

# Analyzing and Specifying the Mechanism of Temporary Landscape

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**ABSTRACT:** Although it has physical effects, temporary landscape as a new issue provides various potential as a place events that can't be ignored because of wide range effects on promoting and upgrading the quality of space. The purpose of this study is to analyze the status and mechanism of temporary landscape. As a basic and practical research, it is done by using the correlation method and descriptive-analytic approach using documents and the researcher's studies. The mechanism of temporary landscape is specified by logical reasoning. The results of the research show that the components of temporary landscapes include fixed, semifixed and nonfixed (moving) components. Temporary landscapes in various range types as events, disasters and second elevations, by their enriched or corrosive functions can create a new experience, as a stimulus. Therefore they leads to conscious and unconscious social actions. So they can affect people's perception of the space. On the other hand temporary landscapes can create the meaning of space and affects the quality of space. Therefore they can cause a space distinction that lead to create a unique space.

**Keywords:** *Temporary landscape, Creating meaning, Quality of space.*

## INTRODUCTION

A temporary landscape is an ever-changing phenomenon that is shaped by various social, cultural, political events and disasters. It creates changes in the space that, in the same physical, have subjective effects on people as well. Since it is seen and understood in terms of landscape, under an independent culture, peoples' perception of the concept of landscape is different. On the other hand, different societies have different interactions in a landscape, based on their cultural, climatic and historical conditions. According to the quality and meaning of landscape, it cannot be known just by its physical aspects and permanent elements. Also, it not a subjective and an abstract concept because it can be recognized through its physical aspects and perceived by senses. Therefore, a landscape is a phenomenon that is achieved by peoples' perception of the environment and subjective interpretation; in fact, it is an objective-subjective phenomenon. On the other hand, events and disasters mean

special points in a period of time as temporary landscapes, have a special place, so that a landscape can have a meaning.

Although the temporary landscape as a specialized topic in recent years has been raised in some communities and countries, such a landscape can be observed in different periods in different societies, including various natural or man-made events or disasters. Also, rituals in different countries such as Iran during different historical periods, celebrations and mourning rituals that either commemorate the ancient Iranian traditions or protect the religious occasions have formed the most memorable areas of urban life. These areas were found in their proper form.

With the dimming of the role of events in collective life and the gradual loss of a suitable and well-defined space for the participation of the people in them, which eliminates one of the main constituents of collective memories, the study

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of a temporary landscape paradigm is necessary. Although temporary landscapes remain for a short time, their impact is more lasting because of their impact on people's perception of the environment.

Temporary landscapes as the context of events provide the capabilities that besides the impact of their physical aspects, their widespread impact on the quality of space can't be ignored. Because the quality of space is not merely due to fixed or permanent elements. Due to the effects of this phenomenon and how it affects, it is necessary to explain how the temporary landscape mechanism is. In this article what are considered as a temporary landscape are place events that are related to events, disasters and human activities such as ceremonies, celebrations, rituals, wars, crimes, and natural and human disasters that communities can plan them or react to them.

### Literature Review

Definitions that can be provided temporary or ephemeral include; temporary or ephemeral is non-permanent, describes something that is intended to remain for a limited period of time (Encyclopedia Britannica, 2014). In a world of constant change and flux some may argue that everything could be considered temporary. Buildings rise and crumble. Inhabitants of the city move away to make room for new residents. "Aren't all urban uses already temporary in nature?" (Kohoutek & Kamleithner 2006). A fundamental problem with temporary activity is that it can only be accurately identified in hindsight....A use is not temporary until it has proved to be so, by disappearing (Bishop, 2012, 5).

