



**FORMAN
CHRISTIAN
COLLEGE**
(A CHARTERED UNIVERSITY)

**ART AS AN EXPRESSION OF LIFESTYLE:
ANALYZING THE PERSONAL,
SOCIOECONOMIC, AND CULTURAL
DETERMINANTS OF ART DISPLAY IN HOMES**

Name: Hafiz Muhammad Umer Usman

Roll Number: 243946956

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Thesis Supervisor: Athar Azeem

Department of Sociology

Forman Christian College (A Chartered University)

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Abstract

This research focuses on the residents of posh areas in Pakistan and thoroughly analyzes the reasons for the display of artworks in affluent homes. Using a qualitative research paradigm, the study uses a phenomenological methodology to clarify people's varied experiences and viewpoints about how they incorporate art into their homes. The study framework conceptually supports the examination of the complex interactions between art and societal dynamics by including three foundational sociological theories: Cultural Capital Theory, Conspicuous Consumption Theory (inspired by Pierre Bourdieu), and Consumer Culture Theory. Using a deliberate snowball sampling strategy, in-depth interviews are conducted with carefully chosen individuals who fall into the target demographic of higher incomes and a stronger inclination for artistic pursuits. Throughout the whole research process, strict adherence to ethical principles is maintained, including obtaining informed consent and maintaining anonymity. Semi-structured interviews were used as the primary data collection tool because they allow participants to freely express their reasons for choosing certain aesthetics, form emotional bonds with artworks, and elaborate on the cultural and societal factors that shape their choices. The methodological cornerstone for data interpretation is thematic analysis because of its flexibility, ability to comprehend in great detail, and ability to support a comprehensive grasp of the subject matter. The goal of the dissertation is to provide significant new insights into the complex interactions between personal, societal, and cultural elements that influence how art is shown in the posh areas of Pakistan. Transportation, transcribing services, and other incidentals are included in the self-funded budget to ensure the independence and objectivity of the study project. The tasks are scheduled to be completed in five months and include the following phases: data gathering,

translation, coding, transcription, and theme analysis. The scholarly significance of the research lies in its ability to deepen our understanding of how art serves as a medium for cultural representation and identity expression among the upper socioeconomic class residents of posh areas of Pakistan.

1 Chapter 1

Introduction

Art is strongly linked with one of the most fundamental ideas about people, the idea of identity. A lot of techniques are used by artists to create artistic works that convey emotions, conditions of society, significant events in history, and/or personal views at different temporal and spatial levels. Art over time has brought into existence and conserved history in as many ways with as many views as witnessed through the years. It has played an especially engaging role in changing literature by providing dinner solutions and perspectives by providing new vantage points about things in society. *Duchamp elaborated that art remains an effective method of making aesthetic appeal and representing specific historical experiences and cultural personalities in even the most remote corners of the Earth. The training of loyalty between the arts and society works in the manner that both parties are constantly informing and giving feedback to the other party. However, it is not inconceivable for artistic mediums, creative expressions, influence, as well as the mechanism to determine such influence to evolve. The significance of the final point should not be underestimated: the definition and documentation of creative impact will play a crucial role in guaranteeing the longevity and progression of the arts, including all its various manifestations (Klippahn, M. 2021).*

Conceptions that people from different theoretical frameworks have about sociologists are as follows concerning this. Many sociologists who are involved in this particular specified subfield have come up with various theories and practices to expound the relationship between art and society. These theoretical paradigms offer the proper perspectives on the modern, gestalt, and hermeneutic manner in which art-

making and the task of reframing, framing, and reflecting societal systems, culture, and interpersonal interactions are intertwined. In this discourse, we also get to know three crucial theoretical schools of thought often utilized by sociologists in the assessment of art. (Herrero M., 2009). Sociology offers the general theoretical framework for the social use of art and, in turn, art offers the sociologist a practical means to investigate, and potentially affect, social structures in an aesthetic sense. As for the relationship between art and sociology – it is a source of more knowledge about conduct, culture, and society. *The aim of this study are thus to describe various forms of artwork.* This research also seeks to explore the factors that surround humans when using art in homes: social class or economic background in a manner that corresponds with putting to test the hypothesis that this practice stems from the desire to assert a rich, and culturally artistic decree’.

Statement of the problem

Thus, it can be seen that for the elite inhabitants of DHA in Lahore, Pakistan, therefore, art exhibitions are not only a complex and multifaceted business. Though heightened appreciation of art at home is measurable, why, where, and from whom people buy art and what motivates them in this stays invisible. In this regard, the following research questions are relevant to this study; by raising fundamental issues on why art displays happen, what factors make such reasons imperative, and the many folds of such reasons, this research aims at filling the following gaps. The origins and the drivers of many of these choices are still unclear.

To fill these gaps in knowledge this study seeks to raise pertinent questions about the existence of reasons for art displays, the factors that underlie these reasons, and the implications of such reasons to society. Concerning these aspects, the study aims to

contribute to the advancement of art sociology as the area of further research and to supply useful information that could promote separate cultural awareness and presentation in well-off regions.

Aim of the study

The aim of this research is not just the identification of factors, forces, and sociocultural antecedents at play but also to explore why, how, and under what circumstances artwork is displayed in rich elite apartments of DHA Lahore, Pakistan. Being qualitative research, the study is made intending philosophical sociological paradigms that address the cultural, socioeconomic, and personal factors that contribute to the decision-making concerning arts at home. The idea is to offer methodological strategies that engage with the phenomenological tradition in a more extended and rigorous manner as to the experiences and perceptions of the residents, which would strengthen the academic contribution of the efforts.

Research Questions

- 1. What reasons do rich families living in the posh areas of Lahore have for displaying art at home?**
2. How do personal, socio-economic, and cultural factors influence the priorities and preferences of individuals when it aims to select and exhibit specific artworks in their living spaces?
3. In what ways do the theoretical frameworks contribute to understanding the complex relationship between art and social constructs in the domain of high social-class homes?

4. To what extent do social networks, offline and online, impact the motivations and decisions of individuals in high social classes in homes when it comes to displaying artwork?

Research Objectives

1. *To identify the key motivations (aesthetic, social signaling, cultural identity, etc.) behind artwork display among high social-class residents in DHA Lahore.*
2. *To examine the role of personal tastes and socio-economic status in shaping artwork selection and exhibition.*
3. *To apply Bourdieu's Cultural Capital Theory, Lifestyle Theory, and Consumer Culture Theory to analyze how art functions as a social marker in elite homes.*
4. *To assess the impact of peer influence, social media, and professional networks on the selection of residents in domestic art display.*

Chapter 2

Literature Review

This chapter serves as a review of the existing literature related to street vending, with a specific focus on literature directly connected to the research topic. Holistically, its purpose is to analyze other author's and scholars' works aiming to find out factors that can help to assess the circumstances of women vendors in Asia.

