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# Reduction to Japan-ness? Katsura Villa as a Discursive Phenomenon

Benoît JACQUET and Dermott WALSH

## Discourses on Katsura Villa

There have been a plethora of studies regarding the Imperial Villa at Katsura (*Katsura rikyū* 桂離宮, ca. 1615–1662) since the 1930s, by both Japanese and foreign authors. Most of these studies were written by architects, landscape architects, and sometimes by philosophers.<sup>1</sup> Studies that do not focus on historical documents<sup>2</sup> tend to fall into the category of architectural “discourses on Katsura” (*Katsuraron*); attempts to present a vision of what is unique about the villa as architecture. Such well-known discourses on Katsura are usually done in collaboration between an architect and a photographer, with both of them conscious of giving a subjective or even “destructive” representation—which they claim as their personal and “reductive” perception of this architectural object. Many of these studies center around the idea of Katsura Villa as representative of the unique quality of Japanese architecture. For instance, Katsura Villa has variously been described as being representative of “Eternal Beauty” (Bruno Taut, 1880–1938),<sup>3</sup> “Timeless Modernity”<sup>4</sup> (Walter Gropius, 1883–1969) and “Profundity of Beauty in Simplicity”<sup>5</sup> (Taniguchi Yoshirō, 1904–1979).

Looking particularly at the discourse of postwar architects we can see how approaches towards “inventive readings” of Katsura Villa tend to focus on the centrality of Katsura Villa to the

formation, and subsequent understanding of, Japanese culture. The objective was to distill the historical fundamentals from the modern values of Japanese architecture to eventually abstract its “Japan-ness.” Such discourses explain why Katsura Villa has come to be viewed as the embodiment of a uniquely Japanese “essence,” via key judgments regarding the villa’s design, such as its perceived “simplicity” and “elegance.” The question we wish to ask is: what is the status of such claims? Are they in any way justifiable? These are epistemological questions, and thus of relevance also to the field of philosophy.

The claim that a particular building, in this case Katsura Villa, embodies some kind of unique “Japanese essence” is, in the Japanese context, not just a philosophical question but also has political implications, as such “essentialist” discourse is closely associated with nationalist rhetoric.<sup>6</sup> Thus, the purpose of this paper is to examine the philosophical validity of the claim of a “Japanese essence” to Katsura Villa in relation to the relevant postwar discourse. The method by which we aim to investigate the claim is phenomenology, as understood by its founder Edmund Husserl.

Our argument will suggest any attempt to make an “essential” analysis of Katsura Villa must take into account the key Husserlian concept of the “transcendental reduction.” Broadly speaking, there are two ways to understand the reduction. The first is the a-historical interpretation, where it is seen as a move that sacrifices history in favor of “essential analysis” on the field of transcendental subjectivity. The second is the historical interpretation, which sees the reduction as a principle that requires an historical understanding in order to fulfill its philosophical function. With this fundamental distinction in mind, our argument will take the following course:

Firstly, we will consider the discourses on Katsura, with a central focus on the work of the architects Tange Kenzō

(1913–2005) and Walter Gropius, and the photographer Ishimoto Yasuhiro (b. 1921)<sup>7</sup> as representing a practical performance of the a-historical transcendental reduction designed to extract a “Japanese essence.” We will show that, while it is a worthwhile and interesting interpretation that fits with certain elements of Husserlian thinking, it is nonetheless a flawed analysis.

We will then argue for the primacy of the historical interpretation of the reduction, over the a-historical interpretation via references to relevant issues in Husserl scholarship.

Finally, using the historical interpretation of the transcendental reduction, we will analyze the claims in favor of a uniquely “Japanese essence” to Katsura Villa as outlined in the work of postwar architects. Central to this discourse will be Husserl’s later concept of “sedimentation,” a key idea from *The Origin of Geometry*.<sup>8</sup> We hope that this interpretation will shed new light on the historical and philosophical importance of this building.

## **Phenomenology and the role of the reduction**

The choice of phenomenology as a means by which to interpret the Katsura Villa discourse is certainly not random. As a theory, phenomenology prioritizes the relationship between the human being and the objects he perceives in the world, leading to what Husserl calls “eidetic intuition” or the intuition of essences. The essence is disclosed by the object itself in the field of thought, and is thus verifiable on the field of pure objectivity. Thus any discussion of “essence” as part of a philosophical discourse must take phenomenology into consideration.<sup>9</sup> For Husserl, however, before we can come to engage in such “essential analysis” we first have to perform the “transcendental reduction,” which is the starting point of his phenomenological method.

