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Author: *Stefano Romano*

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Flow As An Operative Methodology Generating The Time Of Intersection Through The Relationship Between Architecture And Artwork In Public Space

STEFANO ROMANO

POLIS University

Abstract

Time has always fascinated men for its (apparently) inviolable structure and for the poetic dimension that this concept brings with it. During the history of civilization, time has been a crucial concept to understanding reality. At the beginning of the Twentieth century, thanks to the scientific discoveries, above all, Albert Einstein's general relativity theory, the notion of time became an important element also for science for understanding the structure of the universe. The continuous and ever-faster scientific discoveries have also dissolved the linearity of time and its very nature, offering new possibilities to rethink space-time, as a series of connected, but not necessarily linear, events. Something we are experiencing today through the multi-temporality of the digital world, but which at the same time also shifts our way of perceiving physical reality.

Everything we do and produce is inevitably part of a space-time dimension. We can therefore interpret time - also - as a distinctive structural element of the things that human beings build, whether small or large, from tools to metropolises.

In this background, it is very interesting to understand how time works in two of the most symbolic categories of objects of human creation, art, and architecture, focusing more specifically on the category of art in public space.

The time that works into the artwork is naturally different from the time that works into architecture, that is, observing art in public space, there are two different times that overlap, or rather the architectural space (and time) houses inside of it, the space (and time) of the work of art. The overlapping of these two different times, inevitably creates a third time, that we will call a "Time of Intersection", which becomes the subject of this paper.

Keywords

art, architecture, art in public space, public space, body, perception, time, duration, temporality, flow

Background, Time Dynamics and Questions (ONCE)

Time is naturally part of our action, inasmuch it is a dimension of our being, we cannot think, nor act, without taking it into consideration both consciously and unconsciously, it is an integral part of our very idea of existence. And throughout its existence, human beings have always tried to define time, from an ontological and epistemological point of view, to try to make sense of their existence and to use time as a quantity that can be calculated and applied to their doing.

In ancient Greek mythology, time was defined by four terms, each representing a specific moment or aspect of life. *Aión* which basically indicated life and time - in the sense of eternity; *Chronos*, time in succession, indicated the quantity of time as opposed to quality; *Kairós* indicated the brilliant moment, the quality of the instant; *Eniautòs* finally represented the cyclical time of the eternal return, the time of the seasons. Many philosophers have associated the notion of time with the notion of space beginning with Aristotle who associates the passage of time with movement and the inner and outer change of things. The philosopher goes so far as to say that time is a property of movement because without movement (or change) there is no time. There are certain elements of the notion of time that return in various theories throughout our History, at least Western History, for example, the idea of the cyclical nature of time, or at the opposite that of its linearity; the latest developments in quantum science even theorize that all the time in the universe has already all happened both in the past and in the future. And this calls into question many of the concepts that have permeated the very idea of existence, first and foremost, that of free will (or cause-and-effect in the Eastern view), if all the time in the universe has already happened, my actions in reality are absolutely irrelevant. Time is an inexhaustible and complex issue, in our everyday life it is also called into question by the development of the internet and the development of so-called virtual reality, in which we can decide "where" and "when" to be. Some platforms even give us the opportunity to stand next to our deceased loved ones and dialogue with them, or to live a different life from the one we are experiencing in the physical world, challenging our perception of time as we perceive it in our daily lives. What the virtual world is undermining is not only the timeline of our lives, but also the spatial one; it is clear that if we are in a time, we must necessarily also be in a space, whether physical or virtual. This makes it obvious how the problem of time is also a problem of space. In our ontological and epistemological approach, we refer to time by following as the basis of our discourse the theories of the French philosopher Henri Bergson, who distinguished between perception of time through duration and spatialization of time, the homogeneous repetition of units identical to each other, as Bergson himself makes clear:

«When I follow with my eyes on the dial of a clock the movement of the hand that corresponds to the oscillations of the pendulum, I do not measure duration, as it might seem; instead, I simply count simultaneities». (Bergson, H., *Saggio sui dati immediati della coscienza*, 2000, p. 63)

Instead, duration as understood by Bergson is what living beings experience in the form of continuous inner flux and transformation; it is consciousness.