Personal Expression and Aesthetic Preferences

Art pieces when hung in a house are not mere ornament, it *is* a statement, a declaration of their choice. In this way, it becomes a platform where and through which people define who they are and what they like and dislike. In this section, issues related to self-identity and the choice of particular styles and manners of art display are investigated using data from Lindell et al. (2010) and McManus & Furnham (2016).

- **Art as Personal Expression:**

Culture is well defined as an open full form of Art as proven by Lindell Arke and Lindell 2010. Art lovers go for certain art pieces because such art comforts a person's soul and makes the person express his/her self-identity. People express certain aspects of their identity using arts as a language, in a manner that could be more profound than the habited verbal language.

For instance, one may use frames of nature and /or environmentalism conservation in their home since they embrace these causes. Likewise, the material that in its theme is abstract or postmodern might appeal to a client who would like to signal his or her liking for postmodern philosophies or bore depravity, for example.

- **Aesthetic Preferences and Art Choices:**

Looks matter and self-identity has a crucial impact in determining what or which pieces of artwork are chosen and where they are placed in a home According to McManus and Furnham (2016). These are highly preferable and are influenced by a number factors relating to the tastes of the specific person as occasioned by aspects of culture, art and perhaps experience.

Anything that can be related to beauty has aspects that can be described as colors, arrangement, design, and topic. The mechanics of how art finds its way into the home show that what an individual prefers to see in their home will end up there. For example, assume an individual who has a preference for bright colors and geometric heavy shapes to choose pieces of art in her or his style.

In addition, the use of art in home decoration is not limited to selecting a painting and having it hung on the wall. People carefully select their libraries to the harmony of the interior and the concord of all the items within the rooms. They achieve this curation for their space based on aesthetics, of course, but also potentially because of the need to have spaces that reflect their vision of beauty or order in the world.

Emotional Connection and Sentimental Value

Emotions and memories may be conveyed visually through the art, which guides people's decisions about what particular artistic works to place in their homes. The following section examines the social and emotional significance and sentimental imaging of art display with particular emphasis on Mishra & Shukla (2015).

- **The Emotional Tapestry of Art:**

There is hardly any other invention that can elicit such an array of feelings as art, which makes people happy, helps them recall childhood, makes them think, or even sad. Thus, the emotions arrive as art forms which then serve as vehicles for their delivery in that they solidify and come to be easily understandable. Whenever people decide to place pictures of art that elicit some particular emotion on their walls, they take those emotions into their everyday lives. For example, imagery that is as simple as painting a picture of a beach or a sea. For someone who has nice memories of family holidays by the sea, this artwork opens the door, or better yet the window into those precious moments. Every look at the painting triggers the feelings related to those vacations, thus, maintaining a steady link with it (Mishra & Shukla (2015).

- **Sentimental Value and Memory Trigger:**

Artwork often carries sentimental value, which stems from the memories and experiences associated with it. People display pieces that hold a special place in their hearts, whether due to the circumstances of acquisition, the artist's backstory, or the significance of the subject matter. Family heirlooms, for instance, frequently find their way into homes as cherished artworks. These pieces not only connect individuals to their familial past but also serve as a visual reminder of their roots and heritage (Farrington, 2013).

Furthermore, art can function as a memory trigger. A sculpture, a painting, or even a photograph displayed at home can evoke vivid memories of specific life events or relationships. These reminders offer a tangible connection to the past, allowing individuals to preserve and revisit meaningful moments (Farrington, 2013).

- **Enhancing Personal Meaning:**

The presence of feeling and the relation of personal identity connected with the art

enhance the utilities of exhibited objects. It is no longer a simple concern to do with taste but rather how a person decides to encase their life, their story, the ones and the places which make them. In this case, education is about making art and artists aware that the act of putting images into the public domain is a deliberate plan of inserting feelings and memories into everyday conduct. This way it allows having items and images in one's surroundings that would help recall what one values and that shaped them and also makes the environments outside one's home literate with value.

(Farrington, 2013).

Cultural Capital and Cultural Transmission through Art Collection

Sharing of art collections in a family as a form of elite asset is an aspect of what Bourdieu termed as cultural capital. The cultural form of capital is the way of operating within society and beyond using ideas, information, education, and the skills that are or were embedded in a person's culture. This section focuses on the way art collection contributes to the passing of cultural capital forward & an affirmation of the inter-generational significance of the art display in consideration of Bourdieu

(1986) and Farrington (2013).

Cultural Capital: An Introduction:

Cultural capital is a reasonably ambiguous term that can be translated into the amount of culture an individual possesses and how he or she sees it. It can be divided into three main forms: Collective, embodied, and systematic types of an ideology can be described. 'Objectified cultural capital' refers to cultural assets obtainable within a given society and is made up of among other things artwork, books, and artifacts

(Bourdieu, 1986).

- **Passing Down Art Collections as Cultural Capital:**

Art collections being items, that are valuable as well as culturally necessary art pieces, are, therefore, a materialization of violence done to cultural capital. He said that such families that own art continue to pass on wealth as the artworks and also pass negative information about art and art appreciation and art inheritance. Such collections transform into families/ethnic depictions and contain the total of culture gained over generations, in terms of Bourdieu (1986).

- **Intergenerational Significance of Art Display:**

The continuity of art in the display is evident due to the continual movement of art collections from one generation to another generation. These collections here pass from one generation to another and hence they are accompanied by the culture, tastes, and portrayals of the family. The depicted artworks also give cultural and historical interpretation to the objects presented thus establishing a connection of the families with cultural paths. Fine art like paintings that have been inherited through generations are most probably passed with or without some stories or proverbs assailed to them. Such stories provide more than just an ornament to the exhibited artwork — many meanings and even a solid base. That is why each work appears as a reference to cultural capital acquired by pre-generated people (Farrington, 2013).

