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THE ROLE OF ARTS IN SUPPORTING URBAN PLANNING TO MAKE MORE EQUAL PUBLIC SPACES FOR ALL THE PEOPLE

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Abstract :

The dissertation is to show to what extent arts-and music in particular-is supporting the field of Urban planning to change for good the (semi-)public spaces making them more gender-equal for all the people. Through the literature review it was made clear enough that a research gap regarding the triptych music, gender and semi-public space is existed. In order to investigate this research question a one case study approach was chosen. The chosen case study was the artistic project “A Vous de Jouer” in the train station “Gare de Tours” in the city of Tours in France. The research was based on fieldwork carried out in March 2016 by using qualitative tools and mainly observations and small semi-structured interviews with people relevant to the project under study. The results of the artistic project analysis showed that the semi-public space where the artistic project takes place is transformed into a place of socialization, a gathering place for mainly young people. People were interacting and participating giving to the place a unique atmosphere. Furthermore, in the artistic music area under study a lot of gender based inequalities in (semi-)public spaces were revealed such as the male-dominance or the women’s fear and shyness. Whilst music revealed these gender inequalities, it did not have the power to change them. Nonetheless, the general character of the semi-public space was changed for good. Future research should be conducted on the triptych gender, music and semi-pubic space in order to fill in more concrete the research gap.

Keywords :

semi-pubic space; arts; music; gender relations; A Vous de Jouer; “Gare de Tours”;

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CHAPTER 1. INTRODUCTION

A lot of times i bring to my mind the words of Jane Jacobs by her influential book “The Death and Life of Great American Cities” in 1961 where she expressed a simple but much astute statement that “*Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody*”(Jacobs, 1961, p. 312). Whilst this statement may seem to be not much relevant to my research topic, it was finally much important and once again a key element for me in order to narrow down my research topic and focus on specific issues.

The dissertation aims to investigate to what extent art-and music in particular-is supporting the field of Urban Planning for providing more equal public spaces for all the people. The investigation is based on a one case study analysis. The chosen case study is the Artistic Project “A Vous de Jouer” in the train station “Gare de Tours” in the city of Tours in France where an outdoor piano has been placed for everyone who wants to sit, play and perform.

In order to approach the scientific issue, the first section of the thesis deals firstly with the theoretical framework. The aim of this chapter is to present the way that from a broader subject I narrowed down the research topic. It starts with the analysis of the concept of public spaces by taking into account different approaches explaining simultaneously the association of the field of Urban planning and the social life which is the broad subject of the thesis. Consequently, the chapter continues with the analysis of the association of arts and urban planning and more specifically the association of urban artistic projects in semi-public spaces narrowing down more the research topic and coming closer to the nature of the chosen case study. With respect to the sat term in my research question of “equality” for the public spaces, the variable of gender was chosen in order to investigate issues concerning equality. The choice of gender was not made by accident. A lot of articles talk about subjects concerning the association of gender and public space through phenomena such as the male-dominance or the women’s fear. Additionally, gender, music and their relationship is also a well-investigated topic. Nonetheless, few researches have investigated the triptych gender, music and public space. Thus, recognizing a research gap I found it much intriguing to focus more my dissertation on this triptych.

In order to investigate better the fore-said triptych two different hypotheses were formed which are detailed described in the second chapter. The first one concerns the social aspect of the artistic project under study expressing the idea that through arts-and music in particular-the(semi-)public space is changing for good. As

regards the second one, it focuses more on the gender criterion and its association with space and music expressing the idea that through arts-and music in particular-gender relations in the (semi-)public space are changing. Chapter three discusses my chosen methodology which was based on the usage of qualitative tools, chapter four presents the train station “Gare de Tours” and the artistic project “A Vous de Jouer”, chapter five sets out my empirical findings and chapter six presents and discusses the results. Finally, some conclusions are drawn in the last chapter providing certain recommendations as well.

CHAPTER 2. THEORETICAL FRAMEWORK

2.1. The notion of space and its appropriation: the social aspect

Public spaces and their array of different forms such as streets, parks, squares, plazas, shopping/commercial centers and small spaces in residential areas, play a vital role in the social life and of communities acting a lot of times as a “self-organising public service”, a shared resource in which experiences and value are created (Mean and Tims, 2005). Furthermore, the fact that each individual differs from one to another in many characteristics such as the age, the sexuality, the social class, the educational level and the ethnics, makes the experience of the usage of a public space to be also influenced and affected by these facets and to be differed as well. Thus, the use and the appropriation of the public spaces and the social relation seems to be an interesting issue in the investigation of the life of individuals living in urban communities. This is indeed the broad subject of the theoretical framework and of the thesis in general which later on would be narrowed down. But before continue with the making of the research topic more narrow, it is important from the beginning to give the definition of the term “public space”.

For many centuries public spaces have been a central concern of scholars of different academic areas of study starting from the Ancient Greek Agora which was the centre of athletic, artistic, spiritual and political life of the city to the Italian piazzas in the Renaissance period and the boulevards and arcades of Paris in France in the nineteenth century (Mitchell, 1995). Nonetheless, the concept of space differentiates and varies according to the discipline that study and approach this notion. Disciplines such as geography, sociology, political philosophy, anthropology, architecture, economy, urban planning have studied public spaces making a great effort to analyze and understand how these places built, managed, and how they function socially, economically and politically. Nonetheless, there is a little agreement to what is meant by “space” and thus definitions are differed depending on each individual approach and perspective (Ramon et al., 2004).

As regards the domain of urban planning, public spaces are traditionally considered all the publicly owned and managed outdoor “open spaces” (Tonnelat, 2010). These “open public spaces” are areas where anyone in the general public is free to use. Such spaces are the public streets, the sidewalks, the parks and the public plazas. The spaces are open and visible and few or no barriers exist to control entry to these spaces. To the contrary, the private spaces are the housing and the working area where access is controlled and restricted (Chelkoff and Thibaud, 1992). Uninvited or unauthorized people would feel uncomfortable in these spaces

or feel as if they were not supposed to be there and typically there are barriers or controls established to limit access into these spaces (CPTED, 1972).

Howbeit, the emergence and development of a great number of semi-public spaces, such as the shopping malls, private plazas and parks, “theme parks”, the train stations (with other facilities inside), block apartments, gated communities which at most of the cases are under the control of the public-private or entirely private partnership, came to the fore the need for the reconsideration of the notion. Thus, nowadays public spaces are more considered as the spaces that are accessible to the public regardless of the possibility of its state ownership (Joseph, 1998).

In the discipline of social sciences which is much close to the social nature of this thesis, there are two concepts that have been prevailed concerning the notion of public spaces and it is worth to be mentioned at this point. The first concept describes public space as a public sphere based on the Ancient Greek Agora and the Roman Forum. Ancient Greek Agora and Roman Forum are presented as the central spots in ancient Greek city-states and in the city of Rome respectively. These were the gathering places and the centers of athletic, artistic, spiritual and political life of each city where the public affairs of the city were discussed among an assembly of equal citizens in a kind of forums of public discussion (Sprung, 1991). A type of public space close to Ancient Greek Agora and Roman Forum, yet less situated in the physical public spaces of a city (private meeting rooms), was emerged in the 18th century through the so-called “bourgeois salons” where people were able to discuss, doubt and challenge the actions of the monarchs and of the state (Habermas, 1989). According to this definition of public space as forums of public discussion, even the cafes, the restaurants as well as the internet and its social media pages could be added and considered as public spaces regardless of the placeless and their non-existence on physical public spaces.

On the other hand, the second concept considers public as any space accessible to any individual without the limitation of belonging to any kind of group or club and it is much more close to the idea expressed before of the accessible public space-the criterion of accessibility-which was arisen as a result of the emergence of the semi-public spaces. This concept takes into account not only the potential discussions or debates that could appear in a public space as it does the first concept, but also and foremost the accessibility of these places which guarantees the free circulation of persons and goods and allows the production of city’s images through the concomitant emerged collective representations (Joseph, 1998). To put it clearly, this second concept enlarges the notion of spaces encompassing not only the possibility for a debate or a discussion in the classic public spaces such as streets and parks but also all the spaces of mobility such as the train, the

tram and the subway stations, the airports, the highways, the parking lots and the spaces of consumption such as the shopping malls (mainly).

The combination of these two above concepts of public space presented by the social sciences-the public sphere and the publicly accessible spaces-is a main challenge for urban planners. As it is clear enough, this challenge has two dimensions which could be summed up by saying that on the one hand there is the public place as a place for dialogue, conversation and debate between people with the view of enhancing the interaction and the participation of people and on the other hand there is the public space as a matter of mobility (Tonnelat, 2010). It is worth mentioning that the latter is close to the idea of individual liberties and the slogan “the right to the city” of the french Marxist philosopher and sociologist Henri Lefebvre described at his book *Le droit a la ville* in 1968 who analyses that this right is not only the individual liberty to access each urban resource but also the right to change ourselves by changing the city. In other words, it is the freedom to make and remake our cities and ourselves which is one of the most precious yet most neglected of human rights (Harvey, 2008).

After this brief overview of the terminology of public spaces according to the fields of urban planning and social sciences and their cross/mixing, a greater emphasis and analysis would be given now on a specific form of semi-public spaces which is the most relevant to the research topic of the dissertation: the train stations. Train stations are an important factor in regulating both the form of the city and its social order as they can used as a tool for the urban development fostering a high density of housing and commercial use in the whole area surround them, emerging simultaneously a diversity of functions, privatization processes and certain times contributing to the creation of the phenomenon of gentrification (Banarjee, 2001; Debrezion et al., 2003; Trip, 2007). On the grounds that the dissertation focuses more on the social aspect of train stations all these phenomena which are occurred in train stations would be not analyzed and the theoretical framework would be give emphasis on the social aspect of these places.

Regarding, thus, the social aspect of train stations, it seems that these places could play a vital social role. Train stations have a unique form having on the one hand the classical form of semi-public spaces but one the other hand they still keep certain elements of public spaces (Franck and Paxson, 1989; Valle del., 1997). It is true that people do not stop and rest at train stations as they do in plazas, cafes, restaurants and parks. Nonetheless, elements of the classical public spaces could be observed at the train stations. A clear case in this point is certain small conversations and discussions taking place between users of the train stations as

well as participatory processes through interactive activities giving to the train stations this unique character (Church et al., 2000; Francis et al., 2012).

What is more, train stations have a unique diversity of users. Despite the existence of barriers and tickets (not free entrance) for certain parts of the train stations, there are many categories of users who use the train stations apart from the mere travelers, such as passers-by, workers of the train station, homeless people or even undocumented migrants (Ban, 2008). The fact that all these categories of users are rare to be seen gathered all together elsewhere, transform these areas into mix public spaces. All these diverse population which also differ regarding the social-class, the income, the gender, the ethics, the race, the ethnicity, the incomes has the possibility to interact and socialize all together. This interaction and socialization could transform a train station into a new social meeting point or into a sociological unit inside the city which organizes inwards and outwards movements of the city (Joseph, 1999). This interactive and socialized aspect of train stations seems to be much more important nowadays due to the worldwide increase of the segregation in its different facets - class, income, race, ethnicity, sexuality, gender - and the larger day-by-day division between these aspects (United Nations Human Settlements Program, 2004). Thus, a train station seems to be also an important setting for relieving and alleviating all these upcoming trends through its mix and diverse kind of users.

What is more, as already be said, the introduction of certain interactive and participatory activities inside the areas of the train stations in conjunction with the small cafes, restaurants and shops, transform the train stations into small malls enhancing at the same time their participatory, interactive and socialized character (Ban, 2008). Moreover, the introduction of specific policies for disabled people (ramps, elevators) as well as for tourists who do not speak local languages (reading signs and announcements in many different languages) have helped a lot to the enhancement of the train stations' adaptability (Kitchin, 1998).

In this context of train stations as places of socialization and interaction, it also comes to the forefront the aspect of the appropriation of space. According to the literature review, the appropriation of space is an interactive or mutually transformative process or an exchange in which each transformation of the physical environment implies a transformation of the groups and individuals themselves as well (Gotham, 2003). That is to say, appropriation of space is the "individuals' and groups' creation, choice, possession, modification, enhancement of, care for, and /or simply intentional use of a space to make it one's own" (Feldman and Stall: 184). Thus, it is a reciprocal procedure where the self or the social are expressed

in spatial form of the public space and this in turn has a transformative effect on people. It is exactly what is encompassed in the small phrase “What we touch, touches us” (Fisher, 2004). Or the below small sentence describing the appropriation of space as a two-way communication(person-surroundings): “The term appropriation implies to gain something, but also to give something from yourself to the environment.” (Modh: 4).

All the above documented opinions by scholars implied also the fact that the appropriation depends on power relationships as well. On the one hand actor groups compete for space but on the other hand the transformative power of an actor group depends on the character of the space itself. Hence, in order to assess each actor’s power, it is imperative to consider power relationships and the way that power gets embedded into space (Mitchell, 1995).

Apart from the tendencies of functional domination and exclusion (in the forms of e.g. hypermarkets and shopping centers/malls, gated communities, streets, motorways and expressways e.t.), a lot of times the actors’ power in the appropriation of space is embodied through the social resistance-a concept much close to the idea of Henri Lefebvre regarding the association between appropriation of space and the “rights to the city”-which at certain times it comes from people working at these places (Mitchell, 2003). Generally, the appropriation of public space has been much investigated as an act of domination or as an act of resistance (Skelton and Valentine, 2005; Corrigan, 1979; Baumgartner, 1988; Cahill, 1990). These two perspectives are expressed through the maintenance and the dominance of a specific behavior for a place or through the purification and elimination of “out of place” behavior. Usages, behaviors and activities not corresponding to the dominant values of a place are confronted with restrictions and exclusions. Nonetheless and last but not least, it is worth mentioning that the in-and out-of-place behavior is not just a question of discipline and place regulation, but equally part of a shared cultural background and sense of place that people ought be trained on that having the needed cultural education (Haan, 2005).

As a conclusion of this first presentation of the broader subject of the theoretical framework related to the topic of the dissertation and apart from the analyzed terminologies and definitions regarding public spaces, the appropriation of space and their mainly social aspect, it is much important to keep and focus on the concern that the field of urban planning does not only provides positive solutions and consequences and it does not always makes good to the social life of a specific space through its projects (Yiftachel, 1998). A lot of times-as already be mentioned-urban planning projects have been failed concerning their social designed impacts due to the emergence of phenomena such as the gentrification, socio-spatial devisions or the

privatization fostering a type of urban development that changes the social balance and stability (Banarjee, 2001; Debrezion et al., 2003; Kohn, 2004; Trip, 2007). On urban renewal projects *“planners have managed to preside over some spectacular debacles”* (Knox and Pinch, 2010). Another scholar said characteristically: *“the planner has only limited influence over social relationships. He or she cannot determine the intensity or quality of the relationships. This depends on the characteristics of the people involved”* (Gans, 1961). It is a controversial debate towards the achieving of the society’s objectives that never really ended which is going back to ‘30s and ‘40s and the “great debate” between proponents of government planning and defenders of “free” markets and “laissez-faire” arriving finally at the modern debate regarding questions such as “for what purposes we plan?”, “how to improve it and make it better for society?” (Klosterman, 1985; Neal, 2010). Thus, it should be kept in mind that inter-temporally the correlation between the field of urban planning and the social life has been not always positive.

2.2. Arts, Urban Planning and Public Space Relevance

In this broad context of urban planning and social life of the previous chapter, it comes now the field of Arts which constitutes an important part of the dissertation. A viable and sustainable urban environment and development is generally about shaping viable urban places and communities, not about only entertainment, profit and property development (Ratiu, 2013). In order to achieve this interesting view a key-role could be played by arts and artistic interventions.

It is important from the real beginning of this chapter to point out that the choice of the term “Art” is not an accident. In many cases people are easily confused and they have a difficulty in separating and distinguish the terms of “Art” and “Culture”. The arts alone can be classified into 13 categories: acting, announcing, architecture, fine art, directing, animation, dancing and choreography, design, entertainment and performance, music and singing, photography, production, and writing (Gaquin 2008). As regards culture, it can be defined as the arts as well as the intangible shared beliefs, values, and practices of a community (Houston 2007). “Culture” is really everything that human beings create in our world, in our physical space (Miles, 1997). Howbeit, it should be articulated that these two terms are interdependent. This interdependence it could be summarized in the two undermentioned sentences: “Culture is the experience, memory and identity that includes all tangible and intangible artifacts, tools and cultural elements that is created by Art. Art is the creation and culture is the interpretation of the creation.” (Manasvini and Abinaya, 2015).

Nonetheless, due to this broad magnitude of elements, the thesis chose the term of “Art” which is one of the aspects of culture in order to make a limitation of the scientific issue. Yet, it is still clear enough by the 13 artistic categories of the previous paragraph that “Art” is still a wide term which includes a great variety and diverse range of human activities. Hence, due to this wide range of elements, the thesis would be focused on artistic-and especially music-initiatives and interventions in the (semi-)public spaces which attempt to engage and involve society in a cooperative and participative artistic way.

It is worth, also, mentioning that the dissertation will not examine theoretically large-scale public artistic projects which could influence the use and appropriation of spaces in many different ways through the emergence of phenomena such as the valorization of public/semi-public spaces attracting new investments and people, the gentrification, the social spatial divisions etc. The thesis would be focused on a specific small-scale artistic intervention taking place in a specific semi-public spaces which would be analyzed later

on. Thus, in order to approach better theoretically at this stage the current dissertation, the limitation of the scientific issue could be reduced to the idea that the theoretical framework would be focused only to the societal influence of artistic interventions-and more specifically of music interventions-in small-scale urban planning projects in the semi-public spaces.

From the de-industrialization period of cities, new urban planning approaches had been introduced regarding urban renewal including as a key element in many cases the artistic regeneration arriving at the notions of “creative city” and “creative communities” from which art was a significant element able to be used (Staley, 2004). At the same period and at a smaller-scale-which is more relevant to the thesis-works of contemporary art and craft have been also started to be located in city squares and government buildings, plazas, parks, gardens of schools and hospitals, the railway stations and generally in many (semi-) public spaces (Miles, 1997).

It is worth mentioning that the field of urban planning and the field of arts have extremely opposite principles with the former to be based on rigid processes and policies - sometimes conventional top-down approach as well- and the latter to be based on adaptability and versatility. Conventional planning system involves expensive, long-term and -certain times-irreversible resolutions. On the other hand, small-scale artistic planning approach are significant inexpensive low-cost projects (e.x. certain soft initiatives in public spaces). Furthermore, these small-scale artistic initiatives have certain additional elements such as flexibility (for the needed changes with the passage of time), ecologically - sensitivity (due to the little or no negative environmental impact) and reversibility which give more reasons for their inclusion in the field of urban planning giving into the field of urban planning a creative edge as well (Kagan, 2008; Kirchberg, 2008; Kagan and Verstraeten, 2011; Ratiu, 2013).

Furthermore, small-scale artistic interventions in (semi-) public spaces could offer, as a tool, a new experience to the field of urban planning as they could act as a vehicle and a catalyst for ‘re-centering’ a space having an impact on its identity. The spaces as themselves, they could be guided through the artistic interventions in order to change or contract and establish unique social identities of their own creating at the same time a deeper sense of the place (Marshall 2007; Ho,2012; Ratiu, 2013). Additionally, in spatial terms, small-scale artistic interventions can act as a powerful tool for enhancing the aesthetics of urban landscapes.

Apart from the identity and the aesthetic dimension of small-scale artistic interventions, they could also create a positive impact on the quality of life and vitality of a place through their entertainment and social value (Guazon 2013). It is worth mentioning the idea of William Whyte’s triangulation who said that the act

of sharing a common event in public space, regardless of each individual's differences, could encourage spoken or unspoken exchanges between people, resulting in the building of a single audience in that place which is somehow being asked to re-imagine, re-experience, re-view and re-live the space fostering, thus, the co-presence, the interaction, the social inclusion, the community participation and the solidarity (Whyte 1988: 154). What is more, through this potential interactive and participatory procedure of the small-scale artistic interventions in the (semi-)public spaces, each person could be symbolically transformed into an artwork transforming at the same time these small events into a powerful tool for including citizens in the urban planning process (Taub, 2010).