The term of temporary landscape has many dimensions that deserve consideration. Some temporary landscapes may never occur again. Others are seasonal, and can be experienced on an annual basis. Some landscapes have temporary conditions that may be countered every week or every day. In these circumstances, the idea of temporary is so repetitive that the concept tends to lose its meaning. On the other hand, some critics may argue that any landscape is temporary. (Mayo, 2009)

Correy (1987) explains the term of ephemeral landscape in his talk as titled "Ephemeral Landscapes; a case for temporary landscape design in a changing society". He states: "Most of people delude themselves that as this world is a permanent thing." Correy talks about the change and believes that by examining the around environment more closely, people still find that the only thing they can be certain of is change. The weather changes, the seasons change, fashions change, society changes its values and people change their minds. All living things go through a life cycle where they are born, grow, die and decompose. Even great cities, which are often described in biological terms, evolve, develop and decay. Consider, for example, Jane Jacobs' famous book, "The Death and Life of Great American Cities", which graphically illustrates urban changes. (Correy, 1987)

The planet earth has always been in a state of change; various forms of life have evolved, developed, adapted to change or else become extinct. Some have survived much longer than

others, and some species have evolved survival mechanisms which allow them to mature and reproduce in a very short space of time. (Correy, 1987)

In addition to activities that lead to changes in various sites and landscapes, he also introduces other items as a temporary landscape. Consider, for a moment, what happens to many areas, both large and small, when current zoning or building regulation hold up development, when a union ban (black, green, or any other colour) prevents building works from commencing and other matters. More often than not these pockets of land become temporarily derelict just waiting for some bureaucratic decision to make about their future. They are areas of no- man's land; unloved and uncared for, they become either car parks or are choked with weeds to gather rubbish and end up eye-sores. Most cities have their fair share of such areas which are indeed a wasted resource; neither use nor ornament (Correy. 1987). Thus, Correy draws the attention of his audience to temporary use.

James M. Mayo, discusses social events as temporary landscapes. In his viewpoint; temporary landscapes are place events based on the social circumstances that shape them. Societies can plan events, react to them or do both, and the outcomes can be either enriching or corrosive. Given these contingencies, temporary landscapes can be places for rituals, epiphanies, crimes and wars, and natural and human disasters. Temporary landscapes have enduring principles, which are requirements and possibilities that relate either to social actions or to memories. (Mayo, 2009)

For defining the temporary landscape, Mayo gives a different definition; people often conceive a landscape as a permanent feature. Landscape historian J.B. Jackson (1984, 16-120; 148) once said that there must be a palpable presence on land for landscape to exist. It can be vernacular, political, and express mobility. In its original meaning, landscape is a sheaf of lands, presumably interrelated and part of a system. It is more than scenery. Another conceptual approach is to consider a landscape as our hand on the land. However, these definitions assume a permanence that does not always exist. (Mayo, 2009) Temporary landscapes often built upon permanent settings that human events can embellish or ruin. No marching band can perform an inspiring halftime show at a football game if there is no stadium. To hold protest against the town mayor and city council, citizens may congregate at city hall as an official setting to voice their concerns. People may march down Main Street with political placards or simply stand in vacant lot to voice their concerns. Terrorists need landscapes to attack if their aim is to destroy people and property. Thus, the permanent designs of architecture and landscape architecture are social creations, and are essential for these events to occur. A temporary landscape is an overlay to a permanent one that may occur once, intermittently, or regularly. (Mayo, 2009)

Scenes are social events in the landscape. Social occurrences can temporarily change our perception of a setting that is altered only by people's presences and their ephemeral artifacts within this place. Parades, funerals, sporting games, outdoor concerts, and similar scenes temporarily transform, if not

redefine, a landscape's space without significantly altering its physicality. The separate landscape scenes of preparing a place, holding an event, and reconverting a place to its long-term use create a series of scenes that are unique. (Mayo, 2009)

But Some Scenes as social events can permanently redefine the surrounding landscape. Battlegrounds, riots, terrorist acts, and natural disasters not only create scenes but also alter the physical landscape. In these circumstance, human endeavors during and immediately after these events create landscape conditions that may exist only for a short time. For example, a flood can destroy a neighborhood. The destroyed site is an altered area that we wish to repair, but for a time, this place is a temporary landscape of disembodied artifacts and rearranged natural elements. These scenes of repair create a chronological series of temporary physical landscape that alter the land. (Mayo, 2009)

When considering the concept of temporality, landscape conceptions can be slippery. Any landscape is ultimately temporary, but the uniqueness of events gives a theory of temporary landscapes an empirical grounding. (Mayo, 2009)

He gives examples of temporary landscapes and discusses rituals as events that create a temporary landscape.

