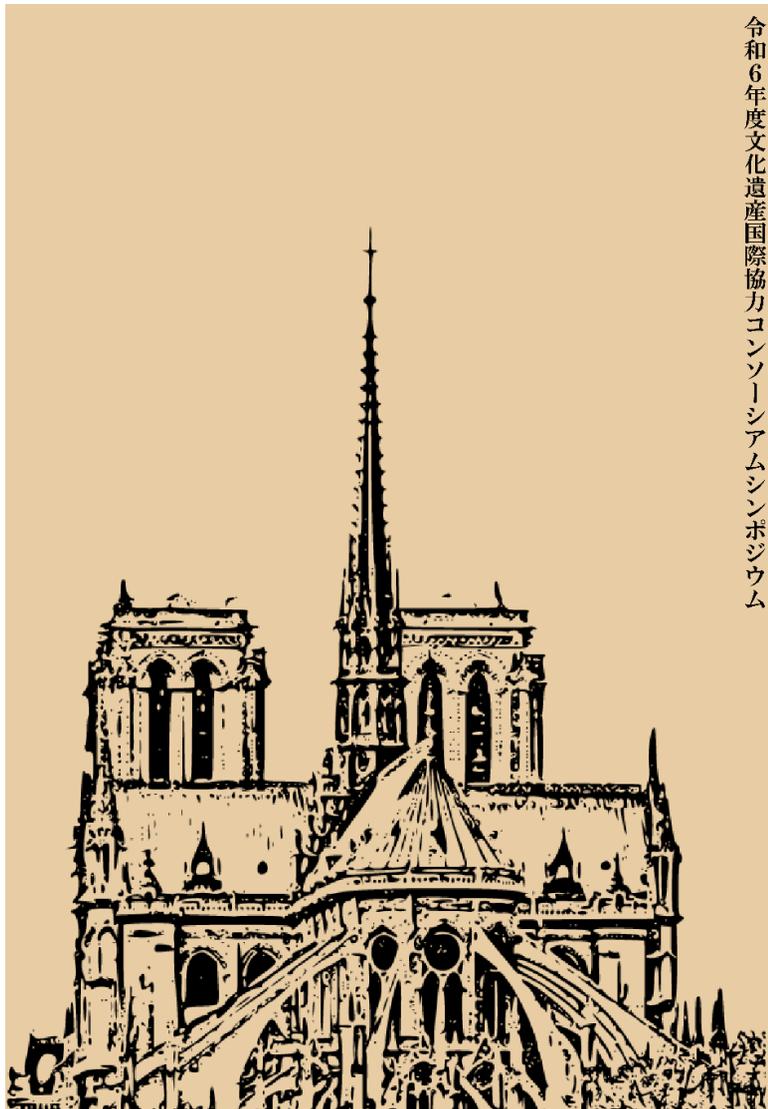


Report on the JCIC-Heritage 2024 Symposium

Restoration of Notre-Dame de Paris and Philosophy of Monuments Conservation



令和6年度文化遺産国際協力コンソーシアムシンポジウム

「モニュメント」はいかに保存されたか
ノートルダム大聖堂の災禍からの復興

Restoration of Notre-Dame de Paris and
Philosophy of Monuments Conservation

共催：文化遺産国際協力コンソーシアム、文化庁
後援：外務省、国際協力機構、国際交流基金、日本イコモス国内委員会



JCIC-Heritage

Japan Consortium for International Cooperation in Cultural Heritage

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Introduction

This report describes the proceedings of the 2024 symposium “Restoration of Notre-Dame de Paris and Philosophy of Monuments Conservation” held by the Japan Consortium for International Cooperation in Cultural Heritage(JCIC-Heritage) on November 30, 2024.

The manuscript was transcribed from audio recordings, with additions and corrections by the editors to improve the presentation of the report. The audio recordings were translated for the parts of the lectures given in Japanese and French, and the editors reviewed and amended them. All photographs used in this report without mention of their sources are those provided by the presenters.

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Opening Remarks

My name is Aoyagi. It is a great pleasure to be here today and to share in the joy of holding this symposium with all of you. To speak briefly about myself, I am an archaeologist specializing in the ancient Roman period. For nearly twenty years, I have been conducting excavations at Somma Vesuviana, located on the northern slope of Mount Vesuvius, approximately 20 kilometers east of Naples. This summer, we unearthed a number of significant artifacts, and it has become highly likely that the site we are excavating was once a villa belonging to Augustus, the first emperor of the Roman Empire. A press conference was held to announce this finding. Although the news received little coverage in Japan, it was widely reported in the United Kingdom, France, Germany, Spain, Italy, and the United States.

Until then, the site had been nothing more than an archaeological site. However, the building we are excavating—measuring approximately 4,500 square meters—has now begun to take on the status of a monument, as it is increasingly likely that it was a villa belonging to Augustus. If an inscription bearing the name of Augustus is discovered in the future, what was once an unremarkable site will truly become a monument. Buildings from the Roman period, being made of concrete and stone, become monuments through the process of archaeological excavation. I also serve as Director of the Archaeological Institute of Kashihara, Nara prefecture. For example, even when we excavate the ancient capital of Asuka there, which served as Japan's capital at the time, we typically find only post holes of wooden structures. Such remains are unlikely to be recognized as monuments.

Thus, the concept of the monument can be considered to be one that is inherently tied to stone architecture and to certain regions within the European and Mediterranean world; it is by no

means a universally applicable notion. The Venice Charter was formulated on the basis of such monuments.

We must therefore ask whether the ideas embodied in the Venice Charter—and by extension, the concept of World Heritage based on that Charter—truly represented a global perspective at the time, or whether they were fundamentally Eurocentric.

In my view, it was the Nara Document on Authenticity that transformed World Heritage into a truly global concept. I believe that it was through the integration and expansion of the Nara Document with the Venice Charter, as well as with the body of knowledge accumulated in the field of World Heritage up to that point, that World Heritage finally became truly representative of the world as a whole.

However, the concept of authenticity, which was treated as a central theme in the Nara Document, has, as a result of this expansion, not only broadened in meaning but also become dispersed. Moving forward, I believe it is of vital importance to consider how concepts such as monuments and authenticity, as expanded and redefined within the context of a truly global World Heritage, can be further developed into notions that can be meaningfully shared by people across diverse cultural and regional contexts.

Today, as we examine the extremely valuable and concrete case of the reconstruction of the wooden elements of Notre-Dame Cathedral—a quintessential example of a monument—I hope we can engage in a meaningful discussion of these ideas. I trust that this symposium will play a significant role in strengthening both the framework and the value of World Heritage going forward.

Thank you very much.



AOYAGI Masanori
President of JCIC-Heritage

Rationale Explanation

Good afternoon, everyone. My name is TOMODA Masahiko, and I serve as the Secretary General of the Japan Consortium for International Cooperation in Cultural Heritage. Thank you very much for attending today's symposium. Some of what I am about to say may overlap slightly with Prof. AOYAGI's earlier remarks, but I would like to take this opportunity to explain the purpose of this symposium and provide a brief overview of today's program.

On April 15, 2019, a fierce blaze rose from the iconic Notre-Dame Cathedral in Paris, a site not only symbolic for France but also deeply familiar to us in Japan. The image of the spire collapsing in flames remains vividly etched in our minds. Even though I only witnessed the scene through television news, it was deeply shocking. It is not difficult to imagine the immense shock and sorrow felt by the citizens of Paris who witnessed it firsthand. Now, five and a half years later, the restoration of Notre-Dame has finally been completed, and it is set to reopen to the public next weekend. Let us first celebrate this moment together, and I would like to express my deepest respect to all those who dedicated themselves to making the restoration a reality.

In the aftermath of the fire, there was considerable debate over how to restore the wooden roof structure that had been lost, as well as the spire that had been creatively reconstructed in the 19th century by Eugène Viollet-le-Duc. Numerous proposals were made, suggesting the use of entirely new materials and contemporary designs. Precisely because Notre-Dame Cathedral is a monument of profound cultural and historical significance, these proposals sparked particularly intense discussions—something that remains fresh in our memory. Ultimately, the decision was made to faithfully recover the cathedral using traditional materials such as wood and lead, closely restoring to its original form and design. Behind this seemingly straightforward restoration lies an impressive foundation of detailed pre-fire documentation

TOMODA Masahiko

Secretary General,
JCIC-Heritage



Received M.Eng. from the Graduate School of Science and Technology, Waseda University in 1990. He is a First-class Registered Architect, and a Professional Engineer (Discipline of Civil Engineering). He specializes in architectural history and cultural heritage conservation. From 1994 on, he served as Field Director for the Japanese Government Team for Safeguarding Angkor, working mainly on the restoration of Northern Library of Bayon Temple in Cambodia; thereafter he has been involved in planning, design, and supervision of numerous archaeological and architectural heritage conservation projects in Japan and overseas. From 2008 on, he has been engaged in international cooperation projects for built cultural heritage at the Tokyo National Research Institute for Cultural Properties, working on survey research, conservation and repair support, and nurturing technical human resources in Indonesia, Vietnam, Cambodia, Thailand, Myanmar, Bhutan, Nepal and elsewhere. Deputy Director General of the Institute from 2023 on. In 2022, he was awarded the Royal Order of Sahametrei from the Kingdom of Cambodia.

and a combination of both traditional and modern technological expertise—a testament to the meticulous efforts that made this achievement possible.

At the same time, understanding how the concept of authenticity as cultural heritage was perceived and applied in the actual restoration work is of significant importance when considering the future of heritage conservation. The very starting point for organizing this symposium lies in the fact that this year marks the 30th anniversary of the adoption of the Nara Document on Authenticity, a key milestone in discussions on this theme. Two days ago, JCIC-Heritage held a seminar entitled “30 years of the Nara Document in the Global Context of Heritage Conservation.” The discussions highlighted once again that interpretations of authenticity in the context of cultural heritage conservation vary greatly depending on region and country. It is clear that the notions of authenticity in relation to wooden architecture and restoration techniques, as proposed in the Nara Document, have since been interpreted in diverse ways—often beyond the intentions of its original authors—and have been applied to the evaluation of various forms of cultural heritage around the world. In today’s symposium, putting the main focus on the case of Notre-Dame, we aim to reflect on how practitioners have understood authenticity in the concrete processes of repairing, restoring, or reconstructing architectural heritage, and how international charters such as the Venice Charter and the Nara Document have influenced the decisions made regarding approaches and methodologies. Through presentations and discussions led by experts from France, Japan, and China, we hope to explore these issues in depth.

I would now like to introduce today’s program. To begin, we will have the keynote lecture, during which we will hear from two distinguished French experts who were involved in the restoration of Notre-Dame.

First, in the video lecture titled “Reconstruction and Restoration of Notre-Dame de Paris in the

Light of the Venice Charter and the Nara Document,” Mr. Philippe VILLENEUVE will provide a detailed explanation of the severe damage caused by the fire and how the restoration work has proceeded in concrete terms, following the actual steps of the construction process. His lecture will illustrate how various considerations and decisions regarding authenticity were made on-site at each stage of the restoration.

Next, Prof. Benjamin MOUTON will deliver a lecture titled “Notre-Dame de Paris: Toward New Authenticities.” He will discuss how the restoration work was guided by the goal of recovering the integrity of this magnificent cathedral, as well as by the conviction that conserving the monument’s authenticity—shaped and transformed over time—requires safeguarding the entirety of its accumulated elements. He is also expected to highlight the significance of the Venice Charter as a key guiding principle in the restoration process.

Following that, as a case from Japan, Prof. TAHARA Yukio will present a lecture on the “Conservation and Restoration Project of Tokyo Station Marunouchi Building.” The Tokyo Station Marunouchi Building, which had remained in a provisional restored state for many years after being severely damaged in the air raids of 1945, was restored to its original appearance in 2012 after extensive discussion. As many of you may know, it is widely recognized and cherished as one of Tokyo’s most iconic monuments today.

The final lecture will present a case from China. Prof. LYU Zhou will speak on the topic “Conservation and Authenticity, a Case Study of Grand Shangqing Palace.” He will introduce a reconstruction project of a Taoist temple complex that had been destroyed by fire in 1930, after which even its exact original location had been lost. The temple was reconstructed based on the findings of extensive archaeological excavations and detailed research, and has since been revitalized as an active site of religious practice.

All three speakers are distinguished architectur-

al experts who played central roles in their respective projects. We greatly look forward to hearing their insightful and concrete accounts—perspectives that can only be shared by those who were directly involved in the work.

Following these four lectures, we will hold a panel discussion moderated by Prof. INABA Nobuko. In addition to the three speakers, we will be joined by two guest commentators: Prof. George ABUNGU and Dr. NAGAOKA Masanori.

The time required for restoration varied greatly among the three cases: five years for Notre-Dame, sixty-seven years for Tokyo Station, and nearly a century for the Grand Shangqing Palace. Likewise, the quantity and nature of the information that served as the basis for each restoration also differed significantly. Within these varied contexts, how was the value of each monument assessed, and in what ways can we understand the authenticity of each cultural heritage site as having been maintained, recovered, or even newly created? Whether a common standard can be applied across such diverse cases—this, I believe, will be one of the central points of discussion today.

With that, I would like to extend my warmest welcome to all our distinguished speakers, as well as to everyone joining us here in person and online. We sincerely look forward to your participation and engagement throughout today's program.

Reconstruction and Restoration of Notre-Dame de Paris in the Light of the Venice Charter and the Nara Document

Eric PALLOT :

I would like to express my heartfelt thanks to Philippe Villeneuve, Chief Architect of Historic Monuments, for the impressive work he is carrying out with his two colleagues on the Notre-Dame Cathedral in Paris, and of which we all have in mind the tragic fate and the emotion it has stirred worldwide. I am particularly pleased because ICOMOS France, of which I have the honor of being president, is working on the subject of the Venice Charter in the context of its 60th anniversary, as well as for the Nara Document, celebrating its 30th anniversary. The comparison made by ICOMOS France a few years ago between Notre-Dame de Paris and Shuri Castle in Japan serves as a testament to the ongoing relevance of the Venice Charter and the Nara Document; we can no longer analyze or consider an old building without referring to these two essential texts. I will hand over to Philippe Villeneuve, Chief Architect of Historic Monuments. Philippe over to you.

Philippe VILLENEUVE

Notre-Dame Cathedral ACMH /
Chief Architect of Historic Monuments



Villeneuve P. graduated as an architect in 1989 and became chief architect of Historic Monuments in 1997. Since 1998, his work has involved supervising and advising on the protection of historic monuments in various regions of France (Charente, Creuse, Haute-Vienne, Charente-Maritime, Loir et Cher) as well as carrying out restoration work on listed monuments belonging to the state. In 2011, he was appointed Chief architect of Historic Monuments of Chambord and in 2013 of Notre-Dame de Paris. His main projects include, the restoration of the interior and exterior of the choir of Saint-Pierre cathedral in Angoulême, the creation of the reception hall at the Domaine National de Chambord, and the restoration and reconstruction of La Rochelle town hall.

Since the fire of Notre-Dame, Villeneuve P. is in charge of the restoration and reconstruction of the cathedral. He was appointed Chevalier des Arts et Lettres in France.



Figure 1



Figure 2

Philippe VILLENEUVE :

Hello everyone, it is a great pleasure for me to share the work that has been done on Notre-Dame with Rémi Fromont and Pascal Prunet, Chief Architects, who have come to assist me in successfully completing this project, not only on time but also to a high standard. And precisely for the subject that interests us here, in the spirit of the Venice Charter and the Nara Document, I think that the restoration of Notre-Dame de Paris will demonstrate the evolution and possible applications of these two texts.

I will show you a number of slides of the Notre-Dame worksite from the fire to the initial rescue efforts to save the building and then the various studies aimed at restoring Notre-Dame to its former glory— not just of its appearance, but also through the use of original materials and techniques, all in the interests of authenticity(FIG1). As we progress through this presentation, we will see how the Venice Charter and the Nara Document have been very useful, not only as a basis for reflection but also to demonstrate that the restoration of historic monuments can evolve signifi-

cantly through references to these texts.

Right after the fire, Notre-Dame resembled a large skeleton of scaffolding at the crossing, which was supposed to rise to the top of the spire to restore the roof(FIG2,3). We had reached the stage where we had to remove the statues. After the fire, the scaffolding held up because it rested on only four points of support on the masonry. And so, when the framework collapsed, the scaffolding remained in place. You can also see various photos showing the state of the vault's extrados with a lot of charred wood still in place, breaches in the vaults of the nave, at the crossing of the transept in the north arm, and finally a view of the inside of the cathedral along the axis, from the apse and this huge influx of light coming from the crossing of the transept and in the left photographs(FIG4). In the center, we see the debris of the spire's frame, the support, and below the stones of the vault of the crossing, along with the statue of the Virgin, a symbol, which was miraculously spared by this catastrophe. On the right, you can see the wood from the upper part of the spire that crashed down on the vault and contin-



Figure 3



Figure 4



Figure 5



Figure 6

ued to smolder at the feet of the two pillars of the nave. They are charred and at risk of collapsing, threatening to bring down the entire cathedral like a house of cards.

The securing phase began in the first days, which meant we had to establish a hierarchy of urgency (FIG5,6). The first priority was to brace the two gables on the north and south sides of the transept. Particularly, the north gable had tilted toward the street and had straightened slightly. The vision of vertical and horizontal cracks as they should have occurred was there and then. We immediately supported this gable with considerable means, using the companies that were already on site before the fire. Three days later, we implemented huge glued laminated beams that spanned the extrados of the vaults, which would not only protect the structure but also allow for diagnosis. Here are some photos illustrating the main measures.

We removed a number of sculptures from Viollet-le-Duc around the chimeras and protected the vaults with a temporary tarp. Then we had to ensure the monument's stability. If the vaults were to collapse, the buttresses could push into the void

and cause the walls to collapse. So we supported the 28 buttresses (FIG7). Next, we prepared the ground for reconstruction. We cleared the masonry and found fundamental elements which are the four supports in line with the pillars of the crossing, which Viollet-le-Duc had pulled up to support the huge frame of the spire: It was absolutely essential that we find these elements (FIG8). But it is easy to see how Viollet-le-Duc did it. He simply dismantled the vault up to the capital, then rebuilt the support much higher than the load-bearing mass and rebuilt the vault.

Considerable resources were deployed to access all areas of the cathedral (FIG9). This slide shows the transition from securing the building to planning for reconstruction: the support of the vaults (FIG10). Not all vaults were braced. We obviously braced the most weakened and fragile vaults. In advance, we also supported those of which part was destroyed. These supports outlined the future vault. In the bottom left of the screen, you can see the frames that will later receive the layers, which exactly follow the curve of the vault we will reconstruct.



