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Conclusion

According to the interviewees' responses, the higher feminine elements in a space, the more feminine the space and otherwise. This reveals that femininity of a space is not only grasped and perceived by females; rather, there are some components in space serving as senders and individuals sense spatial quality through physical or sensory receivers. In the other word, men are also enabled to discover, perceive and experience feminine elements in space through recognizing feminine components. Regarding answer prioritization, Georges Pompidou is recognized as a masculine space; Place Massena is known as ultra-gender or genderless (balanced) space. Spanish Steps represent a feminine space; whereas, Piazza Del Campo

signalizes masculine pulses. Attaining gender components in urban and architectural spaces is important as it converts commonly-known gender spaces (respecting to mental models and functional) into genderless or ultra-gender spaces through balanced sexual components; spaces where both men and women equally enjoy the same quality; further, no one feels alone and stranger. Sometimes, merely adding some simple elements may extremely influence a space, enhance it and express the equity notion. Conducting studies on this area and discovering feminine and masculine components both in urban and architectural spaces may satisfy different individuals.

Endnote

*This article describes the discovery-based learning based on research activities in Europe trip in 2015.

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Fig. 7 & 8. Spanish Steps in Rome. Photo: Honey Arjmandi, 2015.

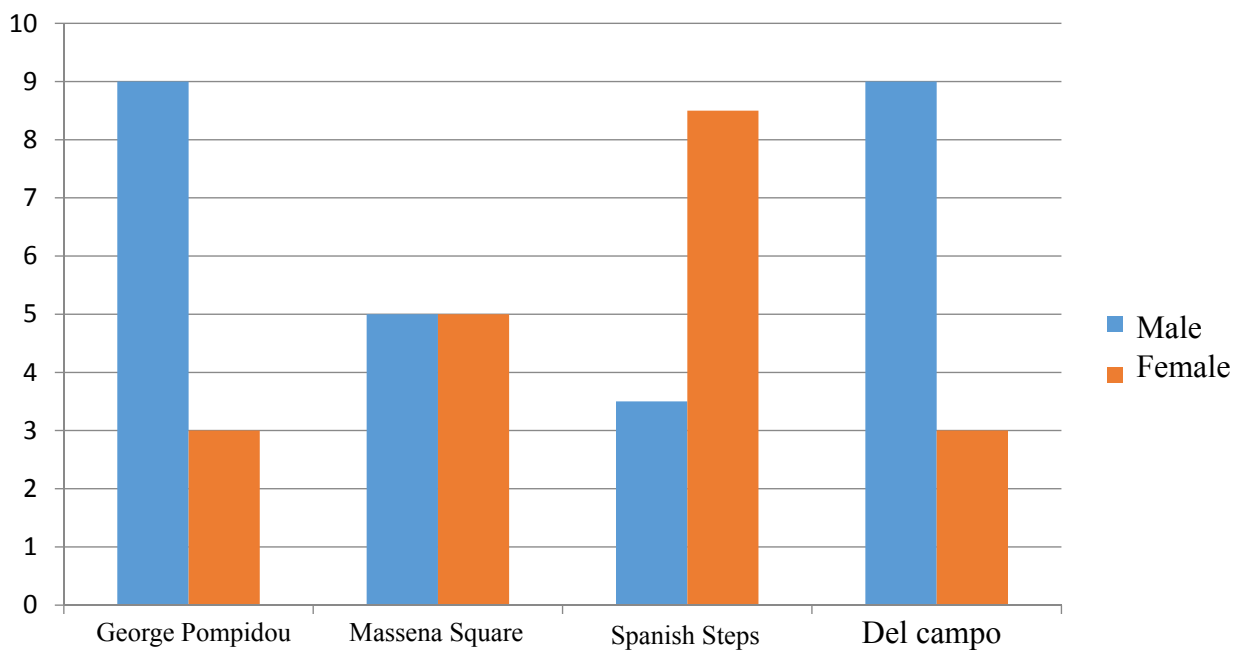


Chart 1: Gendered Perception of Iranian Tourists from Visited Spaces, Source: Author.