«*Inner duration is the continuous life of a memory which prolongs the past into the present*». (Bergson, H., *An introduction to Metaphysics*, 1903, p. 44)

That is, in consciousness, time is perceived as a continuum of impressions that do not follow one after the other but rather refer to one another, extending duration with each new impression. Even in the development of his phenomenology, Edmund Husserl speaks of time as an "inner measure", since in his phenomenological approach he suspends judgment (*epoché*) on questions about an objective time in the world. In Husserl's words:

«*Each actual mental process (we effect this evidence on the ground of clear intuition of an actuality characterizing mental processes) is necessarily an enduring one; and with this duration it finds its place in an infinite continuum of duration — in a fulfilled continuum*». (Husserl, E., *Ideas Pertaining to a Pure Phenomenology and to a Phenomenological Philosophy*, 1983, p. 194)

Objective time becomes the time of physics, the time of our being necessarily a point in a spatial, or better said, spatiotemporal coordinate. Even though scientific and technological breakthroughs continually challenge our spatiotemporal perception, even though today we can be sitting at our desk and simultaneously observe the Martian soil through the "eyes" of NASA's "Perseverance" probe¹, our internal perception of the fact that we continue to change through the *duration* of our sensory experience, remains unchanged. Our present could be defined as a "thick present" that contracts or expands in the duration of our sensory experiences, related not only to our inner world, but in a continuous exchange between the inner and outer worlds.

To visualize this notion of duration and the thick present, we dwelt on two fields of human production that perhaps better than others, compare inner perception and outer objectivity, content and form, change and stillness. Namely art and architecture, interpreting the notion of time, as a constructive category of the artistic or architectural project. In this specific case, we are concerned with art in public space and the physical relationship that the work creates with the architecture that surrounds it, in a mutual exchange of external form and internal functioning, which also determines each individual temporality.

Philosopher Dino Formaggio points out how art has a "liberating" power over reality because it

«*Transforms chronometric and spatialized time into an "other" time, no longer inexorably real and irreversible, but qualitatively infinitely variable*». (Formaggio, D., *Estetica tempo progetto*, 1990, p. 28)

Architecture and artwork in their overlapping in the space of our gaze in different ways (across a distance, juxtaposing each other and so on) determine a flow of different temporalities, which becomes duration of our inner perception. Besides, as Merleau-Ponty already pointed out:

«The perceptual synthesis [of the perceived world] is a temporal synthesis, and subjectivity, at the level of perception, is nothing but temporality, and this is what enables us to leave to the subject of perception his opacity and historicity». (Merleau-Ponty, M., Phenomenology of perception, 2006, p. 278).

Watch online: TV schedule. (n.d.). Retrieved April 10, 2023, from

<https://mars.nasa.gov/mars2020/timeline/landing/watch-online/>

The main objective of this research is to identify a possible temporal relationship between the work of art in the public space and the architectural object on its background, choosing six different physical connections between artwork in public space and architecture. The physical connection between the artistic and the architectural subject, takes place within the dynamics of the urban form which relates the transformation of the perception of the architectural object in its relationship with the work of art in front of it, creating a new temporal dimension. What are the characteristics of what we called the “X” derived from the superimposition of architectural and artistic objects in the public space. To answer this question, we have mainly used a post-phenomenological approach; we chosen some architectural key-concepts circumscribed by thematic areas, which become the framework of the comparative study artwork-architecture. Considering the “Time of Intersection” as a system of relationships that generate new points of view on reality, this research will demonstrate how this relation affects our perception of reality by modifying the spatial, emotional and temporal perception that we have of public space and the daily landscape that surround us.

What is your time? Dynamics of Time in Art

First of all, we must position art as a temporal practice, and to do so we start with this statement by Martin Heidegger:

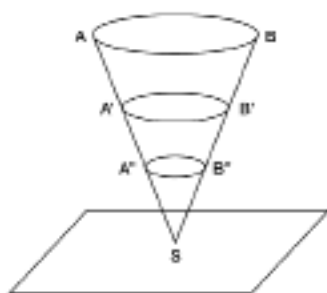
«The “origin” indicates that from where and through which a thing is what it is and how it is». (Heidegger, M., L'origine dell'opera d'arte, 2012, p. 3)

We can use this statement by Martin Heidegger to try to understand what the concept of origin means to us, perhaps adding another concept that comes from a feeling, that of the origin as the moment when something begins. A concept that connects us with time, if we think about an origin, a beginning, automatically our mind moves back in time to a moment positioned somewhere in the past. Therefore, we could say that the origin is a time-based concept. In his dissertation, Heidegger continues stating that the origin of the work of art is the artist, but that also the origin of the artist is the artworks, none of them can exist without the other, but they are in themselves because of a third element, which is we would say, the first: the art. Following this logic, we can state that the art is a time-based concept because gives origin, it generates two other elements, the artist and the artwork. In this time-based trypctic, we could read the all history of all human kind cultural developments. Because of its origin, art has always been a temporal discipline. The evolution of what we consider a work of art has to do with technological, social, thought developments and how changes in these fields affect our perception of reality; especially in the second half of the twentieth century we have witnessed an enormous speeding up and widening of the methodological spectrum of what we consider and call Art. New categories of production and of thought have been added, including that of art in public space. Descending from the idea of sculpture in the urban context, art in public space is a broader category, which fits into the contemporary discourse on the complexity of the very idea of the city (or open space more generally). The methodological broadening that leads to the possibility of considering space outside the spaces designated for art as another possible exhibition space makes us think about what we mean when we talk about public space. The definition of public space given by the UNESCO is:

«A public space refers to an area or place that is open and

Visualization of the internal temporal structure built by Henri Bergson

AB: Levels of the past in our consciousness
S: Present time



Interpretation and adaptation of Henri Bergson's time cone in the Time of Intersection

A: Architecture
AW: Art (in public space)
D: Duration generated by the viewer

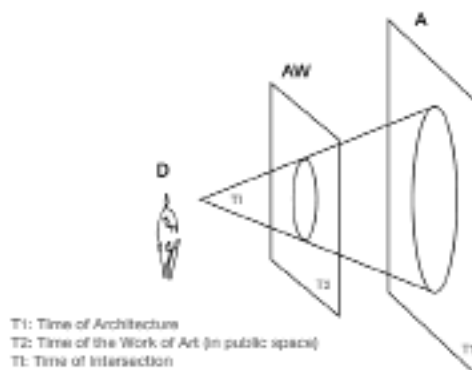


Figure 1. Author's drawings of Henri Bergson's temporal scheme and interpretation and adaptation of Henri Bergson's time cone. Romano, 2021

accessible to all peoples, regardless of gender, race, ethnicity, age or socio-economic level. These are public gathering spaces such as plazas, squares and parks. Connecting spaces, such as sidewalks and streets, are also public spaces. In the 21st century, some even consider the virtual spaces available through the internet as a new type of public space that develops interaction and social mixing». (Inclusion Through Access to Public Space United Nations Educational, Scientific and Cultural Organization, 2021)

We could extend this characteristic of pluralism also to the concept of art in public space, because since the beginning of its usage to define artworks located outside institutional spaces, the term has been variously defined by different critics, according to their views on the different topics or approaches used by artists to develop their works. In this way the work of art in its specific context acquires a unique value because it needs the physical presence of each person and the unique approach that that person has with the work, at that specific moment, thus acquiring a temporality beyond that of a completely new spatiality. The site-specific work of art is a structural and temporal reorganization of the viewer's aesthetic experience. It is in the phenomenological experience of the artwork that it becomes such and it is in its relationship in a dialectical way with the site, that this too changes and becomes a lasting and conscious experience, contributing to the formation of our own idea of reality.

What is your time made of? Dynamic of Time in Architecture

To position the architectural object in a temporal framework, let us begin by recalling how, according to Lynch, the city is a construction in space, like architecture but of a vast scale, and the city (and so architecture) can be perceived only in the course of long spans of time. When we walk in our cities, we are actually making a journey through time, because objects made at different times continually surround us. This leads us to think that to be aware of the architectural object we need a fourth dimension, in addition to the three in length, width and height; the time dimension. When we are in front of an architectural object, we cannot perceive it in its entirety if we exclude the temporal dimension, the dimension through which we create a memory of what we experience through our senses. This means that beyond even the moment of its realization as a material thing, when we experience an architectural object, we can only experience it in time, as well as physically. On the other hand, architecture is absolutely conceptual art, unrelated, unlike visual art, to an iconic or symbolic representation of any idea of reality or object. Architecture only expresses itself and does not simply do so through the sum of the three vectors that make up its objects, width, length and height. That is, of its manifestation as a material, but also and perhaps above all, through the void that these dimensions define, the internal space of architecture. The internal space is the space that more than any other characterizes the field of architecture and distinguishes it, for example, from sculpture, whose main feature is the plastic space of the subject.

Dino Formaggio notes that we can understand the emptiness of the plan according to the principle of complementarity, because it presupposes spatial continuity:

«Evidently, a thing, the form, is only the complement of the void, the void is only the complement of the form, and all this in a continuous interconnection, in continuous, unstoppable changes». (Formaggio, D., *Estetica tempo progetto*, 1990, p.46)

This continuous shifting between inner and outer space, between emptiness and fullness, brings us back to the basic notion of our research, the notion of duration of our sensory experiences and the definition already unequivocally expressed by Karatami that:

«Architecture is an event». (Karatami, K., *Architecture as Metaphor: Language, Number, Money*, 1995, p. 126)

And for this reason, it is connected to what surrounds it, from the empty urban space to the other buildings, to the flow of people and the use they make of the architectural object, and also, and this is the specific case of this research, by the presence of the work of art in the public space.