Figure 7



Figure 9



Figure 8



Figure 10

Here, we see in red the extent of the reconstructions of Notre-Dame (FIG11,12). Everything in red is new. The framework of the nave and that of the choir are the medieval frameworks, while the framework at the crossing of the transept belongs to the 19th century, designed by Viollet-le-Duc, along with that of the spire. Also included are parts of the vault at the crossing of the transept, the second bay of the Nave from the transept. You can also see the floors, and in particular the podium. So these are the cathedral's reconstruction works. Regarding authenticity, it took rediscovering because the site of Notre-Dame had a lot of lead pollution, which was a major issue to manage (FIG13). The fortunate aspect was that this remediation allowed for the rediscovery of the original whiteness of the facings. Also, amusing and ephemeral discoveries included the revelation of painted decorations by Viollet-le-Duc for the baptism of the imperial prince, particularly on the small columns, as you can see on the bottom left pictures. Remnants of the ghosts of Viollet-le-Duc's ephemeral decor were found. And as soon as the latex was removed, since it was used on all

the facings, vaults, walls and staircases, everything was covered with latex. The decoration came off with the latex. You can also see the revaluation of some traces of painted decorations from the 19th century.

All this contributes to what we want to express through the cathedral. The whiteness of the facings, the traces of joints, the materials that were in good condition and had no role in preservation that we could keep. We concealed them because we had to maintain a certain image of the cathedral. The appearance we give to a monument is influenced by the era in which we view it. When we cleaned the facings, we realized that Viollet-le-Duc had painted all of them in gray. When we rediscovered the whiteness of the stone with this network of black joints it presents an unbearable image in the eye of today's standards. My two predecessors faced this issue. When they cleaned it up a bit, they painted Viollet-le-Duc's joints gray while leaving them underneath. And then they did a little etching so you can see what's already there. Authenticity is also a matter of sensitivity and trend. It is part of an evolution. In our



Figure 11

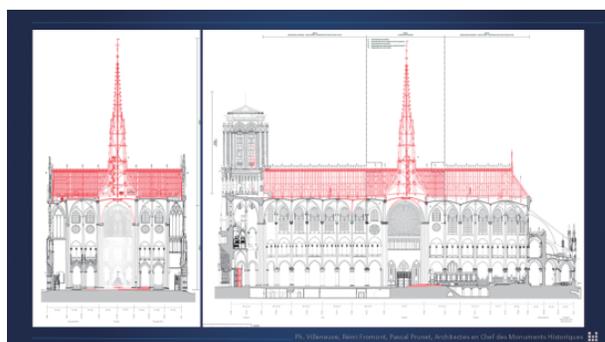


Figure 12



Figure 13



Figure 14

work, we aimed to create something harmonious while preserving what is below.

Here we see the various treatments applied to the vaults: The most interesting picture is the top right one, on the left, the masonry before, as it appears after desalting treatment and cleaning with latex, so pollution remediation, then we see the gray mortar joints, and on the upper part, the joint with a gray mortar and the fillet of Viollet-le-Duc's joint, very gray (FIG14). So you can imagine what we found. Then on the right, you see what we chose to do. You can see the reading of the masonry, the joints, the subtle difference between the two clearly visible from below, but we made the gray joints of Viollet-le-Duc disappear.

The chapels had extraordinary painted decorations designed by Viollet-le-Duc, which had disappeared under a layer of grime, which today we find somewhat scandalous (FIG15). In the second photo from the bottom, you see the state of a decoration by Viollet-le-Duc before and just after cleaning with water and sponges. In the next photo, the state of the chapel with minor repair touches. The bottom left photos shows the state of the vaults,

where we rediscover the blue star decoration. All this ultimately contributes to the restoration effort and I should have started with that, above all, it is about restoring the cathedral, admittedly in its last known state. With the guiding thread being the work of Viollet-le-Duc, who is THE restorer of Notre-Dame de Paris. I do not think the successors to Viollet-le-Duc will leave their name, but Viollet-le-Duc undoubtedly did, and that has been our guiding principle. And all the decorations you see here are the work of Viollet-le-Duc. What is interesting is that, 40 years ago, if the fire had occurred in the 1980s, we would never have reconstructed Viollet-le-Duc's spire, nor would we have rebuilt the framework. We would have been caught up in a fascination of the modern technique following the thirty glorious years. In fact, one architect once said that the spire should be restored with carbon. It is light and can be done quickly, but that is a mistake. What Notre-Dame needs is weight and wood is the best material for it. Today, our guiding thread is Viollet-le-Duc, and luckily it happens during our era, at a time when he is finally recognized as a genius.



Figure 15

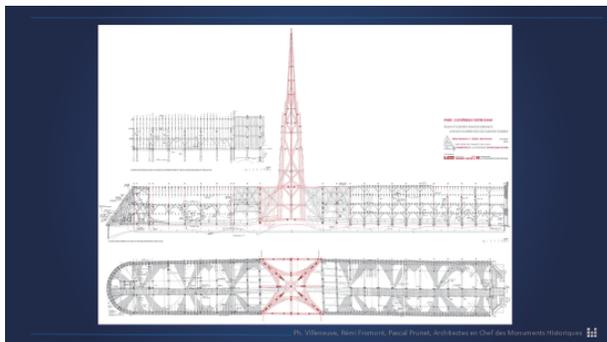


Figure 16

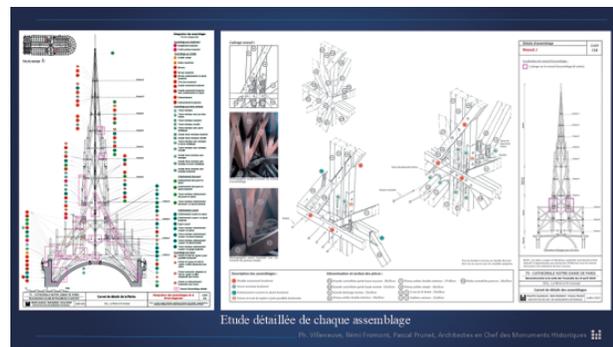


Figure 17

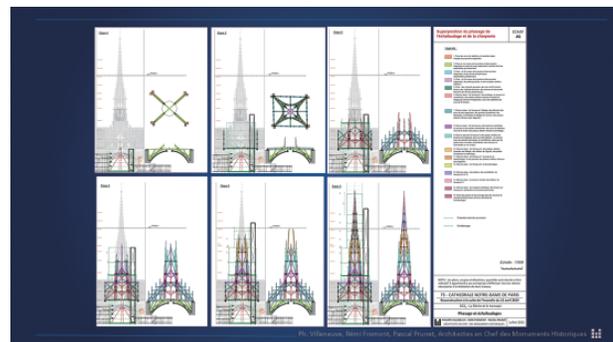


Figure 18

Here are the surveys made by Rémi Fromont and Cédric Trentesseaux, as part of the Chaillot course(FIG16). It is an extremely precise and human survey of this framework. Here you see the longitudinal section and the plan of the framework of the choir and the nave, the 19th-century spire. It is from these fundamental documents in our choice of restoration that we could rightly say: we can restore and reconstruct the forest of Notre-Dame as well as the spire. It was because we had these documents. And that is one of the criteria of the Venice Charter, as long as a monument is sufficiently documented. As soon as we know the precise provisions and we can do it, we have no choice but to do it. The restoration choice was obvious considering these documents, it is important to come back to this, because there is a hot topic on the agenda that some people may be talking about, which should make much more reference to these documents. Here is a quick overview of how Rémi and his teams worked, with a very precise analysis of each assembly of the spire.(FIG17)

Here are the different phases of the reconstruction of this framework, starting from the top left

with the support and ending at the bottom right with the completion of the spire(FIG18). This shows the authentic restoration of the medieval framework(FIG19). You can see that the drawing is an exact replica, truss by truss, assembly by assembly, of what was there before the fire. Drawing is one thing, technique and material quite another. And here we have been able to take advantage of something that has been around for 20, 30 years or so. We had carpenters raise the question of how a framework was built in the Middle Ages. According to the usual texts, the clergy had been stockpiling these woods for decades in anticipation of building a vast framework. This is totally untrue. They cut down the trees and used them straight away, so the wood were still green. The carpenters could easily shape it with a doloire (medieval axe), respecting the continuity of the fibers. Here you see the gesture, the technique, the material, and the drawing. This is authenticity in the sense of the Nara Document, as understood by the Japanese. I hope we will consider the authenticity of a monument in Europe not by the age of the material, but by the



Figure 19



Figure 21

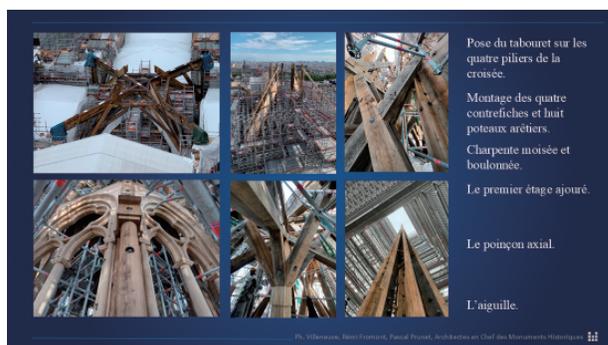


Figure 20



Figure 22

spirit, the execution, and of course, the design.

Other photos show the progress of the reconstruction of the spire using 19th-century techniques, thus using drier wood, mechanically sawn, and bolted assemblies (FIG20). Finally, the restoration of the lead roofing with the decorations, the hooks, gargoyles, crests, and the large cross, all done using ancient techniques, apart from a few details (FIG21). In particular, all the hooks and decorations you see here were made using an improved technique. In Viollet-le-Duc's day, these elements were hammered and welded. We cast them in a single piece, which will guarantee its longevity. But the design and spirit are still there. Here again, the Nara Document and the Venice Charter are absolutely essential, because the design is there, and so is the authenticity.

You have the reconstruction of the vaults done using traditional techniques to the millimeter. Here is the laying of the last stone of the north transept (FIG22). You have at the crossing of the transept an ophulus featuring the four angels from the 18th century, a work by Boffrand (FIG23). Viollet-le-Duc had taken it down and reassembled it

to build his spire. After the fire, only two of the four angel heads survived the collapse. Starting from the original, which was in very poor condition, to mould and make copies and restore the two missing heads, changing a few details. The four angels from the 18th century took their places again. Here is an example of the restoration of one of Viollet-le-Duc's chimeras, charred and fractured, which was taken down, then roughly reassembled in the workshop to later create a foam mold from a 3D scan, receiving a plaster complement for the missing parts based on photographs, followed by the final step (FIG24). We were able to restore this and on the left you can see the final stage. Viollet-le-Duc's pelican. On the left is a traditional restoration. This might interest you in the debate on authenticity and the Venice Charter. On the left, is the restoration of the modern stained glass by Le Chevallier, installed in 1968 after 40 years of controversy (FIG25). And on the right, the restoration of the stained glass windows by Viollet-le-Duc from the 19th century, which are masterpieces.



Figure 23



Figure 24



Figure 25



Figure 26

Here is how the cathedral has appeared over the months(**FIG26**). There is still some scaffolding lying around, but it is all gone now(**FIG27**). Inside, here is how the north transept with the restored vaults looks like(**FIG28**). On the left, the nave before restoration, and on the right, the nave after the reconstruction of the vault(**FIG29**). I was particularly careful to ensure that the restored sections were completely indistinguishable from the rest of the vault. Some restorers misuse the Venice Charter. They substitute chamfered cubes for capitals even though the principle of distinguishability does not apply, arguing that “This way, it doesn’t count as lying” or “Authenticity lies in the existing parts.” The monument’s authenticity is what remains. I believe that the monument’s narrative is the most important. The archives, the “figurative attachments” (execution plans) are there to account for our interventions on a monument. What matters is beauty. We would not restore the Mona Lisa by revealing another material; we wouldn’t allow the traces of intervention to show. It is the same for me, for Notre-Dame. Here is the nave free of scaffolding, with the recon-

structed vault of the crossing and the vault of the choir(**FIG30**). A view taken from the organ gallery, another from the opposite galleries, and finally a view of the restored crossing of the transept(**FIG31**).

Here are other views of the cathedral(**FIG32**). I will conclude with the rooster, a symbol of France, but also a symbol of the Notre-Dame. Viollet-le-Duc designed the spire but also the rooster atop the cross(**FIG33**). In this photo I took the day after the fire from the north tower, I spotted a green patch on the roof I immediately recognized the rooster. And that evening, I took it out again, and here it is as it appeared and still visible today at the Palais de Chaillot, at the Cité de l’Architecture et du Patrimoine. This rooster is not the one from Viollet-le-Duc; it is a copy made by Brunet, one of my predecessors in the 1930s, in 1937. This rooster is indeed not the one from Viollet-le-Duc, it is a copy. So the question arises, should we copy the copy? If a monument arrives in this condition, is that many people intervened... Robert de Cotte put Louis XIII’s vow in the heart, the organ case is by Louis XV, the windows are



Figure 27



Figure 29



Figure 28

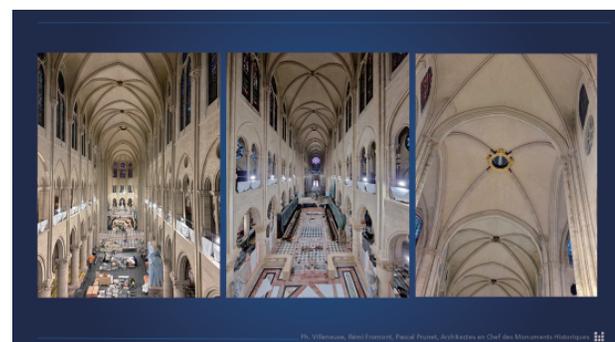


Figure 30

by Louis XIV. Viollet-le-Duc was obviously involved. And on April 15, 2019, Notre-Dame experienced the worst destruction in its history. It seemed “natural” that there should be something discreet but sufficiently symbolic to remind us.

I made a sketch during the countless meetings of my five happy years at Notre-Dame and worked with a sculptor, whose hands I bent to get them to do exactly what I wanted(FIG34). We got this and I can’t resist seeing if it works. Well, that was the cherry on top, it spins !

And to finish, this is the rooster(FIG35). I was also quite playful. The face is actually anonymous. It is my face, but there is no name, no architect’s symbol, and no date. I can easily imagine that when we replace the statue of Viollet-le-Duc at the foot of his spire, he, unaware of the fire, will return to his famous gesture of looking at his spire, and up there will be a little figure here to say “Hey, it’s not the same anymore, but we salute you, “and we have the greatest respect for your work, Eugène !” Thank you and goodbye.

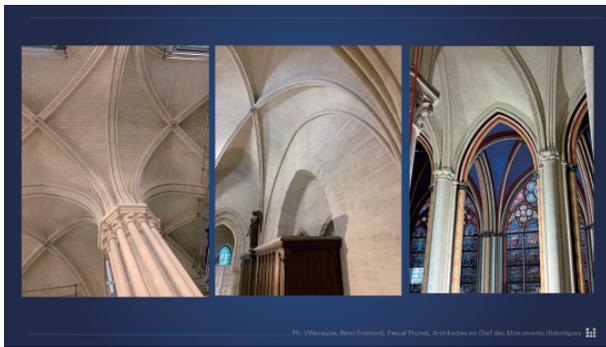


Figure 31



Figure 32



Figure 33

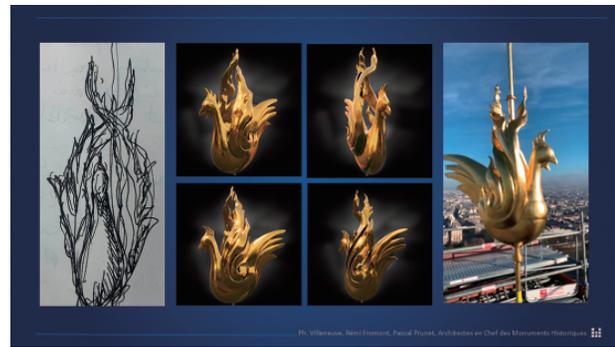


Figure 34

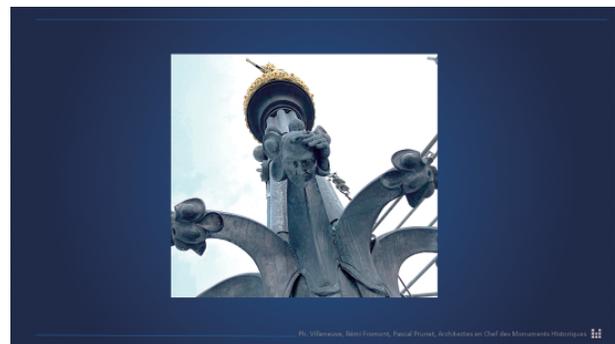


Figure 35

Notre-Dame de Paris: Towards New Authenticities?

Benjamin MOUTON

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President of the Académie d'architecture (2005 to 2008), ICOMOS France (2000 to 2006), Vice-President of ICOMOS (2011 to 2014). Professor Emeritus Ecole de Chaillot, Principal Investigator Professor at the University of Tongji (Shanghai), visiting professor at La Sapienza (Rome), Universities of Valencia, Athens, Mons, Tournai, Curitiba.

Research on the vaulted structures and their counterpoint, methodologies and doctrinal arsenal of heritage conservation (Venice Charter, ICOMOS 2018, Authenticités Rome-Mons 2020). Editor-in-chief of the magazine, Patrimoine (Editions du Patrimoine).

I What is Built Heritage? The Birth of a Concept

Good afternoon, everybody. Thank you very much for inviting me to speak about my experiences in the Notre-Dame Cathedral. I was the chief architect of Notre-Dame before the fire. May I say I am very happy not to have known of this terrible accident? You have heard Philippe Villeneuve, who gave you the journal of the works. Now, with his permission, I will expose to you the technical and doctrinal challenges of this restoration. You will probably see the same slides but with some more explanations. Notre-Dame de Paris, the challenge of restoration. May I add another title? Toward New Authenticities(**FIG1**).

What is built heritage? What is a monument? The birth of a concept — is it a remarkable architecture, like the Seven Wonders of the World invented in the 2nd century before Christ, which illustrate a very old admiration for the great monuments? Or is it the monuments of memory that societies have erected to remember great men or founding events? Or those 17th and 18th century masterpieces whose history of our societies is enameled, and which are, above all, the domain of scholars and collectors, with no other vocation of than curiosity?