- **Preserving Cultural Identity:**

Thus, the year 2001 revealed that men and women who bought art to pass down to generations in their households are making attempts to preserve culture. This is usually general and usual with the family's interest or background or maybe do with art. They either consist of articles of folk art, which have been bought over time, or new articles that reflect changes in the family's taste; in either case, they are

instruments of memorializing the family and their part of the world. But, the important job of curating and maintaining such collections becomes a culture in itself. Members of the families acquire cultural capital of art appreciation or art conserving knowledge and skill. (Bourdieu, 1986)

Social Interaction and Cultural Identity through Art Display

- Kindergarten, like art in homes, helps people share and show their cultures.

This section explores how art installation can facilitate contact and interaction and can be understood as a cultural and social practice among and between multicultural groups grounded on empiricism and theory.

- **Art as a Conversation Starter:**

Symbols employed in homes can be observed to prompt discussions; thereby forging communication between the owner and host of the particular art and the visitors or guests (Berger, 1972). Whenever art is focal, patrons of that particular premise tend to center their attention on the artwork hence issues to do with the origin, meaning, and cultural implications of the artwork. These engagements provide people an opportunity to state their views interpretations or something they went through concerning the artwork. They are usually very significant in multicultural or diverse environments as art contributes to the unifying of people of different cultures. Some people in different cultures may use art and to communicate and gain insight into different cultural stories or events (Dahlgren 2010).

Cultural Identity and Expression:

This is very important as use of artworks in display helps in understanding the culture of a particular group of people. The study found that people like to showcase a piece of art that gives a certain cultural DNA, the belief system, and the culture of a certain

region (Dahlgren, 2010). For instance, people from given ethnic or cultural communities will presumably have art that has ethnic or cultural symbolism.

Therefore, they can not only exchange cultural assets but also want others to feel that they are American and then surrounded by the American culture after school. It is such an act of cultural performance especially in the art show that can be of great importance within diaspora communities where people tend to endeavor to create a physical connection with people of similar culture (Farrington, 2013).

Community Building and Cultural Connection:

The centrality of art results in display outcomes which brings hence construction of community as characterized by relational cultural self-identity. The beauty of the cultural arts therefore, if placed in a neighborhood or region that embraces that culture, the unity of that society will be complemented. This is because individuals can devise art fairs, festivals, or parties all in-aims to demonstrate the cultural aspect.

Besides, placing art that represents a certain culture ensures that members of that culture feel they are part of something that forms the community with that particular culture. This makes people feel more together, and adds pride; therefore makes people want to reverse the process and know their culture even deeper (Farrington, 2013).

Cultural Exchange and Learning:

It also means that through the artwork shown communities get to find information about each other and may educate each other. Artwork collection is another way through which people from different cultural bases may meet and exchange word by word and understand that the other has even tried. Instead, consumers can gain a superior understanding of the purpose and role of various artifacts in different societies, which in turn, results in the valuation of cultural diversity (Arnould and

Thompson 2005).

Chapter 3

Theoretical Framework of Study

In the sociology of art, scholars have endeavored to explain how art fits into society by advancing different theories to explain this connection. Many theories in avant-garde have been formulated to provide an understanding of how, through artistic designs, social structures, cultures, and experiences are framed. These frameworks provide us with the relevant knowledge of how art and aesthetics interrelate with the surroundings and affect it. In this discussion, let us examine two major sociological theories that scholars employ to analyze art: (Herrero M., 2009)

The purpose of the present study is thus to establish a range of reasons and preferences of high social class families in the use of artwork (paintings). Using the objective and research questions, a theoretical framework is necessary to establish a philosophical basis for the assumption of this study. Cultural Capital Theory and Conspicuous Consumption Theory are the philosophical and theoretical frameworks that, according to a review of the available literature, underpin the present study.

Cultural Capital Theory:

Cultural capital theory was developed by the French sociologist Pierre Bourdieu. The primary purpose of this theory is to explain how cultural assets, such as knowledge, education, and aesthetic preferences, contribute to social stratification and the reproduction of social class distinctions. According to Bourdieu's cultural capital theory, there exist societal assets that are obtained through socialization and one can exchange them for social assets in a civil society.

When connecting the theory of cultural capital to the topic of motivation and reasons for people hanging artwork at home, it is quite easy to identify that hanging art fits the concept of cultural capital. Such decisions to put specific pieces of artwork in households are made intentionally about one's ethnicity, formal education, and preferences. For instance, an individual who was brought up to appreciate art with a clear knowledge of various art styles may perform high culture or modern art to popularize culture.

In contrast, another individual with a different cultural capital may choose to display more traditional or popular art forms that align with their upbringing and identity.

Another theoretical perspective that supports the reasoning and causes behind the artwork used in high-class families, in addition to the decorative and aesthetic purpose, will now be arrived at from the theory of conspicuous consumption as proposed by Thorstein Veblen. According to Veblen's philosophical analysis, it is seen that people belonging to the higher class relate themselves with the super, richer class of society using their resources and class. It also traces how artwork is used as a tool to give a reason as to why they are wealthy, especially given their status in society.

Conspicuous Consumption Theory

The Conspicuous Consumption Theory came from Thorstein Veblen in 1899 who was an economist who defined it as the buying of items or services which have no utilitarian value because the primary motive is to show the ability to pay for them. According to this theory, high social class families buy expensive paintings and other pieces of artwork like renowned paintings not because they enjoy looking at them, but as a way of communicating their ability to pay for the best artworks there is.

In this way, these families and, in particular, wives and daughters, affirm their belonging to the upper stratum, using such painting to become something like living proof of their financial status. The selection further demonstrates the culture, along with their appreciation for them, when opting for specific pieces, which may even be pieces by famous artists or those of limited editions. This also creates a feeling of identification with a selected class since possessing the expensive art is a badge of honor in high circles among well-to-do Individuals. Therefore, making pieces of art becomes not only a personal prejudice but also an acknowledgment of one's position in society.

The theories mentioned above are very valid in defending the intent of the present work, for which the researcher proposes the hypothesis that Bourdieu's theoretical understanding is relevant in articulating the usage of artwork by high social class families in society.

The researcher believes that the assumptions and objectives of the present study are academically reasonable and efficacious for the totality of understanding the subject of artwork and social context.

Bourdieu's theories of Cultural Capital, Habitus, and Distinction strongly support and align with this research by elaborating why rich families in DHA Lahore display artwork in their homes. According to Bourdieu, art functions as cultural capital is a tool for signaling education, refinement, and elite social-status, which combines with the study's focus on motivations behind art exhibition. His concept of habitus showcase how personal and socio-economic backgrounds portrays art preferences, as individuals unconsciously adopt tastes that reflect their class upbringing. Meanwhile, Distinction and Lifestyle Theory reveal that art is not merely decorative but a deliberate means of social stratification, assisting elites differentiate

themselves from other classes. Additionally, Bourdieu's ideas on symbolic power and social influence explain how offline and online networks reinforce art display trends, as people emulate peers to maintain their social standing. Together, these theories provide a robust framework for analyzing how artwork operates as both a cultural statement and a class marker in elite Pakistani households, making them highly relevant to the objectives of this study.