Methodology (AFTER)

For this research we will mainly use a post-phenomenological approach based on the definition of Dino Formaggio, the phenomenological approach is no longer naturalistic or spiritualistic, but has as its founding principle that of intentionality, that is, of the dynamic aggregations of meaning and the consequent temporal flows. As Formaggio clarifies:

«To broaden the phenomenological method, held firm in its fundamental structures of highlighting and description, to the point of giving a more concrete relief to natural, cultural and social objects in their historical dynamics of different and multi-layered, temporalized and temporalizing practices, finally of a time “external” or, better, of a temporal objectivity as temporally acting intersubjectivity». (Formaggio, D., *Estetica tempo progetto*, 1990, p. 14-15)

Thinking about the structure to follow in this research, we imagined six ways of experiencing space in the relationship between architecture and the work of art. These ways of experiencing space represent six key concepts recurring in both architecture and art, also in different historical periods and ways of understanding the two disciplines. The idea of crossing the space in the middle, the idea of defining the shape or rhythm and therefore of the persistence of the vision, the idea of ephemeral, the addition or subtraction from the architectural space and the notion of re-writing an architectural space through an artistic intervention. Through this approach we will analyze how these key concepts are revealed through a physical relationship between the artistic object and the architectural object capable of transforming our perception of space. The key concepts will then become single categories that will allow us to explore the characteristics of the architectural object and the work of art from the point of view of Time, in order to understand how their overlap can generate the Time of Intersection subject of this thesis.

The perception of time as distance.(The space in between).

For this kind of experience, we will analyze what kind of relationship is established between architecture and artwork in public space when there is a physical distance between the two subjects. First, we will have to define what it means that there is “space” between two objects. Instinctively when we think of an empty space we think of it without anything inside it, but we will have to make an effort and change our mental perspective to conceive of an empty space and start from the fact that it is nevertheless defined by two (or more) objects that delimit this same space. Arnheim defines empty space thus:

«...It is the mutual influences of material things that determine the space between them: distance can be defined by the amount of light energy reaching an object from a light source, or by the force of gravitational attraction exerted by one body on another; or even by the time it takes for one object to move to the next». (Arnheim, R., The Dynamics of the Architectural Form, 1977, p. 10)

If we think of it in this way, we cannot help but think of the

extremities, the boundaries that delimit empty space, namely the objects that define it. What then becomes crucial in this kind of relationship is what we might define as the force of attraction between the two extremities of the vector through the space. Indeed, the balance between full and empty spaces is fundamental in architecture, and the distance between the former and the latter affects our perception of them. These reflections also apply when we consider the notion of distance in art. Just think of how an observer approaches or moves away from a painting depending on its physical and stylistic characteristics. Obviously, this reasoning also applies to sculpture and installation and consequently applies to works installed in a public space. The force field generated visually by the work makes us move through the space to try to perceive it in the correct way.

In defining a relationship involving a distance between the architectural object and the artwork in public space, we must take into account the force field that each of the subjects generates and consider the force field relative to the observer's point of view.