During the French Revolution, many destructions are committed on the property of the clergy and aristocracy(**FIG2**). Protests are raised to stop what is called “vandalism”. But surprisingly, this



Figure 1

vandalism will be a positive trigger. “The barbarians and slaves hate the science and monuments of the arts; free men love them, and conserve them” said Abbé Grégoire, deputy of the constitution, meaning: “choose your side — would you be a slave or a free man”. There are two important concepts in this statement: first, monuments of art and science are representative of values of civilization; and second, for the first time, we talk about conservation.

In the early 19th century in Western Europe, the growing interest in historic buildings led to the first conservation experiments. It is a search for the first national technical, philosophical, and legislative guidelines. At the end of the century, a desire for international exchange and expansion between the countries of Western Europe made way for international rules. The first international conference was held in Paris in 1889. At that time, the topic was architectural monuments. More than 40 years later, the second conference was held in Athens in 1931. Then, we were talking about monuments of historical and artistic value instead of architectural qualities. Twenty-five years and a war later, in 1958, the first congress meets in Paris. It is then monuments of history, beauty, archaeology, and sensitivity were discussed.

Eight years later, in 1964, the second international congress is held in Venice, where the Venice Charter was approved. The “monumental works of the peoples” are the “spiritual messages

of their traditions”. It is about the joint responsibility for humanity, to “transmit in all the richness of their authenticity” and precise definitions of the terms “maintenance”, “conservation”, and “restoration”. It is mainly about “aesthetic and historical values”, and material “ancient substances”. The Nara Document finally, in 1994, revises and extends the Venice Charter. “Heritage values are representative of cultural identity and diversity”. Article 13: Authenticity is made of form and design, material and substance, use and function, traditions and techniques, location and setting, spirit and feeling. Tangible and intangible values. The definition of heritage monument seems to be more precise, and the theoretical conditions for its conservation well established.

II Notre-Dame de Paris How to Define ?

II-1 A Mediaeval Masterpiece

Thanks to this evolution, how should we define Notre-Dame de Paris? A masterpiece, a medieval masterpiece. In 1164, to replace the old Romanesque church, the new bishop, Boris Maurice de Sully, and the chapter of the cathedral, ordered a new cathedral, unique and homogeneous. In the new architectural style, Gothic, but was called then Opus Francigenum — the French way. In less than 60 years, five anonymous masters of the work realized the largest cathedral of the West, in the style of the beginnings (FIG3).

Showing mastery of stone construction, mas-

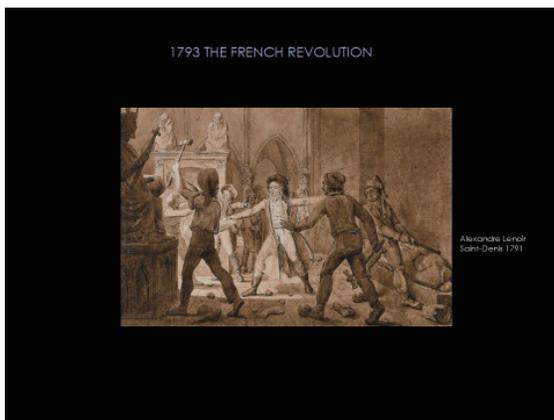


Figure 2

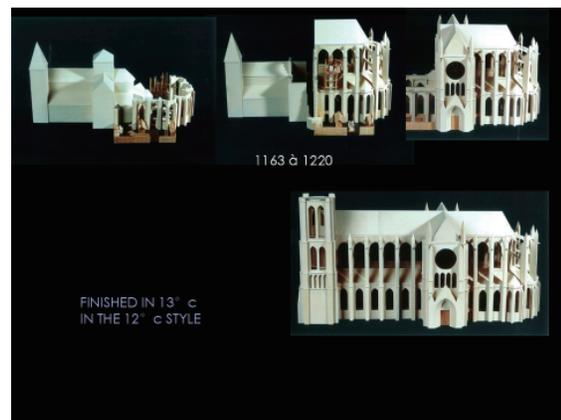


Figure 3

tery of carpentry, mastery of the vaulting with ribbed vaults, balance by the action of flying buttresses, as to built higher. Control of light through wider windows and stained glass reaching their peak. Mastery of architectural composition, which is the famous harmonic facade. It is a homogeneous architecture, a Medieval masterpiece of architecture, and like all the great cathedrals of that time, it is a monument universally admired for centuries(FIG4).

II-2 16th Century A Barbarian Architecture

However, at the beginning of the 16th century in Italy, the model of architectural elegance was a Greco-Roman style, which was imposed on Europe. Medieval architecture was decried, considered barbaric, and called “Gothic”. The masterpiece of yesterday is degraded to the rank of mediocre work. Despite everything, while many buildings were demolished, Notre-Dame is pre-

served by its aura, but not without mutilations (FIG5). At the end of the 18th century, it is a building to save. However, given the technical and financial complexity of its restoration, the church gradually began thinking about demolishing it, rather than rescuing it(FIG6).

II-3 The Rescue

At the beginning of the 19th century, the Romantic movement exalted the values of sensitivity and nostalgia for the Middle Ages. In architecture, it is the advent of “rationalism” that illustrates the legibility of construction method and the rejection of the decorations that mask it. Gothic architecture is the emblem of this movement, and its restoration is a militant act. Thanks to the literary masterpiece of Victor Hugo, a great literary and popular success, the decision to save Notre-Dame is adopted(FIG7).

In 1842, the architect Jean-Baptiste Lassus and



Figure 4

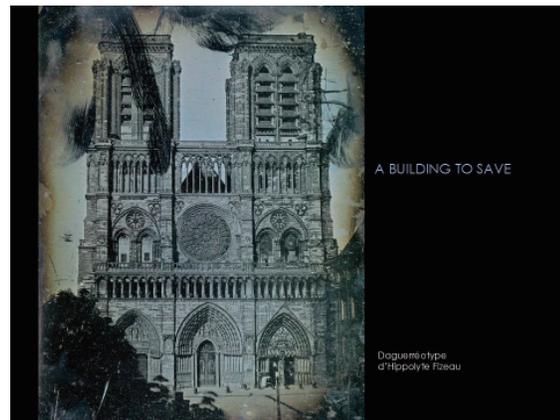


Figure 6



Figure 5

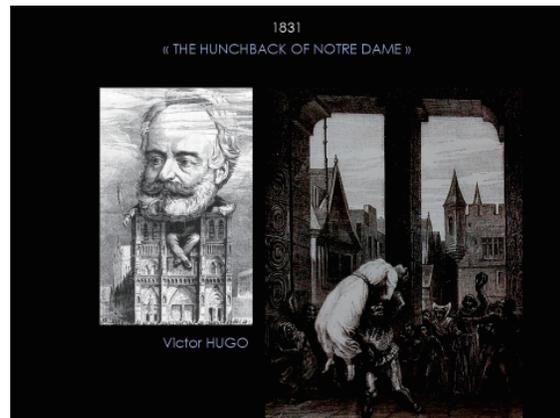


Figure 7

Eugène Viollet-le-Duc were selected to restore the cathedral(FIG8). The work would take place until 1864. The specifications imposed on the architects is the restitution of the Gothic cathedral, unique and homogeneous, as the chapter and the former bishop originally intended. It was the first major restoration work of a historic monument. For the first time, the cost of the work is covered by the state and not by the church, a new concept, based

on public interest, which becomes a reference value.

It will be the repair works, using accurately materials, stones, lead, and tools of the Middle Ages (FIG9). The reinforcement works with materials and techniques of the 19th century, iron and cast iron(FIG10). The restoration works erased the mutilation of the 18th century and the Revolution : Here you can see the western façade in



Figure 8

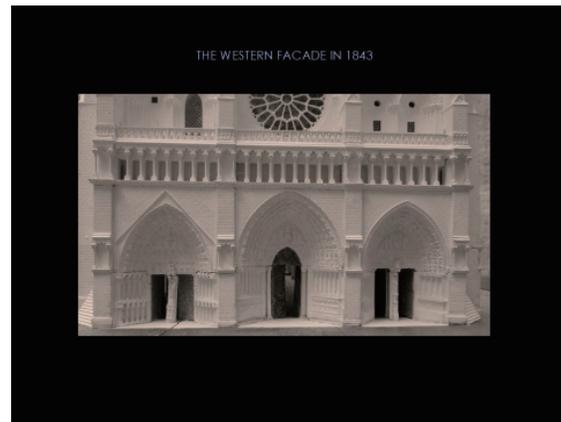


Figure 11

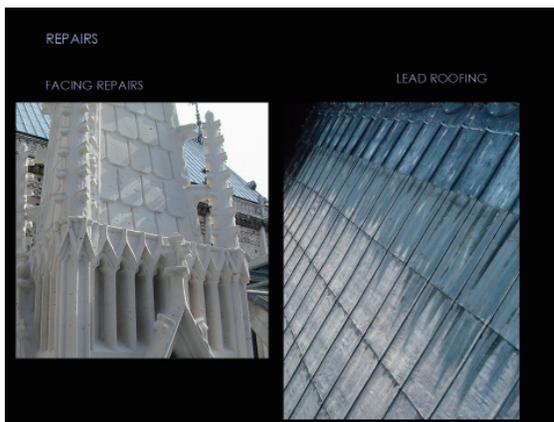


Figure 9

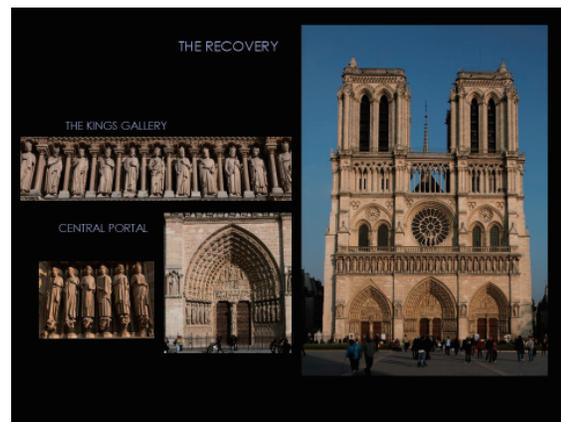


Figure 12

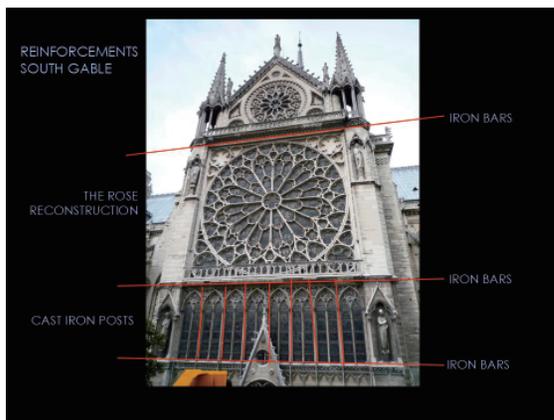


Figure 10

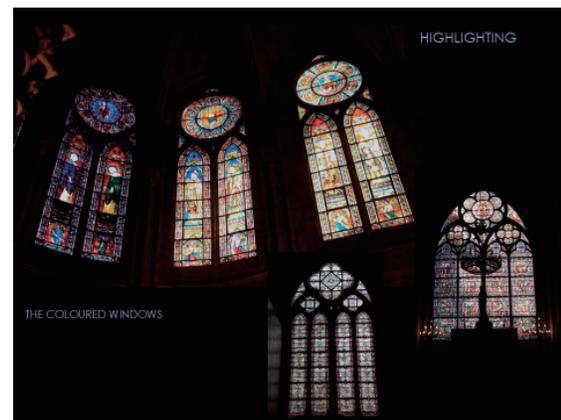


Figure 13

1843(FIG11). The portal was torn out for the passage of processions, and the statuary of the portals and the gallery of kings demolished. The restoration, thanks to the existing documentation, was conducted, but with the style and the hand of the 19th century sculptors, restoring the majesty of the western façade(FIG12). The embellishment works: new stained glass windows restored the light of medieval architecture and the fantastic statuary(FIG13,14). And also, of course, the new spire, replacing the one of the 13th century, demolished in 1889(FIG15).

Lassus and Viollet-le-Duc have often been accused of having restored too much. But we must remember that the cathedral was in a very bad state and that very important works were necessary. That above all, it was necessary to make the Gothic architecture the new reference of the French art, as I said, a militant act. The repair and restoration works were conducted in a rational

spirit, by great fidelity to the materials and construction methods of the medieval cathedral. On the other hand, the reinforcement works used techniques and materials from the 19th century. The creative works have given priority to architectural harmony, responding to a sensitive and cultural approach(FIG16).

It is interesting to observe similarities of this approach with the 1964 Venice Charter, a century later. Of course, it is not to say that Viollet-le-Duc wrote the Venice Charter ! But let us look at Article 10, which establishes the primacy of traditional techniques and, failing that, the use of modern techniques. Article 12, which requires the harmonious integration of additions to the whole architecture. Article 13, on the respect of balance in composition... In a way, they foreshadowed, a century before, our current doctrinal framework of conservation. This one was naturally inspired by a long practice since the 19th century in which,

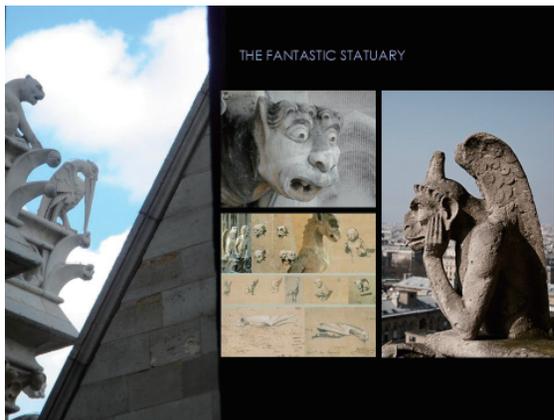


Figure 14

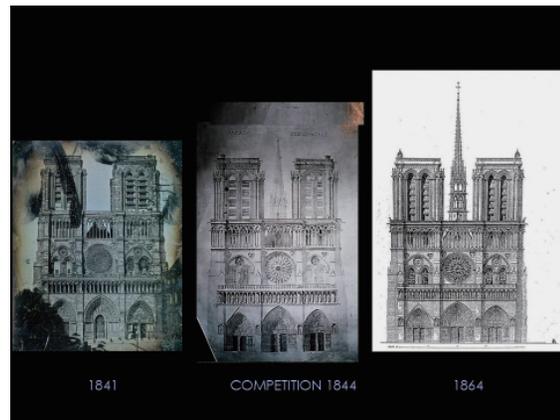


Figure 16



Figure 15

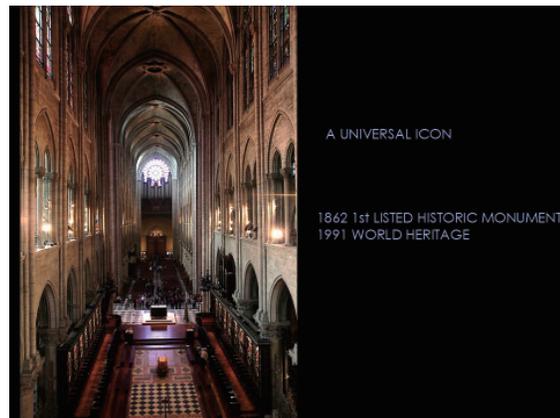


Figure 17

obviously, the example of Notre-Dame. Notre-Dame is a universal icon. It is a medieval masterpiece and also a 19th-century restoration masterpiece. The cathedral was classified as a first listed Historic Monument in 1862, including the works of Viollet-le-Duc. It was also listed as a World Heritage Site in 1991 (FIG17). Victor Hugo wrote in *Notre-Dame de Paris*, “architecture is the great book of humanity, the expression of man as a

force or intelligence.” Architectural Heritage is therefore, a huge library which must be read slowly. And Notre-Dame is one of its great books.

II-4 15 of April 2019 The Atrocious Hours

April 15, 2019, the atrocious hours. 7:00 p.m., the fire appears at the southeast angle of the spire. Six hundred firefighters are on site (FIG18). Burning (FIG19). 8:00 p.m., the spire collapses on the



Figure 18



Figure 21



Figure 19

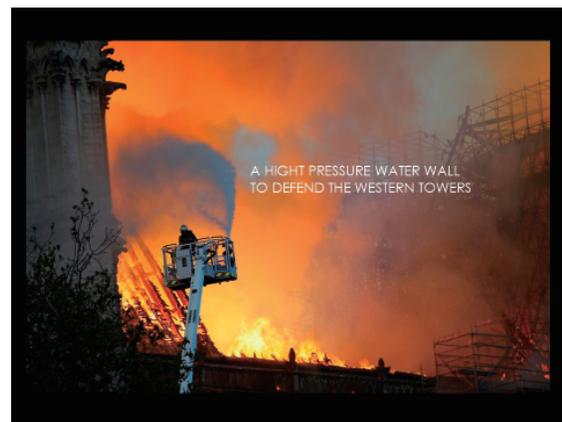


Figure 22



Figure 20

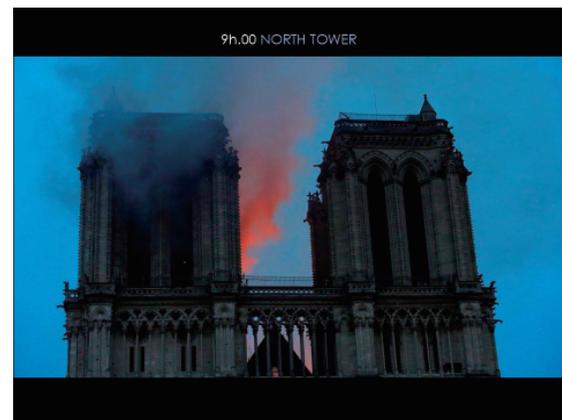


Figure 23

nave, piercing the vaults(**FIG20**). The fire is out of control and devours the roof at an incredible speed(**FIG21**). A wall of high-pressure water is projected by the fire hoses to defend the west towers(**FIG22**). 9:00 p.m., fire reaches the north tower. By a movement of incredible audacity, the firefighters enter the tower and save in extremis the belfry and bells(**FIG23**). 10:30 p.m., four hours after the fire started, it came under control. The cathedral seems to be saved. The first television images of the disaster are shown around the world(**FIG24**).