Chapter 4

Research Methodology

Research Approach

This study was handled as a qualitative research approach. It was investigated the underlying reasons for art, display in homes, with a particular emphasis on how personal, socioeconomic, and cultural factors impact the situation. Qualitative research, such as that discussed by Denzin and Lincoln (2018), delves into real-life experiences of individuals and groups. It provided a deeper understanding of human phenomena, emphasizing insights over statistical analysis. This approach was valuable for exploring complex social contexts (Denzin & Lincoln, 2018). Researchers often employ methods like interviews and observations to capture the richness of subjective experiences (Denzin & Lincoln, 2018).

Research design

The research design used in this study was declared a phenomenological study. A phenomenological study is a qualitative research approach that seeks to explore and understand the lived experiences and perspectives of individuals regarding a particular phenomenon or concept. The researcher explored the perceptions of participants, and it aimed to uncover the underlying reasons for art display in homes, with an emphasis on the role of personal, socioeconomic, and cultural determinants.

Target population

The target population for this study consists of individuals with high social-class status residing in the posh areas of Lahore, particularly DHA and other rich neighborhoods. This group was chosen because they were probably well off and had a

taste for premium handcrafted goods and arts and crafts.

Selected Respondents

The targets of this study were identified through the snowball sampling technique, which is a non-probability sampling method. This sampling method is used in qualitative research because the respondents are geographically and class-wise selected in the city, and no organized or systemic information is available for the present study, so the research is using this technique. This study employs non-probability sampling, specifically purposive and snowball sampling, due to its alignment with the research's focus on high social-class families in posh areas of Lahore, a niche and difficult-to-access population. Given the study's qualitative and exploratory nature, random sampling would be impractical and ineffective, as it risks missing key participants who possess the specific socio-economic and cultural traits under investigation. Instead, purposive sampling ensures the inclusion of individuals who actively display artwork and fit the elite profile, while snowball sampling leverages personal networks to overcome access barriers. Though this approach limits statistical generalizability, it prioritizes depth, relevance, and theoretical richness, making it the most appropriate method for uncovering how cultural capital and social distinction operate within this exclusive group. Therefore, non-probability sampling is justified and essential for achieving the study's objectives.

Sample size

The fifteen face-to-face interviews were conducted for this study.

Ethical consideration

Following considerations were observed to conduct the study ethically; a

prerequisite of undertaking any research is to obtain consent from all the participants concerned as per the conduct of research. The researcher covered the subjects, and the latter consented to being used as research subjects. Participants were informed about the study's purpose, assured of anonymity, and told that only the supervisor could discuss interview details with them. There was also a need to seek permission to tape the interviews. Because without the consent of participants, we cannot record the interviews.

Tool for data collection

The data for the current study was gathered through an in-depth interview. A semi-structured interview strategy was employed. Open-ended questions were used to encourage participants to reflect on their motivations for displaying artwork at home, their emotional connections to specific pieces, and the cultural and social factors influencing their choices. Interviews will be recorded and transcribed for data analysis. Field notes were taken during participants' observation.

Data analysis

To make a qualitative analysis of the data collected, the method called thematic analysis was employed. Codes were generated according to the objectives of the study and after generation code's themes and subthemes were generated for thematic analysis. To maintain the focus of the analysis on the objective of the study, the researchers regularly referred back to the questions and responses from the interviews during analysis.

Task	Duration
Data Collection	1 month
Translation of interviews	20 days
Coding	1 month
Transcription of interviews	1 month
Thematic analysis	2 months

Interview Summary:

The table gives a summary of all the interviews that were conducted during this study.

As the table shows, several 15 interviews were conducted.

Respondent	Name	Years	In- Person	Mints
Participant 1	Zain Ul Abideen	32	In-person	80 minutes
Participant 2	M Asad Raza	33	In-person	90 minutes
Participant 3	Sher Afgan	31	In-person	110 minutes
Participant 4	Zain Naqvi	34	In-person	80 minutes
Participant 5	Maryam	29	In-person	70 minutes
Participant 6	Wajeeha Haris	30	In-person	95 minutes
Participant 7	Anam Qazi	33	In-person	99 minutes
Participant 7	Urwa Naeem	29	In-person	60 minutes
Participant 8	Saqib Mahmood	37	In-person	67 minutes

Participant 9	M Hassnain Raza	32	In-person	84 minutes
Participant 10	Maleeha Satar	31	In-person	90 minutes
Participant 11	Nida Nasir	30	In- person	82 minutes
Participant 12	Sa'ad Abdullah	34	In-person	83 minutes
Participant 13	M Kaif	32	In-person	87 minutes
Participant 14	Umair Tayyab	50	In-person	92 minutes
Participant 15	Ghulam Murtaza	34	In-person	89 minutes

Methods of Data Collection:

The research method used in-depth interviews. *The researcher designed and scheduled the interviews, conducting them in participants' homes or private offices, and collected data from primary and secondary sources.* Researchers conducted fifteen in-depth interviews from the high social class families. *Qualitative methods were applied to collect the unstructured data that could be represented empirically. The researcher conducted in-person, semi-structured interviews, audio-recorded with participant consent, to allow for natural dialogue while implementing data accuracy. The purpose of recording the interviews was to ensure the accurate information of the respondents.* In the interviews, open-ended questions were used to gather and collect data amicably.

Techniques for Data Collection:

The researcher used the technique of in-depth interviews for the data collection. A sketch of the subject and any subtopics to be covered in the guide is

called an interview guide. It facilitates the development of inquiry topics during interviews. The researchers concentrated on the subject matter, took notes, distinguished between pertinent and unrelated responses, and chose which follow-up questions to pose. The researcher employed an interview guide to gather data for the current study and to comprehend how art is a lifestyle expression.

Summary of Findings on Art in Homes

The study reveals diverse perspectives on how people perceive and use art in their living spaces. For many, art serves primarily as an “Aesthetic Enhancement”, a way to express individuality, or to create a desired ambiance. One participant noted,

"Art is the revelation of the human self, it expresses my personality."