The transcendental reduction is one of the most important, and misunderstood, terms in Husserl's philosophy. Despite the fact that the idea was not explicitly outlined until *Ideas I* (1913),<sup>10</sup> some scholars have traced its genesis back as far as the *Logical Investigations*.<sup>11</sup> The basic premise is that in order to understand objects and essences we must first open up a transcendental field of evidence within which phenomenological description can potentially take place. Without such a move, we remain caught in what Husserl terms the "natural attitude," and are thus lead to mistake our own prejudice for the meanings disclosed by the objects themselves. The reduction can thus be said to involve a "bracketing" of (a) The question of the existence or not of the external world, and (b) Of our attitudes and concerns about the external world, i.e., our preconceptions about the nature of what we encounter in experience. By distancing ourselves from the "natural attitude" we can focus on our understanding of the world as it appears to us in perception, and thus open up the possibility of "essential analysis" in a purely objective sense. Regarding our specific case study, by performing the reduction we bracket not just the pre-philosophical claim that Katsura Villa somehow embodies a "Japanese essence," but also the prejudice that this very claim is both mystical and false. In other words, the reduction equalizes both sides of the equation, and we must thus re-build from the bottom up. However, the reduction as a concept is also open to interpretation, with both an a-historical and a historical approach being feasible. Which approach we should take will have consequences for how we view the claims of a "Japanese essence" to Katsura Villa.

### **The reduction: an a-historical interpretation**

The question of how to interpret the reduction in relation to history is a key issue. Paul Ricœur has famously suggested that the

reduction, which is designed to open up the field of transcendental subjectivity and facilitate the ego-pole in its analysis of essences, can have no relation to history or the historical plane as such.<sup>12</sup> Regarding our specific case study of Katsura Villa, we have in fact a hint at a ready-made example of such an approach in the work of Horiguchi Sutemi (1895–1984) and the photographer Satō Tatsuzō (1904–1968), who together in 1952 published a study on Katsura Villa. Horiguchi announced that their intention was not to enter the field of historical studies—which had already been done<sup>13</sup>—but to propose a new view on the “beauty” of this villa. Such a view seems to embody the idea that the search is not for historical significance, but for an aesthetic “essence,” and thus the two can be kept separate. In acquiring this sense of the “essence” of the villa, the authors have not only been clearly influenced by both the poetic and hermetic approach contained in the poems (*waka* 和歌) written by its founders—Princes Hachijōnomiya Toshihito (1579–1629) and Toshitada (1620–1662)—but have also consciously “invented” some new readings of Katsura Villa in order to express their own unique vision. For this purpose, the impact of photography is particularly expressive (see Fig. 1).

In the foreground of this photograph, the clear and simple structure of the architecture contrasts with the grey mist of the garden. Bruno Taut considered this part of the garden as not particularly “Japanese,” with its lawn and lines of trees, and he wrote that: “it was of the same naturalness as all over the world.”<sup>14</sup> Looking at Satō’s picture, the garden to the rear seems to be only a decoration that emphasizes the detailed quality of the wooden architecture. The nature depicted in this picture is not really that of a traditional Japanese garden—where trees are specifically pruned and reduced to a miniaturization of an ideal landscape—it is rather international, potentially found in any number of locations. In contrast, the detailed finishing of the broad



**Figure 1.**  
Katsura Villa's broad verandah, view from the residential building towards the garden (cf. Katsura Villa plan, Fig. 7, no. 1). From Horiguchi and Satō, *Katsura rikyū* (1952), no. 29. Photograph by Satō Tatsuzō

verandah (*hiroen* 広縁), with its low handrail and wooden structure appeals to a traditional image of Japanese architecture.

