

# ARCHITECTURE AS A SIGN OF OBJECTIVE REALITY: TEMPORALIZING SPACE IN HUSSERL'S LECTURES ON TIME

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## บทคัดย่อ

บทความนี้มีวัตถุประสงค์เพื่อวิเคราะห์คำบรรยายของฮุสเซอร์ลในหนังสือที่ชื่อว่า “ปรากฏการณ์วิทยาแห่งสำนักเรื่องกาลเวลา” ซึ่งได้รับการตีพิมพ์ในปี ค.ศ. 1928 งานชิ้นนี้อธิบายแนวคิดของเขาในเรื่องการทำพื้นที่ที่มีความหมายของกาลเวลาได้กระจ่างชัด ฮุสเซอร์ลยืนยันว่า โดยกระบวนการดังกล่าว ประสบการณ์อันมีชีวิตชีวาจะถูกรับรู้ได้เสมือนหนึ่งเป็นภาพตัวแทนของความจริงที่ทุกคนเข้าใจได้ตรงกัน หนึ่งร้อยปีที่ผ่านมา นักปรากฏการณ์วิทยาได้นำแนวคิดเรื่องกาลเวลาของฮุสเซอร์ลไปประยุกต์ใช้กับการประเมินคุณค่างานศิลปะโดยตัดสินกันที่ความสามารถในการถ่ายทอดสัจธรรม ในด้านสถาปัตยกรรม ทฤษฎีการรับรู้แบบปรากฏการณ์วิทยาเป็นที่รู้จักกันดีในฐานะที่ให้แนวทางออกแบบอาคารที่มีความหมายของการตั้งหลักปักถิ่นฐาน ถึงกระนั้นผลงานของฮุสเซอร์ลชิ้นนี้ก็ยังคงทำทนายอยู่เสมอ โดยเฉพาะอย่างยิ่งสมมติฐานเรื่องความถูกต้องแม่นยำของกาลเวลาที่แต่ละคนรับรู้ได้ตรงกันโดยไม่ต้องอาศัยอุปกรณ์ใดๆ ความจริงเชิงภววิสัยจะได้รับการสร้างขึ้นภายในจิตสำนึกผ่านตัวงานสถาปัตยกรรมได้อย่างไร บทความนี้พยายามที่จะตอบคำถามดังกล่าว

## Abstract

Husserl, in his work *The Phenomenology of Internal Time-Consciousness*, developed ideas concerning a process of object formation called *temporalizing space*. He affirmed that by such a process, lived experience can be perceived as a sign of objective reality. Throughout the late century, phenomenologists have applied Husserl's notion of internal

time to justify the work of art in relation to truth. This can be extended to the architectural field, where the phenomenological theory of perception has been related to the idea of *building* and *dwelling*. Even as Husserl's work has been frequently challenged, his approach to time consciousness is still valuable in approaching the question of how objective reality be constituted through a piece of architecture.

## I. The Temporality of Architecture

The past was left behind by thee, the future state has not yet come.

But who with vision clear can see. The present which is here and now...

The Buddha's sayings<sup>1</sup>

It is often the case with ancient buildings that they risk irrelevance in the current age. Some are considered to be representative of a particular time and its particular standards for judging what is beautiful about a building. Yet they are often ignored by the local people, as is the case with the ruins of old cities in the centre of new ones. For many Westerners, "ruins have a richly layered aesthetic"<sup>2</sup>, yet this is not the case for every community in the world. They are confronted by the more practical problem of how a current population can coexist with historical ruins. Some propose the expulsion of the local population out of the sites of ancient ruins so that material forms of shape, color, solid and void are conveniently preserved. Others believe that while architectural beauty is residual, living beings should take priority. It is believed that people are key in maintaining the *temporality* of these ancient buildings. This leads to an important question in the philosophy of architecture concerning both ancient and modern buildings: what is the real meaning latent in a façade?