By their nature, rituals are planned enriched events that are temporary. People often think of them purely in social terms, but the setting that contain them are both permanent and temporary (Mayo, 2009). In these circumstances, permanent landscapes are overlaid with temporary artifacts that symbolize the occasion. (Mayo, 2009)

One of the landscapes that Mayo mentions as "corrosive temporary landscapes" is the landscape of crime and war.

Planned corrosive landscapes negatively challenge our humanity of place. (Mayo, 2009)

Communities may or may not erase planned corrosive landscapes. Nations often preserve battle fields as part of their national heritage to commemorate fallen soldiers, but criminal landscapes rarely receive equal treatment. The decision to preserve a landscape eroded by a corrosive event may ethically depend on upholding a human covenant against the place's historic horror. (Mayo, 2009)

Mayo mentions, natural disasters as a temporary corrosive landscape. Reactive corrosive landscapes take people by surprise and sudden them (Mayo, 2009).

People also create corrosive landscapes, but their impact is often less than nature's powerful hand. (Mayo, 2009)

As Mayo states; although temporary landscapes are short-lived, the principles that make them possible are enduring. The relationships between temporary landscapes and social conditions provide contingent principles. Temporary landscapes have requirements and possibilities, and either situation, there may be resulting social actions and social memories. (Mayo, 2009)

Temporary landscapes are sometimes sequenced events, one providing the possibility for others to follow. (Mayo, 2009)

Temporary landscapes may involve either social or physical change. Horrific events, such as natural disasters or riots, may have a devastating impact on the permanent landscape.

As a result, citizens renew their towns, but they may make adjustments so that these events do not reoccur or so that they cause less damage. (Mayo, 2009)

In his book, *The Aesthetic townscape*, Ashihara Yoshinobu describes temporary landscapes in Japan and the countries of East Asia, and provides a temporary landscape definition of the term "secondary section".

Yoshinobu describes the concept of change, which is closely related to the concept of temporary. In the hot and humid summers of Japan, it is very important to have a good air conditioning in place of secure walls with protective and shelter roles, and so the feeling of being connected and close to nature is a priority and the role of the wall in relation to the strength and protection against nature is in the second degree of importance. (Yoshinobu, 2012)

He points out the difference between the perceptions of Japanese culture of space. In this way of thinking, space is not perceived as something that is defined by the heavy objects and the presence and existence of the enclosing walls. (Yoshinobu, 1983)

Yoshinobu describes an example of the symbolic space in Japanese culture, which is found in cultures that depend on flowers in the blossoming season of cherry trees. Traditionally, a red wicker rug is spreading under blooming trees, gathering together, eating and drinking, and enjoying some time. The wicker rug exactly determines the space, unites those who are gathered around it and inspire them and others, they are all members of a group. The symbolic space was also created with cotton curtains; a curtain with red and white thick lines and a curtain with black and white lines for auspicious occasions and for mourning ceremonies were used. In such cases, the boundary that plays the role of the wall is often invisible, or even it is visible, it can be lightweight, non-perceptible and a temporary landscape. When there is no need for such this created space; equipment that has defined and marked the territory of space is picked up and space is disappearing as quickly as it was created, and the natural landscape remains unchanged. (Yoshinobu, 2012)

Yoshinobu states another example of a temporary landscape.

In Japan, one of the best examples of such this spaces and landscapes is the temporary landscape of Kyoto. During summers in Kibune riverside, temporary restaurants are constructed with the construction of platforms in the riverbank as a temporary landscape. Food and beverages are served in a traditional and pleasant space. When the summer is over, these stacked and temporary restaurants are also picked up and the river's landscape returns to its original state. (Yoshinobu, 2012) He speaks of primary and secondary sections and introduces another type of temporary landscape.