The state of the disaster. The lead roofs melted, collapsed(**FIG25**). The 850-year-old frame, a unique masterpiece, fell abruptly on the vaults(**FIG26**). The collapse of the spire dislodged the scaffolding built for its restoration and which partially absorbed its fall(**FIG27**). Perforation of the vault of the nave and transept, the one of the transept crossing, several times rebuilt before, col-

lapsed in its turn during the night(**FIG28**). Perforating calcinations of the choir vaults. The other overloaded vaults are in precarious equilibrium, and will remain so until the last timber is removed(**FIG29**). The ground is covered with stone and burnt wood. In its fall, the spire smashed the benches of the nave(**FIG30**). And through the perforated vaults, the cathedral is flooded with funeral lights. There is water everywhere, lead, soot, dust on the floor, on the organ(**FIG31**). It is a consternation, a desolation. The book lost many pages.

III Can the Cathedral Recover?

Can Notre-Dame recover? How? It is a choice between creation, reconstruction, and restoration. The technical, doctrinal, and architectural debate opens. Creation ? Impatient architects, immediately embarked with an overblown ego on some dismaying projects. So many distressing projects



Figure 24

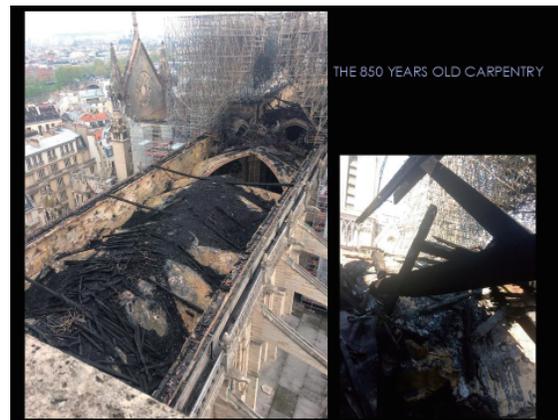


Figure 26

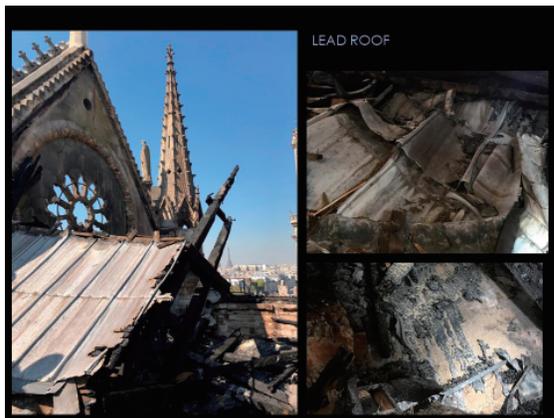


Figure 25



Figure 27

devoid of truth and value, whose cathedral, which they did not understand, would become the base (FIG32). While at the same time, superhuman forces were engaged without counting in the rescue of the cathedral, the contrast was severe. It would be funny if it was not so tragic. We are facing a historic monument, and creation will only be a solution if restoration solutions prove impossible.

So, reconstruction or restoration? The word “reconstruction” qualifies concrete action to rebuild what has been demolished. The word “restoration” gives the word “reconstruction” a dimension of loyalty to what has been demolished. The Venice Charter clearly defines restoration: Article 9, “the restoration aims to reveal the aesthetic and historical values of the monument” (FIG33). And most importantly, the best phrase, “it must stop at

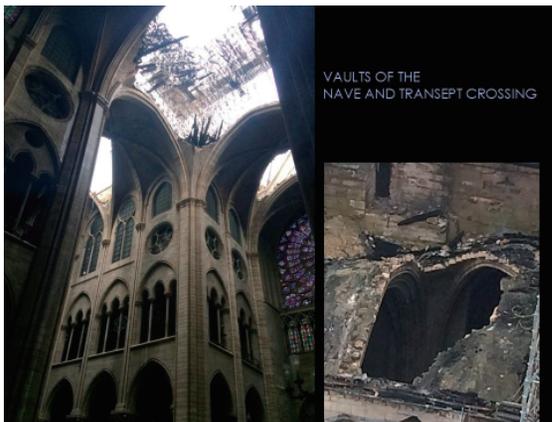


Figure 28

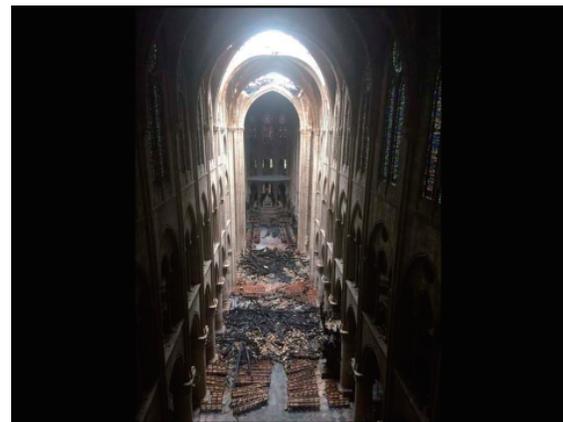


Figure 31

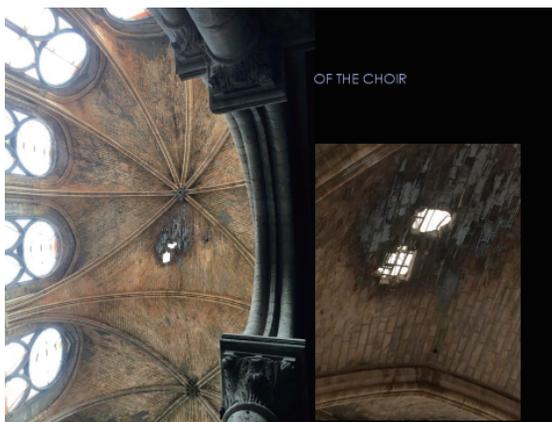


Figure 29



Figure 32

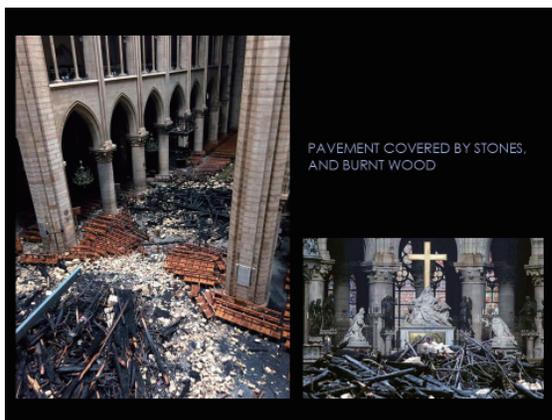


Figure 30

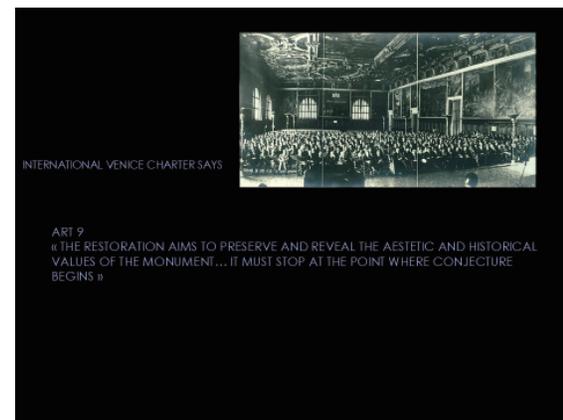


Figure 33

the point where the conjecture begins.” Clearly, the notion of restoration refers to material interventions for the faithful restitution of what has disappeared, provided that rigorous and respectful analysis of heritage values are carried out and adapted implementations are made.

After 15 months of study and research, documentation, surveys, and sondages, the state of knowledge has reached a high, precise, and complete level on the pre-fire conditions(FIG34). On the doctrinal field, no more shadows, no more conjectures which can oppose a true restoration. On the technical field, all materials and human know-how are available. So, the option of restoration was therefore possible within the meaning of the Venice Charter, and may be proposed. In July 2020, the National Heritage Commission is studying the diagnostic file prepared by Chief Architect, Philippe Villeneuve, assisted by his two colleagues, Rémy Rémi Fromont and Pascal Pru-

net, by engineers Carlo Blasi and Mathias Fantin, and by specialized laboratories. 3,000 pages, giving full knowledge of the frames, spires, and vaults in their pre-fire state, and outlining solid options. The study is approved, and the restoration is unanimously validated by the Commission (FIG35).

On July 10th, the President Emmanuel Macron decides to follow the advice of the National Commission and to launch the restoration: wooden frame, lead cover, and spire(FIG36). He then closed the debate, ended the competition of architects, and ended the conflict between the old and the modern. So, Notre-Dame can be restored. If the knowledge covered with fidelity, the state of the cathedral before the fire, the fidelity of the restoration will depend on the condition of the work.

Now main details of the works. Stone and masonry, The original Parisian quarries of the medieval construction of the cathedral are known, but

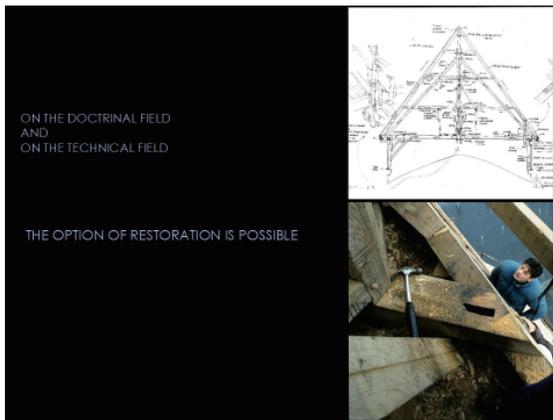


Figure 34



Figure 36

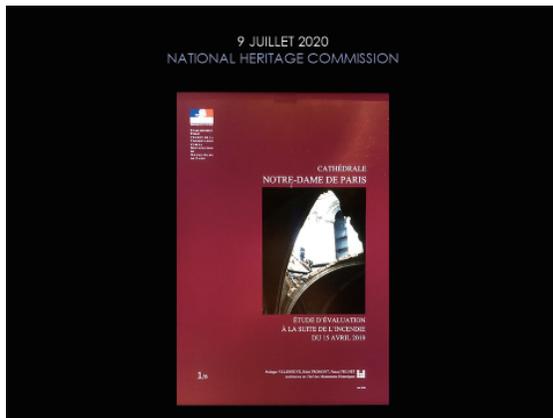


Figure 35

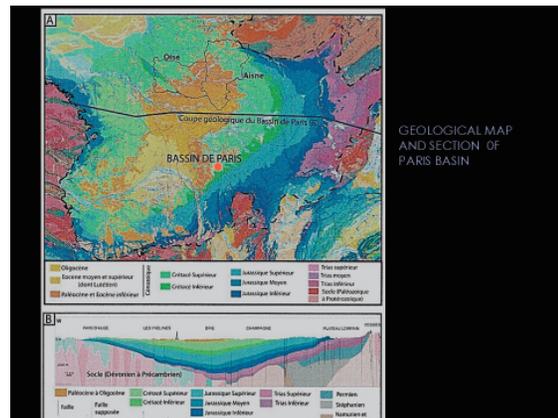


Figure 37

they are exhausted today(FIG37). It was, therefore, necessary to supply the site, to search for identical and compatible deposits with the help of competent laboratories. These three tables will explain(FIG38). First phase, identification of existing stones on the cathedral. According to their physical and mechanical characteristics, strength, density, hardness, resistance to bending, compression, and relation to water — capillarity, porosity, absorption coefficient — and so on. Second phase, identification of quarries still in operation in the north of Paris and having the same characteristics of stones and compatible bench heights. Third phase, consideration of aesthetic characteristics, such as colors, grain, and presence of fossils. The crossing of these three phases determines the selection of quarries, the destination of the stone in the cathedral, and the quantity needed, estimated to be about 830 cubic meters of new stone.

The vaults: the sanitary report of the vaults after

fire shows in the nave and the choir. The collapsed parts and deformation by fire: subsidence in red and in blue, the uplift movements(FIG39). Here is the third and the fourth spans of the vault of the nave, as you see. Centering of the vault with very precise detail of the wood apparatus and connection with the preserved but deformed parts (FIG40,41). A reconstruction design was made based on the 3D scan survey made in 2010, showing the exact layers of the stones on the vault, different on the right and the left, probably because there were several workers going there simultaneously(FIG42). Showing the profile of the doubleau and its deformations. Showing the profile of the vault to reconstruct: In black the projected state, how the vault should look after restoration; but to obtain this, in red, the profile of the reconstruction in anticipation of the settlement following the drying of mortars(FIG43,44).

Same stones, same tools, same gestures, same

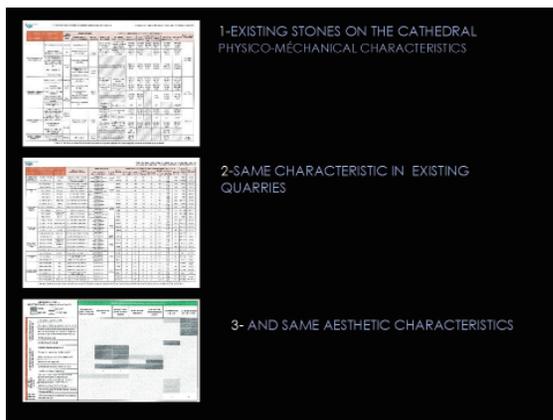


Figure 38



Figure 40



Figure 39



Figure 41

result(FIG45). Here the vaults in progress (FIG46). And underneath, preserved vaults. In the interior of the cathedral, the sanitary goal was to remove the lead dust and saline efflorescence from the bottom and soot deposits(FIG47). Cleaning was done with latex(FIG48). Joints and liming were recovered, and this is the result in November 2023. On the right is a place where the reconstructed vault appears now(FIG49,50).

The interior elevation received the same latex cleaning and liming of vertical siding(FIG51). Here is the result in September 2023. Main nave, side nave(FIG52). And the chapel, as seen before, suction and water swab cleaning tests were done (FIG53). Under the lead dust and soot, the stone and the great décor reappear, to be restored (FIG54). On the stained glass, same removal test by suction had same clean result. On the left, ex-

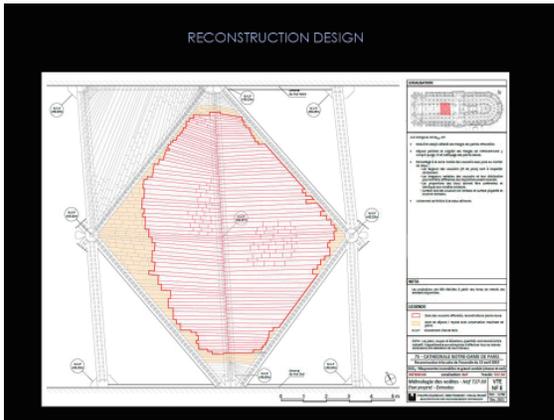


Figure 42



Figure 45

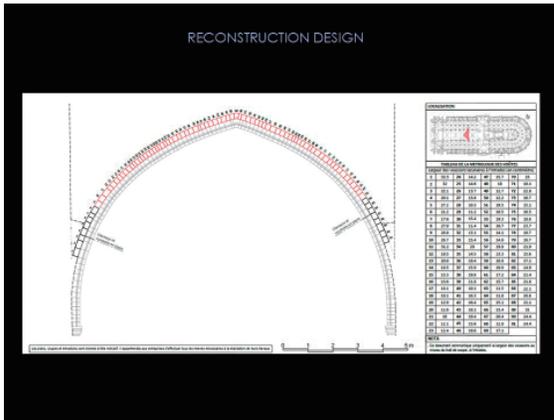


Figure 43

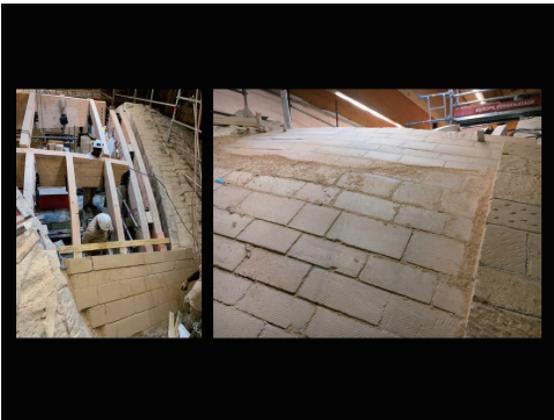


Figure 46

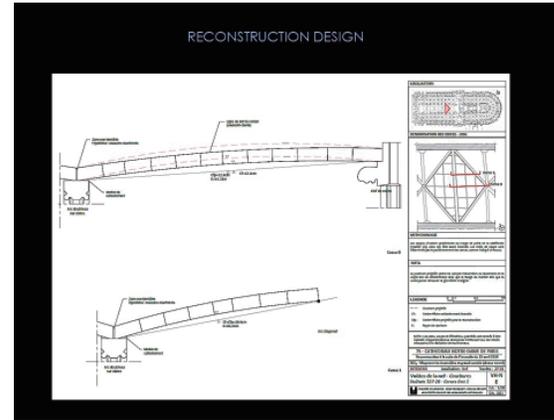


Figure 44

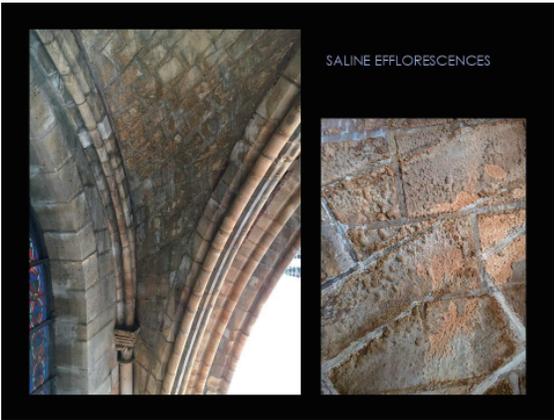


Figure 47



Figure 48



Figure 52



Figure 49



Figure 53

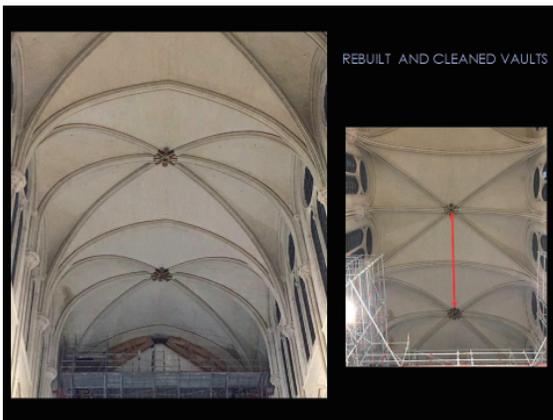


Figure 50



Figure 54



Figure 51

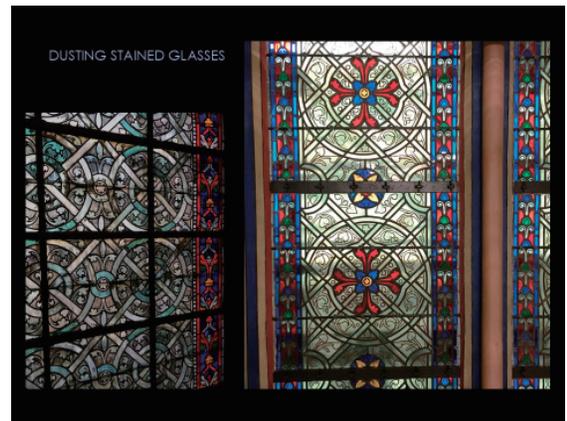


Figure 55

isting stained glass, and on the right, the state after cleaning(FIG55). Now wood and carpentry. The study of missing structure was driven by the models in 1906 and a high precision survey from 2014(FIG56,57,58).