In phenomenological aesthetics, founded by Edmund Husserl (1859-1938), a thing is considered beautiful depending on the subject's sense of lived experience.<sup>3</sup> In the case of a spatial object, Husserl asserted that its position in space seen by our visual field is not sufficient, for instance "the appearance of a house is not beside or over the house, one



In a historically significant area of Bangkok, behind the Mahakan Fort is an old community that will be demolished. <http://www.muangboranjournal.com/modules.php?name=Sections&op=viewarticle&artid=51>

meter from it, etc”.<sup>4</sup> In addition, it needs a place in time for a lived experience to happen and so its significance can be perceived by everyone. This temporality of a spatial object is considered as an entity to enable us to see more clearly what objective reality is. For example, a house, not a façade, can show itself in its place without distorting its real meaning from anything else. As a result of becoming a temporal object, even a plane surface of space can be considered beautiful. However, this time cannot be measured by chronometers or clocks, since it refers to an internal time determined by peoples’ themselves. This time-consciousness thus is essential to the appearance of something beautiful and can be extended to understanding the beauty of a piece of architecture or a landscape. Husserl remarked:

...a temporal object may be beautiful, pleasant, useful, etc., and may be all this in a determinate time. But the beauty, pleasantness, and so on, has no place in nature and in time. These qualities are not what appears in presentation and presentification.<sup>5</sup>

This article aims at analyzing Husserl’s lectures on time<sup>6</sup>, *The Phenomenology of Internal Time-Consciousness* (1928) in order to clarify his thought about the temporalizing of space to affirm the possibility of emerging meaningful place as a sign of objective reality. Throughout the

last century, phenomenologists, such as Martin Heidegger (1889-1976) and Maurice Merleau Ponty (1908-61), have applied Husserl's notion of internal time to understand the work of art in relation to "truth". Thereafter a major enquiry of the phenomenologist is "how is truth disclosed aesthetically?"<sup>7</sup> In the architectural field, the phenomenological theory of perception has been known through a work of Christian Noberg-Schulz (1926-2000) as a fundamental idea of dwelling building.<sup>8</sup> In addition to the artistic sphere, Husserl's lectures on time are admired as a major influence on continental philosophy.<sup>9</sup> Even so, this work has been frequently challenged, in particular his presumption of the accuracy of subjective time and his providing complicated methodology to guard against error.<sup>10</sup> Anyway, there is no independent objective reality, it is subjectively constructed through temporality. So it can ultimately be said that phenomenological aesthetics deals with illusion. So the question then arises: how objective reality can be constituted through a piece of architecture? This paper tries to respond to this question.

The first part of this article, will introduce the problem of the temporality of architecture. It will then address time, space and lived experience in Husserlian phenomenology and proceed to examine his ideas concerning the temporalizing of space as making possible the emergence of a beautiful thing. It will then discuss the relationship between architecture and objective reality. Finally, it will evaluate Husserl's theory about *temporalizing space*.



The old marketplace of Samchuk, Suphan Buri province, picked up a Unesco Asia-Pacific Award of Merit 2009. <http://saisampan.net/index.php?topic=27774.0>.

## II. Time, Space and Lived Experience in Husserlian Phenomenology

Professionally, Husserl was trained in mathematics. Basically, mathematics is a process of deduction that tries to analyze the facts of nature and conjure up latent truth. The truth is independent from changes in human thought or feeling. It is evident that Husserl provides such an objective viewpoint into the sphere of philosophy so as to explicate the logical structure of perception from the so-called lived experience. It was earlier known in terms of a content of an object a being *one and the same thing*. The object shows itself as a presentation, that is, as the object we perceive. Even if we close our eyes or we are moving away, we are still aware of the fact that what we have perceived is identically the same thing. This is elaborated in his work, *Logical Investigations* (1900-01):

Whether I look at this book from above or below, from inside or outside, I always see this book. It is always one and the same thing, and that not merely in some purely physical sense, but according to the sense of the perception.<sup>11</sup>

What led Husserl to establish his own theory of perception was his reaction towards the empiricists' theory of perception, which was a major school of thought in the late nineteenth century. He was critical of empirical psychology based on three issues. First, was the tendency of empirical sciences to define an object in terms of its existence in definite space and time. Such psychological theories of perception assert that an external object is fully independent from the subject. Second, is the belief that this independent subject perceives the *sensory content* of an object, that is, perception is a result of the penetration of the objects raw materials into the subject's sense data. Lastly, is the empirical assertion that in regard to objective reality, subjectivity is not a concern. Unfashionably, Husserl attempted to remedy these problems with the idea of *lived experience*. But, he could not entirely capitulate to the standpoint of Franz Brentano (1838-1917) who described lived experience as if it is something enduring, remaining present in a definite space and time in consciousness. Yet, Husserl was also opposed to the idealists who hold that reality

was fundamentally mental in nature. This was due to his limiting lived experience to the realm of perception. In particular, perceptual experience subsists in different phases of time.