Unlike Italy and Greece, the Japanese shopping streets are filled with a large number of information and other elements and attachments that appear on the facade of buildings and skyline, in such a way that the skyline of the city is not defined by the roof of buildings, but is defined by a continuous massive mass of things that have been placed on buildings, and since these items are usually temporary, many of them are very

lightweight to move and swing when the wind blows. So the street landscape is defined by commercial and sale marks that sway and advertising by showing movies or new songs with plastic cherry blossoms or artificial autumn leaves hanging from shops that focus on spring and autumn celebrations. (Yoshinobu, 2012)

Nowadays, in Japan, vertical panels are conventional and common, and their number is very large, so that the walls of the buildings are often completely vague, and therefore the main wall of the building has little involvement in defining the city's landscape. (Yoshinobu, 2012)

The shell layout and external facade of the front of the building are called the "primary section" and one other skin, which is created with temporary or extruded elements and attachments attached to the shell, called the "secondary section". (Yoshinobu, 2012)

Bryan Lawson does not use temporary landscape in a specific way, but speaks of "the language of space."

Lawson believes; Architecture organizes and structures space for us, and its interiors and the objects enclosing and inhabiting its rooms can facilitate or inhibit our activities by the way they use this language. (Lawson, 2001, 6)

Lawson, in his book "the language of space book", treat the situations in which furniture was used [as semifixed elements] in architectural and urban spaces as containers to accommodate, separate, structure and organize, facilitate, heighten and even celebrate human spatial behavior. (Lawson, 2001, 4)

In ordinary daily life people need more continuity and predictability in their surroundings, but, they also need enough "mystery" and "complexity" to keep their interest in looking around them. Whatever space and time mean, place and occasion mean more. For space in the image of man is place, and time in the image of man is occasion. (Lawson, 2001, 21-23)

This succinctly points out that a setting really consists of the space, its surroundings and contents, and the people and their activities. The impact of occasion on place is dramatically demonstrated by entering a football stadium that you know well when it is empty. The whole place seems entirely different, not to say uncanny, because the occasion is so strange. A football stadium both full and empty. Is this really the same place? It is of course the same space. (Lawson, 2001, 23-24)

In England the football stadium is organized so as to position the most fiercely loyal supporters at one end of the ground (Inglis, 1983 cited in Lawson, 2001, 179). This seems so fundamental and basic that having once experienced it one cannot dismiss altogether the elemental nature of our territorial behavior. One is also struck by the fact that is the very antagonism of the fans for the opposing supporters that seems enjoyable to them (Lawson, 2001, 180).

Spaces that are for large crowds accommodate behavior that is often highly predictable, since what really matters here is not what each individual does but what the mass does as a whole (Lawson, 2001, 210).

Also Jan Gehl indirectly explains how the temporary landscape and its elements occur. Gehl states; the city is also a meeting

place for exchange of music, performance, sharing talent with others, from little boy with a recorder to Salvation Army Band or Queen's Guards parading and playing at full volume through the town. All of these activities are colorful and important types of meetings in city space (Gehl, 2010, 155-157). He also presents a category of urban space elements; the fixed element is the city space, the fixed daily framework on city life. The flexible element is special temporary facilities and events that may take place in city space during the year: swimming and kayaking in the harbor in summer, skating rinks in the winter, Christmas market, annual carnival, circus in town, festival week and all the other events that can be established in turns in city space. And finally the fleeting element is the large number of minor events in the city: waterfront festivals, fireworks, concerts on square, entertainment in parks, mid-summer bonfires and so on. At the far end of the scale of fleeting-but-festive events are street musicians, street theatre, street parties, and poetry reading evening, to name a few (Gehl, 2010, 161).