In 2020, the experimental restoration of the 7th farm of the nave, using techniques and tools of the 12th century was very decisive. After selection of wood and cutting(FIG59). Traditional axe

cutting on green wood, were used in accordance to the French frame feature, which is registered as intangible heritage of humanity in 2009(FIG60) Unlike sawing, the axe-cutting follows the fibers of the wood without sectioning them, and retains more strength of the wood. This ensures perfect fidelity with the original sections and assemblies. Showing assembly, lifting, and in front of the cathedral, the following month in August 2020. This

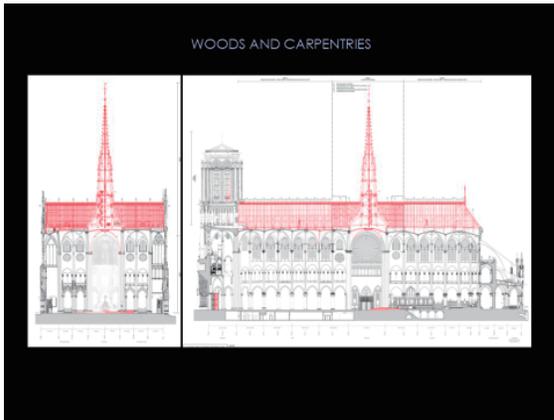


Figure 56



Figure 59

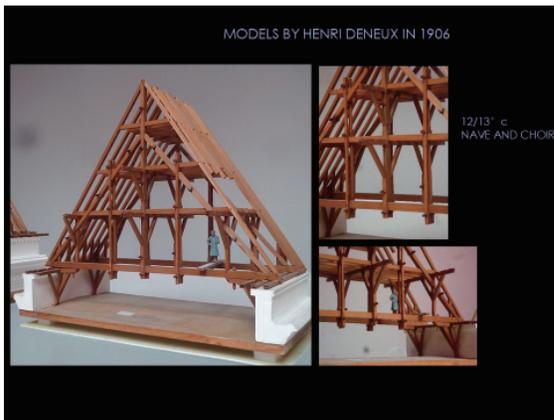


Figure 57



Figure 60

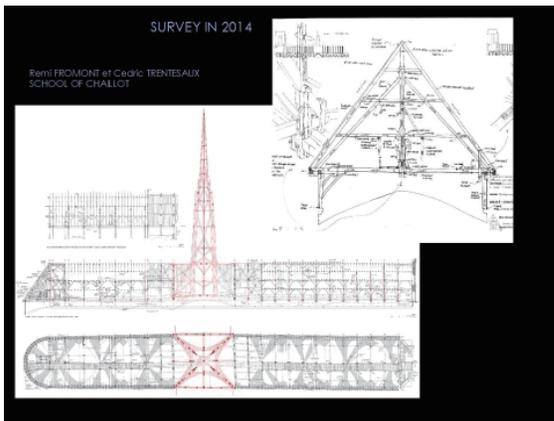


Figure 58



Figure 61

knowledge gathered guaranteed the faithful restitution of the medieval frames of the choir and nave, sections and assemblies, while also being compatible with time and cost constraints. (FIG61,62,63). The technique of the axe-cutting is adopted, and contracts are mandated to several group companies. 4,000 oaks are cut down in 35 state and private forests, to ensure 2,000 oaks without defects and singularities. This represents

0.1% of what is cut in front each year for forest maintenance. The structure of the nave was cut in Normandy(FIG64). Here you can see the progress in September 2020(FIG65). And here, the choir frame was cut in Anjou. This is the state in September 2023: blank mounting, the frame will be dismantled and delivered to Notre-Dame for assembly.

This is Paris, September 2023, start of the crane

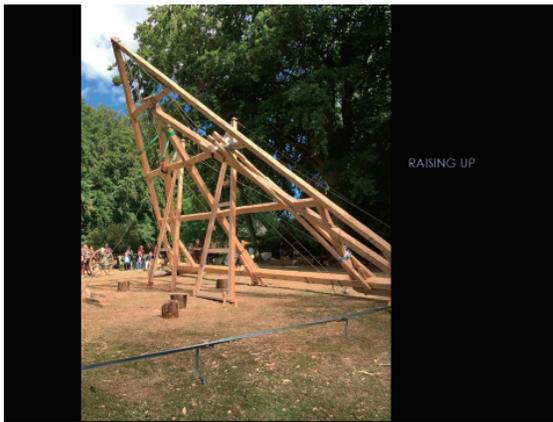


Figure 62



Figure 65

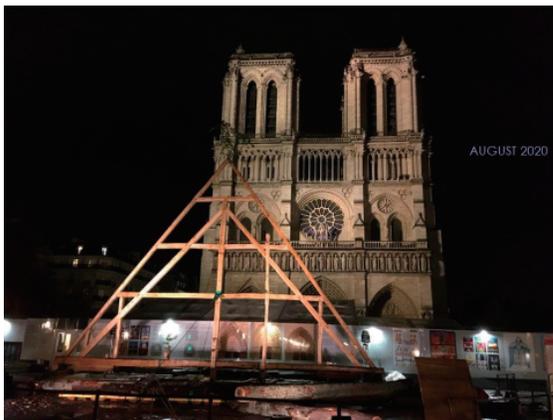


Figure 63



Figure 66

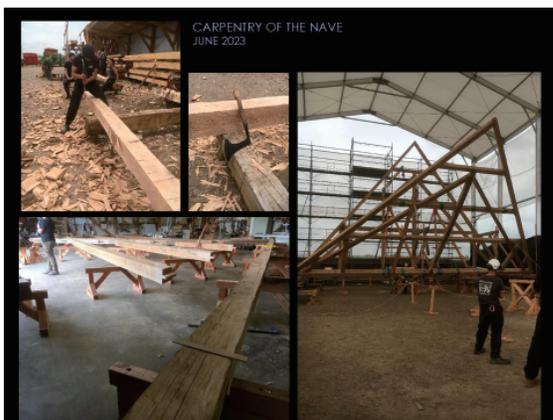


Figure 64



Figure 67

lift(FIG66). In November, the nave is very advanced. Its completion is planned for January 2024(FIG67). The choir in November, and completed on February the 16th(FIG68,69). The spire is known by the drawing of Viollet-le-Duc, and by the model made by three high carpenters in the 1970s, ensuring the fidelity of experimental models at the scale 1.5 (FIG70,71,72).

In April 2023, installation of the stool was

done, and in November, installation of the frame at the level of the second open walk gallery (FIG73,74). Finally, the last stretch: the frame waiting for the needle(FIG75). The final needle tightening on the last assembly keys(FIG76). And December 16th, 2023, laying of the cross and the cock. The work has reached its peak symbolically. May I add that ancient relics are put back in the statue, in the cock? And also, the name of the

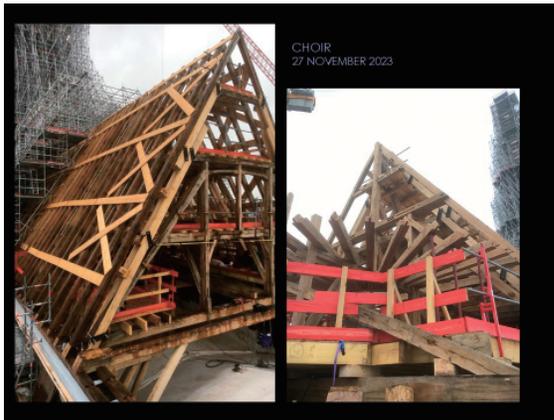


Figure 68

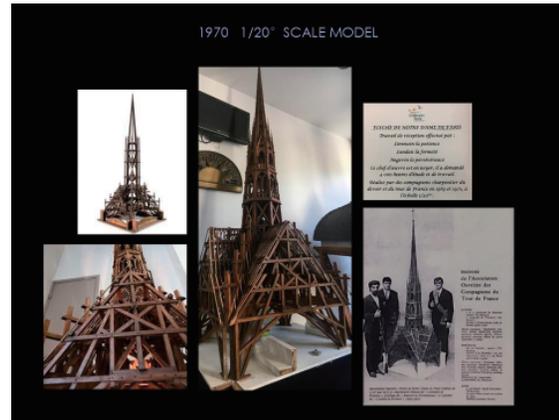


Figure 71



Figure 69

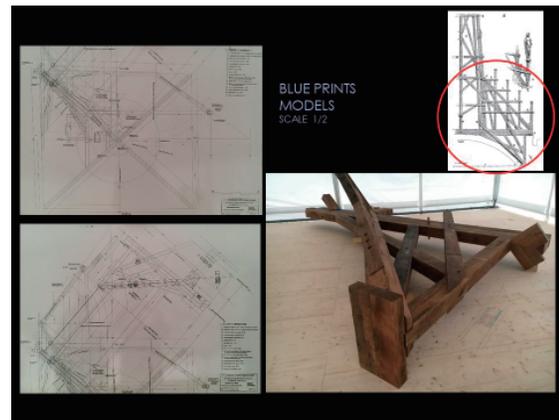


Figure 72

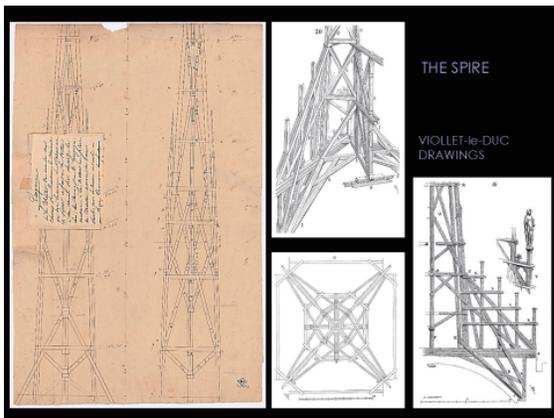


Figure 70

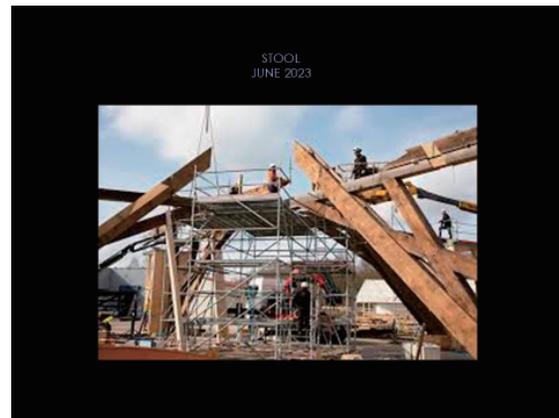


Figure 73

thousand workers who restored Notre-Dame. These two memorial elements are now at 97 meters high(FIG77). Then, straight away, dressing, ornaments and roofing in lead. Crest hooks and lead ornaments are prepared in the workshop (FIG78).

At the end of February 2024, the spire is covered; the scaffolding begins to be dismantled to free the transept crossing and rebuild the vault.

The heavy covering of the nave, the choir, and the transept begins. Made of lead, a heavy material, noble and durable, and traditionally used for cathedrals. Here the preparation of tables in the workshop(FIG79,80). On the frame is nailed a thick oak, more than four centimeters thick (FIG81). On top, on protective paper, laying tables of lead(FIG82,83). And here, the state of a construction site at the end of March 2024, and in

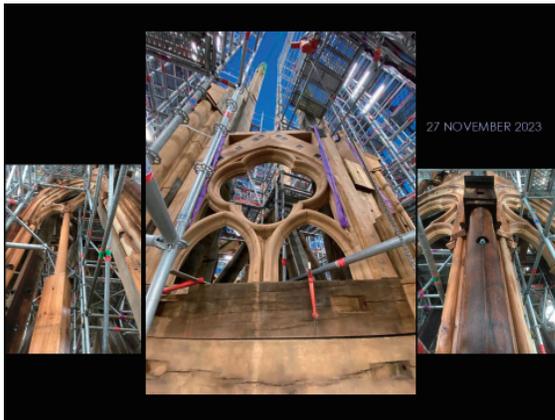


Figure 74



Figure 77

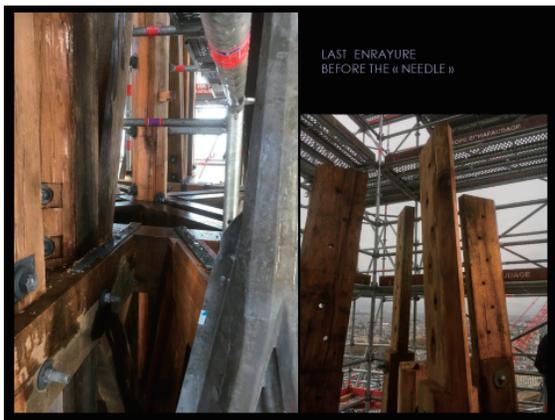


Figure 75

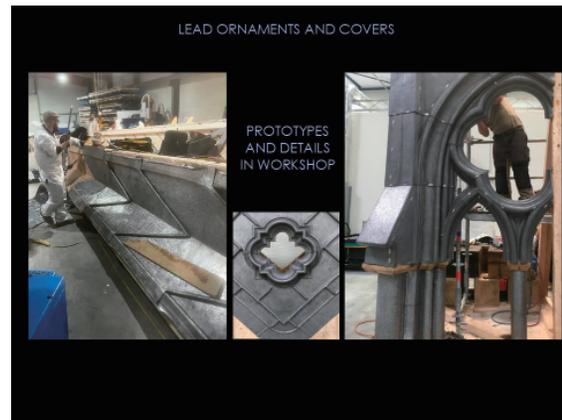


Figure 78

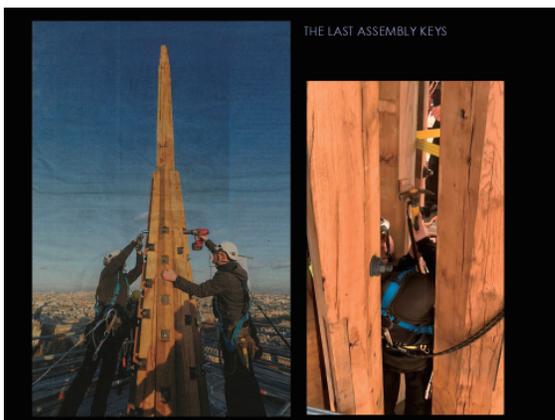


Figure 76

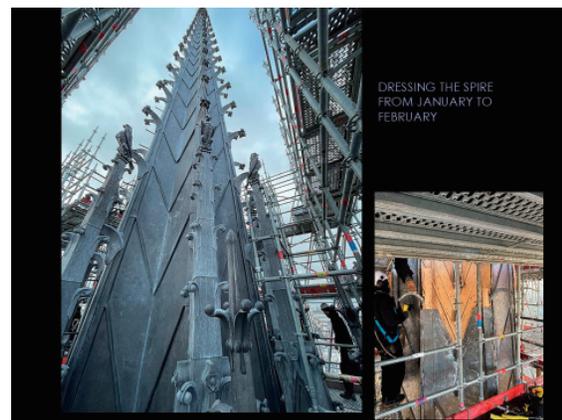


Figure 79

last October, end of the covers(FIG84,85).

IV Integrity, Authenticity?

What about integrity and authenticity. Thanks to the exceptional work, methodical and demanding, the Gothic cathedral will be able to regain its architectural inherited integrity. If restoring the Gothic cathedral can recover its physical integrity, could it also recover its authenticity? Authenticity

is used to distinguish the original work from its transformations. Here, an ancient document with the seals of several barons of the English kingdom can authenticate an original document(FIG86). In ancient Greece, this testimony of Plutarch, in “lives of illustrious men” , is eloquent: “the ship on which Theseus went and returned was a gulet, that is to say, a boat with 30 oars that the Athenians kept. One had to always remove the old

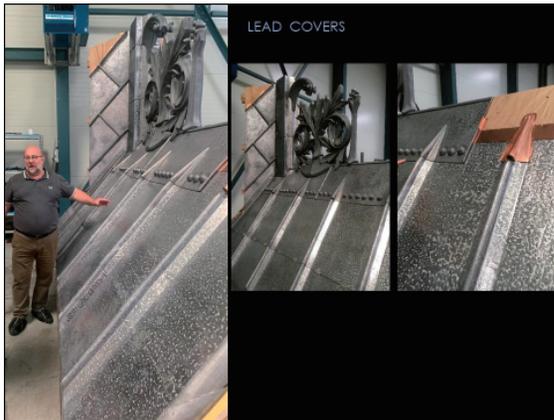


Figure 80



Figure 83

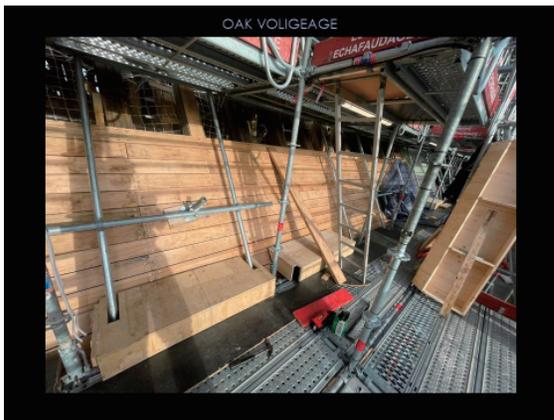


Figure 81

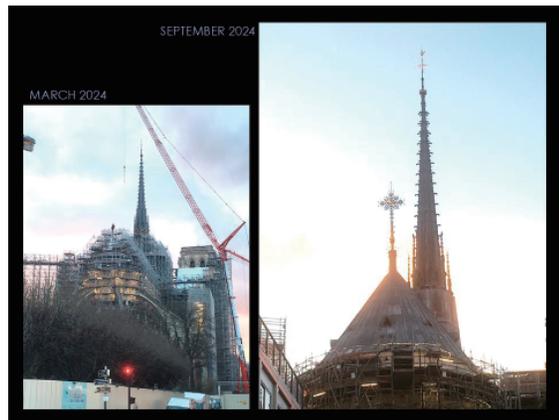


Figure 84



Figure 82

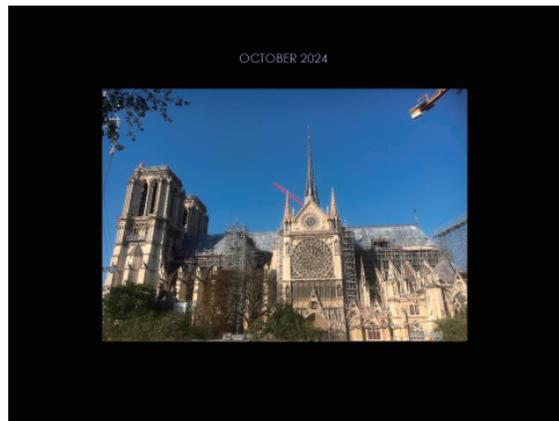


Figure 85

pieces of wood as they rotted and put new ones in their place. So much so that since then, in the dispute of philosophers, this boat was always claimed as an example of doubt, because some maintained that it was the same vessel, others, on the contrary, argued that no". So, the debate on authenticity is very ancient(FIG87).