Husserl emphasized that his task is to make lived experience completely intelligible.<sup>12</sup> So he dedicated himself to studying lived experience of space and time for more than a decade, giving lectures on time from 1904-10 and lectures on space in 1907, although he claimed that he focused on space before his researches on time. He considered both integral to the movement of lived experience, yet he emphasized the special quality of lived experience of time. Hence his lectures on space seem incomplete, while he seems to more fully accomplish his task of explicating lived experience in his lectures on time. In order to understand the evolution of Husserl's thought about time, space and lived experience, I shall divide his achievement into two parts. First, I will summarize his lectures on space and next his lectures on time.

*Thing and Space: Lectures of 1907*, although not considered as one of Husserl's most distinguished works, nevertheless reflects the development of his thoughts on inter-correlation between time and space. In this work, he attempted to examine lived experience as it is spatially sensed. He explained how lived experience is constituted through visual and tactile organs. In particular, the perception of a spatial thing was given not only in the form of threefold physical space, but it was also given through the dimension of movement, the so-called *kinaesthetic sensation*. This sense was understood as the consciousness of actual and potential action, of the "I move myself" and "I can move".<sup>13</sup> He affirmed that although this kinaesthesia depended on sensory organs, it had a different sensation because it was psychic lived experience constituted by the subject. This moment of lived experience was considered as an essential condition for performing any meaningful special activity in the world of things, as he argued: "...by the constitution of the one time in which the temporality of the thing resides".<sup>14</sup> It seems to me that Husserl's attempt to search for an authentic experience by investigating a spatial thing was not a complete failure, because he, at least, discloses its trace.

Husserl's lectures on time were published in 1928 as *The Phenomenology of Internal Time-Consciousness*, and became a well-known work. Here, he attempted to carry out his phenomenological task by



The flowing of time

analyzing the *lived experience of time* which was identified as pure subjectivity. Initially, time was defined by way of negation: “not the time of the world of experience but the immanent time of the flow of consciousness”.<sup>15</sup> Despite having character of movement, this subjective time was not a single line consisting of an orderly series static points of past, present and future. It could repeatedly change its position in its mode of appearance under different subjective conditions. Husserl looked carefully into time-consciousness so as to discover what conditions causes its movement to occur. In so doing, he provided mathematical methods such as the law of transitivity<sup>16</sup> and the law of modification<sup>17</sup> on the assumption that each mathematical property is a sign of an object appearing in the flow of time. In other words, it is a temporal object.

Indeed, Husserl explains that subjective time consists of before and after where each is perceived as a temporal object. This lived experience of time involved memory and expectation appearing as the actually now. Also, although time-consciousness was subjective, it could be perceived as objective: “temporal Objectivity – therefore, individual Objectivity in general”.<sup>18</sup> This is Husserl’s assumption that the lived experience of time is the origin of objective reality. For instance, insofar as we are conscious of a tonal process as it were, by no means of sense, we are conscious of what a tone exhibits as a *just then or not yet come*. Consequently, we can perceive a tone appearing as one and the same thing at the same time, not for someone, but for everyone.

To sum up, Husserl’s theory of perception aims to explain the

inseparable binding together of subjectivity and objectivity. It is a fact that the former is investigated with great care since it is a foundation of the latter. As a mathematician, he provides an objective point of view to verify the systematic property of subjectivity exemplified by analyzing lived experience. Husserl's business in elucidating lived experience of time and space has been succeeded in his lectures on time. He discloses that even if time and space were constituted under the subjective conditions, they were intelligible without providing physical measurement. Husserl implies lived experience in the sense of recognition as we live through it.<sup>19</sup> This is the presence of the living present throughout the ceaseless flow of time. Lived experience of time is defined as perceiving the same thing appearing as such at the same time. By this definition, Husserl can overcome empirical standpoint of view about space and time. Time-consciousness is a source of objective reality in which everyone can apprehend without any physical tool. As a sign of this pure lived experience, a temporal object is what appears in memory and expectation; although it changes its position in the mode of appearance, it shows itself as now continuously. Thus, the temporality of a thing is a result of constituting lived experience of time; it is possible through a process which is so-called the temporalizing of space.