However, it is with the work of Tange, Gropius, and Ishimoto, *Katsura: Tradition and Creation in Japanese Architecture*, published in 1960, that we first come to see an example of how we can come to construct a discourse on Katsura Villa by utilizing what appears to be an a-historical reduction, designed to expose the “essence” obscured by particular physical and historical details. The conscious intention of these authors is to unveil the modern and rational qualities of this piece of traditional Japanese architecture, independent of its historical significance. The words of Tange Kenzō seem to support this interpretation:

This book on Katsura is not a record of this imperial villa, it is not a survey of an historian nor the description of a historical period. Moreover, the Katsura that is presented by the photographs of this book is probably not the Villa that exists in reality. Actually, this book is the memory of Katsura as lived in the impressions of an architect and a photographer. One may even feel that we have carried a destructive watch on Katsura. Those who have known Katsura from the pictures of this book would probably be disappointed to see another thing when visiting the true Katsura. But it is certain that after leaving Katsura these persons will bear in mind an impression of Katsura. This book is the exact remaining image that we kept in us.<sup>15</sup>

This conception also has resonances in Husserl when he says:

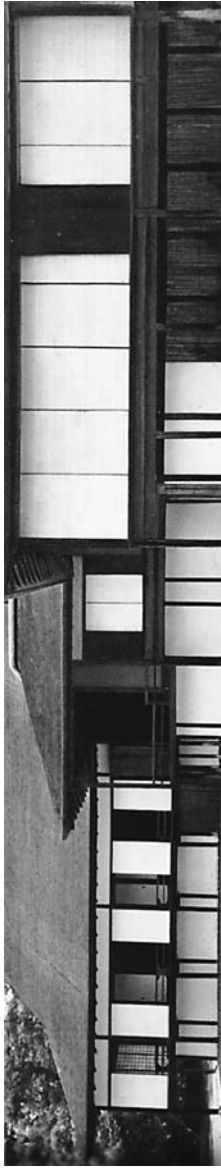
The Eidos, the pure essence, can be exemplified intuitively in the givenness of empirical experience, in such [givenness] of perception, memory and so forth, but equally as well also in the givenness of mere phantasy. Hence in order to grasp an essence itself and originarily, we can set out from corresponding empirical intuitions, but just as well from non-empirical, non-existence-grasping, moreover merely imaginative intuitions.<sup>16</sup>



Basically, the destruction of the surface structure of Katsura Villa is acceptable in an attempt to understand its formal mechanisms and extract the “essential” principles according to a creative interpretation, such as that provided by Ishimoto’s black-and-white photographs, which leave us with a fragmented and partial vision of Katsura Villa. This vision simultaneously serves to strengthen the impression of modernity: the black-and-white printing erases the color and accentuates the contrast between the dark structure of the pillars and the whiteness of the sliding screens (*shōji*), as well as the façade’s modularity (See Fig. 2). High roofs are “cut” (eliminated from the frame of the picture) to reinforce the horizontality and make any principles contrary to the aesthetic of modern architecture disappear. With this process, the elements that could “disturb” or “veil” the structural truth of architecture are destroyed and a universal formula, the “essence” of architecture, appears. One of Tange’s aims was to reemploy the aesthetic values of Katsura Villa for the making of a Japanese modern architecture, with this rediscovery of a modern “Japan-ness” at its center.<sup>17</sup> The creative imagining involved in such a process is not necessarily opposed to Husserl’s phenomenology and is the inevitable result of an a-historical interpretation of the transcendental reduction.

### **The reduction and the necessity of history**

There are a number of reasons why a historical interpretation of the reduction is preferable, not least the fact that it seems to fit with the line of thought Husserl develops in later works such as *Crisis*, *The Origin of Geometry*, and *The Life-World and the World of Science*,<sup>18</sup> where the issues of history and tradition come to the fore.<sup>19</sup> Another key issue, which an historical interpretation solves, is that of the motivation for performing the reduction itself, a key point that divided Husserl and Heidegger.<sup>20</sup> It is



**Figure 2.** View of Katsura Villa's main building from the garden (cf. Fig. 7, no. 2). From Tange, Gropius, Ishimoto, *Katsura* (1960), 127. Photograph by Ishimoto Yasuhiro

possible to see the reduction as something we are motivated to perform by our need to answer historically relevant questions that impinge on our attempt at eidetic analysis, such as the current issue surrounding the question of the nature or essence of a historically contingent building such as Katsura Villa.<sup>21</sup>

