,001	0,174
Frequency	325	325	325	325	325	325	325	325	325	325
Correlation Coefficient	0,118*	0,056	-0,035	0.053	0,081	-0,017	0,496**	0,401**	1	-0,105
Significance Coefficient	0,033	0,311	0,513	0,338	0,146	0,760	<0,001	<0,001		0,058
Frequency	325	325	325	325	325	325	325	325	325	325
Correlation Coefficient	0,069	0,081	-0,027	0,006	-0,122*	0,086	-0,127*	-0,076	-0,105	1
Significance Coefficient	0,213	0,143	0,627	0,917	0,012	0,123	0,022	0,174	0,058	
Frequency	325	325	325	325	325	325	325	325	325	325

Additionally, using the Kendall tau-b correlation test, we consider the null hypothesis as the absence of a relationship between the two variables ($H_0=0$) and the alternative hypothesis as the presence of a direct or inverse correlation ($H_1 \neq 0$). If there is a relationship between the two variables, the numerical correlation will range between positive and negative 1 ($-1 < x < +1$), where positive values indicate a direct relationship and negative values indicate an inverse relationship. The examination of the correlation between the cultural capital of citizens and the function of painting revitalization in the urban landscape is presented in Table 2. The analysis of the data in this table shows that there is only a significant relationship ($\alpha \leq 0.05$) between the field of study of citizens and their interest in art; specifically, individuals who have studied in the field of art and have a strong interest in it believe that the city's landscape can play an effective role in revitalizing Persian miniature painting. It seems that these citizens, due to their knowledge and artistic interest, are more aware than others of the necessity of utilizing the city's landscape in reviving traditional miniature painting. A mural based on traditional Persian miniature painting with the theme of the master of speech, Saadi, was unveiled on Amir Kabir Street in Tehran, the heart of Tehran's tourism, in September 2023 (Fig 1). This application of miniature painting in the city's structure, especially on main routes, can significantly enhance the function of the urban landscape in revitalizing miniature painting.

Fig.1. The mural on Amir Kabir Street in Tehran with the theme "Master of Speech, Saadi". Source: Saadi mural in Amir Kabir, 2024.

Also, examining the opinions of a wide range of citizens, who have varying levels of interests and knowledge and belong to the active age group of society, shows that they consider increasing awareness about this traditional art important and view the city's landscape as a suitable context for reviving miniature painting. Now, if we analyze citizens' perception of the urban landscape in three aspects—physical, functional, and cultural-semantic—with the aim of revitalizing miniature painting in the city's landscape, it becomes clear that a suitable approach can be provided for utilizing this function of the city's landscape. Diagram 6 summarizes the desired function. The function of revitalizing miniature painting in the physical aspect of the landscape can allocate a suitable portion of the city's artificial landscape.

Diagram 6. Characteristics of landscape perception and the function of the urban landscape in revitalizing Persian miniature painting. Source: Authors.
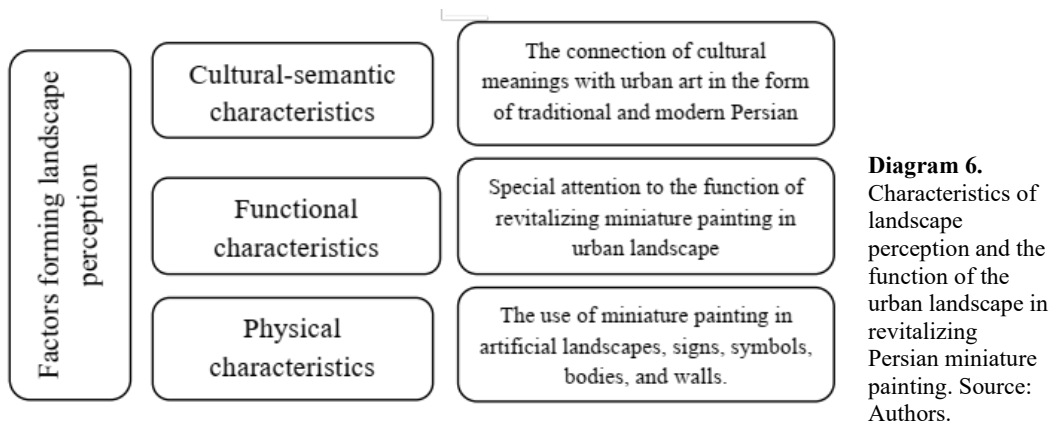
A new example of the application of miniature painting in urban landscapes, unveiled on September 10, 2024, in Vank Square, Tehran, features a beautiful combination of the