Carmona et al. discuss about variety and change in landscape; representing desire for new spectacles pleasurable experiences, discovery depends on variety and change. While these may simply come with the march of time and the cycle of seasons, they may also result from management and animation of public space. Involving a break from the routine and the expected, discovery may require some sense of unpredictability, and even (real or imagined) danger. Lovatt and O'Connor (1995.), Zukin (1995), and others, have written about liminal spaces- those formed in interstices of everyday life and outside normal rules-where different cultures meet and interact. Discovery might also involve programs of animation, involving, for example, lunch-time concerts, art exhibition, street theatre, festivals, parades, markets, society events and/or trade promotions, across a range of times and venues. (Carmona et al., 2003, 168) Trees and other vegetation express the changing seasons, enhancing the temporal legibility of urban environments. Thus, if deciduous trees are used, the containment and character of the space will change with the seasons. Landscaping also often plays an important aesthetic role in adding coherence and structure to otherwise disparate environments. (Carmona et al., 2003, 162)

Amos Rapoport (1982, 89) expresses about semifixed- feature elements that can change the environment; "Semifixed- feature elements range all the way from the arrangement and type of furniture, curtains and other furnishings, plants "what-nots," screens and clothing to street furniture, advertising signs, window displays in shops, garden layouts and lawn decorations, and other urban elements. These can, and do, change fairly quickly and easily. Note that these become particularly important in environmental meaning in our own context, where they tend to communicate more than fixed-feature elements. Most people move into ready-made environments and fixed-feature elements are really altered. They tend to form a given, although the particular choice made does already communicate, in and of itself." Therefore, it seems that semi-feature elements play a significant role in the study of meaning in the environment.

In our own culture, there is another possible reason why semi-fixed- feature elements may be more important, which has to do with difference between designers and users. Thus it has been suggested that designers' stress on users' participation in original design may be due to their own professional bias and training. Users, it is suggested, may be much more interested in decisions about furnishings, arrangements, and the like (Becker, 1977, 13) - precisely those elements that are here termed semifixed (Rapoport, 1982, 92).

This distinction proposed between "duck" and "Decorated shed" architecture (Venturi et al., 1972) can be interpreted in terms of fixed and semifixed elements. A "duck" relies on fixed elements to communicate its meaning; a "decorated shed" relies on semifixed and changeable elements. This, of course, also has the economic advantage of being reused easily (see Rubin, 1979, 354ff) (Rapoport, 1982, 94). Note also that in nondomestic situations that meaning of particular elements becomes particularly easy to study: One can observe which elements are used for what and which are changed how when uses change. This corresponds to the observation, in nonverbal analysis, of facial expression, gestures, and body postures and relating them to the context of particular situations, behaviors, interactions, and so forth; it is a very direct and easy method to use (Rapoport, 1982, 94).

Along with semifixed-feature elements, Rapoport speaks of nonfixed elements, and according to his viewpoint; "Nonfixed-feature elements are related to the human occupants or inhabitants of setting=g, their shifting spatial relations (proxemics), their body positions and postures (kinesics), head and arm gestures, facial expressions, hand and neck relaxation, head nodding, eye contact, speech rate, volume and pause, and many other nonverbal behaviors" (Rapoport, 1982, 96).

What has already been said about semifixed elements, that the most productive first step is to try to bridge the gap between the work on nonfixed and semifixed elements, and to do it in the simplest and most direct way – by assuming, on the basis of the discussion thus far, that the environment acts as a form of nonverbal communication, and proceeding from there by direct observation, the analysis of existing studies, the content analysis of descriptions, and the like. (Rapoport, 1982, 97)

Context greatly influences social interaction. While social context has rather dramatic and important effects upon interpersonal interaction, they are rarely taken into account; similarly, physical and other aspects of the total environmental contexts tend to be ignored (Lamb et al., 1979, 256-259). Note that social interaction is studied by observation of nonfixed-feature elements and their subsequent analysis. The transfer of this approach to analyze semifixed and fixed- feature elements makes thing easier: the problem of the tempo of events, fleeting yet critical cue, is missing. One has more time. . (Rapoport, 1982, 100)

The arrangement of the semifixed elements (furniture) had an impact on human communication and interaction and guided it in specific ways. (Rapoport, 1982, 101)