Piazza Del Campo in Siena

Siena, another city of Tuscan, strongly maintained its historical texture to splurge its glorious civilization to the visitors. A central square is situated inside a large valley, among three verged chain hills. It was historically known as “fortification” cross. Space quality, incomparable harmony of the square general appearance as well as harmony and contrast between objects and architecture are genuinely defined here; further, it emphasizes on the church tower. However, the main issue of space effectiveness is forming of the square body. The square is significantly characterized with gradient plane of Del Campo enclosed by a five-story wall oriented toward Church and clock tower (Fig. 5 & 6).

Spanish Steps in Rome

Spanish Steps, one of sightseeing in Rome, is the longest and widest stairway around Europe. They were built in 1723-1725 from Spain embassy to Vatican connecting Trinity De Monte Square to Spain Square. People often spend free time in the urban outdoor and many art carnivals occur here; Papule Square, despite common features of public squares failed to outweigh Spanish Steps in attracting public population (Fig. 7 & 8).



Testing research hypotheses

To test the hypotheses, 26 individuals (13 males and 13 females) were interviewed following understudy locations were observed; recognition of feminine or masculine elements was investigated.

Summary

Collect respondents' answers to George Pompidou's questions Museum showed that both men and women similarly replied to the space perception i.e. spatial elements of discipline, equilibrium and geometry were more masculine elements. Answers were slightly different about Place Massena in Nice meaning that the elements such as nature, mobility and flexibility were as interesting as the components such as geometry, discipline (order) and space structural elements for visitors. Respecting to spatial perception of Spanish Steps in Rome, elements including space fluidity, irregularity (in contrast to statics) and flexibility were prioritized by visitors; and finally, order, static space, as well as predetermined spaces and geometry were the components attracted visitors of Piazza Del Campo in Siena.



Fig. 5 & 6. Del campo Square in Sienna. Photo: Seyedeh Fatemeh Mardani, 2015.

in February 1970, it was decided to integrate the two projects in one cultural complex. No car is seen and citizens are around the square. The context compels people to stay. Indeed, the citizen perception relies upon reflection and staying. All square functions are formed respecting to mobile presence of the passers. If outdoor is eliminated, surrounding indoor buildings may be meaningless. Outdoor, here, reflects a part of people social and cultural activities in Paris (Haeri, 2009: 123),(Fig. 1 & 2).

Place Massena in Nice

It is the main square of Nice, France linking the old and new districts of the city. Old

surrounding buildings are painted in red and window blinds in blue, which is common. A large Irish bridge is located at the corner of the square. The square is so extended that even adjacent crosses are not easily grasped. Idiosyncratic paving of the square in black and white directs pathways toward shopping centers and cafes. Statues of seven kneed men on high pillars, by Jam plansute, representing seven continents provide beautiful scenery, too. Some modern fountains are also devised on the other corner where the visitors go along the fountains interacting with water (Fig. 3 & 4).



Fig. 1 & 2. George Pompidou and Fronted Open Space. Photo: Honey Arjmandi, 2015.



Fig. 3 & 4. Massena Square and its Open Space. Photo: Honey Arjmandi, 2015.

elements of integrating feminine language and architecture language (architecture space) (Table 2).

Philosophers like “Humi Babay” and “Gayatri Chakerorouthi Spiwak”, working on post-colonist domains, have studies which also largely overlap with feminine studies in addition to the theorists dealing with feminine reader of psychoanalytic theories (Table 3). According to feminist and post-modernist studies, it deduced that the elements such as nature, fluidity, lack of interest in benchmarking, as well as lack of interest in center-orientation may be the distinctive and explicit components of female works. Moridi and Taghizadegan, studying different variables in paintings of men and women, inferred that women works are more abstract, symbolic, clearer and decorative than realistic, expressionism and multi-element works of men (Moridi and Taghizadegan, 2009; 146). On the whole, they concluded that some female works, distinctive

of other contemporaries carrying more individual aspects, maintain the components emanated from the feminine essence of artists or architects, called “feminine components”. In the other word, if spatial fluidity is a feminine component; then, women tend more to attend in a space characterized with this component and the space is more welcomed by women. This is also true for masculine components. Hence, such components may be useful and highly effective for genderless space. The elements including order (discipline), geometry, space statistics, equilibrium, predetermined, impelled spaces as well as rational contexts are attributed to masculine dimensions of space.