All these potential impacts of the small-scale artistic interventions in the (semi-)public spaces could take also in the forefront social phenomena-such as social inequalities, social exclusion, public space fear etc- which would have been imperceptible, or at least not as apparent, without art. Thus, small-scale artistic projects might be a way to make visible social processes, to reveal "the illusion of transparency" of space and by doing so, it can be a tool for better understanding of urban dynamics (Lefebvre 2000:36).

Nonetheless, it should be mentioned that as the correlation between the field of urban planning and the social life in the broad subject of the dissertation is not always positive-as analyzed in the previous chapter-likewise the same happens between Arts and small-scale urban artistic projects in the (semi-)public spaces. Apart from the classical phenomenon of gentrification which mostly concerns the large-scale urban artistic regeneration projects, small-scale artistic projects in the (semi-)public spaces could first of all raise a socially divisive leading to what Mitchell (2000) has described as 'arts wars' to a large extent. As has been widely remarked upon (Bianchini, 1999; Boyle and Hughes, 1991), artistic planning always raises the question of 'arts for whom?' in which the favoring of particular categories of people or the highlighting of excluded groups are likely to engender reaction, resistance and protest to an artistic initiative by specific groups of people (Sharp et al., 2005). A clear case in this point is what Boyle and Hughes have said regarding artistic interventions in a semi-public space such as the train stations; artistic initiatives at these spaces have been seen to be at the expense of the working-class resulting to the emergence and enhancement of the workers' resistance (Boyle and Hughes, 1991; Sharp et al., 2005).

Furthermore, it is worth mentioning that the fact that a lot of times public artistic initiatives in (semi-)public spaces use the notion of social inclusion as a potential effect, means that one important assumption is made: that these initiatives are compatible (Miles, 1997). However, as Malcolm Miles has argued, it is not always possible to draw public art into society in a way that is equally beneficial to all the people of a city (Miles, 1997: 130). Thus, from such a perspective, social inclusion seems to be somehow inevitable.

Last but not least, the fact that the vast majority of the small-scale artistic interventions taking place in (semi-)public spaces are temporary provokes a crucial question whether or not such artistic interventions could be effective on their socio-spatial goals and influence the day-to-day use of the space on a permanent basis (Sharp et al., 2005). Thus, in this kind of artistic initiatives in (semi-)public spaces, the question of the temporality seems to be always a challenge (Guinard, 2012).

2.3. The Gender Criterion and the association with Arts

It is true that urban artistic interventions of thesis' scale taking place in (semi-)public spaces may impact to a certain and different extent all the people; men, women, poor and rich, old and young, people with different educational levels and type of employment, irrespective of their appearance (physical appearance, clothing). What is more, public artistic initiatives of a small-scale nature could influence and be influenced differently and in a different manner by elements such as the race, the ethnicity and the potential cultural differences of people. Thus, there is a wide variety of aspects which are able to affect the way people react and interact in small-scale urban artistic projects that taking place in public/semi-public spaces.

Hence, due to this great variety of elements that impact people's reactions, the research would be focused only on one specific aspect/variable. The variable that has been posed as a priority and thesis would be interested in investigating is the gender and the way that men's and women's reactions on urban artistic projects in (semi-)public spaces is differentiated. Simultaneously, the dissertation would try to investigate and understand any different parameters that impact/influence positively or/and negatively the reactions of the gender. Thus, at this chapter the theoretical framework is narrowed more down taking into account merely the gender criterion for the artistic initiatives in the (semi-)public spaces.

Through the literature review, it was made clear enough that there is a plethora of scientific articles which focuses on public art and the linkage with the (semi-)public space. Despite the fact that a lot of articles have investigated social questions regarding small-scale artistic interventions in (semi-)public spaces, few of them have taken into account the specific criterion of gender in order to investigate it more thorough and detailed. Thus, as already mentioned in the introductory chapter, there is a theory gap in the academic research regarding the relationship between gender and artistic-and more specifically music-interventions in (semi-)public spaces within the field of urban planning and the dissertation would try to fill in this gap. Underneath it would take place a brief analysis of two main-according to the researcher's opinion-concepts regarding the association of gender and (semi-)public spaces. Consequently, it would be analyzed the relationship between music and gender.

2.3.1. Male-Dominance in (semi-)public places

Male-dominance in the (semi-)public spaces is beyond a doubt a well-documented phenomenon through the research academy. It is worth beginning this sub-chapter by expressing first of all an interesting finding regarding the social phenomenon of male-dominance in the (semi-)public spaces. According to the literature review, thus, it was made clear enough that, historically, architecture and town planning have been male-dominated disciplines. A lot of feminist scholars have been also mentioned that male bias is dominated on many of public space approaches (Hayden, 2000; Greed, 1996; McDowell, 2000). Due to this established fact, hence, certain scholars claim that this is a potential explanation for the emergence nowadays of an inclination towards a homogenous and un-gendered vision of urban space (Ramon et al, 2004).

Nonetheless, the spatial configurative structures of the (semi-)public spaces have a correlation with the lives of both men and women who use them and it seems that these spaces have a greater impact on the daily lives of women than on those of men (Bondi, 1998). This is due to the fact that women have a much closer relationship with the (semi-)public spaces and the urban environment generally as they spend proportionately much more time than men outdoors, carrying out tasks which are mostly related to family affairs and domestic work (picking up children from school, accompanying them to the doctor or to extra-curricular activities, shopping and so forth) (Justo, 2001). This impact on the daily lives of women, is, also, an explanation for the argument that in spatially integrated (semi-)public spaces there is not any kind of male-dominance; to the contrary, an equal number of women and men is founded (Ramon et al., 2004). Another also consideration-close related to the above statement-is that (semi-)public spaces in the cities have given women more freedom from male dominance and the bourgeois norms of modern society (Wilson, 1995).

But other scholars see that spaces as both inaccessible and dangerous (Valentine, 1989; Pain, 1997 and Hernández-Pezzi, 1998). Urbanist Louise Mazingo argues that *“there is always small numbers of women in downtown public spaces which suggests that these environments do not provide women with a range settings that make them psychologically comfortable”* (Mazingo, 1989: 41). Mazingo argues, also, that women know that spaces are not necessarily without constraint. In an investigation she made of the uses of public space by men and women, lists differences in the received psychology of urban space, such as women having smaller personal spaces than men, finding crowded situations less stressful than men, and in groups having smaller territories than groups of men (Mazingo, 1989: 40).

Additionally, when a (semi-)public space is segregated, it tends to be again more dominated by men (Valentine, 1989). Last but not least, the daytime differences change a lot the domination of these spaces. As soon as shops, restaurants and bars are closed, men tend to usually dominate the (semi-)public spaces and women are usually accompanied by others at these late hours (Valentine, 1989; Nes et Nguyen, 2009).

All in all, it is clear enough that despite the fact that the male-dominance of (semi-)public spaces is an old well-documented concept, there is not missed opinions expressing a different and more dissenting idea. Thus, due to these differentiations and as a conclusion of this sub-chapter, it would be presented a way for the verification of the existence or not of the male-dominance in a (semi-)public space which is expressed in the article of Ramon, Ortiz and Prats (2004) and the dissertation deems it as a simple and interesting. In this article, so, it is expressed the idea that the verification of the phenomenon of male-dominance in public spaces could be measured by using two main elements. The first one concerns the number of male and female users and the second one the diversity of the profiles of the people who use the public space. Through the results it could be made a conclusion regarding the existence or not of a male-domination of the space and should results of these elements are satisfactory, it could be made also a significant contribution to the enhancement of social interaction and reduction of social exclusion rooted on gender.

2.3.2. Women's fear in (semi-)public spaces

Since 1980s a lot of surveys have identified the phenomenon of women's fear in (semi-)public space, especially by the feminist geographers (Valentine, 1989; Pain, 1997). It is a phenomenon well documented that partly constitutes a consequence of the described phenomenon of the previous sub-chapter; the male-dominance in public spaces (Pain, 1997).

To begin with, two of the main characteristics of women's fear in (semi-)public spaces are the temporality and the spatiality. This means that the fear is related and connected to different times of the day as well as to different spaces, ages, gender, lifestyle and everyday routine (Pain, 1997; Valentine, 1989). Thus, fear is connected to how public space is used, occupied and controlled by dominating groups at different times. This is the reason why a lot of surveys on the geography of fear argue that women's fear in (semi-)public spaces should be addressed as a structural problem in society rather than an individual problem. In other words, it is a problem has its roots on people's gendered unequal power relations in public spaces which are created in everyday life (control of space) (Koskela, 1999). Thus, the male-dominance in the (semi-)public

spaces-as it was explained in the previous sub-chapter-has a direct affiliation with women's fear of these places.

Last but not least, women's fear in (semi-)public spaces is also a spatial expression of patriarchy in which women restrict their mobility because of their fear of violence and safety which in turn creates certain spaces considered appropriate for women to use (Valentine, 1989). As a consequence, women are confined by space and rarely control a space (Bondi and Davidson, 2005). Thus, women feel that they have no control over space, especially at night which has less to do with darkness and poor visibility than with who controls the space (Sandberg, 2011). Thus, all in all, control of space and power relations in the (semi-)public spaces-two concepts in which men is the dominated gender-are interrelated with women's fear at these spaces.

2.3.3. Music and its association with gender

In this last sub-chapter it would take place a brief analysis of the association between music and gender. It is the last step in the procedure to narrow down the theoretical framework of the dissertation as this sub-chapter concerns a specific element of the broad field of Arts (the music) being associated with the specific gender criterion which has been already-in conjunction with (semi-)public spaces-theoretically analyzed above. Thus, the theoretically analysis of the relationship between music and gender it would be much helpful in order to have-in combination with all the previous sub-chapters-a more holistic view regarding the triptych: (semi-)public space, gender and music.

A lot of articles in the academia refer to the way music might affect people's emotions or performances on some activities such as sports, creativity or reading (see for example Karageorghis and Terry, 1997; Butzlaff, 2000; Laukka and Quick, 2013). Through the literature review it was made clear enough that the solely association between music and gender is a very well-documented subject in the research academy. To begin with, it is true that generally music constitutes an important aspect of culture in almost all societies and it is closely related to people's lives (see for example Abeles, 2009; Ho, 2003; Cramer et al., 2002; Eros, 2008;). Therefore, music in any society could be an important medium to learn about its social relationships. Many scholars have also claimed that music and its elements are not only portray the existing social relationships, but they also reflect changes occurring in a society (Koskoff, 1989; Wolf, 2009). Social beliefs-related as well to gender ideologies and gender relations which are a key element of the dissertation-affect music and its elements and simultaneously through the music such social beliefs are affected and challenged (Koskoff,

1989). Thus, not only gender shape music and its reactions, but also music itself, being closely related to people's lives in any society, can act as a mirror to social beliefs and social practices and can shape, change and affect gender relations in a society as well. Indeed, according as well to Butler's (1988) concept of performativity, music instruments in public spaces, as performative acts, are an important factor that shapes people's beliefs regarding gender and accordingly determine social relationships, power and challenge the male-dominated social beliefs in spaces.

Another key element that shapes and contribute to the association between music and gender is the fact that societies are still, to a certain extent, patriarchal in nature and the impacts and influences of patriarchal values and norms are also found in music and instruments (Bondi, 1988; Green, 1997). Indeed, certain instruments seem to have a more masculine nature whereas others a more feminine nature remaining, thus, till today the gender-based stereotypes (Wrape et al., 2014; Delzell, 1992; Toffin, 2008; Lueptow et al., 2001; Magrini, 2003). Thus, gender has come to be recognized as one of the main factors that shapes till today people's choice on learning a musical instrument making the association between gender and music instruments absolutely accepted by the academia (Kunst, 1958; Abeles and Porter, 1978, Delzell and Leppla, 1992; Graham, 2005; Abeles, 2009 et al.). Due to the fact that there is a great variety of music instruments as well as a plethora of articles speaking about the gender nature of many different music instruments, the theoretical approach in this dissertation would be based more on the piano which is the most relevant-as it would be analyzed in the next chapter-to the area and the artistic initiative under study.

Regarding, thus, the piano, it is placed almost in the middle on the masculine-feminine continuum. Nonetheless, according to a lot of scholars it is a musical instrument that it is identified as feminine rather than masculine (see for example Griswold and Chroback, 1981; Graham, 2005; Hallam et al., 2008; Ho, 2003). Indeed, a lot of research studies have demonstrated that girls show a significantly stronger preference for the piano than boys coming to the conclusion that piano is a *"traditionally female-associated instrument"* (Boultona and O'Neill, 1996; Harrison, 2003; McKeage, 2002 and 2004). As numerous of studies have demonstrated, it is mostly the sound-alias timbre preference-, the appearance and girl's perception of degree of difficulty that make them willing more than boys to learn the piano (Flowers, 1986; Gordon, 1984, 1986, 1991; Griswold and Chroback, 1981; LeBlanc, 1982; Coffman and Sehmman, 1989; Delzell and Leppla, 1992; Fortney et al., 1993). Other significant factors that seem to have a greater influence on girls than boys to choose to learn the piano are the parents, the media(mainly television) and peer groups (Abeles and Porter, 1978, LeBlanc, 1982; Webster and Hamilton, 1982; Nierman, 1990; Fortney et al., 1993; Graham, 2005; Sinsabaugh, 2005).

Hence, all in all, gender plays a significant role for the perception of the piano; it constitutes an important fact that it should be kept in mind during both the observation and the analysis upcoming chapters. On the whole, it has been made clear enough that performative music initiatives in (semi-)public spaces could challenge both social and gender relations. The triptych public space, gender and music, thus, seems to be much intriguing for further research and this is the reason why the dissertation chose to investigate it more. In the next chapter, based on this theoretical framework and its inferences, it would be analyzed the set hypotheses.

CHAPTER 3. HYPOTHESES

Based on the described inferences of the previous chapter, it would be now described at this chapter the set hypotheses of the dissertation. Through the theoretical framework, it has been clear enough that the dissertation investigates the triptych: (semi-)public space, gender and music. As it was made clear in the previous chapter, these three different elements are much interrelated. Through music artistic interventions in (semi-)public spaces both gender and social relations are challenged. Thus, the theoretical framework leads this current dissertation to make two hypotheses providing to the research topic two different but associated dimensions. This division of the research into two different hypotheses it would be much helpful for the better understanding

As regards the first set hypothesis, it is based on the social aspect of the association between music artistic interventions and the (semi-)public spaces. To be more specific, the first hypothesis takes into account the potential social impacts of music artistic interventions in the (semi-)public spaces as they were described in the theoretical framework of the previous chapter. It makes, thus, the hypothesis that *“art (and music in particular) is changing for good the (semi-)public space”*.

With respect to the second set hypothesis, it is based on the gender criterion and more specifically on the relationship of this variable with the music artistic interventions in the (semi-)public spaces. It is somehow encompassed into the first set hypothesis but in this case it is much more specifically as it concerns solely the gender and the different ways men and women behave and react at the music artistic interventions in the (semi-)public spaces. As it has been described in the previous chapter, concepts such as the male-dominance or the women’s fear prevail in the (semi-)public spaces leading to gender inequalities. What is more, through the theoretical framework it was came into focus that gender has a clear association with both (semi-)public spaces and music.

Nonetheless, there is a research gap regarding the investigation of the associations in the triptych “music, gender and space” which has been already mentioned. Thus, by taking into account the gender criterion and its association with both space and music and combine it with the different concepts-as were described in the previous chapter-related to this triptych, the formation of the second set hypothesis arrived at the idea that *“Art (and music in particular) is changing gender relations in the (semi-)public space”*. Having set the

hypotheses of the dissertation, in the next chapter it would take place the next step which is the analysis of the methodology that followed in order to investigate to the best the two set hypotheses.

CHAPTER 4. METHODOLOGY

Methodology and where a researcher should begin looking for depends always on the set hypothesis (-es) of the research. So, having set the hypotheses of the current thesis, the main general objective of the research was to collect all the suitably data that would be helpful answering the previous chapter's set hypotheses. It is worth mentioning that, first of all, it was made an attempt to put all preconceptions aside. It should be also mentioned that during the whole research period three key-terms were always kept in mind: credibility, reliability and avoidance of bias/prejudice.

To begin with, the research was based on a "Case Study" approach spotlighting on one instance. The case study is the artistic project "A Vous De Jouer" in the train station of the city of Tours in France. The case study area would be analyzed in detail in the next chapter. The research in order to collect all the suitably data was based mostly on a sensitive approach using a qualitative analysis. The main qualitative tools were direct observation, mapping, recording, videos, photographic observation (images) and certain small semi-structured interviews with people relevant to the area under study.

As regards observations, they were carried out during March 2016 both at workdays and weekend days and at different times of the day. Also, observations were divided into two different period and types. During the first observation period (the first two weeks), the type of observations was more unstructured and it was based on the individuality (individual observation). Assuming that as a researcher i didn't known nothing (or little) about the area under study (artistic project "A Vous De Jouer"), it took place a descriptive, detailed and focused observations of anything and everything regarding the artistic project "A Vous De Jouer", emphasizing on gender and social relations. Then, during the second observation period (the last two weeks), the type of observations was more structured through a form of coding that identified aspects of behavior, movements and reactions which had been determined beforehand as being of likely relevance to the research. To be more specific, research questions regarding observations that were set and investigated were:

-
- Who react/interact more with the piano? Women or Men?: It was a “Census taking” (stakeholder analysis) where the number and the type of persons of the observed artistic project was counted and divided according to the gender. This it was much helpful in order to have a sense/feeling regarding the general usage of the place according to the gender. Counting helped me also move my data to a step further providing me with interesting and convincing set of findings. It should be mentioned that from the really first period of my methodological research organization it was a query whether or not the tool of counting should be used. To make that determination i approached the counting purposefully considering the overall purpose of my study thinking and evaluating if I should avoid counting entirely or not. When i realized that the counting had the potential to be useful for my research investigation, i considered it as a supplementary tool through the “supplementary counting” procedure. Generally, it is worth mentioning that Supplementary Counting is not intended to produce the central contribution of any research. Nor is it designed to confirm other findings. Supplementary counting builds on other findings and adds to them, enabling researchers to develop new insights into their phenomena of interest.
 - By whom is the most positive and most negative reaction for the piano? By Women or Men?
 - Who use more the piano and who spend more time playing the piano? Men or Women?
 - How the use of the piano change during the day (or/and during the week) for women and how for men?
 - What time is most used by men and what time by women?
 - What is it makes the piano inviting for women and what for men?
 - Where men stand or sit to watch the piano and where the women? Does exists any differentiation?

What is more, it took place observation of the conversations between men and women which were much useful for the mapping as well. More specifically, research investigated who speaks to whom and for how long in the area where is the piano, who listen more to the piano, certain unexpected gender reactions in the hearing of the piano, nonverbal communication and expressions or gestures of both men and women et al.

Observations of the piano were also made by different sides of the train station (in the entrance, waiting room, restaurant/cafe) in order to investigate if me as a researcher notice any differentiation or a new element regarding social interaction and gender behavior and reactions regarding the piano. This differentiation of the part of the train station that observation of the piano took place, it was much helpful as different scales were used. This continuum zoom in (in the piano) and zoom out (in the train station as a whole) was much useful in order to build a holistic understanding of the area/artistic project under study, regarding mainly the social relationships and the role of gender within this context. Last but not least, it is

worth mentioning that during the second observation period, i play the piano myself so as to observe the piano and people's reactions both as a researcher and as a musician.

The most important and helpful element during the second observation period was the common/collective observation with 5 different groups of 5 french students each of them. Firstly, we made a common discussion all together exchanging certain first thoughts about the artistic initiative under study and for the whole area more generally. After my individual observation, I met each group in the area under study different days and times of the day in order to carry out the common observations. Through these common observations we exchanged a lot of ideas once again. I have to say that, due to the fact that we agreed on almost everything regarding the area under study, common observations were really very important for me because they gave me a confirmation of what I had already observed regarding the artistic initiative under study. Thus, french students and common observations helped me be more assured about what i had already concluded.

All the different aforesaid research questions and the observations (both individual and common) allowed me, also, to map people's use of the specific part of the train station that takes place the artistic project "A Vous De Jouer" as well as the surrounding area according to the variable of gender. Mapping out allowed me to describe better the physical environment, the relationship between men, women, the social interactions and to remember a lot of details of the area under study.

With the expectation to come into a more clear view of the research question and assess better the set hypotheses, other qualitative additional tools that were used were the recordings, videos and the photographic observation (photos). Photographic observation was a strong tool which was used through the whole period of the observation. Prejudices, empirical world and everyday experience were used in order to unfold the key objects comprising each photo.