Cullen (2003) presents examples of spatialization using ephemeral and temporary elements, and also describes

the landscape [the temporary landscape] created by the advertisement. It will be somewhat surprising to see how a fragile and non-permanent tool, such as a piece of wire drawn from a wall to a wall, a pencil line, a quadrangle of canvas hung on top of our head, can be used as a means to create closed space. In the pictures of Riviera in France and a restaurant at the British Festival, we will see how the canes were used to make closed space and space, and how the memorable beauty of this theme is realized. In the meantime, what goes beyond this space is also being displayed.

Habib (2006) treats the relationship between the meaning of the urban form and activities and events. The urban form, in addition to the urban physical elements, includes the activities, movements, movement and humanity systems and of all forces of the urban life that have not yet been valued by the human mind and are the potential event area of urban life with all its material and immaterial manifestations.

Fakouhi (2004, 237) talks about the variability and flexibility of space and the various events that can occur in an environment. Formation of space in the form of scenes is unavoidable, but this does not mean that the scenes are deciduous, definite, inviolable, permanent and irreplaceable. Unlike, from the smallest spaces to the largest ones, the scenes can be organized in different forms simultaneously or at a time, and create different combinations.

Within the space you can find countless environments, for example, a sports stadium may take this or that match at a particular time. It can be a stage of a performance, either a concert of music, or a political conference at another time. A plaza may be a node in the urban transport system, or a market place or a gathering place, and so on. (Fakouhi, 2004, 237)

Kevin Lynch believes that the markings by making distinctions in objects and behaviors and subjectivities lead to the legibility and readability (so-called Lynch), and can make the scene in a fixed, semifixed, or full dynamic form. (Fakouhi, 2004, 237-238)

Lynch believes, in creating the meaning of the urban form, that it is done through identifying and linking to events and place and time. (Habib, 2006)

Edward Hall (1966) talks about the effect of semifixed elements in fixed spaces (Fixed-feature space). Furniture and nonfixed and movable elements have an important role on the interaction between users of space and lead to increase or decrease of interaction. In Hall's view, fixed spaces are common architectural structures, while within these spaces we are faced with semifixed spaces, and completely moving spaces, that is, current relationships.

## MATERIALS AND METHODS

As a basic and practical research, it is done by using the correlation method and descriptive-analytic approach using documents and the researcher's studies. The mechanism of temporary landscape is specified by logical reasoning. After extracting the criteria through the theoretical studies, in the other part of the research, for hypothesis testing, the sampling method and the questionnaire to collect the information as well

as analytical, evaluation, comparison and survey methods are applied. Descriptive statistical tools were used to evaluate and summarize the data, and statistical inference techniques were used for analysis.

## RESULTS AND DISCUSSION

According to the theoretical framework of this research based on studies that are contained directly and indirectly issues in related to the temporary landscape, one can summarize the points in Table 1.

Table 1. Summarizing of the stressed topics about temporary landscapes.