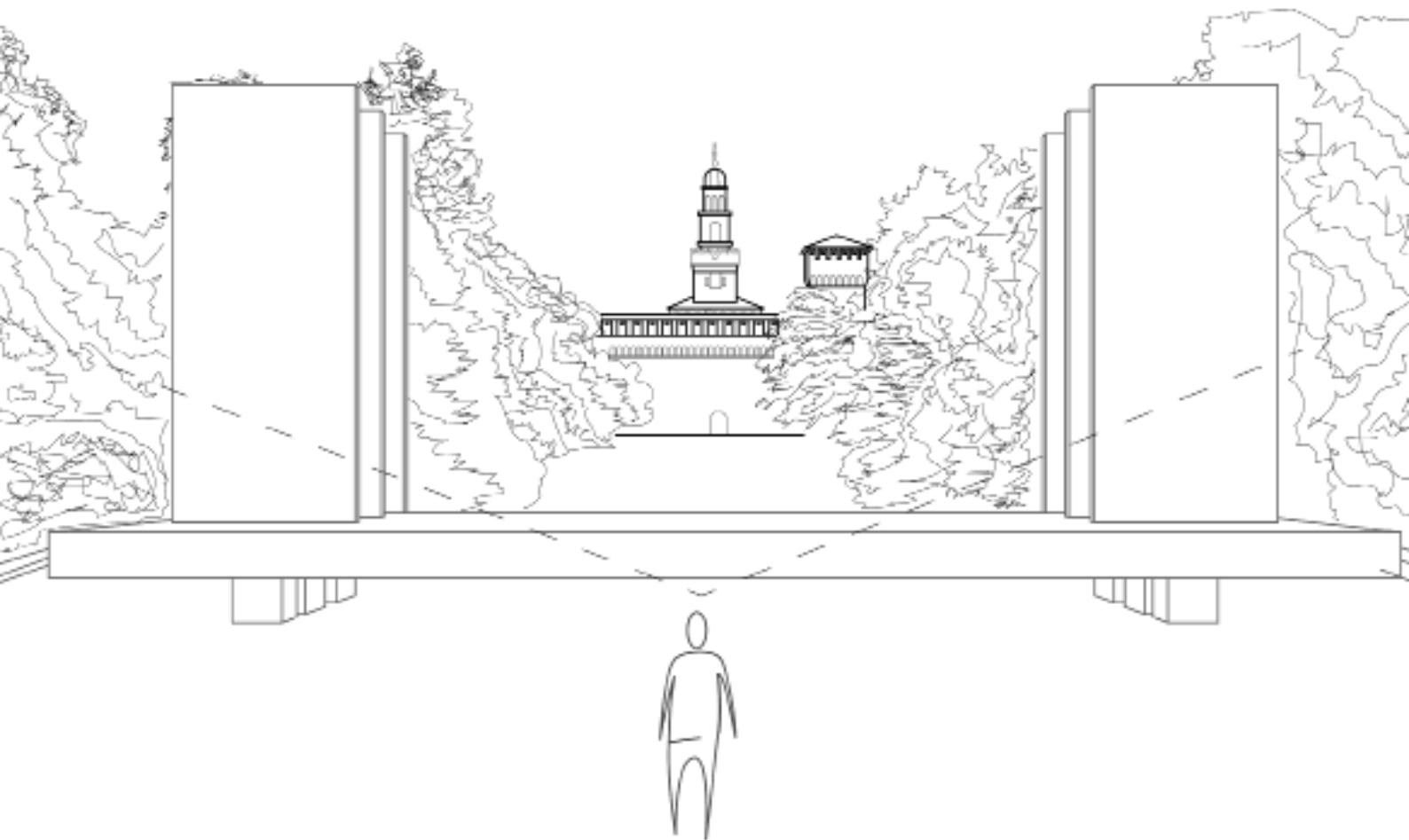


Figure 2. The Castello Sforzesco in its physical relation with the artwork Teatro Continuo by Alberto Burri. Romano, 2022

The continuous flow of two close (adjacent) shapes.

(The definition of the Form by Superimposition or Juxtaposition).

For this type of experience, we will analyze what kind of relationship is established between architecture and artwork in public space when the artwork is superimposed or juxtaposed on the building. The two subjects of the analysis are physically on top of each other. In this type of relationship, the spatial order that the two subjects create between them becomes decisive. The visual forces acting on the building, and also on the artwork, must be reorganized to create a new visual order that will be the sum of the visual forces of both subjects of the composition. In architecture, the simplest way to conceive of a visual order that starts from a superimposition or juxtaposition is the idea of simple modular units. These modules are geometric figures that define sections of the subject that, superimposed or juxtaposed, shape the building. So these elements are visually independent of each other but if well used can create visual order, or symmetry. As Moretti points out:

«An architecture is read through the different aspects of its figure, that is, in the terms in which it expresses itself: charoscuro, constructive fabric, plasticity, structure of interior spaces, density and quality of materials, geometric relationships of surfaces, and other more alien ones, such as color». (Moretti, L., Spazio - Gli editoriali e altri scritti, 2019 p. 123)

Even in the definition of a work of art, especially since the twentieth century, the final form is often the result of the superimposition or juxtaposition of different materials, which contribute to the definition of the visual balance of all the forces acting on the art object. The aesthetic rules are more or less the same for both an architectural and an art object; visual order, symmetry, proportions between the different parts. What is different is the function. In any case for both architecture and art, the final form of the object does not represent its function, rather the form translates the functions of the object into its visual expression.



Figure 3. The Prime Minister building in Tirana in its physical relation with the artwork Marquee by Philippe Parreno. Romano, 2020

Single and collective memory.

(Of the rhythm, or of the continuity of the impression).

The universe is permeated with rhythm, we can find it in any physical law and in any life process. Rhythm is composed of an alternation, a succession, thus of an idea of movement, flow, physical, and perceptual, and this leads us to clarify that therefore in order to obtain a rhythm, we need a memory, an internal trace that makes one element last until the next one appears, be it a sound or an image. That is, rhythm is composed of an element in relation to the element that precedes it; it exists in the decomposition of elements in their temporal succession. As Ginzburg also makes clear:

«Under certain conditions we can simultaneously perceive and conceive all the elements of a given artwork. The concept of time is here replaced by the concept of extension of each constituent element, which is always a however a function of time. Temporal correlation is replaced by the introduction of elements into space, by their different coexistence in each case». (Ginzburg, M., Ja., Saggi sull'architettura costruttivista, Il ritmo in architettura. Lo stile e l'epoca - L'abitazione, 1977, p. 8)

We therefore speak of extension of the constituent elements, or in the temporal parallel we explained earlier, of duration, which is the subject of the art-in-public-space-architecture relationship analyzed in this section.