artwork «Joseph and Zuleika» by Master Kamal al-Din Behzad from the Herat School and a tale by Saadi, transcribed by Amir Abbas Nasiri Yazdi with the verses: « نیاید همی شرمت از

خویشتن/ که حق حاضر و شرمداری زمن؟ نیاسایی از جانب هیچ کس/ برو جانب حق نگه‌دار و بس/ چنان شرمدار از خداوند

خویش/ که شرمت ز بیگانگانست و خویش » (Fig 2). Thus, the signs, symbols, bodies, and walls of urban elements can provide a suitable platform for various thematic traditional or modern miniature painting projects, and a significant part of the functional characteristics of the urban landscape can be dedicated to preserving national identity through the preservation and revival of traditional arts, especially miniature painting. Particularly, considering the cultural-semantic characteristics of the urban landscape and its ability to integrate with contemporary modern themes, there is a suitable ground for conveying the meanings of Persian culture through urban miniature painting in a new form.

Fig 2. The mural of Vanak Square in Tehran with the theme of «The Painting of Joseph and Zuleikha» by Master Kamal al-Din Behzad. Source: Vanak mural with a picture of Yusuf and Zuleikha was unveiled, 2025.

Conclusion

In the present study, through field research and statistical analysis of citizens' opinions regarding the function of the city's landscape, based on Bourdieu's theory of cultural capital, the relationship between the cultural capital variables of citizens and their views on this subject was examined. The analysis of the findings shows that, in line with Bourdieu's theories, citizens who had greater interest and awareness of art—who actually possessed higher cultural competence—believed that the city's landscape was a suitable platform for the revival and re-creation of Iranian miniature painting; especially in the perception of the urban landscape, whether in terms of physical and functional characteristics or cultural-semantic characteristics. From the perspective of contemporary citizens, urban art with such themes can have a new function in preserving national identity and traditional arts of the community. This is not only a strategy but also a truth based on scientific findings from field research and can serve as a suitable foundation for planning in the cultural-artistic field and cultural investment. The present study also confirms the relationship between the cultural capital of citizens as audiences of urban art and their perception of the urban

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landscape; in fact, increasing the cultural competence of citizens, especially through the function of the city's landscape in revitalizing Persian miniature painting, is the most important strategy in reviving this valuable art and simultaneously enhancing the visual taste of citizens and a step towards urban beautification.

Author Contributions

This article is extracted from the first author's doctoral dissertation entitled «Analysis of the Interaction of Contemporary Audiences with Traditional and Modern Persian Miniature Art Based on Bourdieu's Cultural Capital Theory», which was conducted under the supervision of the second author at the Faculty of Art, Alzahra University.

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Conflict of Interest

The author (s) declare that there are no potential conflicts of interest related to this research, in writing, and publication of this article

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Appendix

1. In statistics, Kendall's rank correlation coefficient, known as Kendall's tau and represented by the Greek letter τ, is a non-parametric statistic used to measure the statistical correlation between two random variables. Kendall (M. Kendall 1907-1983) studied a type of correlation coefficient around 1930, which is named after him. In 1948, he published a thesis on this subject, which contained the theory of this correlation coefficient.
2. Link to the online research questionnaire:
https://docs.google.com/forms/d/1HCMomlik5pZrNKR_HSj1HqrUwvBWs0LmsH73TGX2XNU/edit

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