Case studies

• Georges Pompidou Museum

Georges Pompidou, the newly elected president, in 1969, decided to found a new Modern Art museum in Bourbour Land, which was the only probable land for the public library. Thus,

Table 2 & 3: Elements of Combination of Feminine Language and Architectural Space. Source: Basirat, 1393: 33.

Feminist theoretician	Feminine Concepts
Luce Irigaray	Nature, feelings, Senses, flotation, Ideology
Julia Kristeva	Senses, Unconscious aesthetics, concentration on semi-uterus spaces to describe repeat an immortality
Allen Cisco	Processing concepts of objectivism, not interested in Replication
Post Modernist theoretician	Feminine Concepts
Humi Baba	Uncertain Spaces, Separated Spaces, Crossed elements of spaces, risom shells in space
Gayatri Chakravotry spivak	Collapse of Center-oriented identities, Marginity

words, publicity and details of the environment are clearly recognized by men and women (Barati, 2010; 35). Studies demonstrate that men and women work peacefully in space and experience it differently. Stevenson, for instance, asserts that women subdivided urban spaces into secure and insecure; that is why women freely attend in some spaces; whereas, in other places, only in participation of others or by car (Stevenson, 2009; 75-77). Therefore, fear of sexual abuse may influence female perception and enjoyment of public places. According to this fear, criminology concluded that women more concern for being victimized by urban crimes than men. Furthermore, Valentine also remarks that in women point of view, the space is dangerous when people, especially men, appear disordered and disorganized (Tankis, 2009; 149-161). Social life in desired urban public places is characterized with social interactions, individuals' attraction in various groups, social security and increased tolerance of different groups in space, higher sociability, as well as an active, animate space (Mohammadi and Ayatollahi, 2015; 84). Urban gender reader is the image of an objective approach adopted by urban designers if seeking for proper social significance and

status in urban context (Terlinden, 2015; 172). It proposes that discovering gender components may require space decoding. Christin Dorhofer explored works of female architects to demonstrate that though female architecture went simultaneously along with the contemporary architecture, it embraced some feminine elements; despite the differences between men and women, he tried to shed light on whether women differed from men in terms of architecture and designing. In this regard, he scrutinized four female architects in four different periods and styles to discover what common basics they share (Table 1).

The architects may not be accused of following architectural congenital tradition. However, regarding literary differences (in words), resistance to architectural custom, nature-orientation, spatial fluidity and statics' opposition, disbelief of order and absolute rationalism, flexibility, and contrast to architecture and predetermined principles are common in literature and architectural works. Moreover, these architects also consent on the necessity of objection to bias view and polarization of architecture philosophy as well as gender hierarchy. Three theorists, Luce Irigaray, Julia Christowa, and Allen Sysco, in feminine reading of this issue, mentioned the

Table 1. Architectural attributes of four female architects. Source: Terlinden, 2016: 125-140.

Architect	Life Duration	Style	Architectural Attributes
Eileen Gray	1878-1976	Modernism	Daylight-Color an Nature Use, Flexibility, Specific interest in Detailing, Deep connection with the site, neglecting Le Corbousier's rules: Standard-Based construction, accenting on spatial Vitality, combination of logic and Feeling at once.
Lucy Hillebrand	1906-1997	Classic- 1950-1960 decades in Germany	Dancing movement in Space, Nature accompaniment, neglecting the pre-constructed architecture, neglecting the rectangular architecture, contradict with symmetrical architecture, contradict with modernism
Itsuko Hasegawa	1964-	High-tech	Disorder, definite presence of Nature, Transparency, Flexibility, Neglecting the total logicality, A Place to hear the universe music
Zaha Hadid	1950-2016	Post Modernism	Mysterious, Suspension and inclement, Spatial Floating, Flexibility, dynamic and neglecting the static structures

that urban design as spatial management is the only means of goal achievement. Madanipour proposed 'accessibility to all citizens', 'innovativeness' and 'spatial' as urban design obligations (Madanipour, 1998:370).