By looking specifically at Tange's discourse we can see how in fact the a-historical interpretation also leads to a problem which was growing in importance for Husserl towards the end of his life, the necessity of analysis of essences being not just a personal act but one open to inter-subjective critique. For instance, Tange Kenzō has attempted to extract the "essence" of Katsura Villa, but has he not adopted a radical interpretation that is inaccessible to inter-subjective critique? Is the process by which Tange arrives at his interpretation accessible to others? There seems to be no way of classifying Tange's vision as anything other than subjective analysis. In order to deal with the problem of inter-subjectivity and objectivity<sup>22</sup> Husserl turned to the idea of an "originary vision," and the related concept of "sedimentation," both of which seem to suggest that the reduction is not something which leaves history behind but which forces us to examine history in a new light.<sup>23</sup>

### **Discourses on Katsura: "originary vision" and "sedimentation"**

In *The Origin of Geometry* Husserl outlines the significance of the new direction he is attempting to take phenomenology via the concept of "sedimentation," and its importance for our understanding of a phenomenological interpretation of history:

For all of them [sciences] have the mobility of sedimented traditions that are worked upon, again and again, by an activity of producing new structures of meaning and handing them down.

Existing in this way, they extend enduringly through time, since all new acquisitions are in turn sedimented and become working materials. Everywhere the problems, the clarifying investigations, the insights of principle are historical.... We stand, then, within the historical horizon in which everything is historical, even though we may know very little about it in a definite way.... Here we are led back to the primal materials of the first formation of meaning, the primal premises so to speak, which lie in the pre-scientific cultural world.<sup>24</sup>

Here Husserl outlines what he calls “sedimentation,” layers of meaning built successively upon an initial primal formulation. This primal formulation is the “originary vision,” which is obscured by the succeeding generations who uncritically accept the “sedimented” tradition as the true tradition. The purpose of transcendental history is not just to outline the facts, but to bring back to life the “originary vision” as it should be objectively understood.<sup>25</sup>

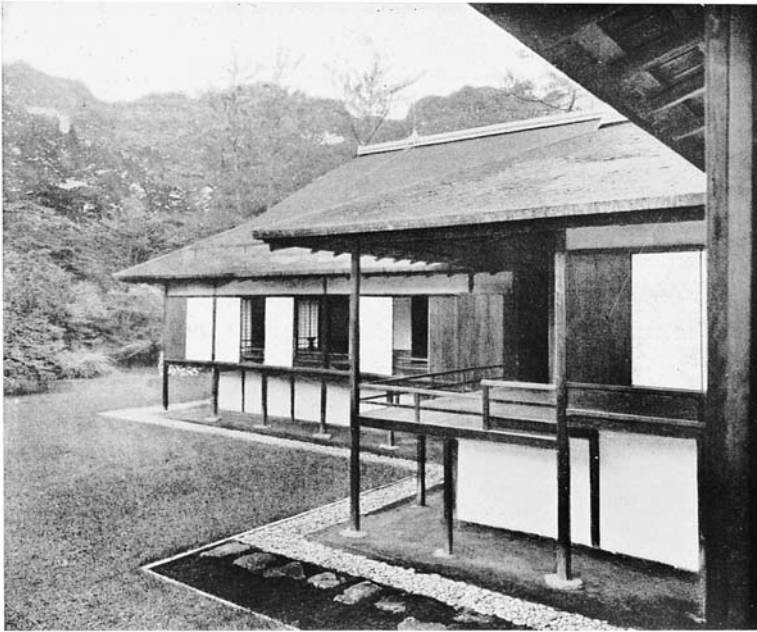
It is our contention that the discourses on Katsura Villa represent not the “originary vision,” but in fact the “sedimentation” about which Husserl talks. Although the construction of the villa itself lasted for some fifty years, involving different designers, different “styles” of construction (*sōan-zukuri* 草庵造, *sukiya-zukuri* 数寄屋造, *shoin-zukuri* 書院造) and different kinds of buildings (tea pavilions and residential building) and gardens, each architectural book on Katsura offers a rather unique conceptual—and hence “reductive”—view of this work of architecture. At the end of the nineteenth century, initial research on Japanese architecture conducted by Itō Chūta (1867–1954), the first “orientalist” Japanese architect, did not pay much attention to Katsura Villa.<sup>26</sup> The interest of historians, and Itō Chūta’s main field of study, was directed toward the history of the evolution of Oriental architecture from the Asian continent through to Japan, following the Silk Road and the diffusion of Buddhism. Katsura