But what is meant in architecture by original work and transformation? In Notre-Dame, how many authenticities? Is the 12th cathedral the most authentic? Is it a matter of seniority? Is it the one from the beginning of the 13th century? Or more globally, the Gothic cathedrals of the 12th, 13th, 14th centuries? Is it a matter of style? Must we accept the enrichment of the old regime, 17th and 18th centuries, but therefore, also accept simultaneously the mutilation of the 18th century and the Revolution? Is it the cathedral before the work of the 19th century? Is it a matter of purity? Is the architectural value better or worse served by the 19th restitution? Should we repudiate the interventions of the 19th century and de-restore Viollet-le-Duc because it is Viollet-le-Duc or because it is 19th century? And shall we repudiate the repairs of today? Because, following this logic, by replacing every stone altered with new stone, every rotting wood with new wood, material authenticity reduces little by little. What a formidable responsibility, and questioning the loyalty of restorers.

When, and at what time does authenticity stop?

By wanting to stop the clock at one hour of history, do not we risk mummifying the building and condemning it to no longer live in the time of men? Now, are not all these interventions, repairs, and restitutions, historical and material substances and should be accepted in the field of accumulated authenticities? But further, considering the immense wave of emotion that the fire has caused in the world, all nations, all confessions to it, it is clear that Notre-Dame is no longer a simple French historical monument. It is a world monument even lying on the shoulders of France (FIG88). It expresses humanity's deep attachment to the monument, a need for heritage that has been making its way in the hearts of people for several decades. It is that call for rediscovering cultural diversities to enrich ourselves with the sublime treasures of great cultures and great thinkers and great traditions. The past is not outdated. It is like tea. It infuses our daily life to which it gives all its richness, its color, and its strength. Notre-Dame is a symbol of this desire (FIG89). Its heritage value is not only a matter of history and material substances, but also cultural, artistic, urban landscape, literary, fantastic, imaginary, brilliant, celebrated, and deeply made of intangible values and still alive. Its authenticity leans on its tangible integrity. It is less scientific than cultural, and its fields remain very open.

Let us take a look back at the example of the Ship of Theseus, because by replacing the rotten



Figure 86



Figure 87

pieces of wood with new ones, the Athenians could then continue to sail the boat. This is a living part of its authenticity, its active presence in the time of men. If the frame and the part of the vault of Notre-Dame have disappeared, their exact reconstitution has made a part of the authenticity of the cathedral, because, at opposite, not restoring them, not reconstituting the medieval carpentries, the lead covers, not rebuilding the spire of Viollet-le-Duc, will alter the monument's authenticity. Let's take the parable of the book. Its restoration will give the same paper, reconstituted exactly as before, but it will be new, and the ink, too. However, it will allow us to reread the book and restore all the richness of its message. Enriched by the last pages written after the fire, illustrating the evidence that the building is a living actor of our present world, and add to its authenticity the 21st contribution(FIG90).

Let us move on to the relevance of the Venice

Charter. May I say, this year, the 60th anniversary of Venice Charter, the 30th anniversary of Nara Document, and the rebuilt of the cathedral, these three elements are very important. In terms of methodology and studies, finding the most thorough knowledge about the cathedral before the fire and beyond the written charter, it is the spirit of the charter that has guided the accuracy of the restitution of disappeared elements(FIG91).

Referring the Nara Document in the heritage field, it respects the integrity of design and form, the use of traditional techniques, materials for the conservation of the substance, maintaining the use and function and its integrity;-its inner spirit and its influence in the city, the presence in the landscape of the city(FIG92). May I say, five years later, at the end of the next week, Notre-Dame will reopen, and by the energy and enthusiasm of the authors of its restoration, awakening those of the Middle Ages and dedicating their talents and



Figure 88

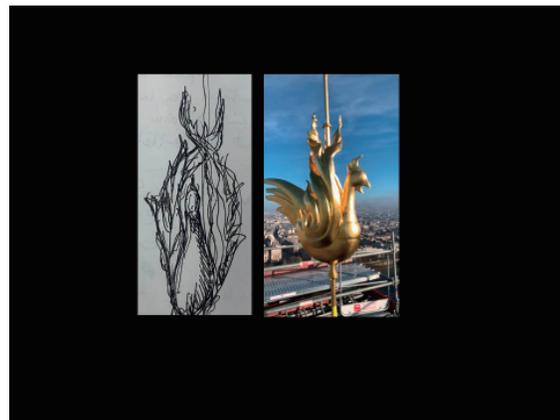


Figure 90

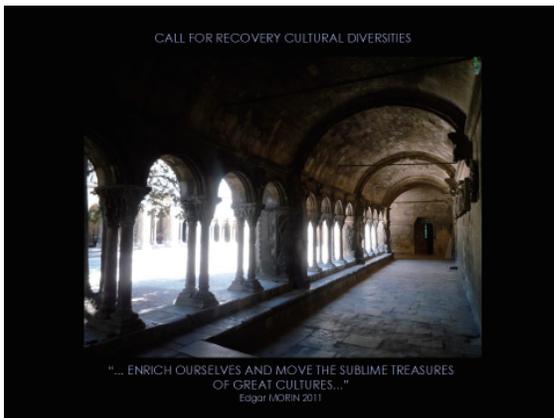


Figure 89

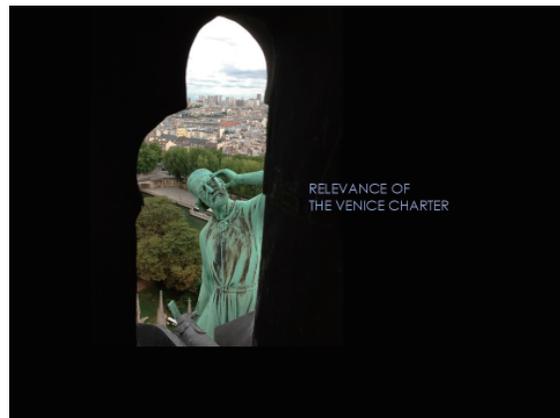


Figure 91

fervor to the “Grand Lady”, Notre-Dame will be able to continue to transmit its tangible and intangible values(**FIG93,94**). And on this face, martyred and burnt, we can already guess a smile(**FIG95**).

Thank you very much.

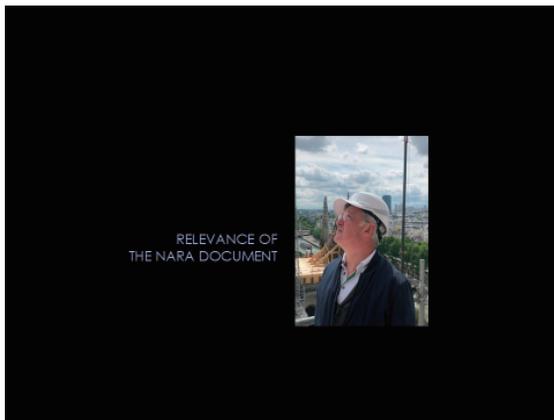


Figure 92

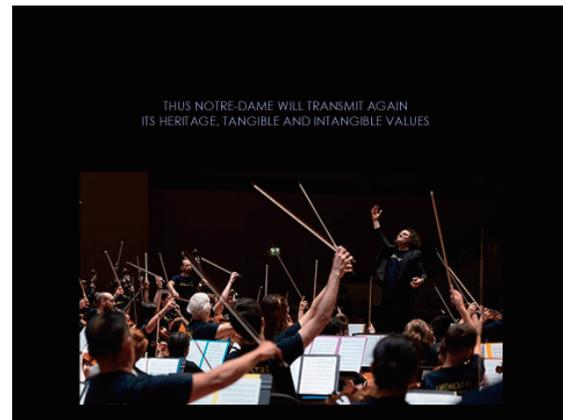


Figure 94

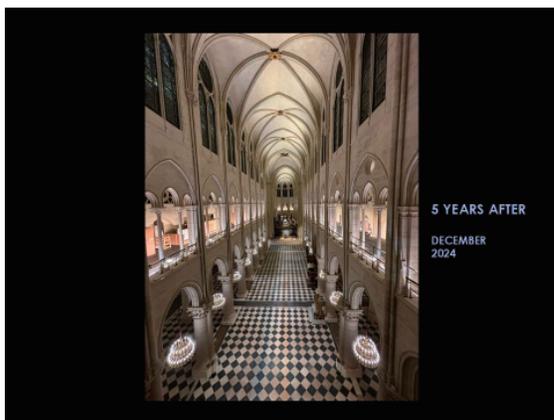


Figure 93

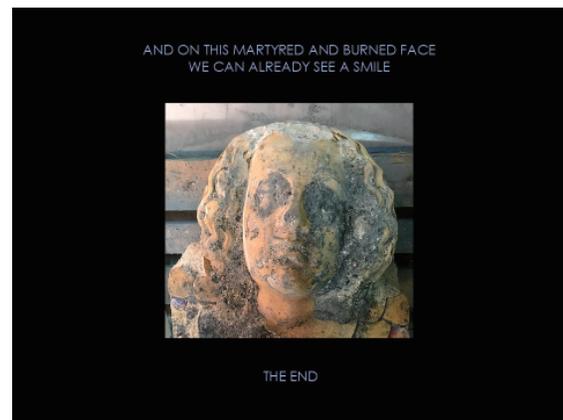


Figure 95

Conservation and Restoration Project of Tokyo Station Marunouchi Building

TAHARA Yukio

Visiting Professor, Kyoto Institute of Technology



Architect. Born in Nagano Prefecture, 1949. Graduated from the Department of Architecture, Faculty of Engineering, the University of Kyoto in 1975. Joined NIHON SEKKEI in the same year. Earned a diploma from the Centre for the Conservation of Historic Towns and Buildings, University of Louvain, in 1984. Director of the Conservation and Restoration of the Tokyo Station Marunouchi Building Project from 2003 to 2013. Project Professor at the Kyoto Institute of Technology from 2014 to 2018. Awards include the Japan Institute of Architects Award, ICOMOS Japan Prize, AIJ Prize, and the Japan Federation of Architects & Building Engineers Associations Award. Authored works include *The Flemish Béguinages World Heritage Sites* (SHOKOKUSHA Publishing, 2002), and *Conservation Design of Architecture* (Gakugei Shuppansha, 2003). Currently a Visiting Professor at the Kyoto Institute of Technology, Auditor of DOCOMOMO Japan and a board member of the ICOMOS Japan National Committee.

Hello everyone. My name is Tahara, as introduced. I found the presentation on the Notre-Dame Cathedral in Paris to be truly fascinating. I am very grateful for the opportunity to introduce Tokyo Station as an example from Japan. Today, I will speak about the conservation and restoration of the Tokyo Station Marunouchi Building. I have been engaged in architectural design practice for many years. About ten years ago, I was appointed as a visiting professor at Kyoto Institute of Technology. In Japan, there are very few opportunities for private-sector architects to be involved in cultural heritage projects. Therefore, in collaboration with the university, we have launched a specialized educational program in conservation and practical use of cultural heritage for graduate students and working professionals, with the aim of encouraging more active participation by Japanese architects in heritage conservation. I was deeply inspired by the presentation by the French architect today. In my presentation, I would like to introduce the conservation and restoration project of the Tokyo Station Marunouchi Building, which was completed in 2012. I believe



Figure 1

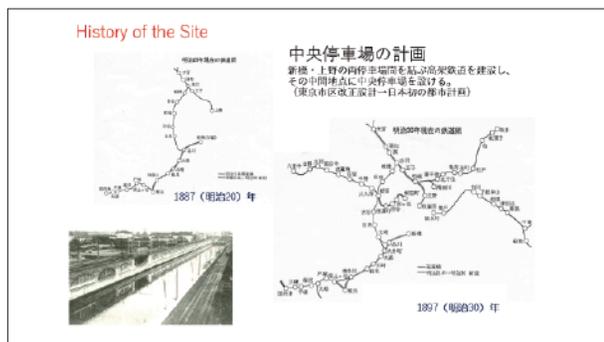


Figure 2

that the post-war recovery of Tokyo Station is closely related to today's theme of authenticity (**FIG1**).

FIG2 shows the situation before the construction of Tokyo Station. Japan's railway system began in 1872 with the line between Shimbashi and Yokohama. For a long time, in the capital city of Tokyo, Shimbashi—the starting point of the Tōkaidō Line—and Ueno—the starting point of the northern lines—remained unconnected. In 1888, the Tokyo Prefectural Government promulgated the Tokyo City Improvement Ordinance (Tōkyō-shiku Kaisei Jōrei), which is considered Japan's first urban planning initiative. This ordinance proposed the establishment of a Central Station—later to become Tokyo Station—at the midpoint of an elevated railway connecting Shimbashi and Ueno. The proposal was later approved by the Imperial Diet, and the project was set in motion. Looking at this route map, it becomes clear where the lines were previously unconnected.

The historical development of the site is summarized in **FIG3**. I will provide a brief explanation.

This map, from the late Edo period, shows the location of present-day Tokyo Station marked with a red star. During the Edo period, this area was located within the outer moat of Edo Castle and was lined with the residences of feudal lords (daimyō). **FIG4** shows a map from the mid-Meiji period. The planned location of Tokyo Station is again indicated by a red star. On the left side of the map, you can see Shimbashi Station, which opened in 1872. **FIG5** shows a map from the late Meiji period. By this time, new railway tracks had been constructed in preparation for the opening of Tokyo Station. Along these tracks, present-day Shimbashi Station—then known as Karasumori Station—had already opened. **FIG6** is a map from 1916. Two years earlier, the Central Station had officially been renamed Tokyo Station and opened to the public. The railway line had been extended from Shimbashi to Tokyo Station. At this time, Shimbashi Station became the freight-only Shiodome Station, while Karasumori Station was renamed Shimbashi Station. **FIG7** shows a map from 1930. The railway line had been extended to Ueno, completing the loop line around the capital.



Figure 3

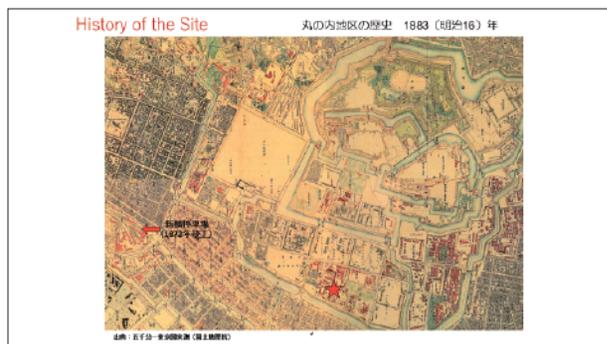


Figure 4

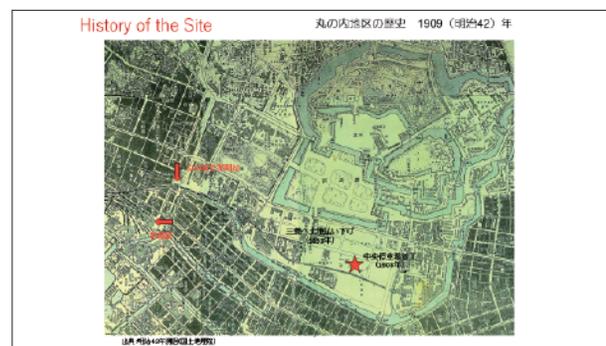


Figure 5

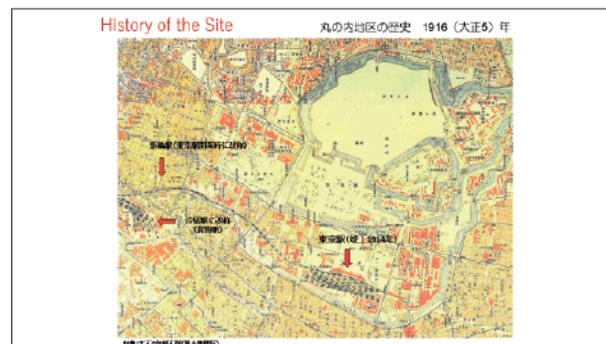


Figure 6

One important feature is the development of Gyōkō-dōri Avenue, which leads directly to the Imperial Palace. It is also notable that the original Shimbashi Station was destroyed in the Great Kantō Earthquake. Today, the station building has been reconstructed in the Shiodome area. This reconstruction took place in 2003. Incidentally, Tokyo Station was also designated as an Important Cultural Property in that same year.

The following section outlines the architectural history of the building. The initial design for Tokyo Station was created by Franz Baltzer, a German railway engineer and one of the so-called “hired foreigners” (oyatoi gaikokujin) of the Meiji period. As shown in the uppermost illustration (FIG8), Baltzer proposed a design with Japanese stylistic elements. However, this plan was ultimately not adopted. Although the design incorporated traditional Japanese style, the structure itself was to be built of brick. In 1903, the Ministry of Communications (Teishin-shō) commissioned Tatsuno Kingo to design the station. However, the process was far from straightforward. The difficulties he faced are evident in the first draft of his

design. It is likely that the railway-related functional layout—such as passenger access points—had already been determined based on Baltzer’s original plan. As such, Tatsuno may have had to retain the general layout, making it impossible to significantly reduce the building’s length. The horizontal extension of the low-rise wings suggests the considerable design challenges he encountered. Then, in 1905, Japan’s victory in the Russo-Japanese War brought about an extraordinary development: the station’s construction budget was nearly increased sevenfold. This unexpected financial support made it possible to realize the grand, three-story structure of Tokyo Station as we know it today.