It is also true for tourism. A destination, a location or constituents of a destination (such as architecture and a city) carries a message per se; once a visitor experiences a city, a specific perception of city is established (image/idea). This perception not only provides information of the visited city, but also directs its emotions and impressions keeping the perception in mind up to the last minutes (of trip) and even after that. Overall, since urban spaces are influenced by urban design and regarding to the commitment of creating high quality social communities and public places, it is necessary to provide public accessibility and the equity concept, which is of effective elements of the quality of urban spaces. This equity reveals that all men, women, children, elderly and disabled are merited to use all urban public places and to obtain a high quality experience and a unique mental image. Now, the following questions raises here that how to seek for this gender-oriented equity (justice)? Whether men and women similarly perceive urban spaces? How gender equity is defined in such spaces?

Gender and urban space

Gender issue is provided as a determinant model in discussing space public accessibility. Gender as a social issue influenced by community culture differs from the term 'sex', which is usually used for the same definition in biological perspective (Alkov, 1996; Freedman, 1996; Gidenese, 1999; McDowell, 1999; Butler, 1999; Randel, 2000; Castles, 2001; and Lipez et al, 2003). Gender structure and values, like any other social issue, depend

on time and place and develop by changing social contexts. Space, as described in architecture, urban planning, sociology, etc. is a physical- 3D physical- space on one side; and social space, on the other side (Kurier, 1979; Lufer, 1991; McDowell, 1996; Randel, 2000; Erdner, 1997; Ture et al, 2000). The dichotomous space indeed emphasizes on that physical space manifested by social system and social system is crystalized in physical space. Physical space elaborates gender relations to picture social values and relations; further, this implies the correlation between "gender" and "space" (Drening and Raylie, 2000; Erdner, 1997; Hills, 2000). Bilateral relations exist between space and gender, which means that the gendered relations affected by space are like the reflection of the gender of space. Helen Hills believes that "space, as the building block of materialistic culture, is significant respecting to its critical contribution in gender definition. The space determines where and how men and women get together or separated. A spatial organization produces, reproduces, and presents new concepts of gender and human body" (Zarinpanah and Pourhashemi, 2013; 34). The space here does not necessarily mean a traditional space that is designed; rather, it is the space revealed, used and occupied within daily activities. Massey declares that citizenship rights and public places are directly related; in addition, women, in most cultures, especially when they are alone, may not easily access to public places (Massey, 1994).

The relationship between gender and space perception

As noted earlier, since men and women follow different approaches in the world, they are also different in terms of the process of perceiving and recognizing the environment. In other

the form of architecture, on one side; and they observe decoding of the provided intention, on the other side (Behboodi, 2012:42). Such description is also true for other domains including tourism. In tourism, destination message is delivered by the tourist's perspective and its emotions when experiencing the destination; generally, its perception of the destination, which is referred as "tourism destination image" (Jenkins,1999). In tourism literature, idea represents a set of beliefs, attitudes and impressions of an individual or group from an external reality. This external reality may be a firm, a product, a brand, a place and or an individual. The impressions can be proper or improper, real or imaginary; anyway, ideas direct and orient the behaviors (Barich & Kotler,1991). In short, according to tourism literature, idea signifies our perception of a place or location. This idea may arouse our emotions and finally significantly influences travel conduct (behavior). Indeed, the idea looks into the place and its details through visitor or observer's eyes (Behboodi, 2012:43). Therefore, the effect of environmental ideas on visitors considerably influences the probability of revisiting and mental image; but, how to create high quality and proper images (ideas) in the mind of visitors.

Grutter (2007) classifies the information received from phenomena in general, and architecture in particular, in to two categories: aesthetic and semantic information, which are supplementary. Aesthetic information is emotional data most affecting our emotions; while, semantic information transfers data and message. This information is consistent with cognitive perception in psychology. Grutter maintains that aesthetic information is the process of feeling, perception and environment recognition, which is the most

significant and fundamental issue considered in architecture and urban designing. Thus, it is concluded that constructing human perceptions and behavior-consistent environments require recognizing the relationship between human and the environment. A set of environmental capabilities of a particular situation may lead to creating a potential context for human behavior.