Emotional connections to art also play a significant role. Certain pieces act as nostalgic triggers, with one respondent mentioning a painting that reminded them of a difficult period. Socioeconomic Status heavily influences art choices, as financial means dictate what people can acquire. Meanwhile, cultural capital—understanding art’s history and meaning shapes appreciation beyond mere ownership.

Art often functions as a “Status Symbol”, particularly in affluent circles where it signals wealth and education. Consumer culture further impacts trends, with some buying art simply because it’s fashionable or popular on social media rather than for personal resonance.

Participants also described “Balancing Personal” taste with social expectations, selecting pieces that reflect their identity while also appealing to guests.

For some, art represents heritage, values, or personal journeys. Preferences vary between traditional and modern styles, with some blending both for harmony.

Finally, art sparks “Societal Discussions”, with works addressing gender, culture, or politics prompting debates among viewers. A feminist piece in one home,

for example, led to conversations about gender roles. These findings highlight art's multifaceted role as personal expression, social currency, and a mirror of broader cultural influences.

Ethical Consideration:

The researcher adhered to ethical grounds by ensuring the rights of participants throughout the study.

The researchers were informed about the purpose and objective of the research before recording the interviews. Ethical considerations have been followed for qualitative research through thinking about the research's nature.

Ethical considerations have been followed for qualitative research through thinking about the research's nature.

The researcher fulfilled an ethical commitment to the participants.

The researchers carefully understood the rights of respondents who were given the information for this research (Streubert, Speziale & Carpenter, 2003).

The study focuses on humans with emotions, so no ethical break was guaranteed.

The first ethical measure consideration is to maintain the confidentiality of the data given by respondents. Given that the respondents were informed about every aspect of the research and gave their agreement voluntarily, this raises ethical concerns.

Respondents were free to select the setting and circumstances in which they felt most comfortable having a conversation conversing.

The participants were told by the researcher that their real names would remain a secret. Even so, unimportant information like program, degree, and sex may not stay private.

All of this is made possible by informed consent. It is strange to just say bland farewells like Khuda Hafiz or Goodbye after finishing the task.

Researchers should conclude by saying, "Thank you very much and see you soon."

Additionally, the researcher also stated that the information you provided would be

helpful in my research. For quite some time, the researcher had favored to stay in

communication with the participants.

Qualitative research frequently results in different developing codes or themes, and

the researcher maintained contact with the respondents even after gathering data for

this study. Additionally, they were free to leave the meeting at any moment.

Field experience

The researcher had a few difficulties when collecting data from the

respondents about art as an expression; and analyzing the personal, socioeconomic,

and cultural determinants of art display in homes. The researcher had a few

difficulties. Also, respondents felt hesitant to discuss their experiences. Researchers

assured and created the confidentiality of the participants, which gave them

confidence and willingness to cooperate. The in-person interviews were conducted

and recorded using mobile phones. The recording is used to capture the complete

conversation and to confirm the interview's dynamic improvement (Robson, 2002.).

The researcher recorded the interviews after getting the permission of the respondents.

Based on the main themes, data was analyzed completely. Sub-themes must have

emerged during the data analysis. (Have, 1999). There have occasionally been

concerns raised about the validity and reliability of qualitative methodologies. The

researcher It will probably conduct a thorough and impartial analysis of qualitative

research. Thus, a logical approach must be was taken as (Glaser & Strauss, 1967

wrote. In this regard, the logical report was taken). Recordings of the interviews were

made. The data was gathered using open-ended questions. Respondents respond in

both Urdu and English.

Nevertheless, only 15a few respondents provided an English response.

Respondents who have conducted meetings in English exhibit similar levels of precision in the expression of their statements. In the unlikely event that informants spoke Urdu more frequently, their remarks would need to be translated. A.

Additionally, a few respondents weren't very optimistic about the possibility of a recording of the meeting. We spoke with them while taking the field notes. The field notes were quickly expanded to avoid catastrophic data loss. We carefully managed their consent while recording the interviews.

The data is fortunate to get an in-depth, forward-moving analysis. It may include field notes, interview transcripts, audio files, or historical records. Glaser and Strauss (1967) identified three primary processes that involve collection, coding, and examination through analysis. These processes are then combined.

We have looked at the methodological choices in this chapter. Additionally, data-gathering methodologies have been studied. The goals of this study are structured according to the principles of qualitative analysis. It adopts an interpretive epistemological point of view. The theory was developed from the data using the inductive process. Because the respondents were to be carefully chosen, those with more sway over data on academic dishonesty were chosen. In conclusion, we employ in-depth interviews in our research. In general, it is an effective approach for retrieving qualitative data.

The responders were specifically chosen by the researchers. Respondents who knew more about academic dishonesty were chosen. It is advised that researcher who prefer to collect data using this strategy first disclose their methodology using the techniques outlined in the literature. They would then have a practical comprehension

of these methods. Ethics have to be taken into account. Numerous challenges confronted the researchers during data collection. Furthermore, as new sub-themes and themes emerged, the researchers clarified how to evaluate, analyze, and transcribe the data.

Limitations of Study

A few limitations exist in this study that potentially reduce the broad applicability of its research findings and finding depth. Using a sample of only 15 participants fails to represent well the total population of Pakistan's affluent art collectors, so it could benefit from having a larger sample. The investigation focused solely on DHA high-income citizens of Lahore through its research methodology without inspecting gallery acquisition habits among other social groups in various cities. The process of gathering data faced a major obstacle because well-to-do individuals refused to participate because they were worried about maintaining their privacy, although they feared their art collection activities could lead to government scrutiny. The researchers needed substantial time to develop trust relationships. Most male respondents shifted discussions toward their wives when discussing household selection processes because they believed their wives managed such choices despite untrue social gender conventions. The time constraints of many participants made it difficult to provide extensive responses through detailed interviews so their answers remained brief. Judgements made from this research depended heavily on qualitative methods using in-depth interviews which allowed personal perspectives and experiences to enter the data equation thus decreasing the possibility of complete objective results. Several respondents possibly modified or remained silent about their comments due to their hesitance about receiving negative social judgments for their art collecting habits. The researcher's subjective interpretation of thematic analysis led

to study conclusions that might have introduced unintentional biases in the final analysis.

Summary of the Findings

Purpose of Art in Homes Art for aesthetics, self-expression, ambiance "Art is the revelation of the human self... it expresses my personality."

Emotional and Personal Connection Emotional attachments to artworks, nostalgic triggers "I have a painting of a fisherman that reminds me of a lonely time in my life."