| Researchers      | The stressed topics   |
|------------------|---|
| Corry (1987)     | - Urban spaces, streets and spaces without utilization of buildings, squares, and promenades and public open spaces should be taken into consideration as temporary landscape spots.  |
| Mayo (2009)      | <ul style="list-style-type: none"> <li>- Temporary landscapes are possible place events based on social circumstances.</li> <li>- Communities can plan or react to temporary landscapes as events.</li> <li>- Temporary landscapes can have enriched or corrosive consequences.</li> <li>- There must be a palpable presence on land for landscape to exist. (It can be vernacular, political, and express mobility.)</li> <li>- Temporary landscape is an overlaying on permanent landscape.</li> <li>- Time is an effective element in a temporary landscape. (Some temporary landscapes may never occur again. Others are seasonal, and experience them on an annual basis or have temporary conditions that we may encounter every week or every day.)</li> <li>- They can change our perception of an environment by the presence of people and their temporary artifacts in a place.</li> <li>- Different scenes from a place create a set of unique landscapes.</li> <li>- Corrosive temporary landscape (Battlegrounds, riots, terrorist acts, and natural disasters) not only create scenes but also alter the physical landscape.</li> <li>- Rituals as planned enriched events are temporary.</li> <li>- Temporary landscapes enrich people's feelings about permanent landscapes using temporary symbolic artifacts.</li> <li>- Planned corrosive landscapes negatively challenge citizen's humanity of place.</li> <li>- Nations often preserve some of corrosive temporary landscapes like battle fields to commemorate them as part of their national heritage.</li> <li>- A temporary landscape can turn individual people into groups with collective wills.</li> <li>- Reactive corrosive landscapes take people by surprise and sudden them.</li> <li>- Although temporary landscapes are short-lived, the principles that make them possible are enduring.</li> </ul> |
| Yoshinobu (2012) | <ul style="list-style-type: none"> <li>.The concept of change, is closely related to the concept of temporary -</li> <li>.Changes in time and space are constantly taking place -</li> <li>.Objects and phenomena (objectives) are not based, and their existence is only due to the circumstances -</li> <li>In Japanese culture, between the perceptions of space is not something that is defined by the heavy objects and the presence and existence of the enclosing walls</li> <li>.A temporary landscape is able to spatialize, determine the spatial boundaries, and create invisible boundaries -</li> <li>A temporary landscape is capable of creating a symbolic space through symbolic elements and creating feelings (joy or - .(mourning</li> <li>.A temporary landscape creates a different spatial quality seasonally -</li> <li>.A temporary landscape can be created to spend leisure time -</li> <li>The temporary landscape is considered as a secondary section using masses and other elements and annexes in the build- - .(ing's facade (the primary section</li> </ul>   |

Continuine of Table 1. Summarizing of the stressed topics about temporary landscapes.

| Researchers                        | The stressed topics   |
|------------------------------------|---|
| Lawson (2001)                      | <ul style="list-style-type: none"> <li>- Using the language space, fixed-feature space (Architectural elements) and objects (semifixed- feature and temporary elements) it as possible to facilitate or prevent user's activity.</li> <li>- Semifixed elements have the ability to create an appropriate or inappropriate spatial behavior.</li> <li>- Events have the ability to motivate.</li> <li>- Events bring together populations around a common experience.</li> <li>- Semifixed elements are capable of changing the using pattern of the environment.</li> <li>- Semifixed elements have the ability to create territory.</li> <li>- Whatever space and time mean, place and occasion mean more. For space in the image of man is place, and time in the image of man is occasion.</li> </ul>  |
| Gehl (2010)                        | <ul style="list-style-type: none"> <li>- Events can change cities to meeting places.</li> <li>- The fixed element is the city space, the fixed daily framework on city life. The flexible element is special temporary facilities and events that may take place in city space during the year.</li> </ul>  |
| Carmona et al. (2003)              | <ul style="list-style-type: none"> <li>- Representing desire for new spectacles by variety and change in landscape lead to pleasurable experiences.</li> <li>- Seasonal temporary landscapes express the changing seasons, enhancing the temporal legibility of urban environments.</li> <li>- Changes in landscapes may simply come with the march of time and the cycle of seasons, they may also result from management and animation of public space.</li> </ul>  |
| Rapoport (1982)                    | <ul style="list-style-type: none"> <li>- Elements can be categorized in to; fixed- feature elements, semifixed- feature elements and nonfixed- feature elements.</li> <li>- Semifixed feature elements can change the environment.</li> <li>- These can, and do, change fairly quickly and easily. Note that these become particularly important in environmental meaning in our own context.</li> <li>- People tend to form a given, although the particular choice made does already communicate, in and of itself.</li> <li>- Semifixed elements affect communication.</li> <li>- Temporary landscapes, in addition to be the scene, can serve as indicators of the social status, personality and identity of people and groups.</li> <li>- The atmosphere of the environment and place (type of activities and events) can represent the identity of the space.</li> </ul> |
| Cullen (2003)                      | <ul style="list-style-type: none"> <li>- Ephemeral and temporary elements can spatialize.</li> <li>- Temporary landscapes of advertising can be one of the most prominent and potentially most valuable forms of participation in the art manifestation of an urban landscape in the 20th-century.</li> </ul>   |
| Lynch (Fakouhi, 2004; Habib, 2004) | <ul style="list-style-type: none"> <li>- The markings by making distinctions in objects and behaviors and subjectivities lead to the legibility and readability, and can make the scene in a fixed, semifixed, or full dynamic form.</li> <li>- Creating the meaning of the urban form is done through identifying and linking to events and place and time.</li> </ul>   |
| Hall (1966)                        | <ul style="list-style-type: none"> <li>- Non-fixed and movable elements have an important role on the interaction between users of space and lead to increase or decrease of interaction.</li> </ul>  |
| Habib (2006)                       | <ul style="list-style-type: none"> <li>- The urban form, in addition to the urban physical elements, includes the activities, movements and humanity systems.</li> </ul>  |
| Fakouhi (2004)                     | <ul style="list-style-type: none"> <li>- Temporary landscapes can lead to variability and flexibility in the space.</li> <li>- In a fixed and permanent context, different events can occur.</li> </ul>   |