Figure 4. Judenplatz (Vienna) in its physical relation with the artwork Memorial for the 65.000 Murdered Austrian Jews by Rachel Witheread. Romano, 2021

The instant impression.

(The estrangement in the practice of the ephemeral).

We can find the need to go beyond the dimension offered by the canvas and painting already in some historical avant-gardes such as in Cubism, with the attempt to see the subject from several points of view at once, which therefore presupposes the possibility of rotating, of moving around the subject. Or through the practices of collage involving the integration of everyday materials on pictorial surfaces, or in the creation of what were called *objet-trouvé* (ready-made) by Marcel Duchamp and the Dadaists in general. This shifts the artists' attention to an

ontological and epistemological dimension of art making, to the possibility of the work conjoining itself directly to the real, becoming more and more actively present in our everyday lives as a symbolic representational object, moving into what Lefebvre refers to as “representational spaces”.

«Representational spaces, embodying complex symbolisms, sometimes coded, sometimes not, linked to the clandestine or underground side of social life, as also to art». (Lefebvre, H., *The Production of Space*, 1991, p. 33)

That is, a representational or symbolic space that is literally shaped around the bodies of people participating in the public space of cities, a space that is always in motion and in a

continuous process of semantic reconstruction. If the category of space becomes fluid, this certainly poses a challenge for architecture to integrate within itself the notions of flow, movement, contingency, and to do so through the spatial categories we know, the discriminant then becomes the temporal category. Can the public space of our cities, be affected by events that take place in it in an ephemeral manner, thus limited in time? Certainly yes, but how can an event that happened in a limited period of time create a lasting impact that extends over time? This has to do with the symbolic power of the event in question and its ability to be remembered.