Socioeconomic Influence on Art Choices Economic status shaping accessibility and choices "My disposable income determines the artwork I can procure."

Cultural Capital and Art Appreciation Understanding art history, symbolism, and cultural value "Cultural capital goes beyond possessing art to understanding its significance."

Art as a Status Symbol Art as a representation of wealth and education "In affluent neighborhoods, art is a means to show off affluence."

Consumer Culture and Art Trends Trends, brand-name art, and social media influence "People buy art not for connection but because it is fashionable."

Balancing Personal Taste and Social Expectations Compromising between personal preferences and social norms "I balance my personal taste with art that will be appreciated by guests."

Art as an Identity and Expression Art reflecting heritage, values, beliefs, and life stories "My collection represents my personal journey and cultural identity."

Traditional vs. Modern Art Preferences Fusion of contemporary and traditional artistic elements "I mix modern abstract with traditional calligraphy for balance."

Art as a Medium for Societal Discussion Art prompting discussions on societal, gender, and cultural issues "A feminist artwork in my home has sparked debates on gender roles."

Findings/ Analysis:

This part details our thematic investigation into interviews with wealthy Pakistani citizens residing in the Posh Areas of DHA, Lahore selected areas. The research investigates high-social-class family art display practices throughout their homes based on personal factors such as and socioeconomic and cultural elements. The analysis is based on themes established multiple main themes along with sub-themes which provided understanding about artistic display patterns in DHA these residences

Due to personal and societal factors.

1. Purpose of Art in Homes

The participants regarded art as a principal component which elevates the emotional character and visual appeal of their domestic surroundings. The expression of oneself through art creates spaces which become warm and develop their character.

One participant stated,

The human being expresses itself through art by showing its internal nature. The combination creates pleasing beauty in the place and unveils personal identity while adding emotional warmth to the atmosphere "(Interview 1).

According to a study participant art serves emotional wellness functions by enhancing well-being which they demonstrated through this statement.

"Each artwork in my home generates its specific energy field and balances

between energizing power in the living room and peaceful meditation in my bedroom area (Interview 6).”

The participants linked art to personal stories which became connected to their personal history. People used their collections to store their own personal life experiences along with emotional memories. One interviewee shared,

The painting of a fisherman by a tranquil river serves as a special artwork to me because it reminds me of the period when I pursued solitude with self-reflection (Interview 1).”

The social standing and personal experiences of individuals shape their taste preferences in harmony with Bourdieu’s (1984) Lifestyle Theory. Visual artworks serve as more than decorative elements since they demonstrate how people express themselves through art.

2. Emotional and Personal Connection to Art

Participants described they feel strong affection toward artworks that come from memorable life events or are part of their familiar heritage. One respondent recounted, the painting of sunset scene over water brings nostalgic emotions because it evokes memories from family trips during my childhood. Each viewing of the artwork makes me experience a full mental return to a period of unbridled freedom (Interview 2).

Another interviewee expressed similar views about nostalgic feelings within their collection when they declared: From my early day’s life revolved around artistic expressions. The way I choose artwork currently links directly to the memories from my life and cultural origins (Interview 8).

The selected artwork choices from participants represented mental tranquility

or provided personal emotional safety. One participant explained, the artworks I choose to buy must bring mental reflection along with peacefulness. Steel designs and natural landscapes pick my interest since they keep my mind on the present moment (Interview 3). Products of art serve aesthetic functions while simultaneously meeting emotional needs of wealthy homeowners who view the artworks as personal wellness tools.

3. Socioeconomic Influence on Art Choices

People with middle-class backgrounds made their art-buying decisions based on their limited funds which caused them to consider low-cost artwork sourced locally. One respondent explained, the level of disposable income determines exactly which artwork someone can truly acquire and purchase. My selections for art purchases depend on the artists whose practice I currently study and curate (Interview 1).

The difference in financial means allowed wealthy people to access and buy artwork from personal collections and elite art showrooms as well as international trade markets. One affluent respondent stated, I believe high-end pieces holding both cultural and historical value attract me best because I have access to exclusive galleries alongside private collections (Interview 5).

The selection of art pieces produced two distinct results for certain people: they viewed it as both an investment and a beautiful thing. One participant shared, “The search for artwork which matches both beauty standards and market value ranks first in my selection criteria (Interview 5).”

The research backs Bourdieu’s (1986) Cultural Capital Theory because economic resources provide people with access to expensive high-cultural goods.

4. Cultural Capital and Art Appreciation

All the interviewees stressed that achieving artwork ownership should not be seen as the final milestone since comprehending its symbolism and history and cultural essence stood as essential requirements. One participant stated, possessing art is just a minimal aspect of cultural capital. Understanding art along with appreciating its meaningful heritage forms the essence of artistic capital according to the respondent (Interview 3).

People backed paintings which featured Islamic calligraphy and folk motifs and traditional artistic techniques because these pieces reflected their cultural roots. One participant explained, through my collection I combine contemporary art pieces with calligraphy pieces so the works showcase my connection to the past and present perspectives (Interview 7).

Affluent homes display artwork which establishes social rankings thus creating a connection between cultural values and current societal identity.

5. Art as a Status Symbol

Most survey respondents pointed out that high-income areas utilize artworks to distinguish between different social groups. One participant stated, People who belong to my social group continuously evaluate their possessions against those of others because they feel a need to acquire highly exclusive items (Interview 5).

Another respondent observed

The residents of wealthy neighborhoods primarily use art to demonstrate their financial success while neglecting its decorative purposes (Interview 4).

The study supports Consumer Culture Theory (Arnold & Thompson, 2005) because high-status exclusivity along with social prestige acts as drivers for incorporating art

into consumption practices. Several homeowners bought art pieces to remain consistent with prevailing tastes even when the items lacked individual significance.

One participant noted, "Consumer culture influences art decisions. According to Interview 10 people purchase art pieces that are current or linked with well-known artists.

6. People strive to match their individual aesthetic preferences with what society expects them to choose.

6. Public vs. Private Art Preferences

People who took part in the study made distinctions between paintings in communal areas such as living rooms versus those displayed in private rooms including bedrooms. One participant explained, my aesthetic and traditional artworks occupy the public areas due to their high visibility. The implementation of abstract personal artwork takes place in my house according to Interview 6.

A number of interview subjects faced obstacles displaying unconventional artwork due to their concern about what society might think. One participant shared, half of my feminist-themed artwork pieces have caused my social circle members to debate its appropriate nature during gatherings (Interview 9).