As regards the small semi-structure interviews, relevant people (men and women) involved in the Artistic Project "A Vous De Jouer" were interviewed both in the english and french language. Regarding the artistic project "a Vous de Jouer", the categories of people involved in are the four below: the artists (pianists-generally people who use the piano), the users of the train station (as travelers), the passers-by and the nearby workers. People who were interviewed were coming from different age groups covering all the age spectrum. Each person passing in front of the area and artistic intervention under study was a potential candidate to be interviewed (including travelers arriving or leaving from the town of Tours, passers-by,

piano players, workers). Thus, each member of the population had an equal and known chance of being selected. The selection of a random sample was made in order to cover a diversity of positions and opinions from all the people using and passing through the area that takes place the artistic initiative under study.

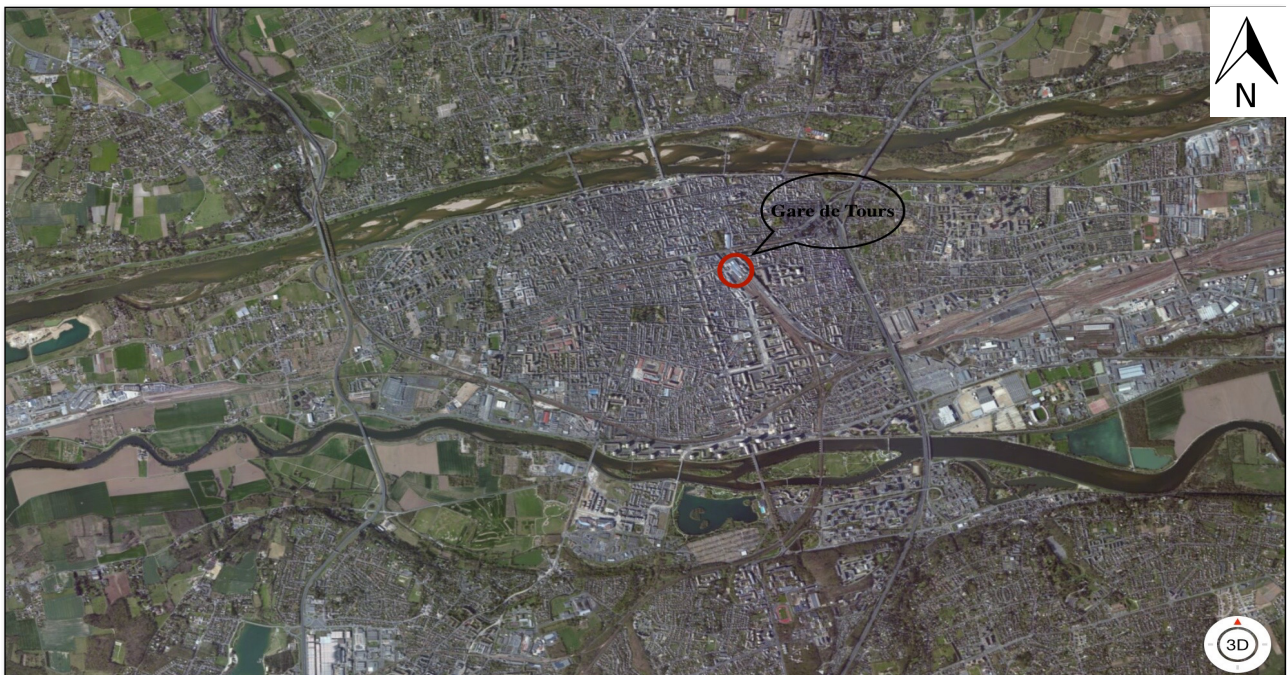
Last but not least, it should be mentioned that the small semi-structured interviews were carried out with the immensely contribution of the french students during our common observations. The fact that they were accompanied me and we carried out the interviews together assisted on overcoming the research limitation of my none-fluently speaking of the french language. These small semi-structured interviews allowed me also to collect and ascertain opinions, thoughts, experiences and reflections of people regarding the artistic initiative under study as well as their perception of this specific space. The aim of these small semi-structured interviews was to gain a deeper knowledge of the area under study as well as to garner opinions on the social and gender potential consequences of this urban artistic initiative.

CHAPTER 5. CASE STUDY: THE ARTISTIC PROJECT “A VOUS DE JOUER”

In this chapter, after having analyzed the theoretical framework and the methodology of the dissertation, it would take place the analysis of the selected case study. As it has been already mentioned in the previous chapter, the thesis has a “case study” approach with one instance. The selected, thus, case study is the train station “Gare de Tours” in the city of Tours in France. To be more specific, the selected instance under study is the urban artistic project “A Vous De Jouer” which take place in a specific part of the train station.

The train station “Gare de Tours” has been classified as a “monument historique” since 1984 (Base Merimee, 2011). It is the transport hub of the city, a much busy train station which serves the whole city of Tours and the purlieu. It is located in the central part of the city in the downtown (Fig. 1). On a daily basis, it serves all the residents and tourists of the city who travel to other cities of France. What is more, adjacent to the train station there is a big underground parking area, a taxi area, a bus area and the tramway. Buses just in front of the train station serves all the travelers arriving or leaving from the city of Tours who come from the purlieu and the tramway connects the passengers of the train station with the rest of the town.

Figure 1. The location of “Gare de Tours”



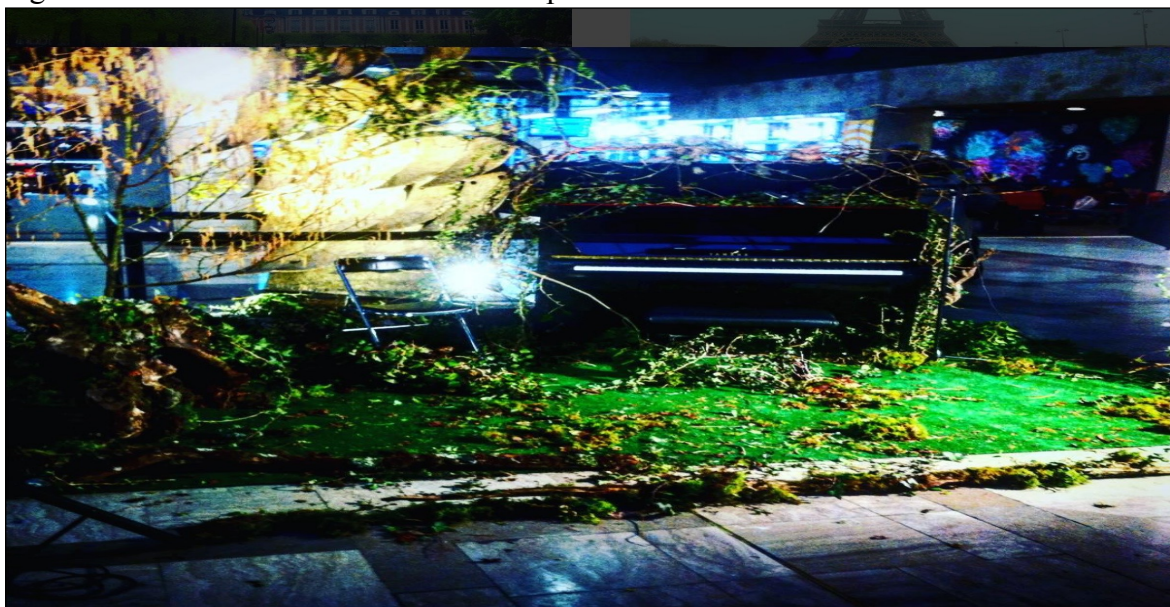
Source: www.googleearth.com

The dimensions of the train station are 172x64 meters and 14 meters height. It is a big enough semi-public space which is divided into several distinctive parts: the platforms where the trains leave and arrive, the workers' offices, the ticket office and the other vending machines all around the train station where someone can buy tickets, the two main circular buildings which have a mix function as information place, cafeteria, and shop as well as the waiting rooms, a restaurant and the toilets. It is, thus, a semi-public space which allot to the users of it a lot of facilities.

As regards the project “A Vous De Jouer” (it literally means: it's your turn to play), it is an urban artistic project which was firstly introduced in 2014 by the train company SNCF in collaboration with piano company Yamaha. In this artistic initiative a piano is installed in the semi-public area of the train station and it is accessible to whoever wants to sit, play, perform and practice. Around one hundred pianos have been placed into many train stations in France. “Gare de Tours” is one of them. A piano has been set up inside the building of the train station “Gare de Tours” on the northeast part of it and close to the main entrance.

According to the general director of “Gares & Connexions” of SNCF Rachel Picard, the main objective of this artistic initiative is the transformation of the space into an area full of life and full of sentiments and emotions. Another objective, it is the promotion and the development of music instruments' practice and learning as Jean Mullor-general director of Yamaha-said. Indeed, famous artist Andre Manoukian, the official sponsor of the project, underlined *“according to recently researches only 4-5% of the total population learn music instruments in France! We need to change this low percentage. And the project “A Vous De Jouer” is a key-element for this purpose. New talents will emerged”*.

Figure 2. Green Concert in “Gare de Montparnasse” in Paris



Source: Photo copyright to Stavros Niforatos, February 2016.

SNCF, in order to obtain these objectives of the project, it had been organized an open contest where everyone was able to take a video and upload it on youtube or the Dailymotion and the best videos were won a lot of prizes. Last but not least, it is worth mentioning that, at regular intervals, SNCF organizes open music events with a thematic nature where many musicians and bands playing all together at the piano areas trying to promote more the fore-said main goals of this artistic initiative (Fig. 2).

After having described the theoretical framework, the hypotheses, the methodology and the case study of the dissertation, in the next chapter it would take place the analysis of the results as they were emerged through the utilized tools which were described in the methodological chapter. These results, consequently, would be used for providing the final conclusions and simultaneously testing the two set hypotheses.

CHAPTER 6. EMPIRICAL RESULTS

In this chapter it would take place a detailed analysis of the qualitative data which were provided by the observations of the area under study, the mapping out of the area (mental maps), the photographic observation (images) and by the small interviews with the relevant people involved in the artistic project “A Vous De Jouer”(pianists/people who use the piano, users of the train station/travelers, passers-by and nearby workers).

The analysis is divided into three parts. The first part concerns the description of the train station and its mobility by the provision of mental maps as well. Furthermore, this part encompasses a first general description of the recorded observations providing a typology of the users of the train station. As regards the second and third part of the analysis, they are based on the two set hypotheses of this research following the two main different dimensions of them. To be more specific, the second part analyzes the social dimension of the artistic project as it is the nature of the first hypothesis of this research which mainly concerns the social relations in the (semi-)public spaces. With respect to the third part, it analyzes the gender criterion which is the second dimension of the research as it has been described in the second set hypothesis as well. It focuses on the gender relations and differences between men and women regarding the artistic project “A Vous De Jouer” trying to make a typology of the different uses of the piano according to the gender.

The train station “Gare de Tours” is located downtown of the city of Tours where a lot of people passing through it either as travelers or just as passers-by. It is the transport hub of the city; the place which gather the majority of people who leave and arrive at the city. In order, to observe and research the train station as better as we could, the train station was firstly divided into three parts: the west(north&south), the central and the east(north&south) part. The artistic project “A Vous De Jouer” takes place at the east part of the train station (Fig. 3).

What is more, the observations and the mental mapping was divided into three different categories. The first category was the flow of people who use the train station as a passage or for buying tickets from the office. The second was the flow of travelers who leave from Tours and the third was the flow of travelers who arrive in the city. These divisions-according to the part of the train station and the usage of it by people-were much helpful in order to analyze and compare the mobility of the place having finally a much more clear image of the different ways people use the train station and the piano area in particular.

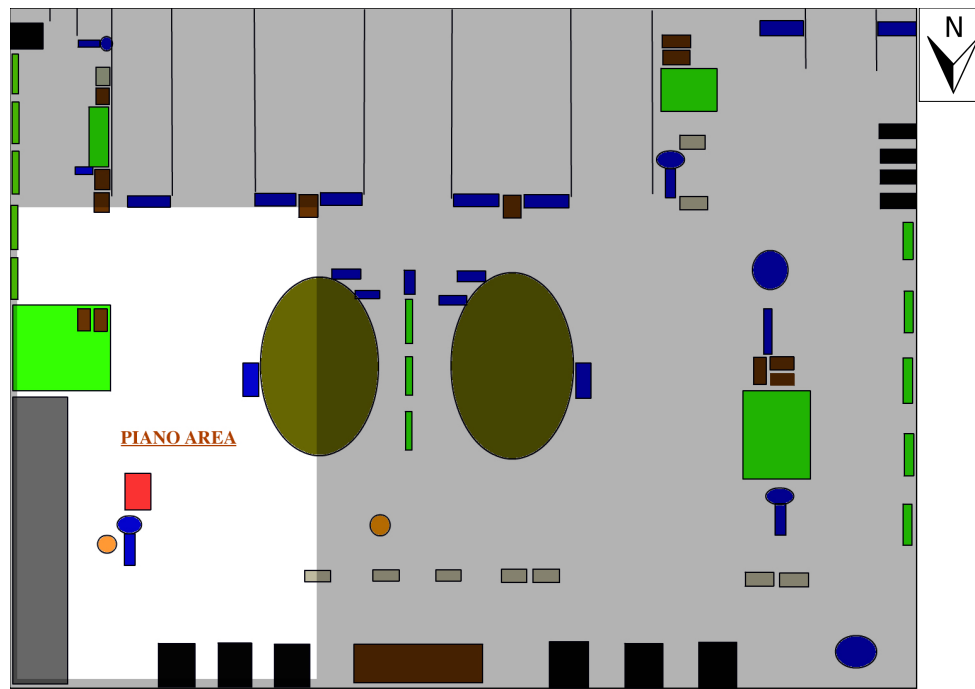


Figure 3. Mental Map: Piano area

6.1. Mobility of the Train Station and Typology of Users

To begin with, according to the observations and the mental mapping, a first result of the analysis of the mobility was the fact that generally people use mostly the central and the west(north&south) part of the train station. As regards the people who use the train station as a passage, they mostly enter the station from the northwestern entrance-which is one of the two main entrances of the train station in the north part-and exit from the southeastern part and vice versa. This is their main flow direction. Rarely people choose another route to pass through the station. This passers-by's mobility could be explained by the fact that the northwestern entrance/exit of the trains station is the connecting ring with the center of the town and thus people head towards it automatically and unconsciously. Simultaneously, the southeastern entrance/exit connects the train station with the area of the town behind the train station which makes the access at this area for someone coming from the centre of the town much more easier and faster. What is more, inside the train station most of the passers-by choose to pass from the centre of station as it is the place where they can buy newspapers, magazines, coffees, sandwiches, etc. Thus, rarely a passer-by would change this northwest-southeast direction (and vice versa) and the much potential intermediate stop in the centre of the station. What is more, people who buy tickets mainly enter the train station either from the main entrance on the northwest or from the entrance on the southwest-which is the physical continuity of the tram station outside of the train station. People from both directions head towards the ticket offices on the west or the ticket

sending machines which have been set at different positions all around the train station (most of them are placed in the centre and west(north&south part) (Fig. 4).

It should be mentioned that the positions of the ticket offices and the ticket sending machines are much far from the piano area on the east part. Hence, it is obvious that the majority of passers-by and people who buy tickets from the offices do not pass in front of the piano. Thus, it could be concluded that the piano area on the east part of the train station is the less crowded regarding the passers-by and the people who buy tickets from the train station.

As concerns now the flow of travelers who leave from the city of Tours, they mostly get inside the train station from the northwest entrance as most of them are coming from the city-centre. It is really interesting that even the travelers who get inside the train station from the southwest entrance, they choose finally to head towards the central part of it (Fig. 5). Generally, all the travelers who leave the city head towards the centre of the train station or the waiting rooms (mostly these on the west side due to the small cafeteria/ boulangerie). It is clear enough that once again the existence of the multiple use places (shops, coffee/ restaurant) in the centre of the train station attract most of the travelers keeping people-to a certain extent-away from the piano area which is behind these places. Thus, the flow of travelers who leave from Tours do not pass much in front of the piano making one more time the piano area the less crowded regarding this specific group of people.



Figure 4. Mental map: Flow of people who use the train station as a passage or for buying tickets from the office

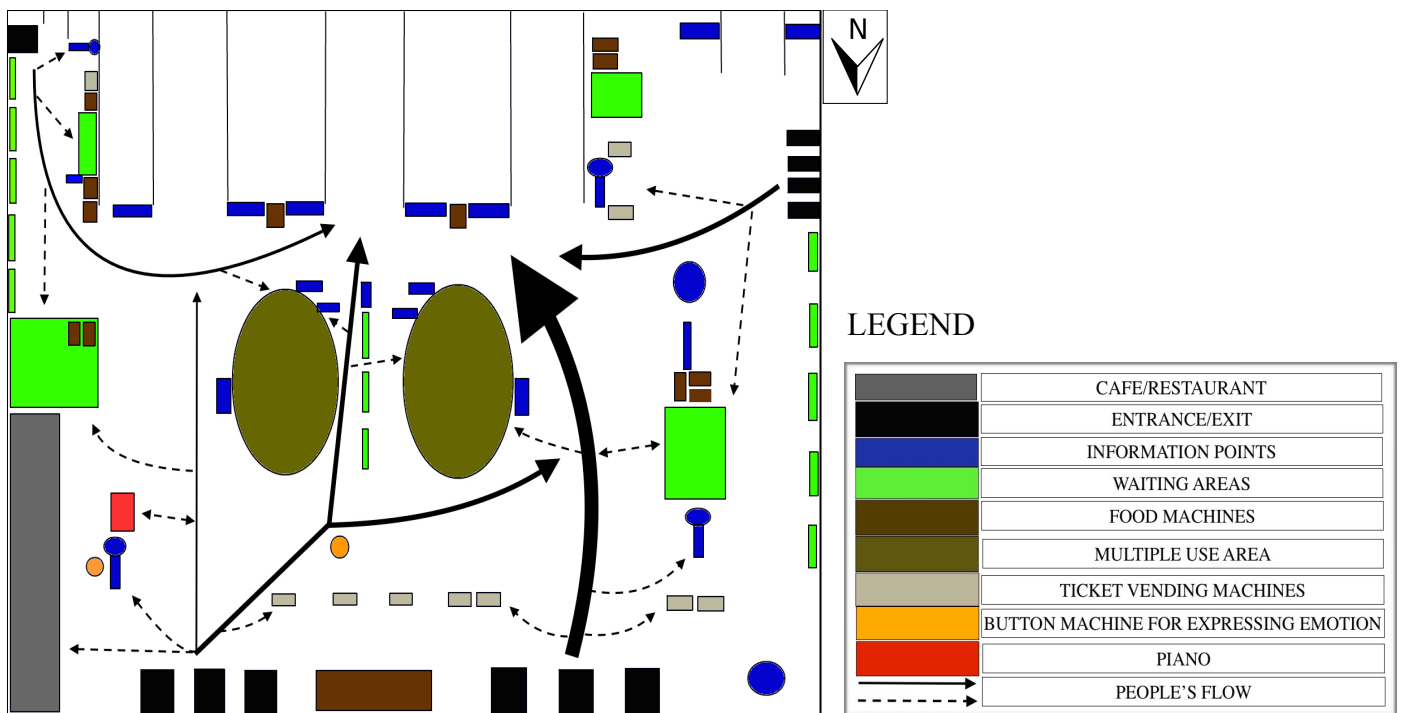


Figure 5. Mental Map: Flow of travelers who leave from Tours

As regards the flow of travelers who arrive in the city of Tours, they mostly exit the train station from the northwest exit which leads to downtown. It is really interesting that even the people who arrive at the southeast platforms of the train station (Fig. 6, blue and red lines), they do not choose most of them the exit on the northeast part which is in a direct line with the platforms.