古書院月見臺、中書院、新書院と次々  
に小さく見える。高い椽が、抜けてあ  
るのも全體の效果に重要な役割をもつて  
ゐる。純白の紙張障子、落ちついた色の  
檜皮葺の屋根、雨落ち石の一つ一つにも  
大きな苦心がなされてゐる。

どんな細かな部分をも疎かにしないこ  
と。こゝに最も大きな教訓を自分は感ず  
る。従來日本の建築を蒔してゐた大きな  
ことは建築のある重要な部分——それも  
主として單なる外觀上の——受けを入念  
に考へ、他の部分をあつさり片づけてし  
まふ習慣であつたと思ふ。一線一劃をも  
忽にしないといふ名人肌の氣質が次第に  
忘れられて行くのは残念である。昔流の  
巧麗よりは拙速を建築家も一般社會も喜  
ぶといふことは、それがモダンである  
といふてしまへばそれまでであるが、掌  
中の珠を失ふやうな惜しさをして、なら  
ぬ。深く考へて見る。建築のどんな細か  
な部分をも忽にしないといふ心掛け、そ  
れはとりも直さず建築を最も秩序あるも  
の、合理的なもの、且つよきものとしや  
うとする現代建築の本領と、その結果に  
於いて概を一にするものであると信ず  
る。魂のいつた建築が欲しい。今の日  
本には餘りに營利を對象とした建築が多  
すぎる。



Figure 3.  
View of Katsura Villa's *main building* from the garden (cf. Fig. 7, no. 3). From  
Kishida, *Kako no kōsei* (1929), pl. 54. Photograph by Kishida Hideto



Fgi. 516

Where lay the mystery of the garden? Its shape had been produced quite naturally by the purposes to be fulfilled. In the regions used for the needs of daily life the only traces of refinement were plainly utilitarian. The particular atmosphere of the garden, rooted in *Zen* philosophy, created new forms on the path to the tea-house where the mind was concentrated on harmony. But to the first view, from that point at the entrance gate where one could glance across the garden, and also from that idyllic bridge next to the cascade, the garden revealed nothing that in its philosophical elements was unsuitable to the outer world.

**Figure 4.**

View of Katsura Villa's main building from the garden (cf. Fig. 7, no. 4). From Taut, *Houses and People of Japan* (1937), 279. Photograph by Kishida Hideto

Villa had very little to do with such a genealogy.

It is only during the 1930s that Katsura Villa starts to become an icon of Japanese architecture, and this is mostly due to the work of modern architects, from the book of photography published by Kishida Hideto (1899–1966), *Kako no kōsei* (The structures of the past), in 1929,<sup>27</sup> and then in the publications of Bruno Taut during his stay in Japan between 1933 and 1936. Kishida's book and Taut's chapter on Katsura, "The Permanent," in *Houses and People of Japan* (1937)<sup>28</sup> have a rather similar layout. This is due to the fact that Taut's book is partly illustrated with photographs taken by Japanese architects—mainly Kishida Hideto and Taniguchi Yoshirō<sup>29</sup>—but this similarity is also due to a common presentation of architectural books at that time following Le Corbusier's *Vers une architecture* (1923), each page being composed of pictures and text (Fig. 3–4).

The subsequent work of architects and photographers such as Horiguchi and Satō in 1952, followed by Tange, Gropius and Ishimoto in 1960, and then Isozaki Arata (b. 1931) and Ishimoto in 1983,<sup>30</sup> while all having value, are nonetheless discourses which can be traced to the ideological concerns of the participants rather than the analysis of the villa itself. Katsura Villa has been viewed, *inter alia*, as representing the values of tradition, modernity and environment in Japanese architecture.

These varying conceptions have been discussed according to different perspectives, depending on the historical and social contexts of their time. The nationalistic context of the thirties and the forties, the process of the internationalization of Japanese architecture in the fifties and the sixties, and the recent postmodernist attitude, have all influenced discourse on Japanese architecture regarding Katsura Villa. The construction of these discourses is the result of a "sedimentation," successive generations taking their own ideological concerns as paramount, and thus mistakenly transposing them onto the villa itself, thus in the

process obscuring the original architectural conception of the villa, or the “originary vision.” So the question thus becomes, is it possible to disclose the “originary vision” of Katsura Villa?