Discussion

People have always recognized the cultural importance of art because it shows social realities as well as individual character and financial success. The elite class of Pakistan uses art as a sophisticated expression which communicates individual preferences along with familial bonds as well as ancestral traditions alongside societal

position in the community. High-income Pakistani families buy and show art pieces as a result of their personal stories combined with wealth status and global culture and consumer society. This study expands current research through an application of Pierre Bourdieu's (1984) Cultural Capital and Lifestyle Theory and Consumer Culture Theory (Arnold & Thompson, 2005) along with Thorstein Veblen's (1899) idea of conspicuous consumption to investigate sophisticated Pakistani households' lifestyle use of art.

Numerous participants demonstrated through their responses that personal expression together with emotional well-being depends heavily on art. Both interview participants and art collectors depicted their art collections as meaningful on a personal level as multiple items contained emotional worth to them. According to Belk (1988) material things such as art act as self-expression tools (Belk, 1988). The survey participants explained their selection of particular paintings and sculptures within their homes because those artworks recalled meaningful personal moments and emotional memories. The interviewee described their personal moment of solitude after viewing a fisherman painting in their life. The participants recounted their use of a landscape painting which functioned as a nostalgic element from their childhood vacations. Homeowners use art as a means to explore their memories and personal feelings which enables them to design spaces with emotional meaning.

The home environment contains objects which generate emotional effects on interior spaces according to Csikszentmihalyi and Rothberg-Halton (1981). The research study on affective atmospheres conducted by Pink et al. (2017) reveals how physical possessions consisting of art work to form the emotional environment of residences. The manner by which wealthy individuals select artworks for their collections goes beyond aesthetic considerations since they choose pieces that align aesthetically as

well as emotionally with their living space atmospheres. Research by Chatterjee and Vatinian (2016) showed a proven connection between art and well-being thus establishing those Pakistani affluent homeowners use art as an instrument to create better psychological and emotional surroundings.

Most people associate art with subjective importance but the practice exists within both societal frameworks together with economic social status hierarchies. The research demonstrates that economic standing of families determines both the selection and purchase of works of art among individuals. According to middle-class interviewees their financial constraints shaped what types of artwork they bought thus pushing them toward cheaper locally produced pieces. People who belong to upper-class social groups found exclusive access to both private collections and international art markets that enabled them to buy rare and high-end artwork. The participant described how their available spending money determined their capability to obtain elite artwork according to Bourdieu's (1986) cultural capital theory which demonstrates that financial standing together with social position determine access to exclusive cultural possessions.

The two fields of art and economic privilege share connections through studies in art commodification and financialization processes (Veldhuis, 2005). High-net-worth individuals utilize art as an investment tool in global markets because they acquire artwork to gain appreciating financial value in addition to purely aesthetic enjoyment.

Some interview participants displayed this trend by admitting that they buy art investments instead of purchasing items simply for home decoration. Janssen & Veroboard (2015) examine how elite groups strategically buy cultural items to strengthen their position in economic marketplaces similar to their social standing. High-value art acquisition functions both as a meaningful presentation piece and

valuable financial asset according to the affluent Pakistani participants of Project BAŞ.

Culture-based capital factors directly into the manner people understand and value artistic works. People who own art need to understand its meaning together with its symbolic value as well as its historical context according to multiple interview respondents. The research result supports DiMaggio's (1982) theory which states that cultural capital extends beyond material possessions to include both knowledge and interpretation ability. Belonging to gifted art culture transcends art ownership according to our respondent. The learning process should focus on the importance of art combined with respect for historical artistic treasures. Elite groups use their capability to understand high-culture forms of knowledge to establish their social distinction according to Bourdieu (1984).

Numerous participants within the study showed interest in conservative artistic styles that include Islamic calligraphy together with folk motifs and classic South Asian painting methods in their collection choices. Elite individuals according to Peterson & Kern (1996) use omnivorous cultural consumption patterns to mix regional elements with international influences for building distinctive cultural identities. A participant described their collection which merged present-day art with traditional Islamic calligraphy to combine traditions of their indigenous background with current cultural identity. Art functions as two-fold because it preserves cultural past while presenting the values of international mindset.

The research data demonstrates that art serves as a prominent status indicator within affluent neighborhoods throughout Pakistan. Various interviewees noted how affluent Pakistani residential areas display art as a symbol of upper-class status. The study participants noticed how wealthy families secretly compete over obtaining

distinctive artworks thus mirroring Thorstein Veblen's (1899) social theory about wasteful displays of wealth. The notion that art demonstrates social distance stands validated in cultural sociological research (Rogers, 2013; Zukin & Maguire, 2004) through their demonstration of art acquisition being a tool used by elites to build their standing.

The preferences of individuals did not stand alone in shaping art buying decisions because consumer culture exerted influence. Several participants understood that trending customs act as strong forces that determine how people buy art. Several people bought artwork purely for social reasons instead of finding its meaning personal to them. The concept explained by Baudrillard (1998) in hyperreality theory shows how modern consumer societies value symbolic meanings of objects beyond their unique value. According to a History of Art participant art purchasing decisions follow the direction of consumer culture. The purchasing of artwork occurs because it is connected to the current trends along with famous artists' collections. Global public opinion together with market dynamics establish the standards for assessing valuable or desirable items.

People experience conflict when selecting artwork based on their individual art taste while accommodating what society expects to see. Some participants arranged various types of art pieces in areas that were public versus those designated as private within their homes. Residents presented different types of art to their visitors by using appropriate items in public spaces yet displayed individual and unconventional artwork in private spaces such as study rooms or bedrooms. People keep up their public self-presentation through possessions according to Goffman's (1959) idea of impression management and they balance desired personal expressions with society's expectations.

Certain participants restricted their artwork exhibitions because they wanted to prevent social criticism toward their visually daring pieces. During an interview a participant explained that their feminist artwork led to social discussions among elite guests who questioned the boundaries of artistic free expression in upper-class gatherings. Artistic expression fits with Hall's (1997) cultural representation model because power structures together with social norms guide artistic expression.

Art pieces in Pakistani households belonging to wealthy families create dual role as expression of beauty and symbols of social identity. Economic standing together with social expectations and cultural capabilities determine how patrons show their art collections while taste preferences along with emotional attachment influence their artwork choices. Material culture demonstrates social stratification together with cultural distinction through the three elements of art and status and identity. The study provides deeper knowledge about elite lifestyle construction through art display which supports scholarly viewpoints on cultural capital and consumer culture together with social identity research.