According to studies, the temporary landscape mechanism can be described in such a way that the temporary landscape consists of fixed, semi-fixed, and moving elements, which way of the function of it is planned or reactive, or both. It affects the landscape and perception of the environment in an enriched or

corrosive manner as a stimulus in the form of an event, disaster or secondary section. It leads to the creation of meaning and ultimately affects the quality of space. The mechanism of a temporary landscape is specified as a graph in Fig. 1

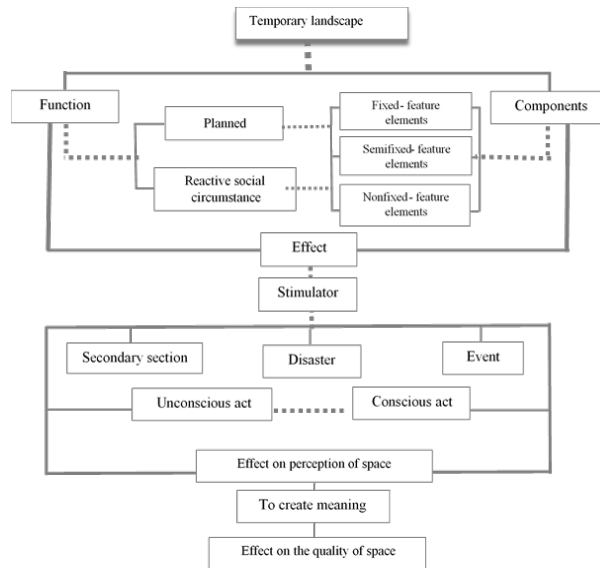


Fig.1: Mechanism of temporary landscape and its effect on the quality of space.

## CONCLUSION

According to the analysis, the relationship between man and his environment is interactive. The fixed and public areas as an environment in which the story of collective life is narrated is an area that is represented a landscape by physical aspects and predicted and unpredictable events which, through the presence of man and his activities, this interaction is in the form of human interaction with space and interaction with others. A landscape as a perceptible quality, if is made in a short period of time and temporarily, in addition to the fixed-featured space, includes temporary elements that create a temporary landscape. As temporary landscapes can make changes in permanent landscape, it defines space in the form of variable landscapes and makes some sort of spatial contrast. Temporary landscapes as an event provide special temporary facilities for the audience to confront the new landscapes and experiences. Therefore, it can be conclude:

- The temporary landscape plays the role of a stimulus that brings conscious and unconscious social action.
- Through a common experience and presence, while interacting with familiar people, citizens are encouraged to interact with strangers and the way in which the temporary elements arranged enhances this social interaction.
- The unique quality of each of the temporal landscapes and special spatial contrast that create a different perception of the environment, can create meaning and affect the quality of space.

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