### **A preamble to a future discourse—conclusion**

Although the “destruction” perpetrated by the architects and photographers on Katsura had the intention of revealing the “essence” of its architecture—be it a “poetical” essence, in the case of Horiguchi and Satō, or “structural” in the case of Tange, Gropius, and Ishimoto—this “essence” cannot have an universal value if it remains filtered by any ideological, cultural, or even artistic motivation.

We advocate a return to the origins of the construction of the villa in an attempt to understand what is essential to its structure. For this, we need history, and cannot “bracket” it out of consideration. There are key issues that need to be taken into account. For example, some historical facts have an important influence on its initial conception: just prior to the building of the villa, the Tokugawa Shogunate (*bakufu*) promulgated the “Prohibition of Religions” (*kinkyōrei*, 1614), and “The Seventeen Rules to be Followed by the Court and the Nobles” (*kinchū narabini kuge shohatto*, 1615). Both attempted to compel the Imperial Household to retire from the political sphere and to limit itself to a role as a guarantor of art and culture. The Shogunate was aware of the fragility of the idea of the Japanese nation, and attempted to cement its claim for supremacy in forging a new identity. Given the political context of the time, with Japan just coming to understand its identity as a nation-state forged not by the Imperial family but by the Shogunate, it seems strange to suggest that somehow the villa was built to embody a kind of “Japan-ness.” Rather it came to embody such an idea via “sedimentation.”





**Figure 5.**

View of the inside of the tea pavilion Shōiken 笑意軒, the “Pavilion of amusing ideas” at Katsura Villa (cf. Fig. 7, no. 5). From Isozaki, Ishimoto, Satō, *Katsura rikyū: kukan to katachi*, (1983), 211. The back (south) window faces the melon fields; from there the inhabitants had one of the only views towards the exterior world of the villa. Photograph by Ishimoto Yasuhiro



**Figure 6.**

View of the inside of the tea pavilion Shōiken, Katsura Villa (cf. Fig. 7, no. 6). From Isozaki, Ishimoto, Satō, *Katsura rikyū* (1983), 209. Interior view up to the front (north) window facing the interior world of the villa. Photograph by Ishimoto Yasuhiro

An attempt to analyze the multilayered “sedimented” levels that have developed in relation to discourses surrounding Katsura Villa would be an almost endless task, but one that would certainly be worthwhile. Literary and pictorial representations such as *The Tale of the Genji* (*Genji Monogatari*, eleventh century) suggest that Katsura was, even prior to the construction of the villa, a place associated with leisurely retreats to the countryside, by the banks of the Katsura River. This image of a hermitage—rooted in classical Japanese and Chinese literature—was one of the first inspirations for the settling of a “detached palace.” Away from the world, the princes of Katsura were free to create a new world in their own image and to indulge in their favorite occupations: mainly tea ceremony, poetry, and sports—each of these activities being a means to escape the social world. The inhabitants of Katsura Villa thus learned to see the world, from which they were exiled, through the filters of their home.

In this hint is there a key to unlocking the “originary vision” of the subsequent construction of the villa? It seems certainly a good place to start, and with this in mind perhaps we can look at Katsura Villa afresh, to perform a “reduction” which “brackets” only what obscures, and which illuminates the original vision that spurred the creation of the building and can help us capture its true essence. The aim is to disclose an “originary vision” which is not restricted by the narrow confines of “Japan-ness,” but something which is both universal and open to intersubjective clarification. The question of what this vision or essence actually is, cannot be answered by reducing the complex sedimentation of this historical monument to a single notion related to the vague idea of “Japan-ness.” What we wish to suggest is that when engaging in such an interpretation we cannot rely solely on our own inclination or that of the contingent tradition in which we find ourselves. Rather, we need to insist on returning to the building itself and its existence in the historical world,



**Figure 7.**  
Plan of Katsura Villa showing the locations of the photographs from Fig. 1 to 6.

to go back to the “thing itself,” which is perhaps also what Husserl would have wanted.

## Notes

1. Watsuji Tetsurō 和辻哲郎, *Katsura rikyū: yōshiki no haigo wo saguru* 桂離宮：様式の背後を探る [Katsura Villa: a search behind the style] (Tokyo: Chūōkōronsha, 1958; Chūkō bunko, 1991).