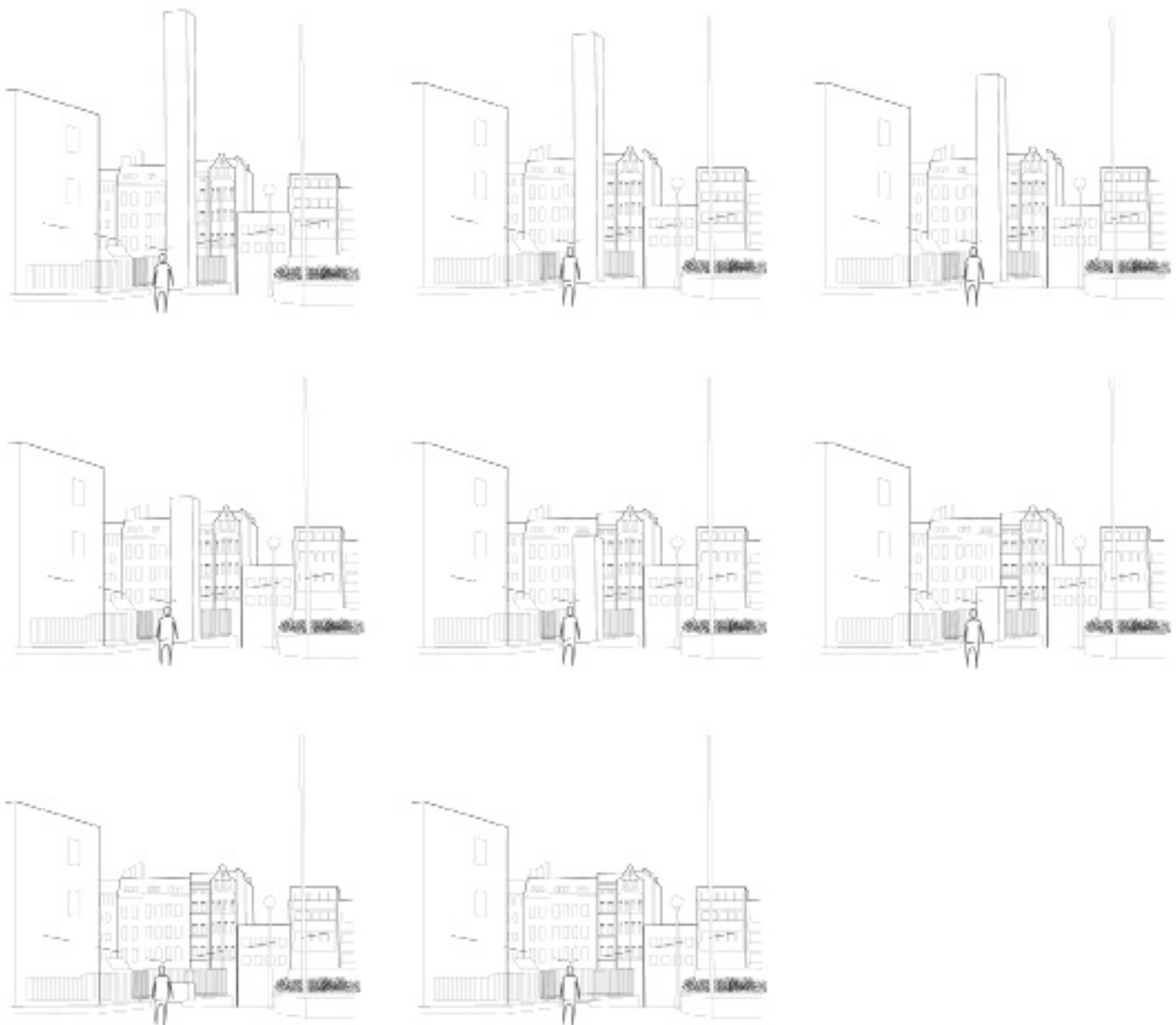


Figure 5. The neighborhood in its physical relation with the artwork *Monument Against Fascism* by Jochen Gerz and Esther Shalev-Gerz. Romano, 2021

**Modify the shape to modify its time.
(Space and Time by Addition or Subtraction).**

For this kind of experience, we will analyze what kind of relationship is established between architecture and art-work in public space when the artwork physically adds to the building or subtracts parts of it. Architecture is a science that relies on geometry for the coordination of individual elements and the whole. This method of working has been the basis of architectural design since time began. By extension of method then any element I add to a starting form becomes an addition to it, and of course any element I subtract from a starting form becomes a subtraction from it.

Arnheim also tells us about the relationship between whole and parts of a building noting how:

«It will by now be evident that in dealing with architecture we must constantly shuttle back and forth between the building as an object seen as a whole in space by a contemplating mind, and the building as an event in time experienced by man in action». (Arnheim, R., *The Dynamics of Architectural Form*, 1977, p. 130)

The conception of the building as a space–event in time is pivotal in defining the relationship between art and architecture analyzed in this section. They have a different physical link between them in this case than that established through the overlap or juxtaposition analyzed earlier. The spatial order that the two subjects create is not a sum of the two, but a new unique, a *crisis* that arises as a consequence of the physical action that the artistic object operates on the architectural object, shaping the architecture differently from the original design. The addition or subtraction made by the artistic intervention is added to the additions and subtractions thought of in the design phase by the architect, shaping a new temporal perception of the crisis born of their physical relationship.

**The definition a new layer.
(To rewrite our perception).**

The technique of rewriting is often used in reading the layout of a city, its urban design, to rethink parts of it or the nature of its urban layout itself. The city is in fact a complex set of events layered over time, as Lynch brilliantly summarized, and the continuous manipulation of the city's space is an operation that indivisibly combines different tools, planning, economy, identity, creativity, memory, interacting with architectural space. As Assan reminds us:

«The core of the “ars memorativa” are the “imagines”, which encode mnemonic data in the form of meaningful images, and the “loci”, which order these images within a structured space at a specific location. Between the representation of memory according to this topographical quality and as an architectural complex is a short step: it is the transition from space as the mediator of mnemonics to the building as the symbol of memory». (Assmann, A., *Ricordare - Forme e mutamenti della memoria culturale*, 2002, p. 175)

In the context described in this research, the rewriting of

the architectural-urban process is framed in the relationship between art in public space and architecture. More specifically, in art's ability to generate new semantic content for the architectural object. This is because of the inherent quality of the work of art to subvert patterns and canons, to reread reality through a different filter than the one, necessarily more adherent to a function, that is proper to architecture.