Conclusion:

This research demonstrates that art functions in multiple ways within Pakistani establishments of high net worth which proves that art serves as more than mere decoration by representing cultural heritage and economic capital and emotional value and social class. The study demonstrates how material goods including art items confirm Bourdieu's (1984) Cultural Capital and Lifestyle Theory by indicating how class-based social position and cultural expertise connect through ownership of such items. This research demonstrates the influence of market trends and branding and globalization on contemporary art consumer trends based on Consumer Culture Theory (Arnould & Thompson, 2005). The practice of conspicuous consumption

identified by Thorstein Veblen (1899) reveals that Pakistani high society uses art collection to display their social status.

Artist ownership reveals its deepest importance through its emotional and personal value in the research findings. The interviewed art collectors thoroughly selected their artworks because these pieces highlighted their life experiences and personal feelings as well as soothing their mental state. Material possessions that extend personal identity represent the core concept of Belk's (1988) extended self-theory. The respondents utilized art as a storytelling format which communicated their passage through life as well as their ancestral history and their inward emotional experiences. Csikszentmihalyi and Rothberg-Halton (1981) found evidence that home environments can develop self-concept and emotional well-being according to their research.

Art choice and display patterns operated dependably on socioeconomic positions despite private preferences. Middle-class citizens often relied on local artists for their home galleries because expensive pieces from elite galleries were out of reach for their budgets according to the research findings. According to DiMaggio (1982) high-cultural forms exist mostly within exclusive elite groups because cultural capital distributes unequally. The participants identified art commercialization as a significant finding because they agreed that market forces shape consumer choices instead of intrinsic artistic value; this observation supports Baudrillard's (1998) concept of hyperreality.

Art ownership within elite social groups serves as a status marker that verifies Bourdieu's (1986) distinction theory. Research carried out by Zukin and Maguire (2004) meets the findings of participants who revealed that wealthy neighborhoods use artwork to show off their social position instead of appreciating aesthetics.

Globalization and wealth accumulation in Pakistan have expanded the process of turning cultural assets into market commodities. Studying these respondents showcased how they dealt with their private artistic passions against social acceptability standards which aligns with Goffman's (1959) impression management model that shows people decorate their interior and exterior differently based on social guidelines.

This research enhances scientific understanding of art as a wealth-based media to convey social position alongside cultural heritage. These results confirm art as a vital social and cultural instrument which transcends aesthetic purposes by representing social levels and showing economic wealth plus emotional aspects together with individual stories. Researchers should study how modern global markets alongside online art platforms simplify Pakistani elite preferences for artistic commodities across social media platforms.

Future Recommendations

Moving forward this research offers diverse recommendations which advance comprehension about how affluent Pakistani households utilize art as well as their cultural achievements and social superiority status. These recommendations seek to advance multiple fields such as research investigation and policy development together with practical market applications in the art arena and cultural preservation sector and social analysis projects.

- Expanding Research on Globalization and Art Consumption

Future research needs to investigate how global influences along with digital platforms affect Pakistani adults with high income when they choose artwork. Study participants maintained following Western cultural preferences but did not neglect

their Pakistani cultural roots. New research should study how worldwide art markets impact Pakistani South Asian traditional artwork demand while investigating the effects that digital platforms including NFT markets and virtual galleries have on art purchasing behavior.

An examination takes place regarding how social media influences the prestige value of art works

The art trends which social media platforms prepare and promote have become fundamental through Instagram together with Pinterest and TikTok. Wealthy collectors leverage these digital platforms to showcase their artwork collections for the improvement of their social status. The study needs additional investigation of how online interactions affect elite Pakistani citizens when purchasing art and form their taste in aesthetics.

The research examines art acquisition when made as an investment method.

Sundry interviewees explained that wealthier persons make art acquisitions to gain financial value and for their aesthetic value. The worldviews reflect contemporary global artwork trends because art has become an investment vehicle with increasing monetary worth. Research on the Pakistan private art market's expansion should evaluate its fundamental elements such as auctions and galleries alongside private collector activities regarding Pakistan's cultural economic development.

Traditional artworks fit with contemporary art through shared recognition by affluent families

Modern abstract art together with contemporary art pieces have gained increasing popularity inside the homes of wealthy families even though traditional Islamic

calligraphy and folk motifs remain displayed in certain spaces. Research in the future should examine the methods which artists and collectors use when they need to maintain traditional cultural heritage while embracing contemporary art styles from a global perspective. The demonstrated research could enable policymakers to maintain international relevance by supporting local artists.

This study investigates the influence of art when people seek upward social mobility

Further investigation needs to explore the relationship between the use of art by emerging Pakistani middle-class families to achieve cultural mobility alongside socio-economic advancement. The theory developed by Bourdieu (1986) describes how cultural capital helps people rise socially however few people manage to access upscale cultural artifacts. Further research needs to explore whether lower-class people utilize art collecting to establish their cultural authority and understand what becomes significant in the growing middle-class art appreciation efforts.

Encouraging Art Education and Public Accessibility

The study disproves general public visibility in high-art establishments because elite families possess unique entry to private galleries and collected artworks beyond public reach. The accessibility of art should be enhanced by public exhibitions and educational programming and community-driven cultural programs which policymakers and cultural organizations and educators jointly need to promote.

Educational institutions at all levels should enhance their art courses because this will build stronger art understanding outside upper-class environments.

This research examines how gender affects the selection process of art works

Several interview participants noted that discussions concerning feminist subjects in art together with gender representation led to debates which spread among their social

environment. Future exploration needs to investigate how social views toward gender influence the gallery selections and display preferences and public response among upper-class domestic households. Such research will expand our knowledge about how gender shapes elite Pakistani preferences regarding cultural products and expressions.

The analysis of ethical aspects throughout consumer art acquisition

Art buyers make purchases under consumer culture pressure since it drives them to acquire art pieces mainly for social standing rather than authentic appreciation. Additional investigations should analyze the ethical outcomes triggered by art market transactions that involve authenticity disputes and cultural heritage item industrial production. Market forces which reshape artistic value hold potential to explain industrial uses of both cultural and economic art commodities.

The research examines both spaces where people view art privately and openly to the public.

An investigation revealed that privileged families deliberately organize their art collection through public exhibition of conventional pieces followed by the display of avant-garde works in private quarters. Research in this area should investigate the relationship between home design and social attitudes because spatial placement of art inside residences demonstrates specific ideological patterns about status and personal space.

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