### **III. Temporalizing Space in Husserl's Lectures on Time**

The task of a phenomenological aesthetic is to provide an analysis of the constitution of time and space by going back to what is "truly absolute subjectivity".<sup>20</sup> If a space that makes us aware that our awareness is itself continuous<sup>21</sup>, that space is temporalized. Temporalizing space here is a process of perceiving space becoming a temporal object. To clarify this issue, three questions are discussed here. One is "what is temporalizing space?" "how is it performed?" and "what is its outcome?"

#### ***Temporalizing Space Leading to a Beautiful Thing***

In Husserl's lectures on time, the "temporal object" is a key term for understanding time-consciousness. Defined differently than an ordinary object, a temporal object appears itself as present and is in the form of continuity. It refers to the occurrence of any spatial thing having two

related qualities of time: duration and temporal flow. In this way, revealing itself in the passage of time, a piece of architecture can be recognized as the representative of a true knowledge appearing itself as such at the same time.

It is notable that a thing which we consider beautiful, which occupies space, can be considered temporal, while beauty cannot. This means that as a value, beauty has no position in time. It hence lacks the capacity of transition. Since Husserl's aesthetic judgment is based on the criteria of being a temporal object. That is to say, if a spatial thing appears itself as now and yet transcends itself in the continuous flow of time, then it is beautiful. Such a self-transcendence is a result of its having something to say to others. A beautiful thing can, therefore, communicate messages living in its background to perceivers, as Husserl said: "Everything in perception has its background. . . the foreground is nothing without the background; the appearing side is nothing without the non-appearing".<sup>22</sup> A spatial thing is beautiful when it can tell the truth.

As a viewer, if we are conscious of messages in a work of art, we are conscious of time. Time is necessary to the experience of works of art of all kinds.<sup>23</sup> Indeed, both philosophers and artists have common questions concerning how life should be lived.<sup>24</sup> While philosophers recognize that the understanding of time is essential for arriving at such answers, nevertheless they encounter difficulties in understanding the flowing of time itself, as recognized by Saint Augustine (345-430) in Book XI of his *Confessions*.<sup>25</sup>

As shown, the purpose of phenomenological aesthetics is to analyze tacit knowledge which cannot be seen at the first sight. What follows is art which serves as a primary means for conveying cognition rather than expressiveness. Husserlian phenomenology might agree with aesthetic cognitivism<sup>28</sup> that knowledge makes a spatial thing art. Nonetheless, an artwork's success is not judged by an efficacy of providing knowledge in practice. Furthermore, the admiration of technical skill, or even the mood resulting from contemplation, is just the artwork's incidental benefits. Since, a work of art should be evaluated by providing a true knowledge in the terms of understanding, interpretation and imagination about "the real-life" to the viewers. As far as such true knowledge settles down, empirical sciences go forward firmly. This is Husserl's epistemological standpoint

that subjectivity is a foundation of objectivity. Temporalizing space, therefore, is provided to be a phenomenological approach to evaluate a beautiful thing through its being a representative of objective reality.

### ***Directed Glance of Attention Toward the Appearing Thing***

Temporalizing space is initially possible through a directed attention toward a spatial thing. In other words, it is so-called intentionality<sup>29</sup> presenting itself in the form of this intentional act. Husserl described the outcome of temporalizing space according to two aspects: the external and internal object. An external object is the external appearance initially constituted. For example, in the visual field, if we draw a lot of attention toward the appearance of a movable thing, then we are conscious of it *actually now*. This directed glance does not just see something, but it is the perception that makes sense for us, as Husserl said:

If we perceive a flight of birds, a squadron of cavalry at a gallop, and the like, we find the described distinction in the underlying basis of sensation... Precisely by this means, the Objective itself appears,... The appearing event always has the identical, absolute temporal value ...in the living source point of now there also wells up ever fresh primal being... Accordingly, the appearance of sinking back, of withdrawing, arises.<sup>30</sup>

In the case of an internal object, it is temporal in memory. It has its own living extension existing in the retentional phase of consciousness. The directed glance can carry this remaining present which is an immanent character of the elapsed temporal object with it forever, thereby transcending from past to now-point of time. That is, it is the appearance of two aspects of one and the same thing: immanence and transcendence, flowing in the stream of time-consciousness.