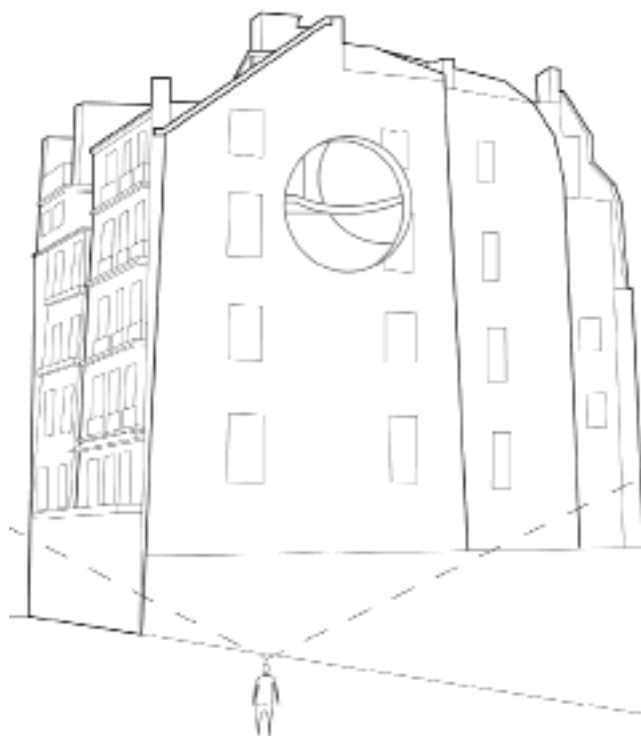


Figure 6. The apartments in 27 and 29 rue Beaubourg in their physical relation with the artwork *Conical Intersect* by Gordon Matta-Clark. Romano, 2022

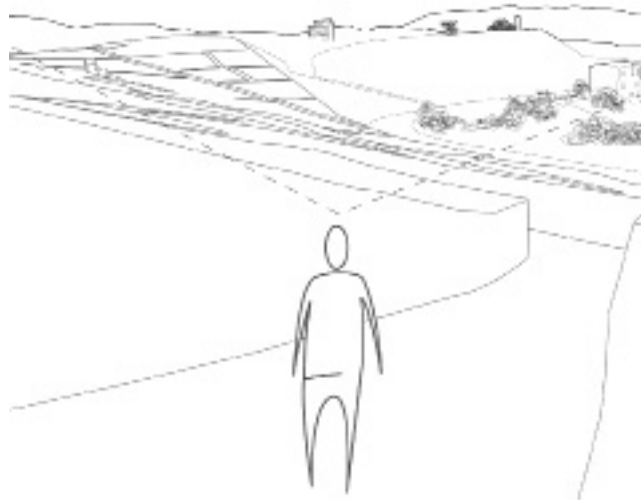


Figure 7. The surrounding landscape in its physical relation with the artwork *Grande Cretto* by Alberto Burri. Romano, 2022

Conclusions: Studies and Obsessions (NOW)

In the previous sections, we analyzed six different possible relationships between the work of art in public space and architecture. We decided to focus on these two subjects in particular because of the high symbolic value they possess in our definition of reality and simultaneously in our idea of spirituality. In fact, when we speak of the real, we refer to our phenomenological experience of the space around us, and in this space, man has built his objects. The objects that give meaning and shape to our landscape more than any other are architectural objects and artistic objects (placed in public space). In fact, to describe the city in which we live, we would use elements of the architecture that constitutes it, or of its streets, or of a monument in a square, or of a particular event that has characterized this or that spot in the city. These objects that fill the environment in which we move thus have the dual function of constituting our real, physical, phenomenological landscape and at the same time they become symbolic spaces, linked to our acting in and around them.

In our thesis we have also seen how the notion of space is inseparable from that of time, we refer on the one hand to the discoveries in physics that have made these two concepts indivisible and on the other hand to a metaphysical view, related to the philosophy of Henri Bergson who sees time as an uninterrupted flow that unites past, present and future so that what we feel flowing in our lives, are the elements that are part of it, people, objects and not time. There is a reversal of roles such that things are not in time, rather it is time that coincides with the flow of things in the universe. This definition is based on the transformation of the concept of space-time into a becoming that redraws a space-event of the action of art and architecture in our perception of reality. In fact, the “*Time of Intersection*” that is generated by this relationship changes dynamics precisely according to the different articulations that the work of art creates with the architecture and the point of view of the viewer.

The path developed through the analysis of the typologies of the different ways of physically relating architecture and artwork in public space, leads us to the conclusion that at the moment of the superposition of the two subjects under consideration, the time that results from their superposition with respect to our point of view is a temporal flux that originates and diversifies as we have understood, precisely depending on the physical relationship of the architectural object with the artwork in public space. An anisotropic time that is determined and in turn determines, our perception of the two subjects we are observing. The shift in our perception of the space and time in which we move affects our idea of reality because it changes the way we move and perceive the space in which we are.

This nonetheless influences our actions because the way we actively act and respond in space depends on the perceptual *stimuli* we receive in reality. The six categories identified through the keywords, do not represent the only possible ways in which an architectural object, or an urban space can relate to a work of art in public space. Architecture and art are susceptible to epistemological and ontological changes related to the time of their creation and the time of our perception, this

means that as ways of creating art or architecture transform, new ways of relating will arise or existing ones will change, for this reason, our research becomes an initial platform that will be continually developed and verified depending on subsequent developments in the making of art and architecture, which will consequently create new perceptual approaches through which to read the temporalities arising from their relationship.

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