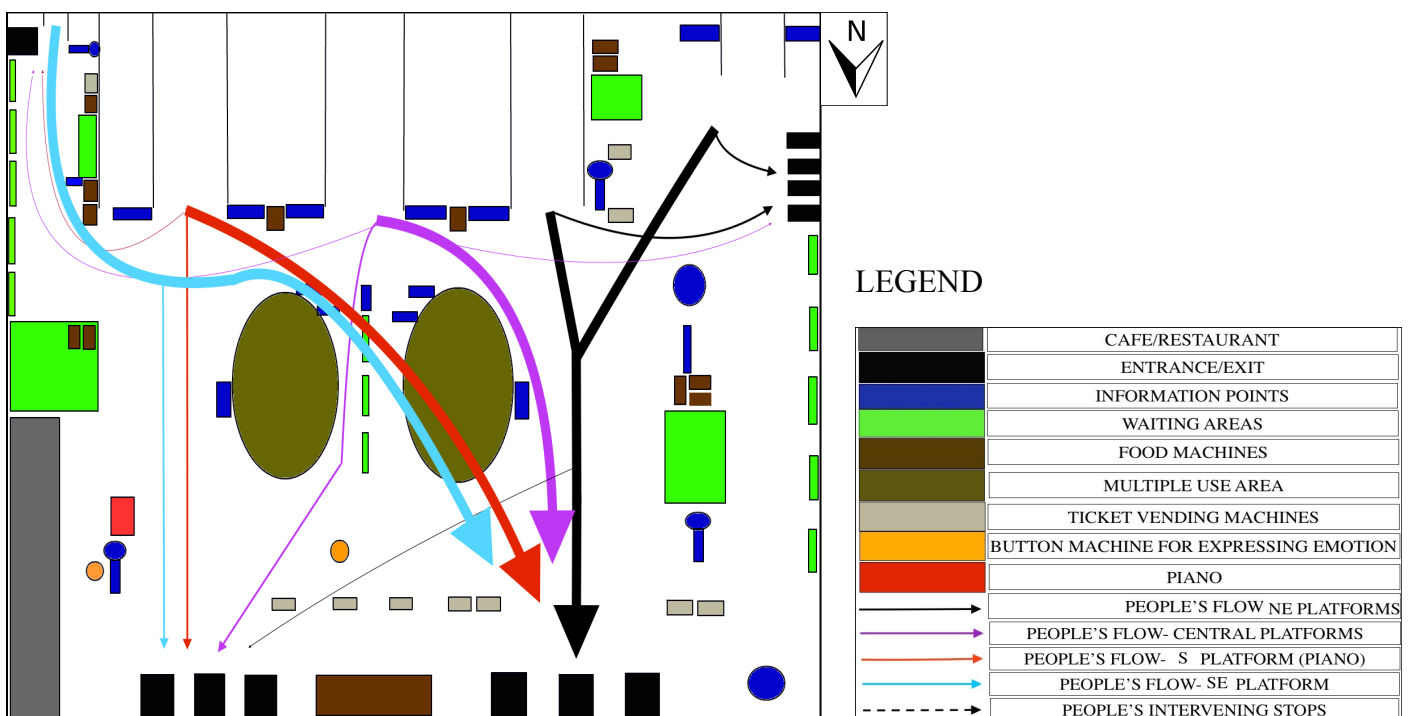


Figure 6. Mental Map: Flow of travelers who arrive in Tours

To the contrary, they prefer to pass beside the multiple use area-some people make an intermediate stop in this area as well-and head towards the northwest exit which leads faster to the city centre (Fig. 6). Hence, regarding the travelers who arrive in Tours it is evident that the piano area is the less crowded.

All in all, through these three different typologies of the people who use the train station, it is clear enough that the northeast part, where the piano has been set, is the less crowded compared with all the other parts of the train station. Few people pass in front of the piano compared to the whole activity/movements taking place in the train station as a whole and there is a big difference regarding the vitality and liveliness between the part of the train station where the piano has been set up and the rest train station. Apart from the piano area, all the other parts of the train station are much vital. The difference is something obvious. Furthermore, the need for quick accessibility and generally connectivity with the city-centre, the multiple use area in the centre of the station with the two big shops and the position of the ticket offices and the ticket vending machines seem to be the three main reasons for this configuration of mobility inside the train station leaving the northeast part almost empty with a definitely clear lack of activity and vitality. Finally, a last point regarding the mobility of the piano area and the whole train station that should be pointed out is the variable of time. It is true that during the whole period of the observations and the mental mapping, it was clear enough that there was less activity and circulation at late hours and people were not reacted so much compared to the morning and the afternoon.

Mental mapping and individual (and collective) observations apart from the assistance that they provided for the analysis of the mobility in the train station, they were much helpful in order to make the first general typology of the users of the piano and the piano area generally. Through this procedure many different type of users were observed. The first type of users concerns the age and the specific target group using and playing the piano. It was a constant and continuum observation of teenagers and young adults between the age of 15 and 25 years old who mostly were playing the piano. What is more, most of the teenagers and young adults were coming to the piano area from the city of Tours which reveals that these people leave in the city of Tours and they are not travelers.

Apart from teenagers and young guys, another type of users concerns the social class. It was observed that the people who played more the piano and simultaneously reacted more to the sound of it were those people who come from the lower and middle social class. It was not that difficult to understand their social class as the appearance and the clothes of these people were revealing their social status. They were wearing cheap clothes with old-fashioned design and the general appearance was established their social class. A clear case

in this point was two homeless guys who were coming almost every day just for playing the piano for some minutes. It was really much interesting since these people did not know how to play the piano. Thus, it seems that people for middle and mainly lower social class are impressed by the piano reacting in a much more different way than the rest of the other people. They were stopping much more easier, they were staying to listen to the piano much more time and they were expressing much more their sentiments. The existence of a piano in a (semi)-public space seems to be a totally new experience and a unique spectacle for them.

Another type of users, apart from the age and the social class, concerns the people with disabilities. Through the observations it was made clear that mentally disable people, people in wheelchairs and the blind people seemed to react more in the sound of the piano expressing their feelings of satisfaction and agreeability easier than the rest of the other people. They were somehow scrutinize the piano, the players and the whole artistic project. This unique and intensive reaction took place also with the artists and the little boys and girls. It is worth also mentioning that all the above aforesaid different types of users were people who were feeling comfortable at the piano area with much confidence and willing to stand much close to the piano without any kind of sentiments such as fear, apprehension, shyness or hesitation regarding the artistic project.

It is important also to be mentioned that most of the people were playing the piano enough well. Rarely someone who did not know at all to play the piano sat at it. Through the detailed and extensive observation of all the piano players and the way these people were playing the piano, it was much interesting that most of the people who were passed in front of the piano reacted more to the powerful, vibrant and strong songs and not that much to the slow rhythm, romantic pieces and ballads. Last but not least, it seems that there is not any specific evidence regarding any ethnicity or race differentiation concerning the usage of the piano or the people who were standing just to watch the piano players.

6.2. The Social Dimension of the Artistic Project

Turning now to the social dimension of the artistic project “A Vous de Jouer”, it was already clear enough from the first period of the observations that the piano creates and contributes to the development of different kinds of social relations. A lot of teenagers and young adults are gathering almost every day in the piano. The piano and its surrounding area is transformed into a meeting place especially for teenagers. A lot of times the young adults were sitting and standing close to the piano without playing but just discussing, talking, laughing, telling jokes, flirting, etc. (Fig. 7, 8)¹.

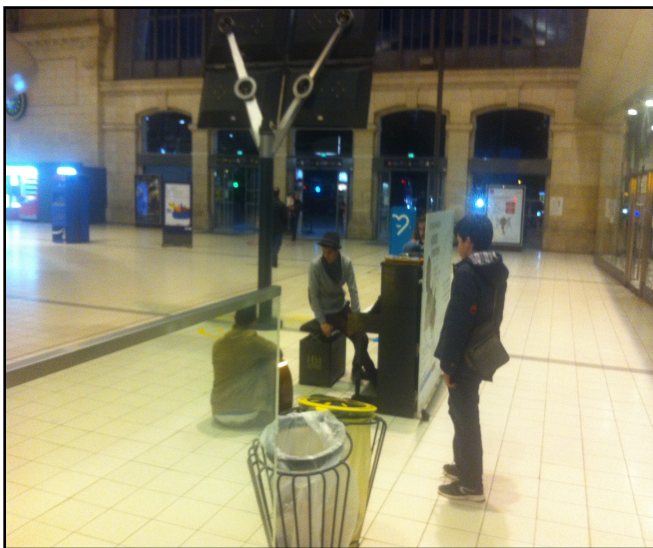


Figure 7. Friends playing a duet (piano and guitar)



Figure 8. Group of teenagers at the piano area



Figure 9. Young guys seating at the window wall

¹ All photos copyright to Stavros Niforatos, March 2016.

They were arriving at the piano area with their coffees, their other music instruments, they were playing all together for 1-2 minutes, then they were discussing, they were telling jokes, they were laughing, flirting, sometimes they were eating sweets offering and exchanging each other their sweet products, then they were playing again the piano and so on and so forth. Furthermore the window wall of the cafeteria aback of the piano is used by the teenagers as a place for sitting and watching the piano players. As there are not seats much close to the piano the window wall is transformed somehow into an invisible symbolical waiting room where a lot of teenagers choose to sit and listen to the piano (Fig. 9).

Teenagers and young adults are gathering mainly after their school and it is their plenty free time the reason which explains their daily presence at this place. A significant point that came out as a result of the observations was the repetition of the young people who were gathering in the area, sitting and playing the piano. The faces of the young people are repeated and almost every day the piano and the surrounding area is occupied by the same young people. It is worth also mentioning that the piano is mostly played by these young people who live in the city of Tours and who comes merely for playing the piano and using generally the piano area. Rarely the piano is used by the train travelers. Thus, it is making much more clear that the piano is somehow transformed into a cafeteria, a bar, a gathering place of Tours where the teenagers of the city meet each other. Indeed, a woman traveler at the age of 65-70 years old said: *“the piano is a font of enjoyment, serenity; it gives relief and at the same time it gives charm and life in the train station. It is not only the brief glimpse of the piano; it is a means that brings people together since people are gathering in the area in order to listen to it”*. Another man at the age of 50-60 years old said: *“I like a lot standing and listening to the piano. I always enjoy the piano especially when famous melodies are played”*. Hence, the piano functions as a means for socialization between all the people and mainly the teenagers and at the same time it gives content and enjoyment transforming the piano area into an interactive and participatory place.

Through the actualization of the small interviews on people who use the train station-and mainly the piano-it was demonstrated that the piano is also used as a waiting place or a place for a small break from the work. A clear case in this point was a woman at the age of 55-60 years old who was playing all alone the piano and said that *“when I have free time i always come to the train station to play the piano. Even when I don't have time, I would make a small detour of my way for playing the piano just for 5 minutes. For my, it is a means that gives joy and liveliness breaking my daily routine at work”*. In this case the piano is transformed into a place where people make the daily working break. Another girl said: *“I come very often, almost every day, to play the piano while I am waiting the bus to pass in front of the train station so as to go back to my home. It is a nice way to wait for the bus and at the same time I relax after every difficult day”*. So, in this case the

piano is symbolically transformed into a waiting area, a bench in which people could sit and wait the bus or the train. Thus, it is clear that generally the seats and the piano have a special connection. The seats are a key-element in order to attract the people for watching and playing the piano. The waiting room and its seats close to the piano many times function as a place where teenagers and young people sit, discuss and wait for their turn in order to play the piano. Nonetheless, it is worth mentioning that this positive element of the seats has not yet been taken advantage to the fullest. Contrary to train stations in other cities of France, the piano of Gare de Tours does not have seats all around it. For instance, in the train station Paris Austerlitz or Paris Montparnasse the seats are close to the piano giving a much higher power to the place enhancing simultaneously the reactions of people and generally the liveliness of the area.

Apart from the function of the piano area as a meet point of teenagers or as a waiting place (as have already been mentioned above), it is also a place where certain people who leave in the city of Tours come, sit and use the piano in order to recall and remember the way of playing the piano. For instance, a boy at the age of 18-25 years old said: *“I come very often to play the piano; in my house I have only a synthesizer and rarely I practice myself. I prefer playing and train myself here for 20-30 minutes in a classic piano as it is the piano here in the train station. It is for free and I like that”*. Thus, many people feel free to visit and enjoy the playing of the piano. The piano is a free public enjoyment which is something particular, something special and rare in our days. Nowadays, apart from the trees and public benches, there are not many other things free for the public. Hence, due to the fact the public space is not anymore a place of totally free expression for people and simultaneously the piano is totally free and accessible to everybody and anyone can sit and play the piano with nobody to be able to object to the sound of the piano creates a kind of unique.

As regards now the workers, the opinions between them differ. Some of them are defending the artistic project “A Vous de Jouer” whereas some others are diametrically opposite. Despite the different opinion, it is clearly visible that the majority of the workers are against this artistic project. A clear case in this point is a man at the age of 55-60 years old who work at the train station and said: *“I don’t like the piano. It is so noisy. My office is really very close to the piano area. I can’t hear all the time the piano. It is not easy for me to work and I cannot serve properly the clients. Sometimes piano is played by people who know to play very nice but there are also a lot of people who don’t know at all to play the piano. They just beat the piano produced noise pollution. I would prefer music by the loudspeakers”*. Another woman at the age of 40-45 years old who works as well in the train station claimed: *“I cannot enjoy my breaks and listen to nice classical pieces for example. The piano is often played by people who have a moderate level of playing”*. Despite her negative opinion regarding the piano, the women spoke about her best experience: *“it was a*

duet of two young guys; the one was playing the trumpet and the other the piano; they should have been students of the music conservatory. It was great; I enjoyed it”.

Through the interviews it was realized that almost all the workers of the train station have made several times complaints at the train administration in order to remove the piano from that specific part of the train station. Nonetheless, another person who works at the train station said: *“despite my opposition on this project, I can understand that piano is a relaxing means during the whole day for both travelers and passers-by of the train station”*. Another man worker said: *“the piano is much interactive and I like this characteristic. It is an opportunity for musicians to train themselves and somehow show/introduce their personal music compositions. I am not totally opposite to the project”*. This point was also proved through an interview with a teenager piano player who said: *“I come every day here to play the piano. I play a specific piece. It is my song and it is much catchy. Many people like it. It could become a hit one-day! Who knows?”*. Another scarce positive opinion about the piano was expressed by a group of workers who were interviewed a night at the train station. They were playing the piano all of them very nice and when they finished, they gave a small interview saying: *“we love music and especially this piano! After a hard day it is a nice way by playing some pieces to relax and go back home calm and cool. Yes, we love that project!”* was their final sentence. Another woman worker at the age of 25-30 years old expressed an opinion somewhere in the middle. At first she said: *“it is very nice and pleasant to hear music when you are working”* but after a while she added: *“I hate people who sit and play the piano and they don’t have any knowledge of playing at all. It makes me so nervous”*. Her final statement was: *“the piano maybe finally helps in the transformation of the area into a more atmospheric and relaxing area alleviating a little bit the high noises of the trains”*.

It is also clear enough that the workers whose offices are not much close to the piano and they do not hear a lot the sound of the piano, they are not that much vertically opposite. For instance, certain workers were totally unaware of people’s reactions and they did not have any opinion about the piano project. A woman worker at the age of 55-60 years old said: *“I don’t hear at all the piano as i work in an office far away from the piano. I don’t even care about the existence of the piano. I do not have to say something about this project”*.

Despite certain positive opinion of some workers, the totally attitude of them regarding the piano is more apathetic. It was much more easier for them to express all the bad elements of the artistic project. They were speaking for the negative aspects of the piano easily with no effort. To the contrary, all of them they had a difficulty and they were thinking much time for expressing a positive aspect of the piano. Generally, it could

be concluded that the workers don't react at a great degree in the sound of the piano even when an extremely wonderful pianist plays. It is due to their work daily routine or the fact that they have a daily view of the piano which perhaps transforms the piano into a merely object making them apathetic, blasé and insensible.

Through the interviews it was demonstrated that workers of the train station have developed a resistance to any change the piano is made to the working area. As it was clearly presented above, many workers displayed the negative aspect of noise telling that they cannot abide people who have no knowledge of playing the piano and they just beat the notes. These bad noises make them angry losing their patience. Despite this statement, it seems that the argument of the noise is just a pretext. If someone makes a detailed, thorough and intensive observation of the workers and the way these people get around, act and behave, he would immediately apprehend that they feel somehow owners and dominants of the place. They are emotional with their working area and the train station is an intimate place for them. The train station is as if it is their house, their private place. Due to this condition and this state of mind, they take more personally every change regarding the train station. Thus, it could be concluded that the feelings, the sentiments, the emotional attachment of the workers and the straw, informal ownership of the train station by them, make these people to push against any change at this place as it seems to be happened by artistic project "A Vous de Jouer" and the piano.

Howbeit, the piano, as already has been mentioned, has a kind of unique. It is something special, particular as it is offered for the public for free. Simultaneously, it enhances the socialization of the place transforming it into an interactive and participatory place. All these factors lead to the final conclusion that definitely a change is produced in a positive direction by the presence of the piano at the train station and, thus, the piano finally changes the (semi)-public space of the train station for good.

6.3. The Gender Dimension of the Artistic Project

This sub-chapter would be focused on the analysis of the gender criterion which constitutes the second dimension of the research as it has been clearly described in the second set hypothesis. The analysis would be focused on the gender relations and differences between men and women regarding the artistic project “A Vous De Jouer” trying to make a specific typology of the different uses of the piano according to the gender. Firstly it would be analyzed how differently men and women react as passers-by in the sound of the piano and then the analysis would be focused on the piano and its usage according to the gender.

As regards men's and women's reactions in the sound of the piano, the first results of the observations had a big contrast. On the one hand women were reacting more than men in the sound of the piano through the body language and the nonverbal communication using many gestures and facial expressions. They were turning their heads and they were expressing generally more than men their sentiments of content, pleasure and enjoyment. What is more, they were smiling a lot and they were taking easily videos and photos. These reactions of the women do not present any special difference regarding the age or the target group. From little girls and boys to the grandfathers and grandmothers, the reactions were much further by the female gender.