In addition to moving along attention, some internal objects have a chance to be fresh again. Husserl described that in retention, there are two forms of memory: the one is the memory which can be easily recollected and reproduced and the other is the memory which disappears from remembrance like it is nearly expired. The former is in subsisting

lived experience, while the latter is neutral in spite of having temporality. Nonetheless, the latter can be refreshed by intentionality to temporalizing that object again.

For example, when some memories seem to vanish without their living extension, Husserl described that it is a result of our moving out of the point of temporal duration, although in fact its temporality is unmoved. And whenever we are conscious of that memory, this means that intentionality works to give the clarity to lived experience of our memory, as given now and movement to that expired temporal object, as Husserl said: “To my consciousness points of temporal duration recede, as points of stationary object in space recede when I “go away from the object”. The object retains its place... Its temporal point is unmoved...”<sup>31</sup> This recollection reflects to an importance of the subject as an entirely intentional actor.

Besides, if we regard the directed glance of attention toward the appearing thing, we can make vanished memory clearer. Husserl advised to search for the clue of memory which was obscured like being covered with a veil. As a result of paying attention, the actual lived experience will continually emerge, as Husserl said: “the ‘clear’ (in the first sense) appears as seen through a veil-unclear now and then, that is more or less unclear, and so forth. They belong to the actual lived experience of the presentification”.<sup>32</sup>

### ***Temporality in a Beautiful Thing***

Undoubtedly, time-consciousness aims at providing a standard for evaluation of the appearing thing, as Husserl said “an authentic experience... provides the standard for evaluation of all forms of experience”.<sup>33</sup> Generally, a standard identifies an invariant thing; whether we are aware of it or not, it constantly exists. Also, our frame of reference has no capacity of distorting reality to follow our needs. It’s not only real for us, but for everyone. This objective reality, hence, extends to the logical capacity of an individual to judge what is true or false. This temporality should therefore also extend to the work of architecture.

However, in Husserl’s point of view, this objective reality could not be seen directly in the work of art. If objective reality is perceived indirectly through temporalizing space, the beautiful thing is a sign of ob-

jective reality as smoke is a sign of fire. The trace of objective reality exists in the temporal ordering consisting of present, past and future. As in Husserl's lectures on time, there is an attempt to seek these clues in spite of the fact that they move ceaselessly (since time manifests itself in every place, as well as saturating human experiences, activities and cognitions). So the temporal object which culminates in an identical unity signifies an objective reality. Definitely, a beautiful thing can be a tool of searching for the truth on condition that time is absolutely perceived.

Let us consider trace of time in a beautiful thing. There are three concomitant appearances: the presence of the living present, the presence of temporal flow and the presence of identical unity.

### ***The Presence of the Living Present***

Temporalizing space produces the presence of the living present as a foreground of its appearance. In so doing, our visual field is displaced with regard to spatiality united to temporality.

A directed glance of attention toward... this piece of paper, and, in particular, toward a corner of the paper which is especially prominent. This distinction on the 'subjective side'. The attending itself in its various step, is something entirely other than what is specifically noted and not noted in the Object... with regard to the object, now this, now that is objective in a particular way, and that what is now specially favored was already there.<sup>34</sup>

It is notable that such awareness is the lived experience of the *here* and *now*. This is a result of our perceptual apprehension in discriminating differences in temporal ordering. What is now is precisely perceived. In other words, such directed attention brings about the awareness of an item as occurring in a certain order, although it is running off the now point of time, as remarked by Husserl: "'Past' and 'now' exclude each other. Something past and something now can indeed be identically the same but only because it has endured between the past and now"<sup>35</sup>

Similar to temporal object which has not yet come, it also appeared as present through a directed glance of attention toward an ob-

ject. For example, when we have a precisely determined plan and intuitively imagine what is planned as future reality. So this temporal object of expectation is not represented in fantasy, but it is also perceived as actually now, as Husserl remarked:

...expectation finds its fulfillment in a perception. It pertains to the essence of the expected that it is an about-to-be-perceived. In view of this, it is evident that if what is expected makes its appearance, i.e., becomes something present, the expectational situation itself has gone by.<sup>36</sup>

### ***The Presence of Temporal Flow***

This is the consciousness of a particular item in the ordering as the *now*, the *just* then, or the *not yet*. Husserl's evidence is that we are able to draw the elapsed temporal objects into the *now* as a primal impression from retentive consciousness. The directed glance of attention toward an object leads to the movement of perception. Just as the elapsed temporal object, the expected one is intended to be now in the course of lived experience.