Perception of urban outdoors

Urban space is part of harmonious and cohesive city construction, which is physically enclosed. Such an atmosphere requires order and beauty and is organized for urban activities. However, in general, outdoors, as a turning point, among dense structural tissues, especially in residential areas, at different scales and for various reasons such as density adjustment, culture enhancement, as well as physical deformation of tissue in addition to urban outdoors regarded as urban milestones are all introduced as urban spaces (Jafari and Zehtabiyani, 2006:2). Moreover, the concept of urban space referring to Camillo Sitte, Geddes, Mumford and other culturists and proponents of urban human planning who largely serviced in keeping urban space concept and effect alive relies upon this inference that urban space is part of urban life organism associated to always evolving social, economic and technical conditions. On the other hand, urban space consists of a social context embracing a set of relationships among people; hence, urban space is the fundamental element of city construction related to the heart of social strategies (Parsi, 2002; 34). Multiple definitions of urban space tightly tied to urban design indicate its undefined nature (Shurch, 1999; Elin, 1996; Bradbent, 1990; Gasling and Mateland, 1984) and offer a multilayered definition (Madanipour, 1998). He also added

Introduction

Context perception and recognition process is of the significant issues that are increasingly of interest, in urban and architecture domains by many scholars. Spatial reading or perception means intuition of hidden messages of urban or architectural spaces. This may be fixed over years in the mind of space spectators; or as space ideas may influence temporary spectators like the first impression of spaces on visitors. However, these perceptions vary in terms of type and depth. The issue of gender and space is a discussion case that is highly sensitive to spatial understanding and interaction, which has been increasingly interested by scholars over the past 30 years.

According to researchers, gender like age is of the components influencing and altering perception quality and space reading (Mac Andrew and Barati, 1999; 4). Gendered spaces are referred to where only a particular group (men or women), of people are included however, high quality urban spaces have to embrace all community classes. This research tried to introduce urban public spaces and people's attendance in these spaces from men and women point of view. Also presenting, recognition process of space and perception from a visitor perspective. In this regard, it investigated gender and gender dimensions in these spaces.

Research questions

- What are the dimensions of gendered space (feminine) and how are they recognized?
- Which of the understudied spaces are feminine, masculine or neutral (genderless)?

Research hypothesis

To create generate balanced (genderless) spaces, it is necessary to identify the effective factors of gendered spaces. Thus, feminine, masculine and genderless spaces will be recognized.

Research methodology and case studies

To uncover different feminine and masculine priorities in urban environments, four urban spaces in Italy and France were selected as case studies. This is a descriptive-analytical study gathered the required data through field and library study. In addition, research data were also collected through interviewing a

given statistical population. Research samples included 26 Iranian visitors who firstly visited Georges Pompidou museum in Paris, Place Massena in Nice, Piazza Del Campo in Siena, Italy, and Spanish Steps in Rome. Half of the interviewees were male and half female.

Research theoretical framework

Space perception

Each phenomenon contains two perceptual and structural aspects. Structural aspect, which is totally explicit, is generally identified away from any social and cultural attachments; whereas, the perceptual aspect as an implicit, complex phenomenon is influenced by various individual and social factors due to merging with any nation's history and culture. Architecture makes sense by stepping into the second dimension i.e. perception (Dibaj & Soltanzade, 1998:11). It is inferred that the idea creators and designers present the message in

Gendered Perceive of Iranian Tourists, Visiting European Public Urban Spaces

Case studies: Selected Public Spaces in France and Italy*

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Abstract

Nowadays people are surrounded by Gendered spaces. Gendered space means to deprive a group of people from attending and using a space. Eliminating gendered spaces and providing the opportunity for public participation in urban spaces requires, at first, the ability to identify gendered components in space. By identifying gendered components and employing them, more balanced urban spaces might be created. Since men and women vary respecting perception of space, discovering conceptual priorities in space may aid in recognizing gender components. Studying feminine architecture, art and literary works to discover gendered components leads to attributes which can be used in space. Research methodology is field and library observations as well as interviewing Iranian tourists who has visited Georges Pompidou museum in Paris, Massena square in Nice, Piazza Del Campo in Siena, and Spanish Steps in Rome for the first time. Research results show that of the aforementioned, Georges Pompidou museum and Piazza Del Campo outdoors are male-oriented spaces; whereas, Spanish Steps is female-oriented and Massena square in Nice is a neutral (balanced) context.

Keywords

Gender, Space perception, Urban outdoor space, Feminine and masculine space.