2. Among studies on historical documents we will refer to Mori Osamu 森蘊, *Katsura rikyū no kenkyū* 桂離宮の研究 [A study on Katsura Villa] (Tokyo: Tōto bunka shuppan, 1955), Hisatsune Shūji 久恒秀治, *Katsura gosho* 桂御所 [The imperial palace of Katsura] (Tokyo: Shinchōsha, 1962), Inoue Shōichi 井上章一, *Tsukurareta Katsura rikyū shinwa* つくられた桂離宮神話 [The invented myth of Katsura Villa] (Tokyo: Kōbundō, 1986; Kōdansha, 1997), Miyamoto Kenji 宮元健次, *Katsura rikyū: kakusareta mitsu no nazo* 桂離宮：隠された三つの謎 [Katsura Villa: three hidden secrets] (Tokyo: Shōkokusha, 1992).

3. In English this expression appears for the first time in Bruno Taut, *Fundamentals of Japanese Architecture* (Tokyo: Kokusai bunka shinkōkai, 1936), a publication of the “Lecture Series on Japanese Culture” given at the Peers’ Club, in Tokyo on 15 October, 1935. The whole of Taut’s writings on Katsura were published in Japanese in Bruno Taut, *Katsura rikyū*, trans. Shinoda Hideo 篠田英雄, vol. 1 of *Tauto zenshū* タウト全集 [Bruno Taut writings] (Tokyo: Ikuseisha kōdōkaku, 1942–1944).

4. As first described in a letter sent by Walter Gropius to Mori Osamu from Kyoto in July 1954. This correspondence is reproduced in Mori, *Katsura rikyū no kenkyū*, iii.

5. See Taniguchi Yoshirō and Satō Tatsuzō, *Shugakuin rikyū* 修学院離宮 [Shugakuin imperial villa] (Tokyo: Mainichi shinbunsha, 1956), 33.

6. This has been pointed out in the area of Buddhist studies by people like Bernard Faure, referring to the perceived nationalistic tone of writers such as D. T. Suzuki and certain members of the Kyoto School of Philosophy. See Bernard Faure, *Chan Insights and Oversights: An Epistemological Critique of the Chan Tradition* (Princeton, NJ: Princeton University Press, 1993), 52–74.

7. Tange Kenzō, Walter Gropius, Ishimoto Yasuhiro, *Katsura rikyū: Nihon kenchiku ni okeru dentō to sōzō* 桂離宮・日本建築における伝統と創

造—*Katsura: Tradition and Creation in Japanese Architecture* (Tokyo and New Haven: Sōgeisha and Yale University Press, 1960).

8. *The Origin of Geometry* is contained in David Carr's translation of Edmund Husserl, *The Crisis of European Sciences and Transcendental Phenomenology* (Evanston, IL: Northwestern University Press, 1970), 353–78. Will subsequently be referred to as *Crisis*.

9. See Edmund Husserl, *Ideas Pertaining to a Pure Phenomenology and a Phenomenological Philosophy, First Book, General Introduction to Pure Phenomenology*, trans. Fred Kersten (Dordrecht and Boston: Kluwer Academic Publishers, 1991), §3–4. All future references will be to this edition (unless otherwise stated) but will refer to the abbreviated title *Ideen I* (First German edition, 1913).

10. See *Ideen I*, §27 and §30–33.

11. See Quentin Smith, "Husserl's Theory of the Phenomenological Reduction in the *Logical Investigations*," in *Philosophy and Phenomenological Research*, vol. 39: 3 (1979): 343–47. Some scholars have pinpointed distinctions between the "transcendental reduction," "phenomenological reduction" and "epoche," but in-depth discussion of this point would take us too far afield. See Richard Schmitt, "Husserl's Transcendental and Phenomenological Reduction," in *Philosophy and Phenomenological Research*, vol. 20: 2 (1959): 238–45. Also, Steven Crowell, "Husserl, Heidegger and Transcendental Philosophy: Another look at the Encyclopedia Britannica Article," in *Philosophy and Phenomenological Research*, vol. 50: 3 (1990). For this article we will regard the terms as roughly equivalent, in line with Husserl's understanding in *Ideen I*, §32 and §33.

12. See Paul Ricœur, "Husserl and the Sense of History," in *Husserl: An Analysis of His Phenomenology*, trans. E. G. Ballard (Evanston, IL: Northwestern University Press, 2006).