This presence of temporal flow is a necessary condition for the occurrence of a primal impression; if a primal impression occurs, then the consciousness of temporal flow must have been presented. In other words, if one were aware of a memory, then one could be aware of the flow of time-consciousness. Therefore, there are two kinds of temporal object; an immanent and a transcendent one which bind together in the stream of time-consciousness. Specifically, the transcendence is an essential quality which is considered as background leading to the presence of the living present. In other words, if one were aware of an immanent object, one must be aware of a transcendent object which is its movement. This transcendent quality is continued in the constitution of the temporality of the enduring thing itself with its now, before and after. Similarly, a spatial thing having its potentiality of changing orientation brings about the living now. This temporalizing space, thus, is an essential process of the emergence of the architectural building in the moment of lived experience.

### *The Presence of Identical Unity*

It is precisely the business of phenomenology to grasp objective reality and to make it completely reasonable. The final consequence of temporalizing space is to clarify it in the terms of identical unity. Its presence is not merely possible for the individual, but for all sentient beings. It is defined in terms of the assumption that everyone is conscious of the same thing, appearing as such, at the same time. Further, it is the perception of unity of space and time. Undoubtedly, Husserl provided the presence of identical unity to affirm that the subject causes objective reality to occur. Because a true item of knowledge can be considered as the unity of various perspectives of everyone toward an event in which they perceive and agree on its being the one and the same thing. This is an original meaning of objectivity which has been neglected by empirical sciences throughout the century. Scientists entirely separated objectivity from subjectivity, while Husserl wants to reunite the two.

Husserl also provided a tightly unified space and time to identify what objective reality exactly meant. Human experiences, events, innovations and the like emerge in space and endures in time. In addition to saturating time and space, identical unity carry some messages which manifest themselves at the present. If scientists can find the truth through apprehending natural law of all physical things, then Husserl can find it through apprehending natural law of consciousness which is lawfully psychological act of all human beings. His investigating the trace of time is reliable. In so doing, messages hiding behind the material foreground are allowed to exhibit themselves. Then, the presence of identical unity is true and needs no proof. Thus, Husserl concluded that not all physical things can be objective reality, unless they have been temporalized.

In brief, a beautiful thing is able to be the standard for measuring human experience and cognition. This becoming one and the same of spatiality and temporality can constitute some significant places in relation to physical world. In particular, temporalizing space brings about apprehension of the correct meaning of objectivity. As a result of these three concomitant appearances, a beautiful thing can not only immanently exist in our memory, but also transfer its message outside of the barriers of time and place. Husserl's originality in investigating trace of time, thus, is a paradigm for revealing of what people's really thinking by no means of

physical tools.

I have argued that Husserl's directed glance of attention toward the appearing thing leads to absolute perception. In addition to perceiving surfaces of a physical object in the terms of shape, color and so on, we can be aware of it as a temporal object which has a deep meaning concerning subjective conscious life. That is to say, Husserl's directed glance of attention toward the appearing thing is a major device for seeking and apprehending a real meaning of the same thing in which either memories of past or expectancies of future events appeared as the flow of the living present.



Tripitaka kept by Nhong Khu Lu community, Ubonratchathani province.



Samray Church, the first Protestant community in Thailand. <http://www.manager.co.th/Daily/ViewNews.aspx?NewsID=9470000065116>

#### IV. Evaluation of Husserl's Thought about Temporalizing Space

Why do we need objective reality? It is to know ourselves as a being living together inseparably with others. Indeed, it is a major aim of phenomenology, as introduced by Merleau-Ponty, "we must begin by reawakening the basic experience of the world of which science is the second-order expression. . .Rationality is not a problem".<sup>37</sup>



Bangkokian way of life in river condominium. [http://www.aanda.co.th/ap\\_list001.html](http://www.aanda.co.th/ap_list001.html)