On the other hand, the majority of men were more apathetic and inexpressive regarding their reactions. Nonetheless, a lot of men were standing and stopping easily to listen to the piano. It was mentioned that the number of men who were standing for watching the piano players was far bigger than the women's counterpart (Fig.11). What is more, men were standing much close to the piano. They were not hesitating to stand very close to the piano players in an extremely small distance. Furthermore, a lot of men were approaching the piano players interrupting them and easily opening a conversation with them for much time. Never a woman did that. On the contrary, the few women who made a stop, they were standing for listening to the piano further than men and at a big distance from the piano (Fig. 12). The only two exceptions seem to be the women in groups and the women musicians. In the former case it seems that women feel comfortably when they are together with other girlfriends or their boyfriend/husband and in the latter case the field of the work seems to be a catalyst that makes women feel much more comfortable with the piano standing not that much at a distance. It is worth mentioning that despite the fact that in the sound of the piano the majority of the reactions were made by women, the number of men who was passing every day in front of the piano was-as already be mentioned-much bigger compared with the number of women. Men

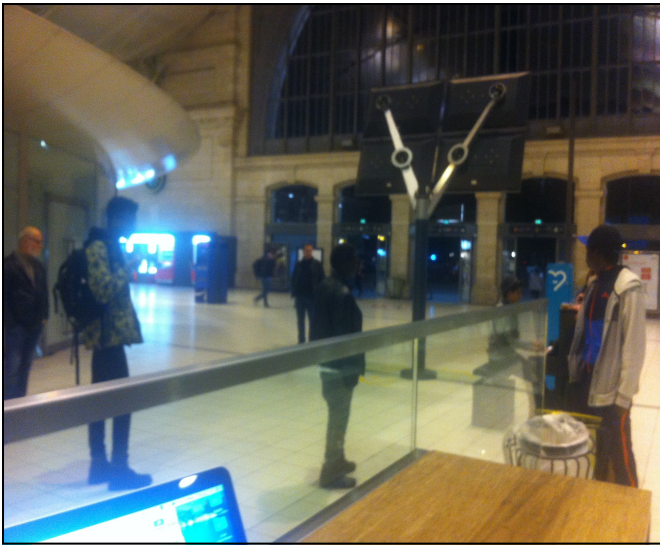


Figure 11. Men standing and listening to the piano. The male-dominance of the place



Figure 12. Gender difference regarding the standing position

were approximately almost the 2/3 of the total passers-by. Thus, on the one hand there is an area-a piano area-where more men than women pass in front of it but on the other hand it is women that have the most reactions (Fig. 13). At this point it is worth also to allude to the differences between men and women concerning the different times of the day. Generally, as already be mentioned, the numerical difference between men and women at the piano area is significant and apparent. The interesting point is that during the day and as the day goes by this numerical difference is increased. What is more, despite the fact that a

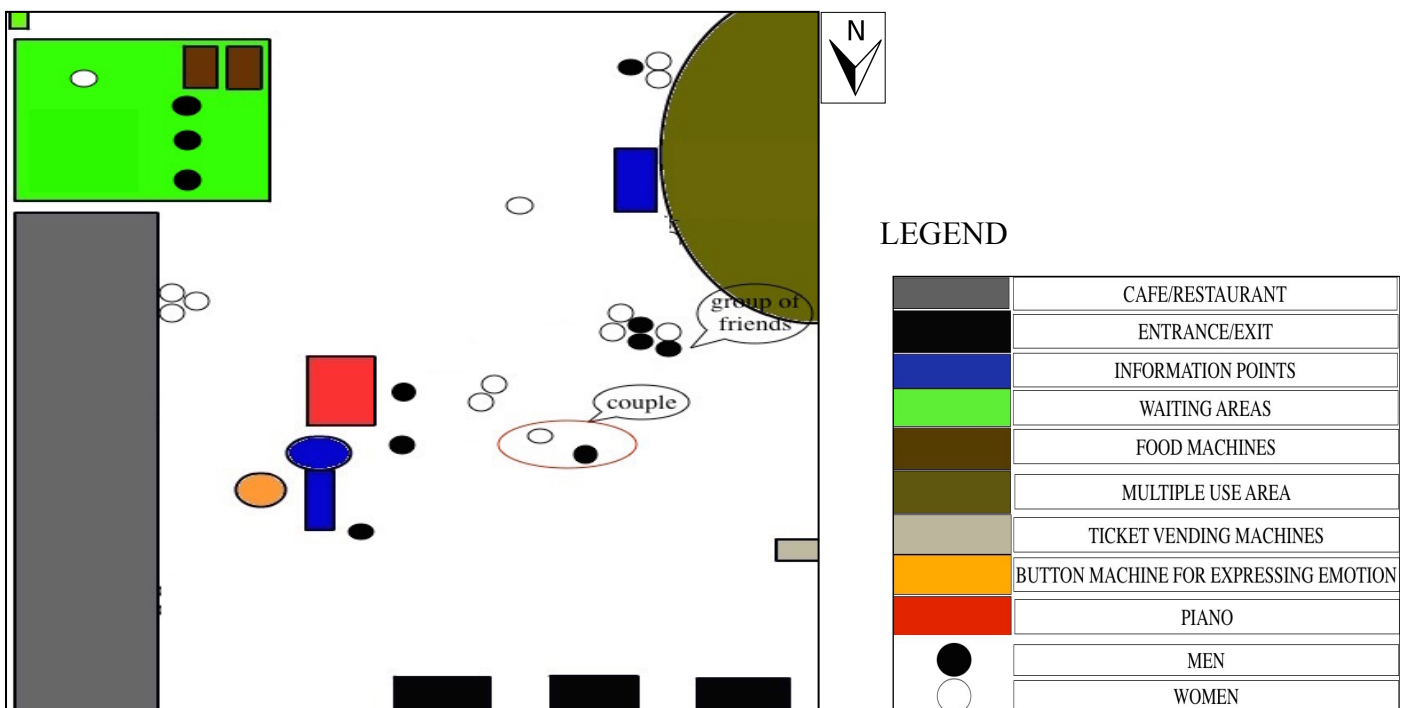


Figure 13. Static Mental Map of the average people's standing positions

great number of women-either as travelers or as simple passers-by-walk and pass in front of the piano area unaccompanied, during the late hours the majority of the women do not walk at the piano area and generally at the train station all alone. Most of them are either accompanied by their husband/boyfriend or by other friends and always in groups. On the contrary, the presence of men is constant during the whole day. They walk and pass in front of the piano area either alone or with friends and no special differentiation has been mentioned daytime. Thus, it could be said that the usage of the piano area and generally of the train station daytime reveals on the one hand the male-dominance of this place and on the other hand the prominent women's fear for public spaces especially during the late hours.

By all the above reactions and the differences between men and women, it could be concluded that a lot of the fore-said indicators reveal many characteristics and elements concerning the different way men and women act and behave at the piano area and more generally speaking at the public spaces. As concerns men, it is apparent from the fore-said paragraphs their self-confidence, their comfortability with the place and their domination on this place (apart from their apparent numerical ascendancy). On the contrary, women, through their somehow implicit reactions (gestures, nonverbal communication, stand at a distance and in groups, taking only photos and videos etc), reveal their shyness, their uncomfotability and their fear for the place especially during the late hours.

With respect now to the usage of the piano and the differences according to the gender, a lot of interesting elements were demonstrated. First of all, it became obvious through the observations the fact that the piano is mostly played by men. What is more, there is an incredibly big difference regarding the duration of the play. Men are playing the piano much more time than the women. Indeed, sometimes certain men are playing for almost an hour the piano whereas women, most of the time, are playing hardly for 6-7 minutes.

Furthermore, another result provided by the observations was the differences regarding the way of playing and the different way men and women choose to sit in order to play the piano. As regards the way of playing, the majority of men were playing powerful, dynamic, strong and fast pieces with *allegretto*, *allegro* or *presto tempo* which at the same time have an extroversion in a very vigorous and strong way of playing. To the contrary, most of the women were playing more calm, romantic, love pieces and ballads with *grave*, *lento*, *andante* or a *moderato tempo* and an insular character. With reference now to the way gender choose to sit at the piano, it was made clear enough that the majority of men sit easily all alone at the piano (Fig. 14).

The image of a man playing all alone the piano was something on a daily basis. What is more, a lot of men were observed passing in front of the piano, stopping and thrumming the piano even if they did not know at all to play the piano. On the contrary, seldom a women sat all alone at the piano or stand for playing the piano without having any kind of knowledge for this musical instrument. In most of the cases women head towards, stop and sit at the piano in groups with other friends. They have feeling such as shyness and social reserve which are not permit them to play easily the piano. A clear case in this point was two girls at the of 18 years old encouraging one each other so as to play the piano. Generally, women play easily the piano when they are surrounded by usual and ordinary people/friends. In these cases women feel, also, the sentiment of safety due to the presence of familiar people (Fig. 15).

Thus, the majority of the men seems to feel comfortable and familiar with the piano and its usage whereas the majority of women-except the case of being together with other friends in a group-seems to be shy and they feel uncomfortable to sit and play the piano. All in all, it could be concluded that the already reported male-dominance of the piano area and the men's mostly usage of the piano as itself transform the piano into an object which accents and gives prominence to the apparent male-domination of the place . It is an object that symbolizes and reveals the power of men over women confirming simultaneously the gender inequalities on the place of the train station. Moreover, the partial kind of fear and shyness of women regarding both the area of the train station and the usage of the piano prove and affiliate with the theories concerning the women's fear of public spaces. Nonetheless, the final inference regarding the gender dimension of the artistic project "A Vous De Jouer" is that the piano and generally the piano area despite their power to overemphasize and reveal all these gender relations and inequalities, it does not seem to have the power to change them.

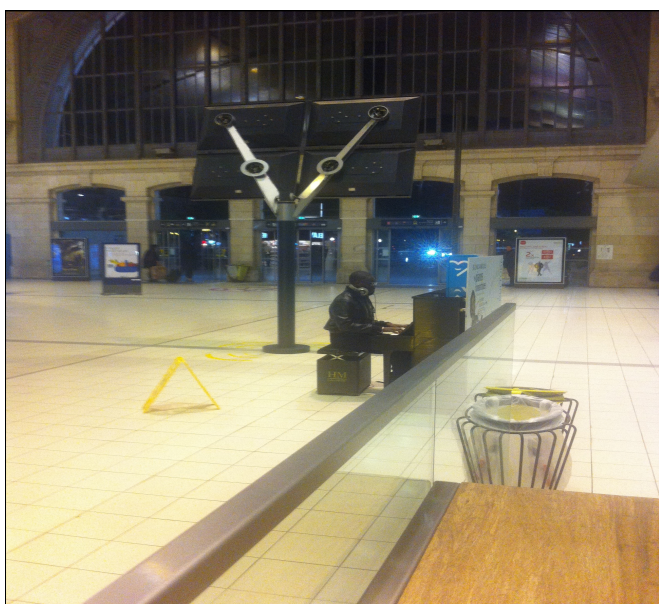


Figure 14. Man playing all alone the piano



Figure 15. Girls sitting and playing together

CHAPTER 7. CONCLUDING REMARKS AND RECOMMENDATIONS

The dissertation was set out to explore to what extent Art-and music in particular-is supporting Urban Planning to make more equal (semi-)public spaces for all the people. In order to investigate this research question a case study approach was chosen. The selected case study was the urban artistic project “A Vous De Jouer” in the train station “Gare de Tours” in the city of Tours. After setting the theoretical framework out, the hypotheses that the thesis set to test was firstly whether art-and music in particular is changing for good the (semi)public space and the second one whether art-and music in particular-is changing the gender relations in these spaces. Then, the methodology of the dissertation was set and consequently a detailed analysis of the area under study was carried out using specific qualitative tools. Through the analysis of the case study a lot of empirical results came to the fore. It is worth mentioning that due to the fact that the dissertation set two hypotheses, a two-dimension analysis was also carried out following the nature of the two different set hypotheses: the one was about the social aspect of the artistic project and the second one was concerned the gender criterion. Thus, this final chapter, it would adhere to the two different dimensions providing separately the summarized findings for both the social aspect of the project and the gender criterion.

As regards the first set hypothesis regarding the social aspect of the artistic project “A Vous De Jouer”, it seems that the majority of the social effects have a positive disposition/character. First of all, the piano as itself is something particular, something special as it is a music instrument placed in a semi-public space totally free for everyone who wants to sit, play and perform. There are no restrictions for its usage. All the people regardless of their music knowledge could play the piano and use the piano for free. This is something rare nowadays as (semi-)public spaces are not anymore places of free expression and the only totally free public elements accessible to everybody are the trees and the benches. Thus, this artistic project has a kind of unique.

It is worth mentioning that this uniqueness is not only based on the fact that piano is for free but also on the fact that the piano area mix together a diversity of different elements of people’s daily life. Certain examples of such elements are the transport noises both in the roads and in the bus stations, music in concerts, inside the museums, in cafes, in restaurants, inside churches, etc. All these different elements nowhere could be found all together and mixed at the same time. Thus, apart from the fact that piano is for free as a public element, it also combines a lot of the fore-said different components giving to the area a special character revealing another dimension of its uniqueness.

Trough the empirical findings it is also made clear enough that the artistic project and the piano as itself symbolizes the transformation of this part of the train station into a place of socialization mainly for young people and low/middle social class. Almost every day the place was dominated by young guys who were standing beside the piano playing, laughing, drinking coffees, flirting, telling jokes, etc. Thus, piano area is transformed into a place which is no more just a passage but it operates as a much lively meeting and gathering place.

Furthermore, the artistic project transforms the area into a participatory and interactive place. A lot of people regardless of their age, social class, ethnicity, race, incomes, stop to listen and watch the piano players. On the other hand, people who play the piano share their talent and sentiments with the spectators who receive these emotions and in turn they send back their feelings too. It is, thus, a reciprocal procedure; shared moments which make the artistic project “A Vous De Jouer” a significant tool and “vehicle” enable to result in the social interaction and participation of the people.

Furthermore, music-and piano in particular-through this sounds value transforms the space into a warm, convivial and spontaneous area softening the atmosphere which has an anxious and annoying nature due to the enormous noises produced by the trains and the SNCF announcements. So, the sound of the piano helps for mitigating these big noises as well.

As a result of this noises’ mitigation each spectator’s day becomes more amuse and brighten providing certain moments of relaxation from the daily routine. This relaxing and pleasure aspect of the artistic project is becoming more powerful especially late in the evenings when the station is nearly empty and most people around are lonely or tired but they want to find better,fresh,pure vibes to finish the day through these piano sessions. Thus, once again the piano area does not keep the one and only characteristic of a passage where people are always in hurry, but it is transformed into a relaxing place where people’s speed and stress is reduced.

It is worth mentioning that the only category of people who expressed a resistance to any change the artistic project “A Vous de Jouer” could develop was the train station workers. The majority of the workers expressed their opposition for the piano because of the bad noises produced by people who have no knowledge and “*they just cause nerves. We cannot also serve properly the customers*”. Nonetheless, bad noises seem to be just a pretext. Train station is an intimate place for them. They are much emotional with

this area and they feel the place as their private place. They take it, thus, more personally expressing bluntly their oppositional feelings.

All in all, it is clear enough from all the above paragraphs that through the music-and more specifically through the piano-definitely a change is produced with a much positive disposition for both the semi-public space of the train station and the daily life of people, their habits changing the monotonous triptych home-train-job and the reverse. Hence, the first set hypothesis which expressed the idea that music is changing for good the semi-public space was proved.

As regards the second set hypothesis which mainly concerns the gender criterion, it was made clear enough through the case study analysis that piano has the power to reveal the gender inequalities in a semi-public spaces as it is the train station. A clear case in this point is the observed male-dominance of both the piano area and the usage of piano daytime. Another observed instance was the women's fear of the place and especially during the late hours where the majority of women were not walking all alone. This women's fear was, also, expressed through the average standing position for watching piano players; the distance from it which was much differed compared to the men's counterpart. Another example which came to the forefront women's fear was the evident women's reluctance, uncomfortability and shyness for playing the piano or sitting all alone on it(contrary to the men's confidence and coolness). All things considered, despite the fact that music and the piano in particular has the power to reveal all these gender inequalities in a semi-public space as it is the train station, it does not have the power to change them too. Therefore, the second set hypothesis which expressed the idea that music is changing the gender relations in the semi-public spaces is finally rejected.

Based on the case study analysis of the Artistic project "A Vous de Jouer" in "Gare de Tours" in the city of Tours in France and the final findings, the dissertation would like to point out certain recommendations for future research in this scientific area and for the general directors of this artistic project in "Gare de Tour" as well. Concerning the artistic project itself, it was made clear through the case study analysis that a lot of people chose to sit down in front of the piano and back of it in the walls in order to be close to the piano players having a better visibility as well. Thus, the deficit of available seats close to the piano seems to limit the success of the project. For instance, my visit in other train stations in Paris which have placed the piano much close to the waiting rooms made me recognize the big difference of liveliness compared to "Gare de Tours". Hence, SNCF needs to consider this aspect by either providing more seats close to the piano or by changing the position of it. Both cases could enhance the already existed sociality and success of the project.

Last but not least, it is worth mentioning that the provision of more concerts with bands and contests could assist on this direction.

With respect finally to the future research in this scientific area, it was clarified from the real beginning of the theoretical framework in the first chapter of the dissertation that a theoretical gap concerning the triptych gender, music and semi-public space is existed. Almost no article describes the association of the fore-said three elements; accordingly, the biggest limitation of this research was the limited articles regarding this triptych. Nonetheless, the dissertation revealed some perspectives and experiences for this triptych through the observations and the interviews with people who got in touch with the artistic project “A Vous de Jouer” in “Gare de Tours”. Yet, it still remains a single case study approach with one instance. Thus, further research should be conducted with more case studies focusing more on the exploration of this triptych in order to fill in better and more concrete in the future this research gap.

As an overall concise and precise conclusion of the dissertation, it could be said that despite the fact that music does not seems to have the power to change the gender relations in semi-public spaces, it has the power to change for good the character of the semi-public spaces transforming them into vibrant and lively spaces of socialization, dialog, interaction and participation of all the people regardless of their age, social class, race, ethnicity, income, sex, gender, appearance, etc.

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APPENDIX

Observation Notes

1. Sunday 15:00 - 16:00

- A couple with its two disabled children with intellectual disability (one girl and one boy) in their wheelchairs took, at the same time with me, the bus from park Grandmont. When i arrived in the train station, i realized that the couple with the children had just arrived and they were headed toward the piano. The boy was fully conversant with the area and the piano. It was him that firstly played the piano. He was more willing to play the piano than the girl. His mother helped him to play some notes. The father was more serious and cold. After 3 minutes the boy stopped playing the piano and all the family left. By the way, the girl didn't display any reaction at all. She was inexpressive. Family made a small walk inside the train station and then they left from the exit where is the tram station. So, it was a sure sign that they came jus for the piano.
- **15:08:** a man came and play the piano for 2 minutes. Then he left. He went to take the train. He was playing quite good.
- **15:09:** two men (30 - 40 years old) came from the main entrance of the train station. They stood in front of the piano. One of the them standing play three-four notes in a powerful way and then they left together going towards the other left exit of the train station.
- **15:10:** two girls (16-17 years old) who were waiting in the waiting room/seats sat at the piano stool side-by-side. They were amateur players. They played together a song and after 2 minutes they returned back to the waiting room.
- **15:14:** a boy (25-30 years old) sat at the piano. He plays very nice! A group of two boys and one girl (20-25 years old) pass. The girl hovers and she was looking at the piano player in a very impressive way. The other two boys made a gesture to her to come and continue their walk. An elderly man (60-70 years old) stood very close to the piano. He listened for 2 minutes to the piano player and then he left. The two girls that they were previously playing the piano stood up. They stood for 2 minutes close to the piano player hearing him playing the piano and then they left.
- **15:20:** the boy continues to play the piano
- **15:21:** a group of boys passing in front of the piano. They ignored it.

Quiet...nobody passing the area..the boy continues to play the piano

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- **15:24:** two women (30-35 years old) pass in front of the piano. They heard the piano. They stood a little, smiled in a pleasure, content way and then they left.
 - **15:27:** a couple is passing (upper social class - they wear very expensive clothes). The women reacted in a very positively way in the sound of the piano and she made complimentary comments to her husband. On the contrary her husband stayed apathetic/inexpressive in the sound of the piano.
 - **15:30:** two boys (16-18 years old) came and sat in the last seats of the waiting room (the closest seats to the piano). One of the two boys holds a guitar. He shyly started accompanied the piano player.
 - **15:33:** a man (40-45 years old) came and stood overhead the piano player watching his piano playing.
 - **15:36:** a woman stood at a distance (10 meters) and watching the piano player
 - **15:38:** two men (they are musicians - they hold guitars) stood and listened to the piano (at a 5 meters' distance)
 - **15:40:** a couple stood to listen to the piano. The woman pulled his husband to go closer to the piano.
 - **15:42:** a trendy father with his son (8 years old) came (with a very comfortable, self-confidence march) and stood overhead of the piano player. They came just to for watching the piano. They stayed for 5 minutes and then they left.
 - **15:48:** an elderly couple with disabilities stood for a little. Again, woman pulled his husband to go closer to the piano
 - **15:50:** another elderly couples passes. They stood to watch the piano player. A unique moment took place. The women amazed by the sound of the piano, she made unconsciously some steps forward closer to the piano leaving back her husband.
 - **15:54:** the boy stopped play the piano. He stood up and left.

General Observations - Potential Conclusions

- In the sound of the piano more women than men turned their head (more women reactions)
 - More women than men expressed sentiments of content, pleasure and enjoyment. Men were more apathetic/inexpressive. This maybe means that piano makes women feel a little bit more comfortable transforming this part of the train station into a little more cozy and pleasant place for them.
 - More (mainly!) men than women played the piano
 - Contrary to women, men feel more comfortable with the place and they are full of self-confidence
 - Men play the piano much more time than women (incredibly difference)
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- From the first minutes I had the thought that piano has been putted in a wrong part of the train station. It is the less crowded part of the train station. What is more, the visibility of the piano from the different parts of the train station is extremely low.
 - Women stand further than men for watching and listen to the piano
 - The fact that two girls were waiting in their seats in the waiting room in order to play the piano and simultaneously the guys that came and sat in the last seats close to the piano, means that seats and piano have a certain connection. Maybe seats is a key-element to attract more people to play the piano. In contrast to other cities and train stations with pianos, the piano of Gare de Tours doesn't have seats all about/around it.