13. Horiguchi listed some historical studies; see Horiguchi Sutemi and Satō Tatsuzō, *Katsura rikyū* (Tokyo: Mainichi shinbunsha, 1952), 59.

14. Bruno Taut, *Houses and People of Japan* (Tokyo: Sanseidō, 1937), 278.

15. Tange, Gropius, Ishimoto, *Katsura: Tradition and Creation in Japanese Architecture*, 5. Translated by B. Jacquet.

16. This is a quote from Husserl, *Ideen I*, §4. Translated by Woodruff-Smith, *Husserl* (London: Routledge, 2007), 331.

17. For a more recent example of the continuation of such discourse,

see Isozaki Arata, *Kenchiku ni okeru "Nihonteki na mono"* 建築における「日本的なもの」[“Japanese things” in architecture] (Tokyo: Shinchōsha, 2003). English edition: *Japan-ness in Architecture*, ed. David Stewart (Cambridge, MA: MIT Press, 2006).

18. See appendix to *Crisis*.

19. “Now the problem would be to discover, through recourse to what is essential to history, the historical original meaning which necessarily able to give and did give to the whole becoming of geometry its persisting truth-meaning.” *The Origin of Geometry*, in *Crisis*, 367. For other perspectives on the relation of history to the reduction in Husserl see James Morrison, “Husserl’s *Crisis*: Reflections on the Relationship of Philosophy and History,” in *Philosophy and Phenomenological Research*, vol. 37 (1977): 312–330. Also Larry Shiner, “A Phenomenological Approach to Historical Knowledge,” in *History and Theory*, vol. 8: 2 (1969): 260–74.

20. For further elaboration see Crowell, “Husserl, Heidegger and Transcendental Philosophy: Another look at the Encyclopedia Britannica Article.” Also Francis Seeburger, “Heidegger and the Transcendental Reduction,” in *Philosophy and Phenomenological Research*, vol. 36: 2 (1975): 212–21.

21. See Crowell, *ibid.*

22. In his Introduction to the *Crisis*, Carr says the following: “A constant theme throughout the *Crisis* itself, the Vienna lecture and the supplementary texts is the engagement of consciousness in the intersubjective community, its tacit acceptance of what Husserl calls the *Selbstverständlichkeiten* (what is ‘obvious’ or ‘taken for granted’), of that community and its motivation to action and thought in terms of the norms provided thereby. Husserl’s description of social consciousness in the process of inheriting and handing down amounts to a general theory of *tradition* or of the very *eidos* of history itself ...” in *Crisis*, xxxvi.

23. “By exhibiting the essential presuppositions upon which rests the historical possibility of a genuine tradition, true to its origins, of sciences like geometry, we can understand how such sciences can vitally develop throughout the centuries and still not be genuine. The inheritance of propositions and of the method of logically constructing new idealities can continue without interruption from one period to the next, while the capacity for re-activating the primal beginnings, i.e., the sources of meaning for everything that comes later, has not been handed down with it.” Husserl, *The Origin of Geometry*, in *Crisis*, 367.

24. Ibid., 368–369.
25. Ibid., 371–372. Also see Shiner, “A Phenomenological Approach to Historical Knowledge”: 265–66.
26. There are indeed few lines on Katsura Villa in Itō Chūta’s writings. See Itō Chūta, “Momoyama jidai no kenchiku” 桃山時代の建築 [The architecture of Momoyama period], in Itō, *Itō Chūta kenchiku bunken* 伊東忠太建築文献 [Architectural writings of Itō Chūta], 6 vol. (Tokyo: Ryūginsha, 1936–1937), vol. 2, 83. See also “Kokusho yori Meiji made no kenchikushi” 國初より明治までの建築史 [The history of architecture from the beginnings until Meiji], in *Itō Chūta kenchiku bunken*, vol. 1, 316.
27. Kishida Hideto, *Kako no kōsei* 過去の構成 [The structures of the past] (Tokyo: Kōseisha shobō, 1929).
28. Taut, *Houses and People of Japan*, 1937.
29. As written in the table of contents, *ibid.*, xiii.
30. Isozaki Arata, Ishimoto Yasuhiro, Satō Osamu 佐藤理, *Katsura rikyū: kūkan to katachi* 桂離宮：空間と形 [Katsura Villa: space and form] (Tokyo: Iwanami shoten, 1983).