When we turn to architecture, we can appreciate the validity of Husserl's observations about temporalizing space. It enables us to look at a piece of architecture from the perspective of temporality. Some structures express their age and are still attractive and livable. Some contemporary styles of tower buildings are designed to send messages of cheerful vitality and anticipate a future to come. This temporalizing space can also allow us to address a major issue of architecture, that is, how do people inhabit their places. How does architecture influence the way we live, how they consider their future and their surrounding community. For instance, it allows us to consider the phenomenon of the many communities old wooden houses and buildings placed haphazardly within the newer urban city. According to phenomenological aesthetics, a beautiful place does not depend on drawing or positing something into a surface, or considering dwellings as we would mere furniture. Rather, it shows that architecture should be designed to bring out people's memories and expectations into being. Such moments of lived experience should be designed into a piece of architecture as much as possible so that these meaningful

places can lead to meaningful mutual understanding of the world.

As shown, by Husserl's process of temporalizing space, everyone can be conscious of the same thing, appearing as such, at the same time. Consequently, the communal lived experience of time is the key to allowing the beautiful thing to occur.

## V. Conclusion

The temporality of architecture is the interchange between space-time in consciousness that allows the able to reside in a worldly place. Its process, *temporalizing space*, creates an awareness in us of a beautiful thing which goes beyond mere façade, but shows the temporal object as an essential quality. This means that an item of architecture must have a place in time, determined by the people themselves, in order for it to become a sign of objective reality. Husserl's aesthetic judgment has been frequently challenged, in particular his presumption of the presence of the now. Yet, from examining his lectures on *The Phenomenology of Internal Time-Consciousness*, I feel that Husserl succeeded in demonstrating the importance of the actually temporal now, before and after in the continuous stream of time-consciousness. In the end he found the necessary condition for the presence of objective reality, that is, the awareness of temporal flow. Therefore, this approach provides rich possibilities for the understanding of architecture.

## Endnotes

<sup>1</sup>This Buddha's saying aims to teach that everything is impermanent. A fuller description of the Buddha's thought on time-consciousness is found in I.B. Horner, trans., *The Collection of the Middle Length Sayings (Majjhima-Nikay\_Volume II)* (London: Luzac & Company Ltd., 1957), p.97-107.

<sup>2</sup>Donald Crawford, "Nature and Art", in *Aesthetics: A Reader in Philosophy of Arts*, ed. David Goldblatt and Lee B. Brown (New Jersey: Prentice Hall, 1997), pp.214

<sup>3</sup>Lived experience is "Erlebnis" in German term expressed for supporting Husserl's phenomenology. This term refers to a particular type of experience which lives itself as intention. See Emmanuel Levinas, "Intentionality and Sensation", in

*Edmund Husserl: Critical assessments of Leading Philosophers, Volume I*, ed. Rudolf Barne, Donn Welton and Gina Zavota (London and New York: Routledge Press, 2005), pp.265.

<sup>4</sup>Edmund Husserl, *The Phenomenology of Internal Time-Consciousness*, trans. James S. Churchill (Bloomington: Indiana University Press, 1964), p.24.

<sup>5</sup>*Ibid.*, p.126.

<sup>6</sup>Husserl's lectures on time were given during 1904-10. Later, Martin Heidegger had collected and published in 1928.

<sup>7</sup>Andrew Cutrofello, *Continental Philosophy*, (New York: Routledge Press, 2005), p.30.

<sup>8</sup>See Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture*, (London: Academy Editions, 1980), p.6.

<sup>9</sup>Originally, the term "continental" is referred to contemporary or recent philosophical happening on the European continent. Today, it is applied to philosophers who see themselves as continuing the continental "tradition". Its methodology is the investigation for gaining objective reality through human speech and artistic work in which scientific method is not adequate to evaluate it. See Andrew Cutrofello, *Continental Philosophy*, p.1-2.

<sup>10</sup>Prominent critiques toward Husserl's *The Phenomenological of Internal Time-Consciousness* can be seen in Jacques Derrida, *Speech and Phenomena and Other Essays on Husserl's Theory of Signs*, trans. David Allison (Evanston IL: Northwestern University, 1973), p.9 and See John B. Brough, "The Emergence of an Absolute Consciousness in Husserl's Early Writings on Time-Consciousness", in *Husserl: Expositions and Appraisals*, ed. Frederick A. Elliston and Peter McCormick (London: University of Notre Dame Press, 1977), pp. 93.