Tatsuno studied abroad in the United Kingdom, where he was influenced by cutting-edge red brick architecture, including the Queen Anne style, which was in vogue at the time. Upon returning to Japan, he began designing brick buildings. His designs are characterized by what came to be known as the “Tatsuno-style Free Classical”, which features red brick walls accented with white granite string courses. Tokyo Station is the

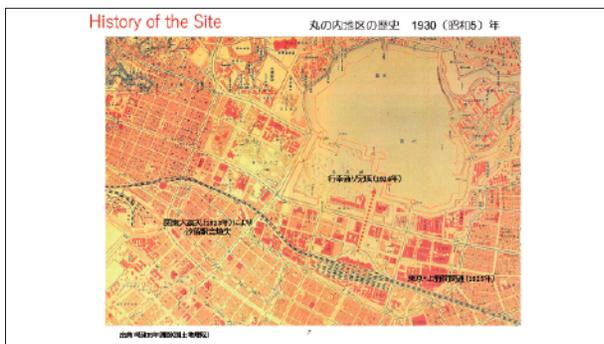


Figure 7

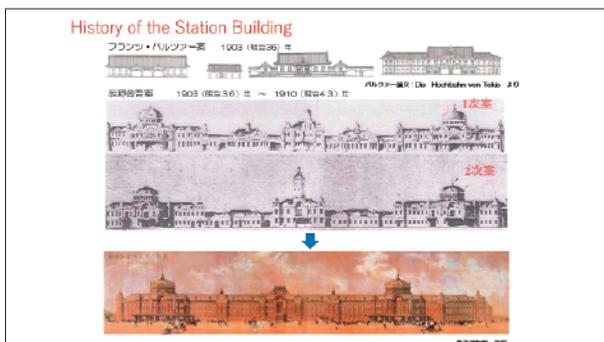


Figure 8

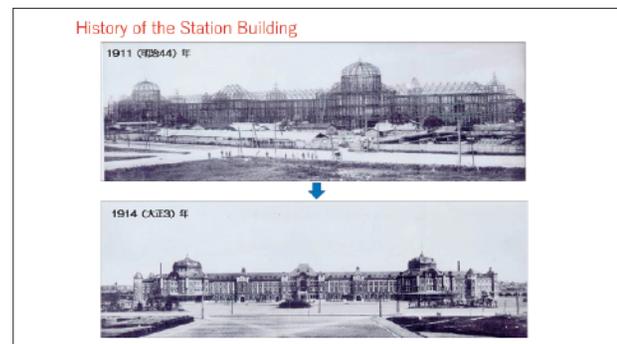


Figure 9

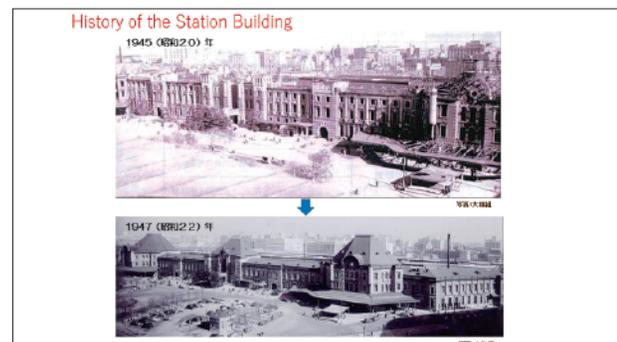


Figure 10

od, many such redevelopment plans were considered. However, over time, the movement toward conservation gradually gained momentum. Although it took considerable time, social initiatives—such as the establishment of the “Citizens’ Group for the Love of the Red Brick Tokyo Station”—played a crucial role. In 2001, the “Committee for the Revitalization and Development of the Tokyo Station Area” was established to examine the role of Tokyo Station within the Marunouchi district. This marked the beginning of a concrete policy toward its conservation and restoration. Subsequently, the station was designated as an Important Cultural Property, and discussions took place concerning zoning regulations and floor area ratios. As a result, the path toward conservation and restoration was opened.

On the right is the certificate designating Tokyo Station as an Important Cultural Property (FIG12). The explanation attached to this certificate, issued by the Minister of Education, Culture, Sports, Science and Technology, places a strong emphasis on the concept of “utilization.” It is likely that no previous designation of an Important Cultural Property has highlighted the aspect of utilization to such an extent. We understood this to reflect society’s expectation that Tokyo Station should be conserved and restored as an Important Cultural Property that continues to be actively used. However, securing the necessary funding for this endeavor was essential. The floor area of a low-rise brick building like Tokyo Station is quite limited compared to contemporary high-rise buildings.

Nonetheless, under urban planning regulations, the site is permitted a much larger floor area. Therefore, the unused development rights—the floor area ratio entitlement—associated with the Tokyo Station site, indicated in red, were sold to adjacent areas slated for development. In short, by selling the building rights without actually constructing a new structure, we were able to secure the funding necessary to carry out the conservation and restoration of Tokyo Station.

However, various discussions took place regarding this matter. In the past, Japan’s Building Standard Law imposed a height restriction of 31 meters (the former “hundred-shaku” rule), and as a result, all buildings in the Marunouchi district were uniformly 31 meters tall, creating a consistent skyline. Today, however, the area is lined with high-rise buildings. While there is a separate debate to be had about whether such a transformation is appropriate for the urban landscape, in terms of the conservation of Tokyo Station, one could argue that the surrounding skyscrapers actually supported its conservation and restoration.

In complex conservation projects such as this, a recurring challenge is how to make decisions effectively. The Venice Charter clearly states that such decisions should not be left solely to the discretion of a single individual. In the case of Tokyo Station, an independent expert committee was established, composed of external specialists, representatives from JR East, and our design team. This committee held a significant number of meetings throughout the project until its comple-



Figure 13

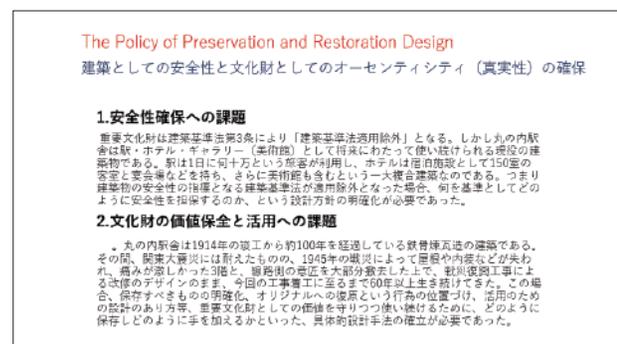


Figure 14

tion(**FIG13**). A representative from the Agency for Cultural Affairs also participated. As a governmental body, the Agency rotates its committee members periodically; however, all other committee members remained unchanged from the first meeting through the 22nd and final session. I believe this continuity played a vital role in the success of the project.

From this point onward, I will explain the underlying philosophy and the policies for conservation and restoration(**FIG14**). The most distinctive feature of Tokyo Station is that, unlike many Important Cultural Properties, it functions as a large-scale, contemporary urban facility that continues to serve nearly one million people each day. Therefore, safety was the foremost priority. At the same time, as a cultural property, it was essential to conserve its cultural value based on authenticity, while finding ways to ensure its continued use. The central challenge of this project was how to balance its value as a functioning public facility with its value as a cultural asset. This formed the basis of the initial design concept.

Policy 1 represents the guiding principle for conserving this building as cultural property (**FIG15**). At the time, UNESCO's concept of World Heritage authenticity was articulated in terms of four aspects, and this policy incorporates three of them—design, materials, and techniques. The fourth aspect, “location,” is not mentioned, as there was no intention to relocate the building.

Regarding Policy 2, it was incorporated in response to a request from the railway company,

which emphasized the importance of explicitly addressing safety, functionality, and maintainability, given that the building would be used by a large number of railway passengers. However, as noted below, the expert committee intentionally added the remark: “If Policy 2 is to be prioritized over Policy 1, the utmost care must be taken,” in order to ensure that Policy 2 would not take precedence over Policy 1. A more detailed explanation of this policy will follow.

Clause 1 of Policy 1 states that the surviving original elements should be respected to the greatest extent possible and conserved accordingly (**FIG16**). Essentially, this means protecting historical materials and ensuring the authenticity of the building is maintained. In fact, just yesterday, we guided the lecturers to Tokyo Station for an on-site visit. In the photograph of the South Dome, you can see that some of the interior reliefs, which were damaged during the war, still contain parts that remained structurally sound. These original components were retained as they were—this is an example of conserving the original materials. Although the surface had darkened over time, it was used without alteration. Below that, you can see how the steel beams were deformed due to wartime damage. Under normal construction practices, all of these would typically be removed and replaced with new steel. However, material testing confirmed that they still met the required structural standards, so they were re-used in their bent state. Accordingly, the floor level was raised, and a new, flat modern floor was in-



Figure 15



Figure 16

stalled above. Clause 2 of Policy 1 states that, where reliable documentation exists and faithful restoration is possible, such restoration should be carried out (FIG17). Clause 3 of Policy 1, while somewhat obscure in wording, essentially means that elements whose original form is unknown should not be restored (FIG18). This reflects the principle in the Venice Charter that prohibits conjectural restoration. For example, on the far right of the figure, elements such as wall finishes whose original appearance is unknown have been left as exposed brickwork. Similarly, for openings where the specifications of the original fittings are unclear, modern glass screens have been installed instead.

Although this section is somewhat difficult to interpret, in terms of the Venice Charter, it reflects the principle of respecting the legitimate contributions of all historical periods (FIG19). This means not only conserving the original elements, but also evaluating and retaining elements from various later periods, if they have historical or architectural value. For example, in the small central photograph, the structure on the right side of the

brick wall was added later as a ventilation shaft when underground facilities were constructed. Initially, there were discussions about demolishing it. However, since the design of the addition was also of high quality, it was conserved and incorporated into the restoration.

These are various measures implemented to ensure the continued safe use of the building (FIG20). For example, on the restored roof, a copper mesh has been installed to prevent the slate tiles from being dislodged. FIG21 shows the entire Tokyo Station complex. The above-ground structure is designated as an Important Cultural Property and is therefore subject to the Law for the Protection of Cultural Properties. In contrast, the underground portion is a newly constructed facility and falls under the jurisdiction of the Building Standards Act. Since Japan is an earthquake-prone country, a seismic isolation layer was installed between the above-ground cultural property and the newly constructed underground structure, enabling the implementation of seismic isolation retrofitting for the historic building.

These are the elevation drawings of the building



Figure 17



Figure 18



Figure 19



Figure 20

at the time of its original construction, post-war period, and after restoration (FIG22). The color-coded diagram helps to visualize the transformations the building has undergone over time. In the restoration process, mock-ups like this were created and carefully compared with original drawings and historical photographs to ensure accuracy. FIG23 shows a photograph of the on-site verification of the mock-up.

The railway-facing side of the building sustained significant damage during the air raids, particularly from incendiary bombs. In the middle row of FIG24, there is a black-and-white photograph taken shortly after the war damage, and to the right, a modern photograph showing the building after restoration. Rather than fully restoring the entire facade, certain areas were simply repaired and left as they were—such as sections coated with mortar only—conserving traces of the building’s history through different periods. Additionally, due to this restoration project, the hotel has been expanded to 150 rooms, making it a significantly larger facility. As a result, a large central space was required for breakfast service.

However, since the building is designated as an Important Cultural Property, existing partition walls could not be removed. Therefore, the attic space at the center of the building was repurposed and developed into an atrium.

From this point onward, we will briefly explain, using “Before & After” photographs, which parts of the building were altered. Since the central portion of the building had been completely changed, it was restored entirely to its original state at the time of initial construction (FIG25).

This may be difficult to notice at first glance, but many details—such as the window designs—were significantly altered during the repairs following the war damage (FIG26). However, in-

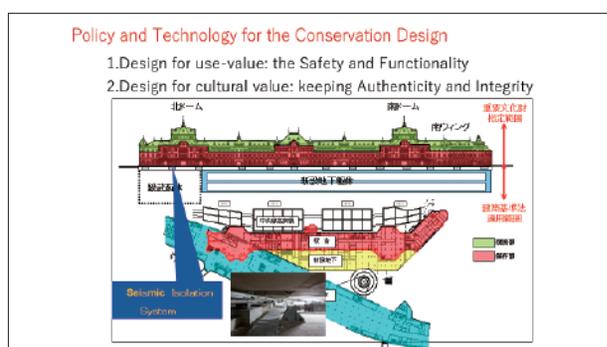


Figure 21

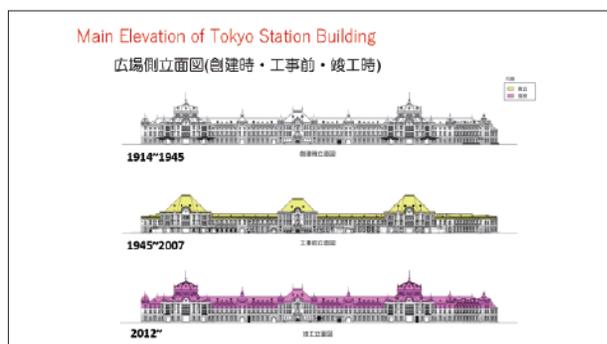


Figure 22

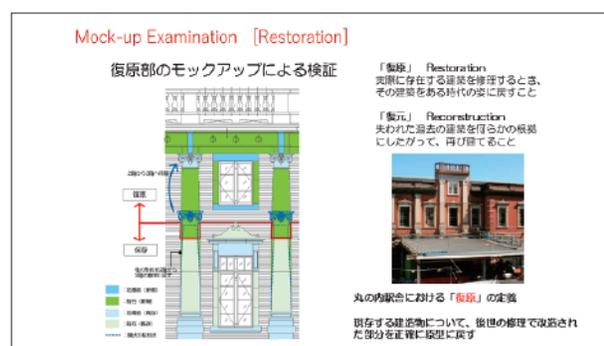


Figure 23

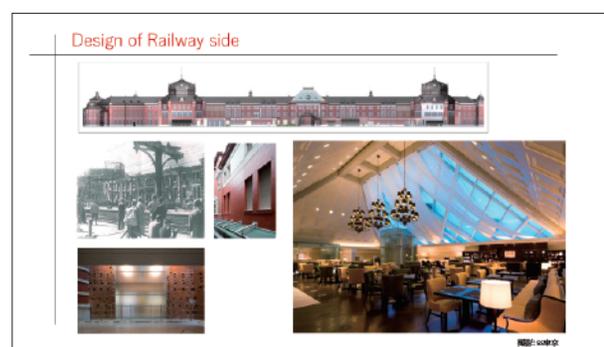


Figure 24

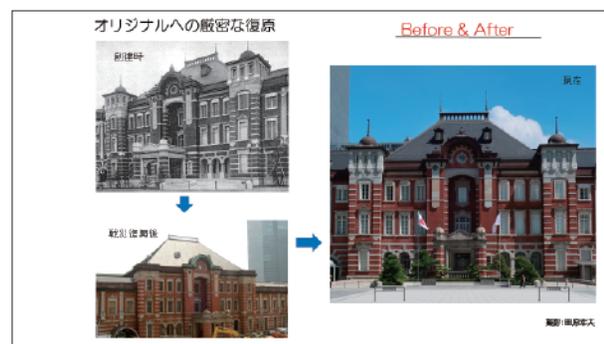


Figure 25

stead of restoring them to their original form, we chose to conserve the post-war design as it was. In addition, for areas related to modern functionality, such as the hotel entrance, new design elements were introduced. We made every effort to clearly distinguish the original components from the interventions made during the current project(FIG27). In this regard, our approach may differ from the concept applied to the restoration of Notre-Dame Cathedral.

This is the interior of the dome(FIG28). After the war, a hemispherical ceiling inspired by the Pantheon in Rome was constructed. It was an exceptionally well-designed element. However, in the course of restoring the entire structure to its original form, it became necessary to remove this ceiling. To commemorate it, we incorporated a trompe-l'œil pattern into the floor that replicates the design of the dome ceiling created during the post-war repairs. This was one of the most intensely debated aspects of the project.

The restoration of Tokyo Station had a far greater economic impact than initially expected, as it brought renewed popularity to nearby dis-

tricts, including restaurants and other businesses (FIG29). Tokyo Station continues to serve as a true example of “Living Heritage,” functioning as a train station, hotel, and art gallery(FIG30). FIG31 shows its current exterior appearance. During the restoration work, the traditional horse-drawn carriage procession for newly appointed ambassadors to present their credentials to the Emperor was suspended and rerouted from a different location. The photograph at the bottom right shows the procession being resumed last year.

This year marks exactly 110 years since Tokyo Station first opened. As indicated here, “History of the Station 1914–2024,” the station has endured many events over the decades, including severe damage during the war. In considering the foundational principles that should guide the restoration of Tokyo Station, we reflected deeply on our approach. In addition to the Venice Charter, we based our project on the Dresden Declaration adopted by ICOMOS in 1982. I would like to conclude my presentation by reading aloud the original text of this declaration(FIG32).

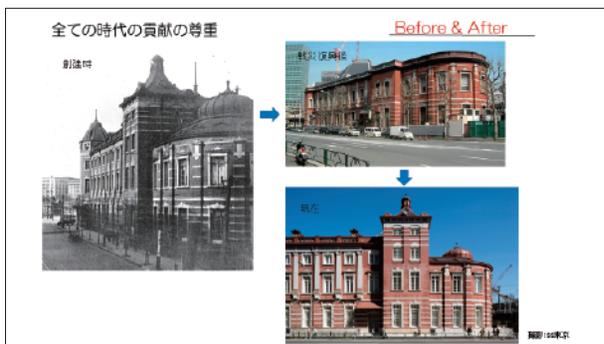


Figure 26



Figure 27



Figure 28



Figure 29

“In the restoration of monuments destroyed by war special care should be taken that the historic development up to the present time can be traced. This applies to the elements of monuments from different periods as well as other evidence of its fate. This might include modern elements which have been added in a responsible manner.”

With these guiding principles firmly in mind, we carried out the Tokyo Station restoration project over the course of ten years. That concludes my presentation. Thank you very much.