2. MONDAY 14:45 - 17:45

- **14:45:** I arrived at 14:45 and i started my observation. A boy (16-18 years old) came and sat to play the piano. He was playing for 30 minutes and then he left. He was playing really very good.
 - **15:16:** another boy with his friend (16-18 years old) came and sat at the piano. the one was playing the piano and the other was watching. they stayed for 12 minutes and then they left
 - **15:22:** a woman (35-40 years old) with her husband passes in front of the piano. They came from the main entrance of the train station. They had their luggages with them ready for their train trip. When the woman saw the piano she seemed to be attracted by it. The couple left and went inside the cafeteria.
 - **15:28:** When the boy stopped playing the piano, the woman bolted out of the cafeteria in order to play the piano. She played the piano for 4 minutes and then she went again inside the cafeteria.
 - **15:33:** a homeless man searches in the bin exactly beside me. He didn't find something. Instantaneously, the next move he made was to sat at the piano. He didn't know to play but it looked that he liked it. He stayed for 5 minutes and then he left.
 - **15:38 - 15:47:** nobody sat at the piano
 - **15:48:** the woman that played before the piano left from the cafeteria. She and her husband was ready for their departure. While they were passing in front of the piano the woman went quickly and sat at the piano. She was trying to remember the notes of a classic song . After 2 minutes her husband made her a sign to leave. His reaction on her wife playing the piano was generally pathetic. They stood and left.
 - **15:51 - 16:07:** nobody played the piano
 - **16:08:** a boy (20-22 years old) came and sat at the piano. He is a professional piano player! He played for 10 minutes
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- **16:10:** two girls (16-18 years old) came and sat down at the window wall of the cafeteria watching the boy who was playing the piano.
 - **16:19:** when the boy who was playing the piano stood and left an elderly man came and without sitting at the piano (standing) he played the piano for 4 minutes
 - **16:25:** a woman passer-by (not a traveller) without sitting played some notes at the piano and after 1 minute she left
 - **16:28:** a group of friends (2 boys and 1 girl - 16-18 years old) came running to the piano. The boy sat at the piano and he was him that firstly begun playing the piano. After a while, the girl sat also to play the piano.
 - **16:43:** a boy came and asked to play. The guys gave the seat of the piano to the boy. He was a jazz piano player. He was playing extremely wonderful. A boy (8-10 years old) impressed by the sound of the piano came and sat beside the piano player watching him playing the piano. The same did a woman who sat a little bit further than the boy. Another boy came and they started playing together. They didn't know each other. Impressive sounds! People were started gathering. Women attendance was intensive. The duet finished. People left. One of the two boys continued playing the piano. After a while, an elderly man came very close and he stood watching the boy. He was keep smiling all the time. After 2 minutes he left. Suddenly, I saw the homeless guy returning in the piano area. He wanted to sit at the piano. He saw the piano occupied and he left. After some minutes another friend of the boy who was playing the piano arrived. They started playing together. Then, the boy who had the duet with the piano player came to play as well some notes. A trio aroused. The scene was impressive! A man stopped. He went close to watch the piano player. A woman (50-55 years old) did the same. She hesitated a little to go very close to the piano. She eyed the piano player and the piano. Then, she moved closer to the piano, she smiled and she was looking like enjoying the sound of the piano. Two girls (16-18 years old) came and sat down in window wall of the cafeteria watching the guys playing the piano. The elderly man who was watching previously the piano came back. He stood exactly adjacent to the piano. When the trio finished the song the woman left. The boy who was sitting in the piano stool gave the seat to one of the other boys in order to play the guy a solo piece. When the guy finished the piece they started playing again as a trio. People gathered again. The woman who left came back again. She looks more comfortable with the place this time. She stood in the last seats of the waiting room watching and enjoying the trio playing of the piano. It has passed much time and the 3 guys still playing together. Two other girls (16-18 years old) came and sat down in the window wall for watching the guys. After a while. one of the three boys left. The other two continue playing the piano. Two woman stopped to watch the guys. On of them were started moving her
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body in the rhythm of the piano. After a while they left. The boys continue to play. 17:40 they left. They were playing almost an hour.

- **17:42:** a girl (25-28 years old) sat at the piano. I remember this girl from the morning. She had passed when the piano was occupied. She passed again when the three boys were playing together and apparently she was waiting to finish the boys their playing in order to go and play herself. She is playing very nice the piano in a romantic and enough shying way.
- **17:47:** the 3 boys returned. They watch much close to the piano the girl playing. When girl was playing a wrong note, she was making al the time grimaces and she was feeling a little bit uncomfortable in comparison with the perfect playing of the boys who were standing beside her. After 2 minutes the girl stood up and left.
- **17:50:** the boys sat again at the piano. End of observation.

People who passed in front of the piano (regardless of if someone was playing the piano or not):

- **Men:** 1,1,1,2,1,1,1,2,2, 2,1,1,1,1,3,2,1,1,1,2,1,1,1,1,3,1,1,1,1,2,1, 1,1,1,2,1,1,4,1,1, 1,1,1,1,2,1,2,2,1,1,2,3,2,1,3,1,1,1,2,1,1,1,1,1,2,2,1,1,3,2,2,2,2,1,1,2,1,1,1,3,3,1,1,1,1,1,2, 3,7, 3,1,1,5,4,2,1,1,1,6,4,4,2,3,1,1,2,1,3,1,1,2,3,4,1, 1,1,1,1,1,2,2,1,2,1,1,1,1,2,1,2, 4,3,2,5,6,1,1,3,2,2,1,2,1,3,2,1,1,1,1,1,2,1,2,1,1, 1,4,2,2,1,1,1,2,3,2,1,3,2,2,4,3,1,1,1,1,2,3,2,1,4,2,3,1
- **Women:** 1,1,4,1,1,1,2,1,1,1,1,2,1,1,1,1,2,1,1,1,3,1,1,1,2,1,1,2,1,1,2,1,1,1,2,1,1,2,1,1, 3,2,1,1,2,2,3,1,1,1,1,2,1,1,1,1,1,1,1,3,4,2,1,6,4,2,1,1,1,1,1,1,1, 3,1,1,1,1,4,1,1,2,2,1,3,1,1,1,1,1,1, 2,1 , 1,3,1,3, 1,2,3,5, 1,3,2,4, 1,1,2,1,1, 1,1,2,2,2, 2,2,2,1, 2,1,2,2,1,1,3

1. 14:45 - 15:45 :

- **Total:** 144
- **Men:** 90 ($90 \cdot 100 / 144$) = 62.5%
- **Women:** 54 ($54 \cdot 100 / 144$) = 37.5%

2. 15:45 - 16:45

- **Total:** 153
- **Men:** 98 ($98 \cdot 100 / 153$) = 64.05%
- **Women:** 55 ($55 \cdot 100 / 153$) = 35.95%

3. 16:45 - 17:45

- **Total: 222**
- **Men: 128 $(128 \cdot 100 / 222) = 57.65\%$**
- **Women: 94 $(94 \cdot 100 / 222) = 42.35\%$**

General Observations -Potential Conclusions:

- Despite the fact that men who passed in front of the piano were more than women, women had the most reactions (turn their head, smiling). Nonetheless, more men than women stopped to listen to the piano.
- The piano is mostly played by men.
- The difference between men's and women's duration of playing is huge. Men sometimes play for almost an hour whereas women play for maximum 6-7 minutes most of the time.
- Most of the people that sit at the piano play enough well.
- Women stand further than men in order to watch the piano
- The window wall aback of the piano is used as a place for sitting and watching the piano players (mainly by young people)
- Men who pass in front of the piano feel generally more comfortable than women. They walk with a sense of self-confidence and they head towards the piano easily.
- Many men play the piano all alone. This doesn't happen with women. Women in most of the cases they come and sit at the piano in groups (with friends).
- Men play more powerful and strong pieces. Women play more calm, romantic pieces and ballads.
- People react more to the powerful, strong songs.
- Men don't hesitate to stand very close to the piano players in an extremely small distance. This doesn't happen with women who stay in a distance in order to watch the piano players.

3. Monday 20:15 - 21:15

- **20:00:** I arrived at the train station. Nobody was playing the piano. I sat myself and played the piano. No reaction. Not many people pass. I realized that the piano is not in a very good condition. Some notes don't play. This disappointed me and made me feel nervous. I was not able to play as good as I could. It also

General Observations - Potential Conclusions:

- Again more men than women passed in front of the piano. The difference at the percentage was increased (compared to the afternoon).
- The part of the train station where the piano has been set up is the less crowded (the less people walking in comparison with the other parts of the train station)
- Most of the women were either with their husband or with other friends. Almost never a woman was walking all alone. In contrast, most of men were walking all alone. It is worth mentioning that during the afternoon I observed a great number of women walking and passing in front of the piano all alone(either as travelers or as a simple passer-by)
- When the man was playing the piano again women were turning their head and smiling more than men. Nonetheless, men were standing much more easily to listen to the piano (the same was happening in the afternoon as well)
- Generally, less activity/circulation/movements at night (compared to the afternoon)

4. Tuesday 16:10 -17:10

- **16:10:** I just arrived at the piano area. At the same time, a lady (40-45 years old) came and sat at the piano. She played for 3 minutes and then she left. The waiting room is mixed with women and men at that time. I sat down and i started my observation
 - **16:13:** the homeless man who was yesterday here came again. He sat at the piano, he played some notes and after 2 minutes he left.
 - **16:16:** 2 friends (girls, 20-22 years old) came and sat at the piano stool together. They were shy. The one girl encouraged the other and finally they sat at the piano. They don't play very well.
 - **16:29:** a musician (man) passed and smiled at the girls
 - **16:41:** a boy (18-20 years old) came and stood exactly adjacent to the piano and the two girls. He didn't speak to the girls. He was just watching at them. Implicitly, he enforced somehow his presence and power (girls were looked as if they had been afraid of his presence). After some seconds the girl left. The boy then sat at the piano and he started playing. He was playing very nice.
 - **16:50:** a couple stopped to listen to the piano. The woman kept her eyes much more time at the piano compared to her husband. It was the man that firstly made a sign to the woman in order to leave. The woman followed her husband and they left.
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- **16:52:** a little boy (10-12 years old) came all alone and stood close to the piano. He got more close and, at the same time that the other boy was playing the piano, he played some notes.
 - **17:05:** 3 girls and one boy (he is friend of the boy who was playing the piano) just arrived (18-20 years old all of them). All of them stood very close to the piano. I asked one of the girls if they are all friends. She told me “no, but we are coming very often here after our classes”. Off the record she explained me that they were there because one of her friends s(one of the other two girls) likes a friend of the piano player. So they were waiting the piano players’ friend to be appeared! The piano player was playing at that time a song of Adele and one of the girls started singing the song. A very interesting scene took place. A cooperation between two people (one man and one woman) who didn’t know each other was a reality.
 - **17:10:** the boy continues playing the piano. I saw another boy coming (18-20 years old). He was playing yesterday the piano. He sat down at the window wall of the cafeteria waiting the boy to finish in order to go and play. After a while the boy stopped playing. Immediately, the other boy stood up and he went to the piano. He sat and he started playing. End of observation.

People who passed in front of the piano (regardless of if someone was playing the piano or not):

- **Men:** 1,1,1,1,2,1,1,1,1,1,2,2,2,1,1,1,1,1,1,1,1,1,1,1,1,3,2,1,1,2,1,2,1,6,1,2,1,1,1,1,1,1,1,3,2,3,1,2,1,3,3,2,1,1,1,1,1,1,1,2,1,2,2,1,1,3,3,3,1,2,1,1,2,1,2,4,1,1,4,1,1,3,2,1,3,1,2,2,3,2,2,2,2,2
- **Women:** 1,1,1,2,1,1,1,1,1,3,1,2,1,1,1,1,1,1,1,1,1,1,3,2,1,2,1,1,1,2,6,1,2,1,2,1,2,3,1,2,1,1,1,2,3,1,2,1,2,3,2,2,5,5,1,1,2,2,3,2,1,3,1,1,2,1,1,2,1,1,1,1,1,1,1,3,1,1,1,1,1,3,1,1,1,2,1,3,1,2,2,3
- **Total: 305**
- **Ανδρες:** $157 \cdot 100 / 305 = 51,5\%$
- **Γυναίκες:** $148 \cdot 100 / 305 = 48,5\%$

General Observations - Potential Conclusions:

- Again women react generally more than men. Nonetheless, more men than women stand to watch the piano players. Women react while they are passing in front of the piano through the body language and the nonverbal communication (gestures and facial expressions).
 - Again more men than women pass in front of the piano
 - Again mostly men play the piano. Only two exceptions: the woman (40-45 years old) who was familiar with the piano and she had a very strong self-confidence and a great ability at playing the piano. The second exception was the two girls were the one girl encouraged the other so as to play the piano.
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- At most of the times women play the piano when they are surrounded by usual/ordinary/familiar people (friends).
 - Again men sit much more time at the piano compared to women
 - The age groups that playing the piano are mainly teenagers and young adults (15-25)
 - I start realize a repeat regarding the people who sit and play the piano (the same young guys)
 - It seems that piano function as a means for socialization between young people (discussions, flirts etc)

5. Tuesday 19:45 - 21:45

- **19:45:** I arrived at the piano area. All around me i see only men. One of the boys who played yesterday the trio was sitting again at the piano with two other friends (girls, 16-18 years old) close to him. They sing and they have fun all together.
 - **19:48:** another boy - friend of the guys, at the same age - just arrived. He had with him a guitar. They play now all together.
 - **19:49:** a boy (8-10 years old) who was sitting with his mom at the waiting room showed the performance. It attracted him and he came closer to watch it better. He stayed for 1 minute and then he returned back to his mom. The boys continue to play together. Basically, I understood that they try to find the accords of a piece in order to be synchronized.
 - **19:55:** A special scene. 5 men have stopped and watch the guys (different age groups). All around no other person!
 - **19:56:** one of the men who watch the piano (at the same age with the guys at the piano) went very close to the piano. I realized that he is friend with the other two boys sitting at the piano. He sat at the piano and he started playing the piano.
 - **19:57:** a train just arrived. Train platform is far away from the piano (at the other side of the train station). Almost nobody passed in front of the piano.
 - **19:58:** a man (55-60 years old) started speaking very loudly and he was heading towards the piano. He made a sign/gesture to the guys to play something powerful as till then guys were making only rehearsals. When he came very close he started a discussion with them. He seems to have a very good knowledge of music. 20:05 he left
 - **20:16:** another train just arrived. Many people passed in front of the train station. No special reaction. Nobody pass now. The boy continues playing the piano. The other boy put his guitar in the case.
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- **20:18:** the pianist stopped playing. They started speaking, laughing and have fun all together (the two boys and the girls). I have seen again this scene.
 - **20:28:** all the friends left. Another train just arrived
 - **20:32:** a man (45-50 years old) passed in front of the piano. he stopped and he stood exactly beside the piano. he play 2-3 notes without sitting and then he left
 - **20:36:** a man and two woman (35-40 years old) just arrived together at the train station. They are friends. They passed in front of the piano and the man sat at the piano and he started playing. He knows to play very well. The other two women listen to him with impression and enthusiasm. Two other girls (16-18 years old) just arrived. They look at the departure board/timetable but immediately they amazed by the piano player and they started listen to him. Another man arrived. He is friend with the pianist and the two woman. I just understood that they are all workers at the train station (another worker came and spoke to them). The man stood up and gave the piano seat at on of the other two woman. She plays very nice! The other two girls (16-18 years old) still listen to the piano. After a while, the woman stood up from the piano and gave the seat again to the man.
 - **20:50:** all the friends were about to leaving. I stopped and asked them if indeed they work at the train station. They told me “yes”. I asked them their feelings regarding this project. They told me that they love music and this specific piano because after a hard day it is a nice way by playing some pieces to relax and go back home calm and cool. “Yes, we love that project!” was their final sentence. (In contrast to a small interview we made with the french students to a man working at the train station who said: “i don’t like this project. Every day, all the day someone plays the piano and we cannot work properly. My office is close to the piano and i cannot work well and serve properly the customers. I would prefer classic music in the speakers (loudspeakers)”)
 - **20:51:** the two girls (16-18 years old) who were listening to the people playing previously the piano sat together at the piano stool. Finally, i understood that they had come there in order to play the piano. The one girl played a song and the other took a record. The girl finished the piece and then they left.
 - **20:54:** a boy who was sitting with his friend (16-18 years old both of them) close to me at the waiting room stood up and went to the piano. He started playing.
 - **21:05:** his friend came from the waiting room and sat at the piano. The other boy gave the seat to his friend. A train just arrived. Not many people passed in front of the piano. A boy and a girl (20-22 years old) coming from the main entrance of the train station are heading towards the piano. I had seen these two guys before 30 minutes approximately. They had passed in front of the piano. I realized that they were there for the piano.
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- **21:07:** the boy gave his seat to the guys who just arrived. The other boy sat at the piano and the girl with the other two boys stayed close to the piano to listen to the pianist. He was playing very nice, powerful.
- **21:12:** the two boys left. The boy continues playing and the girl continues listening to her friend.
- **21:24:** the boy continues playing the piano. 5 boys and 1 girl are heading towards the area of the piano (15-17 years old). All the boys passed in front of the piano and they went to sit at the waiting room. ONLY the girl stood for 2 minutes to listen to the boy. At a distance...of course! Then she left and she went to her friends at the waiting room
- **21:28:** the boy stopped playing the piano. He left with his friend (the girl)
- **21:29:** the girl that stopped before some minutes to listen to the boy and then went to her friends at the waiting room came back and sat at the piano. She didn't know to play and she was just beating the piano with her hands. A friend of her came. He nudged her, sat beside her and he started playing. The girl said to the guy: "leave me to play" but the guy didn't listen to her. He continued playing. The girl beat his hands but the guy didn't react and continue to play. The boy was playing only some notes. He was amateur at playing the piano. Neither know playing the piano. Finally, the piano was divided into two sided. The girl was playing in the half side slowly and very calm some notes whereas in the other half the boy was playing very strong ,with passion some other notes (the male dominance regarding piano in this scene was obvious/apparent). Finally, the boy was bored, he stood up and left. The girl stayed at the piano. It is worth mentioning that nobody has passed in front of the piano much time now.
- **21:36:** the girl stood up and went again back to her friends in the waiting room
- **21:40:** Her friend went back again to the piano. He played for 4 minutes and then they left all together.
- **21:45:** end of observation

- **Men:** 1,1,2,2,1,1,2,5,1,2,1,1,7,1,1,2,1,1,1,3,1,3,2,4,1,2,1,1,2,1,1,4,1,1,4,1,2,1,2,1,2,1,1,1,3,1,1,3,1,2,1,3,2,1,1,3,1,1,1,1,1,2,1,2,1,2,3,1,3,1,1,1,1,1,1,3,1
- **Women:** 1,2,1,1,1,1,3,1,2,1,1,3,1,1,1,1,3,1,1,2,2,2,1,1,1,2,1,2,1,1,3,1,1,1,2,1,1,1,1,1
- **Total: 204**
- **Men:** $147 \cdot 100 / 204 = 72.05\%$
- **Women:** $57 \cdot 100 / 204 = 27.95\%$

General Observations - Potential Conclusions:

- Men feel generally more comfortable with the area and the piano. A lot of men pass in front of the piano, stop and touch the piano even if they don't know at all to play the piano. This is something that NEVER a woman has done.
- People don't react so much at night compared to the morning and afternoon.
- During these two late night hours the percentage of men that passed in front of the piano is extremely higher than the women counterpart.
- Again men sit and play the piano much more than women (regarding the number and the duration as well)
- Men feel comfortable with the area and play easily all alone the piano. In contrast, women feel comfortable when they are together with other girls or generally friends. Seldom does a woman feel comfortable to sit and play all alone the piano.
- Men who pass in front of the piano open easily a discussion with the pianists. In contrast, women just turn their heads, smile and sometimes (not so often) stop to watch the pianists.
- Contrary to men, women don't walk all alone at night. Women are accompanied either by their husband/boyfriend or by their girlfriends. The only exception is some girls who are travelers and they arrive late at night.
- The piano and its surrounding area many times is transformed into a meeting place especially for teenagers and young people. I have seen many times young people sitting and standing close to the piano without playing but just discussing, talking, laughing, flirting, etc. Somehow the piano is transformed into a cafeteria, bar. Teenagers come with their coffees, they play for 1-2 minutes the piano, then they discuss, they tell jokes and they laugh, they flirt, then sometimes they eat a sweet (another day I saw a girl eating a chocolate and then giving a piece to her friend who was playing the piano), then they play again the piano and so on and so forth.
- The opinions differ between the workers at the train station. Some are keen on this project and some others diametrically opposite.
- The waiting room and its seats sometimes function as a place where teenagers and young people come, sit, discuss and wait for their turn in order to play the piano. Maybe the provision of more seats close to the piano would enhance the vitality and liveliness of the whole area close to the piano (it's the less crowded part of the whole train station). I observed in other train stations in France (e.g., at Paris Austerlitz or Paris Montparnasse) that seats close to the piano give another power to the place enhancing the reactions of people and generally the liveliness of the area.