<sup>11</sup>Dan Zahavi, "Internationality and the Representative Theory of Perception", *Man and World*, 27(1994): 37-47, quotation from p.39.

<sup>12</sup>"...indeed, as soon as we even make the attempt to undertake an analysis of pure subjective time-consciousness-the phenomenological content of lived experiences of time". See Edmund Husserl, *The Phenomenology of Internal Time-Consciousness*, p.22.

<sup>13</sup>See Jitendra Nath Mohanty, "The development of Husserl's thought", in *The Cambridge Companion to Husserl*, ed. Bary Smith and David W. Smith (New York: Cambridge University Press, 1995), p.58.

<sup>14</sup>Edmund Husserl, *Thing and Space: Lectures of 1907*, trans. and ed. Richard Rojcewicz (Dordrecht: Kluwer Academic Publishers, 1997), p.69.

<sup>15</sup>Edmund Husserl, *The Phenomenology of Internal Time-Consciousness*, p.23.

<sup>16</sup>Law of transitivity, namely, the law that if A is earlier than B then B is later than A is used to identify what is likeness and difference of elapsed temporal objects into a continuity of memory, as mentioned by Husserl: "that there is transitivity, that to everytime belongs an earlier and a later". See Edmund Husserl, *The Phenomenology of Internal Time-Consciousness*, p.29.

<sup>17</sup>Law of modification is used to explain why a temporal object that sinks into the past, as the one and the same thing, has a fixed position in the flow of time-consciousness. This law is an essential device for examining a temporal object through every dimensions of a memory. For example, (A---B)---(A---B)'---(A---B)" ...is the sign for a temporal flow consists of infinite series of modified memory of "B follows A". See Ibid., 103.

<sup>18</sup>Ibid., p.21-22.

<sup>19</sup>Phenomenology Online, "Erlebnis", Glossary, <http://www.phenomenologyonline.com/glossary/glossary.html>.

<sup>20</sup>See Andrew Cutrofello, *Continental Philosophy*, p.45.

<sup>21</sup>See Barry Dainton, *Stream of Consciousness-Unity and Continuity in Conscious Experience*, (London and New York: Routledge, 2000), p.100.

<sup>22</sup>Edmund Husserl, *The Phenomenology of Internal Time-Consciousness*, p.78.

<sup>23</sup>See John B. Brough, "Plastic Time: Time and the Visual Arts", in *The Many Faces of Time*, ed. John B. Brough (Dordrecht: Kluwer Academic Publishers, 2000), pp.226.

<sup>24</sup>The relationship between philosophy and architecture is found in Edward Winters. *Aesthetics & Architecture*, (London: Continuum International Publishing Group, 2007), p.9.

<sup>25</sup>"We surely know what we mean when we speak of it...If I want to explain it to an inquirer, I do not know" See Saint Augustine of Hippo, *Confessions*, trans. Henry Chadwick (Oxford : Oxford University Press, 1991), p.54.

<sup>26</sup>John B. Brough, *The Many Faces of Time*, pp.238.

<sup>27</sup>An overview of Frank Lloyd Wright's applying Phenomenology to architecture is found in Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture*, p.192-194.

<sup>28</sup>Aesthetic cognitivism is defined as art's capacity to provide knowledge. See Katherine Thomson-Jones, "Inseparable Insight: Reconciling Cognitivism and Formalism", *The Journal of Aesthetics and Art Criticism*, 63 (2005): 375-384..

<sup>29</sup>Generally, intentionality is defined as directedness. A discussion of Husserl's concept of intentionality can be found in Aron Gurwitsch, "Husserl's theory of the Intentionality of Consciousness", in *Husserl Intentionality and Cognitive Science*, ed. Hubert L. Dreyfus (Cambridge: The MIT Press, 1982), pp.65.

<sup>30</sup>Edmund Husserl, *The Phenomenology of Internal Time-Consciousness*, p.94.

<sup>31</sup>Ibid., p.45.

<sup>32</sup>Ibid., p.72.

<sup>33</sup>Ibid., p.28.

<sup>34</sup>Ibid., p.180

<sup>35</sup>Ibid., p.57.

<sup>36</sup>Ibid., p.80.

<sup>37</sup>Maurice Merleau-Ponty. *Phenomenology of Perception*, trans. Colin Smith (London: Routledge & Kegan Paul, 1981, p.vii-xxi.