6. Wednesday 10:20 - 11:20

- **10:20:** I arrived at the train station. I entered the place from the entrance close to the tram station. Much crowded this part of the train station. I am heading towards the piano. When I arrived at the piano I realized the big difference between this part of the train station and the other I described above. Almost no one in this part. Also, nobody was sitting at the piano. I started my observation
 - **10:28:** a couple passes (50-55 years old). Nobody plays the piano. The man seems like observing the piano more than the woman. Man seems to be a very outgoing personality, bright, humorous with a continuum smile on his face .(maybe the type of personality played a certain role for his reaction).
 - **10:35:** a couple (30-35 years old) passes in front of the piano. They came close to the piano. It was the man that firstly put his hands on the piano. The woman seemed to be a little bit shy. After a while she also played some notes and then they left.
 - **10:37:** three (3) girls just arrived. One of the three girls sat at the piano and the other two stood beside the piano listening the girl playing the piano. She played for 1 minute and then stood up. She gave her seat to one of the other two girls. The next girl played for 1 minute as well. Two other friends (girls) of the girls just arrived. They were discussing all together standing beside the piano. No girl at that time was sitting at the piano. After 2 minutes the first girl who had sat at the piano started playing again. She played for just 1 minute. Then she gave her seat to one of the other girls. That girl was playing much better than the other two girls. All the girls played sweet, romantic pieces (sonate Mozart, Fur Elize). After a while, four more friends(two girls and two boys) of the girls just arrived. All of them discuss beside the piano. They play 1 minute, then they discuss, they laugh, flirt, making jokes, then play again the piano and so on..I have seen again this scene. After some minutes two girls (16-18 years old) came, sat down at the window wall and they started discussing. After 3 minutes the big bevy of friends left.
 - **10:51:** a man (35-40 years old - lower social class - he was wearing old-style, dirty clothes) sat at the piano. He had an entry/basic level at playing the piano. After 2 minutes he left but he forgot his beverage.
 - **10:53:** the girls who had sat down at the window wall stood up and went at the piano. They sat just for 1 minute and then they left
 - **10:54:** a couple with their four children (2 boys 9-11 years old, a little girl 8-9 years old and another little girl 6-7 years old) passed in front of the piano. They went at the waiting room close to the piano. When the two girls who were sat previously at the piano left, the younger little girl (6-7 years old) came back running so as to sit at the piano. She started playing the piano. She was playing extremely wonderful for her age!! After 2 minutes the man who previously played the piano came back in order to take his beverage. He took it and then he stayed watching the little girl. He was amazed-as all of us there-by the
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- **Total: 114**
 - **Men: $60 \times 100 / 114 = 52.6\%$**
 - **Women: $54 \times 100 / 114 = 47.4\%$**

General Observation - Potential Conclusions:

- Again more men than women passed in front of the piano. Nonetheless, the difference is not that big as it is during the late/night hours.
 - Perhaps the personality and the social class play a role regarding people's reactions in the sound of the piano and the willing for playing the piano as well.
 - Again women have more reactions than men (turn their heads, smiling, taking photos, videos etc) but more men than women stop to listen to the piano. Women stop only when they are in groups.
 - When men and women are all alone, men stand closer than women to listen to the piano. I have realized only one exception: women musicians
 - Again and again i see mostly men playing the piano. Girls play the piano only in groups. Rarely a woman would play all alone the piano.
 - There is a big difference regarding the vitality and liveliness between the part of the train station where the piano has been set up and the rest train station. Apart from the piano area, all the other parts of the train station are much vital. The difference is something obvious. Few people pass in front of the piano compared to the whole activity/movements taking place in the train station as a whole.
 - Piano seems to be in a wrong place/position. It is as if they have put the piano in the part of the train station that it would be the less annoying for the workers. It is somehow an isolated object thinking the train station as a whole.
 - Women's sentiments in public spaces like fear, shyness, uncomfortability seems to be emphasized with the presence of the piano. The same is happening regarding the men: sentiments like self-confidence, comfortability, emphasis are emphasized. Hence, the difference regarding sentiments is growing. It is worth mentioning that these sentiments are expressed on many different stages/phases of this project: when a girl thinks and makes thoughts in order to stop or not and watch the piano and to play or not the piano. What is more, these sentiment differences are expressed on the different way men and women play the piano and the different selection of pieces: men play powerful, fast pieces with an extroversion in a very vigorous and strong way of playing whereas women play more romantic, love songs and ballads with a slow rhythm and insular character.
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- Is piano finally an artistic project that could enhance the gender equality? All the data lead to something totally different. Piano seems to be an object that accents and gives prominence to the apparent(look at the percentages) male domination of this part of the train station. It is like an object that emphasizes and symbolizes the power of men over women. Hence, piano maybe contributes to the opposite: the gender inequality.

7. Wednesday 13:40 -14:40

- **13:40:** I arrived at the train station. Two boys (17-19 years old) were playing the piano. I have seen them again playing the piano. Two women have stopped at a distance watching them. Two other girls (17-19 years old) sit down at the window wall of the cafeteria watching the guys
 - **13:44:** a man passed in front of the piano. He took a peek at the piano and left. (he was pathetic - unexpressed - no reaction)
 - **13:45:** 3 friends of the boys (at the same age) are coming. They made a circle all around the piano watching their two other who were playing. Five men “surrounded” the piano. The two girls in the window wall after 1 minute they left
 - **13:55:** the friends left and only one boy stayed at the piano continuing playing the piano (this is something rare - never happened with a girl)
 - **13:59:** two friends of the boy who was playing the piano came back. They sat down in front of the piano listening to it and at the same time discussing and laughing (i have seen again this type of scene)
 - **14:00:** 4 other boys friends of the other guys just arrived. They were now 7 boys surrounding the piano (playing, discussing, laughing etc) (highly male dominated photo)
 - **14:04:** the boy stopped playing the piano and all the boys left together
 - **14:08:** a man (50-55 years old) came and sat at the piano. A lady with her grandchild stopped to watch the man. They enjoy the piano a lot!
 - **14:18:** the lady with her grandchild just left. The man continues playing.
 - **14:26:** the man stopped playing the piano and left (he was playing for almost 20 minutes)
 - **14:34:** a man (whippersnapper - 30-35 years old) passed in front of the piano. He played very loudly 5-6 notes and then he left. I have seen again this scene (another man did the same) (it is an evidence of how generally men feel regarding the piano area: comfortable with boldness and self-confidence - dominant of
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the place without any shame. That's why maybe so easily he played these loudly notes without any fear. Never a woman did that!!)

- **14:38:** a bevy of guys (mixed: women and men) was standing for many minutes in front of the piano. They were discussing but they didn't go close to the piano. Finally, a boy was the first that did a movement and went at the piano. Another girl followed him. I realized that despite the fact that the boy was the first one that headed towards the piano, the girl was the person that knew to play the piano (the boy didn't know at all to play). For an unknown reason she hesitated to go all alone at the piano. She was waiting for someone else to make the first movement towards it. The boy made also a sign to her encouraging her to come closer to the piano. After all, she sat at the piano. She was playing really nice. She played for 1 minute and then she returned back to her friends. All the friends together continued discussing and laughing very close to the piano for much time and then they left.
- **14:40:** two girls (16-18 years old) passed in front of the piano. They sat together at the piano stool. One of the two girls played for 1 minute and then they left together. End of observation.

People who passed in front of the piano (regardless of if someone was playing the piano or not):

- **Men:** 2,2,1,2,6,2,2,1,1,3,2,1,1,3,1,1,2,3,1,2,1,1,1,4,1,1,2,2,3,3,1,1,2,4,2,2,1,1,1,1,2,7,3,1,3,2,3,1, 2, 2,1,1,4,1,3,1,3,1,2,1,1,3,1,1,1,1,1,1,2,1,1,1,1,1,1,1,2,1,1,1,3
- **Women:** 2,5,6,3,3,3,1,4,1,2,4,1,3,2,1,1,1,2,1,1,1,1,6,2,1,1,3,1,1,2,1,1,1,2,2,4,3,1,1,2,3,1,6,2,1,1, 1,2, 2,1,1,1,1,1,5,1,1,1,2,2,1,1,1,2,2,1,1
- **Total: 276**
- **Men:** $147 \cdot 100 / 276 = 53.26\%$
- **Women:** $129 \cdot 100 / 276 = 46.74\%$

General Observations - Potential Conclusions

- More than the half of people that sit at the piano play the piece "Für Elise"! (the percentage of women is higher)
- It seems more and more that the place is a male-dominated place. Again more men than women passed in front of the piano.

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- Again the reactions of women were more than those of men (turn their head, taking a photo and immediately leave, smiling). Nonetheless, more (and more easily) men stopped to listen to the piano.
 - Men easily sit all alone at the piano. This NEVER happens with a girl (I have seen only a woman musician at late fifties who sat all alone at the piano).
 - Women sit at the piano in groups (with other friends)
 - Many times women are shy for playing the piano. This never happens with men.
 - Men who didn't know at all to play the piano have sat at the piano without any shyness. This have NEVER happened with a women.
 - Again men play the piano much more than women ! (time duration)
 - Again men play more powerful pieces compared to women
 - During all my observation the main target group that sit and play the piano is 15-25 years old (teenagers / young people)
 - Once again the window wall of the cafeteria is transformed into an invisible symbolical waiting room where many teenagers choose to sit and listen to the piano (there is not seats all around the piano)

8. Friday 13:53 - 16:53

- **13:53:** I just arrived at the train station. A boy (16-18 years old) sits at the piano. He is a musician. He plays very nice! After 3 minutes he left. I suppose he was much time there. I saw also two girls (16-18 years old) sitting down in the window wall of the cafeteria and watching the guy while he was playing.
 - **13:55:** the homeless passed once again in front of the piano. He stopped and he played standing some notes. Then, he left
 - **13:57:** a boy (15-17 years old) came and sat at the piano. He was playing very nice! He played for 5 minutes and then he left.
 - **14:02:** one of the two girls who were sitting at the window wall stood up and headed towards the piano. She sat at the piano and she started playing. She was amateur. She was playing at the piano and at the same time she was looking at her friend (the other girl) at the window wall expressing her shyness. She was indeed much shy. Nonetheless, she was playing good. She played for 1 minute and then she left with her friend in the direction of the exit of the train station
 - **14:13:** a man (30-35 years old) passed and sat at the piano. He was playing nicely. After a minute another man came and sit exactly beside the piano. He watched the guy playing the piano and after 30 seconds he left.
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- **14:18:** a boy (15-17 years old) just arrived at the piano area. The man who was playing the piano asked him if he wants to play the piano. The boy responded “yes” and the man gave his seat to the boy. The boy was playing extremely beautiful! The man listened to the piano for a while and then he left.
 - **14:24:** the musician who was playing when i arrived at the train station (look at 13:53) came back. He went very close to the boy who was playing the piano so as to listen to his great technique. A couple also passed in front of the piano. The woman was impressed and she went close to watch the pianist more carefully. Her husband seemed to be blasé waiting at her to leave some meters back. He was playing with his mobile phone. He was unexpressed. The woman was still listening to the boy and she took also a video. After a while, she left with her husband.
 - **14:25:** another couple passed. It happened exactly the same with the previous couple (women attracted by the piano. Man pathetic receiver). A boy also (10-12 years old) came and stood to listen to the pianist.
 - **14:27:** a girl (22-25 years old) sat down in front of me with her luggages. She came to listen to the boy. She wanted to be closer to the pianist and watch him better. That’s why she didn’t care to sit down in the floor.
 - **14:44:** a man (35-40 years old) asked the boy for playing the piano. The boy gave his seat to the man. The man started playing the piano and the boy stayed beside him to listen to his play. The little boy (10-12 years old) is still here. After two minutes the boy sat again at the piano. Then the man sat together with the boy at the piano stool and they started playing together. All around 4-5 women had been gathered watching them. After 3 minutes they stopped playing together. The man continues to play alone. The boy who was playing with the man stood beside him watching his nice play. The same did the women.
 - **14:52:** a boy (15-17 years old) who plays the piano and comes very often just arrived. He was accompanied by a friend (a girl). They sat down on the floor just opposite of the piano. The boy was waiting his order for playing the piano.
 - **14:53:** i just realized that finally the little boy (10-12 years old) is a musician. That’s why he was here so much time now listening to the piano. He asked for playing the piano and the man gave him the seat. He started playing the John Lennon’s song “Imagine”. The other two guys who were previously playing (the man and the boy) applauded him when he finished the piece. After this, a constant alternation/rotation of them started on the piano.
 - **15:00:** the little boy took out of his bag certain piano score and he started playing many different classical pieces. The other two guys started accompanying him by improvising. They were applauded each other.
 - **15:08:** after 8 minutes the little boy left towards the exit of the train station whereas the man left in order to take the train. The boy was stayed at the piano and continued playing all alone. At that time, a circle of friends was formed just in front of the piano. 6 girls and a boy (he is a pianist - I have seen him again
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here) listen now to the piano with dedication. Another girl (20-22 years old) stopped at a distance of 10 meters in order to listen to the boy as well.

- **15:20:** 3 boys just arrived (16-18 years old). One of them asked the boy to sit at the piano. The boy gave immediately the piano seat to the other boy. The boy who was previously playing left in order to take the train (i saw him looking at the departure board/table). The girl who was standing at a distance came a little bit closer. I caught sight of her bag. It was an artistic bag with musical instruments and music quotes written on it. So, I realized that she is an artist/musician. A man (40-45 years old) stood very close to the piano. He watched the pianist for 2 minutes and then he left. Another girl (20-22 years old) came and stood exactly beside the other girl (the artist). She stopped to listen to the piano as well. Finally, I realized that all of the boys (the 3 boys that arrived at 15:20) are musicians. They started playing all together and then alternately.
 - **15:28:** The boys left. Immediately, i saw the boy who was waiting with his friends (look at 14:52) heading towards the piano. He ran very quickly, sat at the piano and started playing.
 - **15:33:** a boy (20-25 years old) came and stood very close to the piano. He was listening to the piano with much attention. He couldn't take his eyes off it.
 - **15:34:** a girl (20-25 years old) while she was passing in front of the piano, she turned her head, deeply smiled and then left.
 - **15:39:** the boy who came at 15:33 asked the boy who was playing if he can play the piano as well. "Of course" the other boy answered.
 - **15:40:** a girl stopped to listen to the piano (20-22 years old). She was waiting for the train.
 - **15:41:** the one boy gave the piano seat to the other. The latter boy plays extremely wonderfully the piano. He is the best so far!
 - **15:42:** the last girl who stopped is an artist! She took out of her bag a sketchbook and she was started drawing the place. The piano player inspired her!
 - **15:50:** The boy stood up from the piano and the boy who was previously playing sat again.
 - **15:51:** a man stopped and stood very close to the piano (lower class - maybe homeless)
 - **15:52:** one more man stooped to listen to the piano. He was standing extremely close to the piano. After a while, the two men left.
 - **15:54:** a girl (20-22 years old) stopped at a distance. She took out her mobile phone and she started taking photos and videos. She was very enthusiastic. One more girl at the same age stopped at distance in order to listen to the piano.
 - **15:56:** the man who is maybe a homeless guy came back. She stopped to listen again to the piano. After 1 minute he left
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- **15:59:** the boy is still playing the piano. 3 more piano player's friends just arrived (2 girls and one boy). They stood all together beside the piano listening to their friend, discussing, laughing.. I have seen many times this scene.
 - **16:05:** Just beside me in the waiting room, a boy talks to his friend at the phone: "Come in the train station. I'm waiting you in the piano".
 - **16:08:** a school class just arrived. I saw the group coming from the train platform. All the children stopped at the piano. The boys were joking with the spectacle. In contrast, girls were listening carefully to the piano player. Girls seemed to be more touched by the piano than boys. When the boy finished the piece all the class applauded him. They stayed for 10 minutes and then they left
 - **16:14:** The lady i saw during my first observation just arrived. It is the lady with the two disabled children. They stayed to listen to the piano for 3 minutes and then they left.
 - **16:15:** the boy continues playing the piano. He makes small breaks for discussing with his friends and then he continues again the play.
 - **16:24:** the boy stood up and left with his friends
 - **16:27:** a man put his little child fingers (boy, 3-4 years old) on the piano. They stayed for 2 minutes and then they left.
 - **16:31:** two little boys came at the piano (8-10 years old). One of them was playing the piano and the other was just watching. After 2 minutes the other boy sat as well at the piano. They stayed for 6 minutes and then they left.
 - **16:38:** a boy and a girl passed in front of the piano (16-18 years old). The girl came closer to the piano and she played some notes. She smiled in a shy way to the boy and then they left.
 - **16:41:** a man (30-35 years old) sat at the piano. He plays very nice
 - **16:42:** a boy (20-22 years old) came and stood exactly beside the piano watching the guy who was playing the piano. They didn't know each other. After a while, he asked him if he can play the piano.
 - **16:43:** after a minute the man gave the seat to the boy. They boy started playing (extremely powerful!)and the man left.
 - **16:44:** a girl stopped and headed towards the piano. She went very close to the piano. She was looked comfortable with the piano. She started taking a video. When he finished the piece, the girl expressed her hoy by congratulating the boy (she went and shook his hand). Then she left.
 - **16:53:** the boy continues playing the piano. end of observation
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People who passed in front of the piano (regardless of if someone was playing the piano or not):

- **Men:** 1,1,1,3,7,1,1,1,1, 2,1,1,1,1,1, 2,1, 2, 2,1,2,1,2,1,1,2,2,1,3,1,1,1,1,1,3,2,1,1,3,2,3,2,1,2,1,2, 1,1,1,1,2,1,2,1,1,4,2,1,1,2,1,1,2,1,1,1,2,2,,2,1,1,2,2,2,2,1,2,2,1,2,1,2,1,1,1,3,3,1,1,1,1,1,1,4,1,2,1,4,2,1,1 ,1,1,2,3,2,1,1,1,1,2,1,1,1,2,2,2,2,1,1,2,3,3,1,2,2,2,3,1,1,1,5,3,2,1,1,1,2,1,1,1,1,1,3,2,1,2,1,1,1,1,2,1,2,2 ,1,4,4,1,1,1,1,2,1,1,1,4,1,1,2,3,1,4,1,1,1,1,2,1,1,1,3,1,1,1,1,2,3,3,1,5,1,2,2,1,2,1,4,1,1,1,2,1,1,1,2,3,2,2,3,2,1 ,1,1,1,2,4,1,3,2,2,2,1,1,2,4,2,1,3,6,1,1,1,1,2,1,2,4,1,1,2,1,2,1,1,2,1,3,4,3,1,1,2,2,1,1,3,2,1,2,1,2,1,1,2,1,1,2,1 ,1,1,3,4,2,10,5,6,7,1,2,4,5,1,2,3,3,3,2,2,2,3,1,2,7,2,2,3,2,2,1,1,1,1,3,2,1,1,5,1,1,2,2,2,2,1,2,2,1,1,1,1,6,2,1,1, 3,3,2,5,4,2,1,2,4,1,3,1,1,1,1,3,3,1,4,3,1,1,2,2,6,4,2,2,4,2,2,3,1,1,2,3,2,1,1,1,2,1,2,1,2,1,1,2,7,7,1
- **Women:** 1,1,1,4,1,1,1,3,1,2,2,1,1,1,4,6,1,1,1,1,2,2,1,2,5,2,1,2,1,1,1,1,1,1,2,1,3,2,1,2,2,1,2,1,3,1, 1,2,2,3,1,1,1,1,1,4,2,1,2,1,2,2,1,4,1,1,4,2,4,1,1,1,2,3,1,1,2,1,2,3,1,2,1,2,2,1,3,2,2 ,1,1,1,1,2,3,3,1,1, 1,1,6,1,1,1,1,5,6,3,2,1,3,3,1,2,1,2,3,2,2,2,1,2,1,1,1,3,1,1,1,1,1,1,1,1,3,1,1,1,1,1,3,1,4,1,2,5,1,1,2,1,2,2,1, 2,1,2,1,2,1,1,1,1,2,1,1,1,3,2,4,1,2,3,2,2,2,3,1,2,1,1,2,2,1,3,1,1,1,3,1,1,1,1,3,1,1,5,2,3,1,3,1,3,1,1,2,2,2,1,2, 1,1,1,1,1,1,2,2,1,13,4,2,2,2,7,3,3,2,4,2,1,1,1,1,1,2,1,2,1,2,4,1,1,1,2,2,1,1,1,1,1,1,1,1,3,2,1,1,3,2,1,3,2,1,2,1, 3,2,1,1,1,1,1,4,1,1,1,3,1,2,1,2,1,2,1,2,1,2,3,3,1,4,6,5,1,1,4,2,2,1,1,3,4,1,1,3,2,1,1,1,5,2

1. 13:53 - 14:53

- **Total: 382**
- **Men: $224 \cdot 100 / 382 = 58.64\%$**
- **Women: $158 \cdot 100 / 382 = 41.36\%$**

2. 14:53 - 15:53

- **Total: 365**
- **Men: $187 \cdot 100 / 365 = 51.23\%$**
- **Women: $178 \cdot 100 / 365 = 48.77\%$**

3. 15:53 -16:53

- **Total: 540**
 - **Men: $301 \cdot 100 / 540 = 55.74\%$**
 - **Women: $239 \cdot 100 / 540 = 44.26\%$**
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General Observations - Potential Conclusions

- The piano is always played mostly by men.
- More young people who leave in the city come, sit and play the piano than travelers.
- Middle and mainly lower social classes react more in the sound of the piano. They scrutinize it to the letter (mainly the men)
- Artists also-regardless of the gender-stop to listen to the piano. They also stand close to it (even the women)
- Women have more reactions than men but these reactions take place at a distance from the piano. Also, these reactions are somehow implicit reactions which reveals their shyness and uncomfortability for the place (women react by taking videos, photos, smiling etc). In contrast, men's reactions frequently take place close to the piano. Men don't hesitate to disrupt and speak to the pianists even if they don't know each other, begin a discussion, laugh very loudly. Men also very often ask the piano player to sit and play without any shyness. Women never do that. All these are indicators that reveal the men's self-confidence, comfortability and domination of this place (apart from the apparent percentage ascendancy of men over women during all the observations)
- Generally, from the reaction of little girls, young girls and mature women seem to be confirmed the theory of the female nature of piano. Nonetheless, a certain kind of fear is observed regarding the piano and the area. The male-dominance of the users of the piano seems to transform the piano into an object that symbolize the power of men over women and thus enhancing the male-dominance of the whole area as well as the gender inequality.
- The faces of people who play the piano are repeated. Many teenagers come every day to play the piano. Almost every day, the piano is somehow occupied by the same young people.
- It is a gathering/meeting place for young people and especially for girls. Girls always come in groups whereas boys many times come all alone.

9. Friday 20:05 - 21:05

- **20:05:** I just arrived at the piano area. A boy just sat at the piano (15-16 years old). He plays really nice.
- **20:07:** a lady (35-40 years old) stopped to listen to the boy. She was standing at a distance. After 2 minutes she left.

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- **20:15:** a man was passing in front of the piano and he stopped to listen to the boy. He went very close to the piano looking very carefully the way boy was playing the piano. After a while, the man started speaking to the boy. They discussed for some minutes and then the man left. The boy continued playing.
 - **20:19:** the boy stopped playing the piano. He left. He played for almost 15 minutes
 - **20:20:** a group of 5 people passed in front of the piano (4 boys and 1 girl, 18-20 years old). The girl came close to the piano with ease. She played standing some notes and then she left with he friends.
 - **20:22:** a man with his daughter (5-6 years old) and another friend are heading towards the piano. Dad played for 1 minute and then he put his daughter's fingers at the piano. The little girl seemed to be impressed by the sound of the piano. She seemed to enjoy to the fullest this experience.
 - **20:28:** the mother just arrived. She sat at the piano and she started playing. She was playing really very nice.
 - **20:29:** 3 ladies (60-65 years old) came very close to the piano to watch the women who was playing so nicely the piano.
 - **20:30:** a man (40-45 years old) stopped and went very close to the piano to watch the piano player. His clothes were old-fashioned and a little bit dirty (low social class)
 - **20:33:** a girl (25-30 years old) stood much close to the piano. She holds a handbag designed with musical instruments and music quotes. Inside i observed that it had certain music books. She is definitely a musician. She looks much comfortable with the area. She was standing very close to the piano.
 - **20:34:** another girl (25-30 years old) stood at a distance to listen to the piano. Also, a boy (20-25 years old) stopped to watch the piano player but much closer than the girl.
 - **20:36:** the man (look 20:30) asked the woman (the mother) if she knows to play the song "Imagine". The woman immediately tried to find the notes of the song. After a while, she started playing the song. The man was standing exactly beside the piano and he was very happy hearing the song. The other girl (the musician) was still at the same position. She was listening to the woman very carefully with devotion. When the woman finished the song "Imagine" the man applauded her and left.
 - **20:38:** a boy (15-17 years old) with his guitar just arrived. He stood very close to the piano. I understood that he wanted to play something but the piano was occupied. He had to take the train so he left.
 - **20:42:** the woman (the mother) still plays the piano. Her husband and her little girl are in the area much close to her.
 - **20:43:** the boy with the guitar returned back. Apparently, he has a little more time before the train leaves. The piano is still occupied by the mother. He sat down waiting. After some minutes he left.
 - **20:47:** another boy (16-18 years old) stopped to listen to the piano. After 4 minutes he left.
 - **20:53:** a man (40-45 years old) went much close to the piano to watch the piano player.
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- **21:00:** the woman (the mother) stood up and left together with her family
 - **21:01:** a boy (22-25 years old) sat at the piano. He was playing very nice
 - **21:05:** the boy became a little bit angry because of the non-playing of some of the piano's white keys. He stopped playing the piano. After 1 minute he started playing again.
 - **21:08:** I realized that he was playing the playing while he was waiting for her girlfriend. She was just arrived. He stopped playing and they left together in the direction of the main entrance of the train station.
end of observation

People who passed in front of the piano (regardless of if someone was playing the piano or not):

- **Men:** 3,1,1,1,2,6,2,2,3,3,6,2,1,1,2,1,1,2,2,4,2,1,1,1,3,1,4,3,3,1,4,5,6,2,2,2,3,1,2,1,1,1,1,1,1,1,4,2,1,3,1,1,4,2,1,3,1,1,1,1,2,1,1,1,2,1,2,3,1,2,1,1,1,1,3,1,1,4,1,1,1,1,1,1,2,2,1,1,1,1,1,1,1,1,1,1,1,2,1,1
- **Women:** 2,1,1,2,2,2,1,2,1,1,2,1,4,1,2,6,1,1,2,2,2,1,2,1,3,2,1,1,1,3,2,1,1,2,5,2,1,2,1,1,5,1,1,1,1,1,2,1,1,1,1,1,1,2,1,2,1,1,1
- **Total: 284**
- **Men:** $186 \cdot 100 / 284 = 65.49\%$
- **Women:** $98 \cdot 100 / 284 = 34.51\%$

Observations - Potential Conclusions

- Again more men than women passed in front of the piano (men were exactly double)
 - Women rarely cross the train station at the late hours all alone. They always accompanied by either their friends (women and/or men) or their husbands/boyfriends.
 - Again men play much more the piano than women (regarding both the number of men/women that seat to play and the duration of the play)
 - The mother who sat at the piano during this observation was playing for much time. This is something very rare for a woman. Nonetheless, a clear explanation for this large duration of her playing is her comfortability regarding the area and the sentiment of safety (despite the late hour) due to the presence of her family (her husband and the little girl).
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- Again we see that women feel more comfortable at the piano area when they are accompanied by other people(friends,boyfriend,husband). In these circumstances, they also sit and play the piano easier. In contrast, when women are all alone they hardly come close, sit and play the piano.
 - Again we see that the piano is transformed into a meeting/gathering place for the young people.
 - Men approach much more easily than women the piano and the piano players. Never a woman has opened a discussion with a piano player. In contrast, I have seen many times men interrupting the piano players, speaking to them and having discussions for much time.
 - What is more, people from middle and mainly low social class (I understood their social class through their appearance and their clothes) seem to be more impressed by the piano. I observed also that especially poor or homeless men react in a much more different way than the rest of the other men. They stop much more easier, they stay to listen to the piano much more time and they express much more their sentiments. It seems to be a totally new experience and spectacle for them.
 - To a certain extent, we can say that women over 35-40 years old stand easily to listen to the piano players and not so much at a distance. We can include this target group into the other women's exception which has already be mentioned (women musicians).

10. Saturday 18:24 - 19:24

- **18:24:** i just arrived at the train station. Two girlfriends are sitting together at the piano. They don't play very good the piano. Nonetheless, they try together to find the notes of a song. They were searching on their mobile phones the accords of the song. They were laughing showing that they were really enjoying the play. At the same time, they were a little bit shy. They were looking all around if people were looking at them and they were simpering. The homeless guy I have seen him many times passed again in front of the piano. He casted a glance at the piano and then he left. The girls took a quick record of the song and immediately they left as well.
 - **18:30:** 3 women (30-35 years old) passed in front of the piano. They stopped and played standing some notes for 1 minute. Then they left.
 - **18:31:** a boy (20-22 years old) sat at the piano. He started playing the piano and after 2 minutes a friend of him arrived. He gave the piano seat to his friend. The other boy started playing and after a while they started playing together. After 5 minutes they left.
 - **18:36:** a couple with its little boy passed in front of the piano. The little boy headed towards the piano and sat at it much easily. He didn't know to play the piano. He was just beating the keys. After 1 minute
-

all the family left together. (contradiction with a little girl in a previous observation. Despite the fact that the little girl knew to play the piano, she sat at the piano after her father's play. It was then that she felt comfortable to sit and play the piano)

- **18:38:** a group of friends (2 boys and 2 girls, 16-18 years old) just arrived. One of the two girls sat at the piano. She started playing and the others were listening to her. After 3 minutes they left all together.
 - **18:42:** i just realized that in the waiting room were only men sitting. 2 girls (16-18 years old) came and sat together at the piano. The one was playing the piano and the other exactly beside her in the piano stool was watching. Behind them 3 boys were coming. They are all friends. They stood all together beside the piano watching the girl who was playing.
 - **18:45:** a couple with its two children (on boy and one girl) stopped to listen to the piano. The little girl was more impressed by the sound of the piano than the little boy. She wasn't taking her eyes from the piano. Also, she was showing to her parents with her hands that she wanted to go closer to the piano. In contrast, the little boy was a little bit apathetic. After a while, the family left.
 - **18:47:** one of the three boys that played in the trio before some days just arrived. He was here for playing the piano. Yet, it was occupied and thus he stood close to the piano to listen to it.
 - **18:50:** the girl stood up from the piano. The boy immediately went and sat at the piano. He was playing really nice, powerful and very fast. The group of friends look at him with impression.
 - **18:52:** a father with his son (8-9 years old) just arrived to listen to the piano. The boy was really much impressed by the sound of the piano.
 - **18:54:** a mother with his little son (3-4 years old) came much close to the piano. The little boy was impressed by the piano.
 - **18:56:** the father with his son asked the pianist if he knows to play a song. The boy was trying to find the accords of the song and after 1 minute he started playing the song. The little boy was very happy and he was smiling. When the boy finished the song, the father and the son applauded him and then they left heading towards the town(the exit of the train station)
 - **18:57:** the boy continues playing the piano. A friend of him (a girl) just arrived. She stood beside him and she was watching him playing the piano. After 1 minute she gave him one piece of her chocolate. The boy stopped playing, he ate the chocolate, he discussed a little with the girl and then he continued playing the piano. After a while, the girl started singing.
 - **19:00:** the big group of friends who were previously in the piano area just returned. They hadn't left from the area. All this time they were standing at 15-20 meters away from the piano. They asked the boy who was playing if he knows a song and they started discussing.
 - **19:05:** all the friends left. The boy continues to play the piano all alone.
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- **19:06:** 2 girlfriends (18-20 years old) stood much close to the piano to watch the boy. They were a little bit hesitant. They had passed again before some minutes in front of the piano but they had left.
 - **19:07:** 3 friends (2 girls and one girl, 18-20 years old) just arrived. They stood just below the departure board to listen to the piano player. The same did some meters further a blind man with a lady who was accompanied him.
 - **19:12:** the boy stopped playing the piano. All the people who were watching at the piano left. At the same time, i saw a group of friends (5 girls and 1 boy, 16-18 years old) coming from the main entrance of the train station and heading towards the piano. The boy of this groups sat at the piano and played for 1 minute. Then, he gave the piano stool to one of the girls. The girl played for 30 seconds and then they left all together in the direction of the main entrance of the train station (from where they came).
 - **19:14:** the boy who was stopped playing the piano (look 19:12) sat again at the piano. The blind man asked the boy if he knows to play a song. The boy started playing the piano and the man was much happy. When the boy finished the song, the man asked for another song. The boy found the notes of the next song and he started playing it and singing as well.
 - **19:15:** a couple with its little girl (3-4 years old) just arrived at the piano area. The little girl run very quickly to the piano and she was showing with her hands the piano to her parents. She was excited. They stood to listen to the piano and after 2 minutes they left
 - **19:19:** the boy continues playing the piano. The blind man and the lady were still there as well.
 - **19:23:** a father with his little baby in the buggy stopped to listen to the piano. The baby was not taking her eyes from the piano. After a while they left.
 - **19:24:** the boys continues playing. End of observation

People who passed in front of the piano (regardless of if someone was playing the piano or not):

- **Men:** 2,1,4,1,1,1,3,2,1,1,1,1,2,4,1,4,1,1,2,2,2,2,2,1,1,5,4,1,1,1,1,1,3,1,1,1,1,1,1,1,2,3,1,2,1,3, 2, 1,2,1,2,3,1,1,1,2,1,1,1,2,1,2,2,3,3,6,1,1,3,2,1,1,2,1,1,2,2,2,2,1,1,1,1,2,1,1,2,1,1,1,1
 - **Women:** 2,1,1,2,1,2,1,1,4,1,2,1,3,2,3,1,1,3,1,4,2,2,2,3,1,1,1,1,2,1,2,1,1,1,2,3,1,4,1,1,1,1,1,1,4,3, 1, 1,2,2,1,2,2,1,2,2,1,1,1,1,2,1,4,2,1,1,1,1,1,1,1,1,1
 - **Total:** 272
 - **Men:** $154 \cdot 100 / 272 = 56.62\%$
 - **Women:** $118 \cdot 100 / 272 = 43.38\%$
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General Observations - Potential Conclusions

- Again more men than women passed in front of the piano
- Again more men than women play the piano
- Again men play more time than women the piano
- Again rarely a women sit and play the piano all alone. In contrast, men easily do that.
- Again rarely a women cross the train station all alone (especially at the late hours). They are almost always accompanied.
- Again the piano area is transformed into a gathering/meeting place mainly for the young people/teenagers
- People with disabilities (mentally, in wheelchairs, blind people) seem to react more in the sound of the piano. (I have also already mentioned during the previous observations the potential differentiation of low social class people and the musicians). What is more, little boys and girls express more than other people their impression by the sound of the piano and mainly the little girls.
- During the whole period I made my observations as well as when I played myself the piano i realized that the piano has two cons regarding its position in the train station. Firstly, the part of the train station that the piano has been putted is the less crowded and not so many people cross it. The second con regards the way that the piano has been putted in this part of the train station: the angle of the piano. When a person sit and play the piano, as I did many times, he barely see the surrounding area of the train station. His/her face always look at the window wall of the cafeteria. Thus, each piano player is not able to feel the reactions of the other people and the production of sentiments that his/her playing creates as people to a great extent are behind him/her. Hence, it seems that the piano should change at least its angle (if not its position at the train station as a whole).
- When I played the piano I realized that people react more on the vibrant, powerful pieces than the slow rhythm pieces.
- Again I see that every day almost the same people come,sit and play the piano.
- Again I see that men play powerful, dynamic pieces with allegretto, allegro or presto tempo. In contrast, women play more romantic pieces with grave, lento, adagio, andante or a moderato tempo.
- Again, again, again.....I see the same things to be repeated! (look also conclusions of all the other observations)

Common Observations with french students and Potential Conclusions

- We agreed for the wrong position of the piano. Few people pass in front of the piano (in comparison with the rest circulation in the other parts of the train station) and thus the piano certain times is transformed into a blasé/trivial object. Generally, it is not that much famous.
- When we were together with the students of Polytech, they helped me to make some questions to certain people. When the students asked a girl who was playing the piano if she plays frequently the piano, the girl answered that she comes very often-almost every day-to play the piano while she is waiting the bus to pass in front of the train station so as to go back to her home. As she said, it is a nice way to wait for the bus and at the same time to relax after a difficult day. Thus, piano is symbolically transformed into a waiting area, a bench where people sit and wait for the bus.
- Despite the fact that the piano is considered as a place that symbolizes a waiting area/a bench, it is worth mentioning that few train travelers use the piano. The piano is mostly used by young people and teenagers who live in Tours and they are coming merely for playing the piano.
- As regards the workers of the train station and according some interviews the students helped me to make, the opinions differ. A man (55-60 years old) said: “I don’t like the piano. It is so noisy. My office is really very close to the piano area. I can’t hear all the time the piano. It is not easy for me to work and I cannot serve properly the clients. Sometimes piano is played by people who know to play very nice but there are also a lot of people who don’t know at all to play the piano. They just beat the piano produced noise pollution. I would prefer music by the loudspeakers. He said that he cannot also enjoy his breaks and listen to nice classical pieces because, as he said before, the piano is often played by people who have a moderate level of playing. He and all the other colleagues of him have made several times complaints at the train administration in order to remove the piano from that specific part of the train station. Nonetheless, I can understand that piano is a relaxing means for both travelers and people that cross the train station during the day”. This man also believes that piano is an area for musicians to train themselves and somehow show/introduce their personal music compositions (this is something i observed me too when I asked a boy who comes every day about the name of the piece he always plays and he told me that it is his song). Despite his negative opinion about this project, the man spoke also about his best experience regarding this project which was a duet of two young guys. The one was playing the trumpet and the other the piano (in his opinion the guys were students of the music conservatory).
- Some other workers now (35-45 years old) (look at page 11-12, 20:36 and 20:50) expressed exactly the opposite opinion of that of the man previously (maybe because their offices are not so close to the piano!).

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- Furthermore, some workers are totally unaware of people's reactions and they don't have any opinion about the piano project. For instance, a woman worker (55-60 years old) said that she doesn't hear at all the piano as she works in an office far away from the piano. She doesn't care about the existence of the piano. She has not to say something about this project.
 - Another woman (25-30 years old) who works at the train station express an opinion somewhere in the middle. On the one hand, she said: "it is very nice and pleasant to hear music when you are working" but on the other hand she said: "I hate people who sit and play the piano and they don't have any knowledge of playing at all. It makes me so nervous". Finally, she said: "I don't believe that piano provides something specific to people. Hmmm...it maybe helps in the transformation of the area into a more atmospheric and relaxing area alleviating the high noises of the trains".
 - Generally, we can say that workers don't react at a great degree in the sound of the piano even when an extremely wonderful pianist plays. It is due to their work daily routine or the fact that they have a daily view of the piano which perhaps transforms the piano into a merely object making them apathetic/blasé and insensible.
 - A woman traveler (65-70 years old) was listening to the piano. We asked her the opinion about this project. She said that it is the first time that she listens to the piano here in Gare du Tours. She has listened to the piano in Gare de Austerlitz in Paris many times. She said that the piano is a font of enjoyment, serenity, gives relief and at the same time it gives charm and life in the train station. She believes that it is not only the brief glimpse of the piano but also it is a means that brings social cohesion since people are gathering in the area in order to listen to the piano.
 - A man (50-60 years old) said that he likes a lot standing and listening to the piano. He always enjoys the piano especially when famous melodies are played.
 - When we asked the opinion of a boy (18-25 years old, student in the university) who was playing the piano, he told us than he comes very often because in his house he has only a synthesizer and he prefers playing and train himself for 20-30 minutes in a classic piano as it is the piano in the train station.
 - We saw a woman (55-60 years old) playing all alone the piano. It was something very rare. We asked her thoughts about this project. She said that when she has free time she always comes to the train station to play the piano. Even when she doesn't have time, she would make a small detour of his way for playing the piano for just 5 minutes. For her, it is a means that gives joy and liveliness.
 - Generally, I can say that we agreed on almost everything (me and the students) regarding the piano (who react more, who stand to watch, who sit and play etc).
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- All in all, I have to say that common observations were really very important for me because they gave me a confirmation of what I had already observed regarding the piano project. Thus, they helped me be more assured about what I had already concluded.