Figure 30

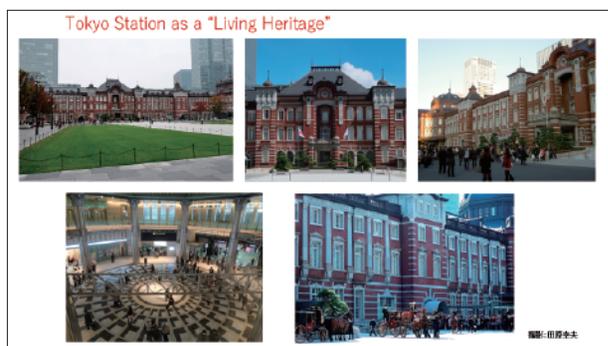


Figure 31



Figure 32

Conservation and Authenticity, a Case Study of Grand Shangqing Palace

LYU Zhou

Professor, Tsinghua University



Vice Chair of China Cultural Relics Academy. President of the Committee for Historical and Cultural Protection and Inheritance of the Ministry of Housing and Urban Rural Development.

Participated in the Conservation Master Plan for Cultural Heritage Sites in the Submerged Area of the Three Gorges Project (1994-1997) and in charge of relocation projects of 11 sites including Zhang Fei temple in Yunyang county (1994-2006). In charge of the conservation and restoration project for Erwang Temple and Fulong Temple (components of World Heritage Site) after the 2008 Sichuan Earthquake (2008-2011). In charge of the conservation and lifting project Yuzheng Palace (component of World Heritage Site) in Mountain Wudang (2010-2015). In charge of nominations for World Heritage Sites “Mount Wutai” (2009), “Kulangsu, a Historic International Settlement” (2017), and “Beijing Central Axis: A Building Ensemble Exhibiting the Ideal Order of the Chinese Capital” (2024).

Served as the Cultural Heritage Advisor of the Chairperson in the 28th World Heritage Committee Session(2004). Vice President of ICOMOS-CHINA (2005-2022). Council member of ICCROM (2003-2011). Vice Chair of UNESCO Silk Roads Network Platform (2018). Elected as co-chair of the Coordinating Committee on the Serial Transnational World Heritage Nomination of the Silk Roads (2018). ICCROM Award (2013).

Good afternoon, ladies and gentlemen. I would like to present a case study, it is a new building which mixed ancient elements with contemporary function on a archaeological site. We have talked a lot about the Venice Charter and the Nara Document. This case study is also a representation of the concept about authenticity. Authenticity means someone wants to protect something as being “true” which proves the value or the information carried by the material. Value assessment is very important for one to understand its authenticity. The case might give you an idea of how to think about or how we do the value assessment for heritage sites(FIG1).

Grand Shangqing Palace is one of the most im-



Figure 1

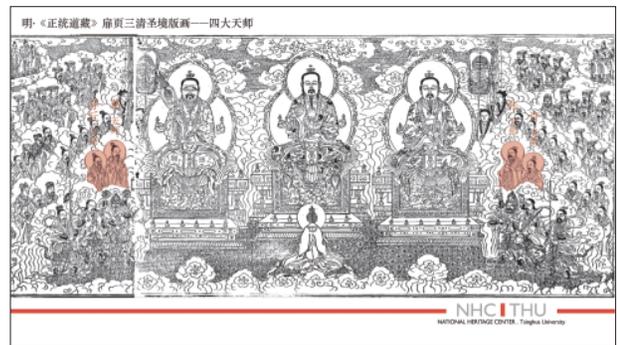


Figure 2



Figure 3

portant Chinese Taoist temples. In the Taoist system has three main gods. After these three gods, there are four heavenly masters. The Grand Shangqing Palace belongs to one of them, who named as Zhang Tianshi (Zhang heavenly master). **FIG2** and **FIG3** show the first generation of Zhang Heavenly Master who is the first one on the left hand of gods(**FIG2**) and dressed red long coat(**FIG2**). His name as human being is Zhang Daoling. His family is a Holy family. The position of heavenly master only inherits in his family.

Grand Shangqing Palace is the main temple belongs to Zhang Heavenly Master, and near to his house. The location of Grand Shangqing Palace is very important. It is one of “fairyland and lucky

place” (洞天福地) in China. These two slides (**FIG4,5**) are the scenery of this area. **FIG6** shows the relationship of the Grand Shangqing Palace and the Heavenly Master's House. The bigger building complex is the Grand Shangqing Palace, the smaller one is the Heavenly Master's House.

FIG7,8,9 are pictures of the Heavenly Master's House. That house is also Zhang Heavenly Master's office and his resident place. Today the 65th generation of Zhang Heavenly Master is still living there. This family has a long history, it has been started since Han dynasty. **FIG10,11,12,13** are ancient maps in the 17th to the 19th century. All these maps showed the area where the Grand Shangqing Palace and the Heavenly Master's



Figure 4



Figure 7



Figure 5

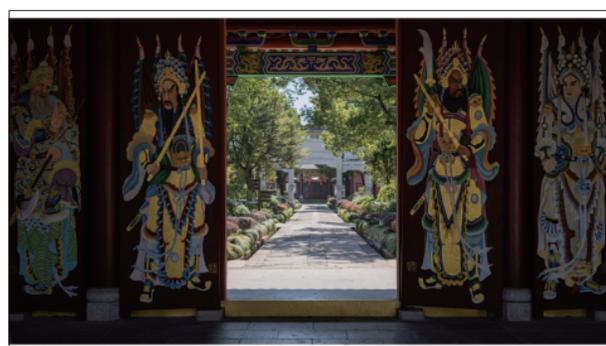


Figure 8



Figure 6

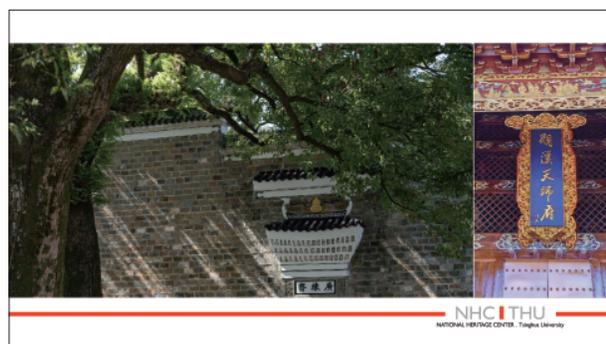


Figure 9

House were located.

Grand Shangqing Palace was destroyed by fire in 1930. **FIG14** is a photograph of Grand Shangqing Palace before the fire. **FIG15** is after the fire in 1930. Only a few buildings left. In 2000, the Heavenly Master's House got some funding. The House planed to reconstruct Grand Shangqing Palace. But the funding was limited, so only a small part was rebuilt. This reconstruction followed the concept of "four originals concept" (original material, original form, original techniques and original workmanship). Here is the reconstruction parts of the project in 2000.**(FIG16)**

In 2014, the House asked my team to do the rest part including the main buildings of the Grand

Shangqing Palace. Then we started site investigation. We proposed a draft design which was based on the ancient maps and photographs taken before the fire disaster in 1930(**FIG17**).

During the site investigation, our team found some remains which belongs to ancient structures, so we suspended the design and suggested the House to invite archaeologists to do some research on the remains. The heavenly master worried about the process would be delayed. He really wanted to use this site for rituals and keep the religion function. However, the archaeological project was finished in 2017. It was very successful. The archaeological work found the complete layout of palace. These archaeological findings



Figure 10

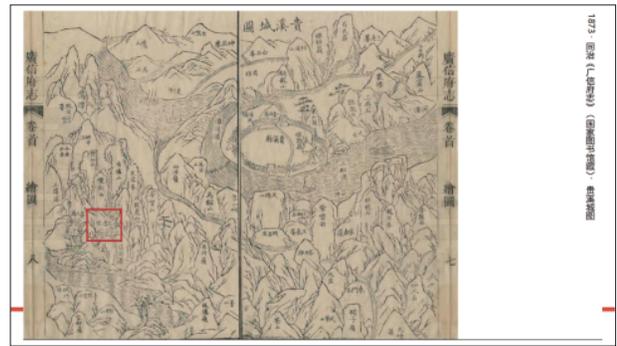


Figure 13



Figure 11



Figure 14



Figure 12

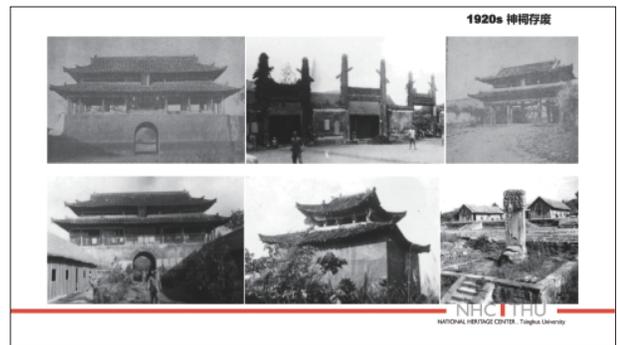


Figure 15

were selected as one of the ten most important archaeological discoveries in China in 2017. The archaeological sites were also listed as national protected sites in 2019.

The remains found by our team(FIG18). The chief architect and other colleagues of our team

discussed with the 65th generation of the heavenly master(FIG19). The remains of old Grand Shangqing Palace(FIG20). The archaeological site(FIG21). The archaeological site on our architectural plan(FIG22). Based on the archaeological research, we can get the outline of change of



Figure 16



Figure 20

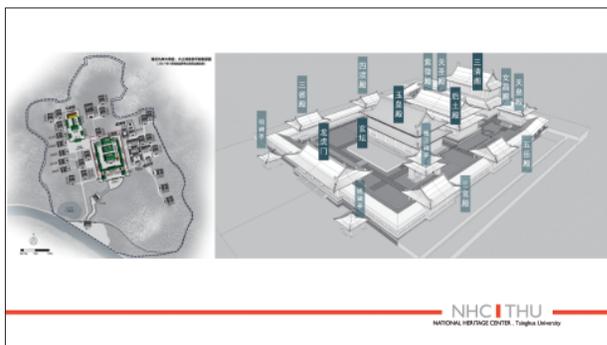


Figure 17



Figure 21



Figure 18

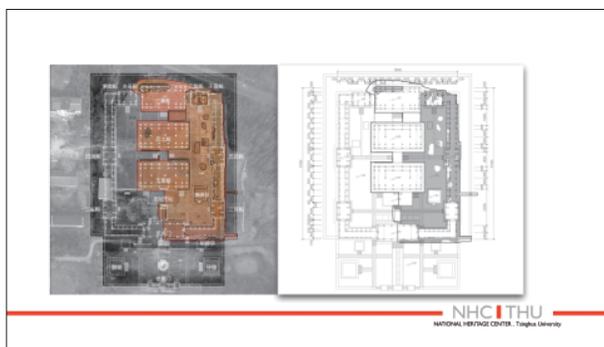


Figure 22



Figure 19



Figure 23

Protection, displaying function and contemporary religious function are mixed in this building (FIG31). With virtual technology, visitors can get more information about the site(FIG32). During the construction process. The most old parts has been protected and kept(FIG33).

The new Grand Shangqing Palace was finished 2023(FIG34,35,36). The Three Gods statues also have been redone(FIG37). The House and Taoists are very happy and proud for this building (FIG38,39).

Now the Taoists look after and maintain the

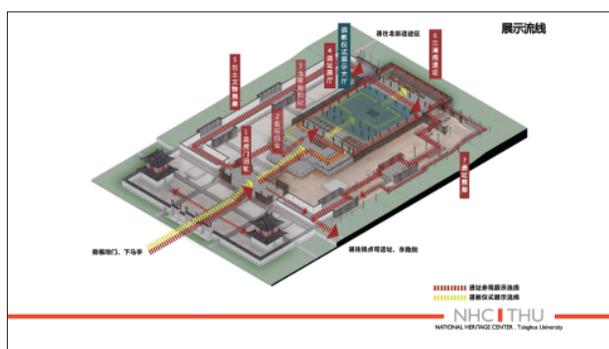


Figure 31

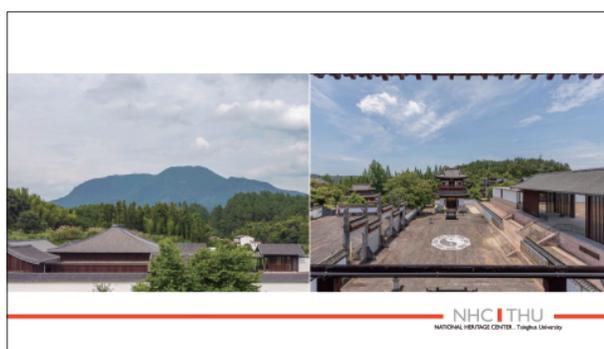


Figure 35



Figure 32



Figure 36

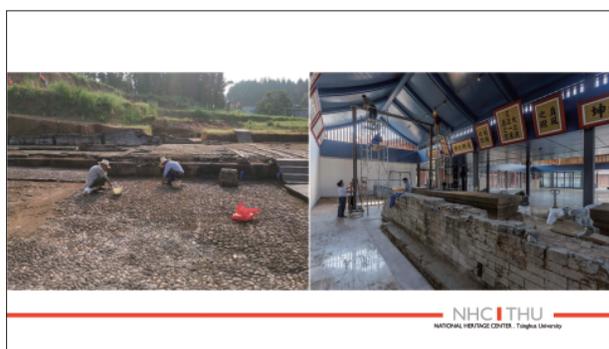


Figure 33



Figure 37



Figure 34

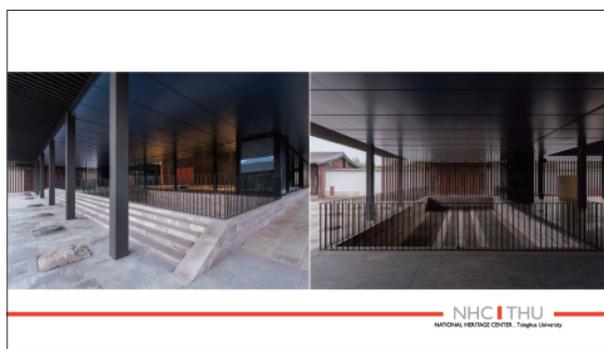


Figure 38

site, they believe the place belongs to themselves. The site and the new building are the symbol of the continuity of the life and religion(FIG40).

The young Taoist people are also really interested about this history of the Grand Shangqing Palace. So, our team also gave training and explained

about the significant of the Grand Shangqing Palace, the history interpreted by the archaeological site, to the young people of the Taoism (FIG41,42,43).

Some parts of the Three Gods statues' pedestals are also old parts which were kept from old Grand

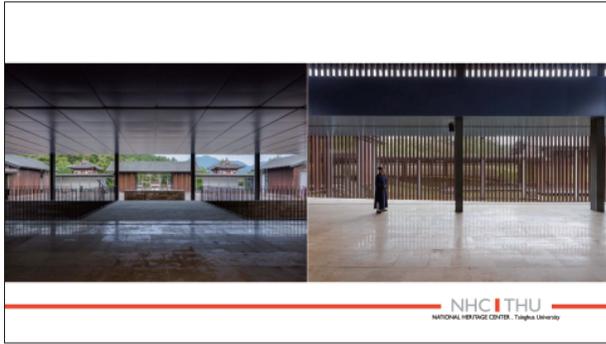


Figure 39



Figure 43

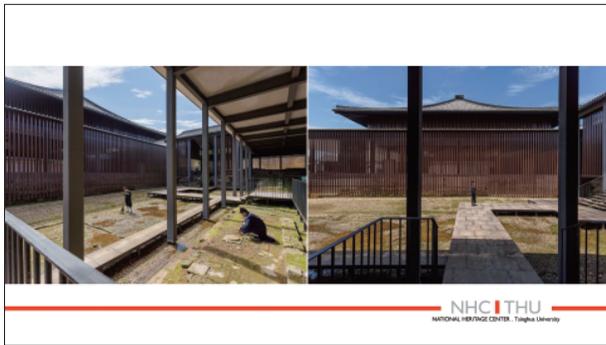


Figure 40



Figure 44



Figure 41



Figure 45



Figure 42



Figure 46

Shangqing Palace. They are also symbols of the continuity of the history(FIG44). The old parts are mixed together with the new(FIG45).

The ritual function in the new building (FIG46,47). The young Taoists are learning the history of the Grand Shangqing Palace(FIG48). The public is also interested in the interpretation and exhibition of archaeological site(FIG49). The local community, the people living near there, they also like the new Grand Shangqing Palace (FIG50).

This case is also an example that shows the understanding of how authenticity should be. It is important to keep the original parts; the real material exists, especially something such as

archaeological sites. However, it should be also understood how to continue the cultural tradition and the life. Authenticity also means integrity and continuity(FIG51).

Thank you very much(FIG52).



Figure 47

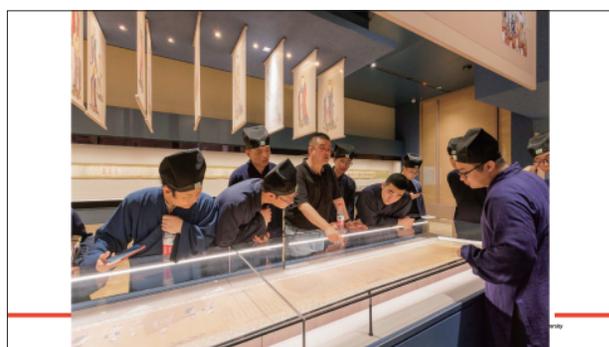


Figure 48



Figure 49



Figure 50



Figure 51



Figure 52

Panel Discussion

Moderator: INABA Nobuko

(Professor Emeritus, University of Tsukuba / Visiting Professor, Open University of Japan)

Received a PhD from Tokyo Institute of Technology in 1990. Worked as a Specialist for Cultural Properties, Structures Section, Cultural Property Protection Division, Agency for Cultural Affairs from 1991 to 2002. Dispatched to ICCROM (Rome) from 2000 to 2002 and worked at Tokyo National Research Institute for Cultural Properties from 2002 to 2008. Professor of World Heritage studies at University of Tsukuba from 2008 to 2020, specialising in architecture and international heritage protection policy. From the time working for the Agency for Cultural Affairs to the present, she has been a part of international expert meetings that advise policy-planning decisions of the World Heritage Committee in addition to engaging in World Heritage protection, management and fostering of human resources centering around Asia. ICC-Angkor ad-hoc specialist. Member of committees related to the protection of World Heritage sites such as Nikko, Hiraizumi, Mt. Fuji, Hidden Christian sites in Nagasaki region, Mozu Tombs, and Jōmon Prehistoric Sites in Northern Japan.

Panelists: Benjamin MOUTON, TAHARA Yukio, LYU Zhou

Guest Commentators:

George ABUNGU (Emeritus Director of the National Museums of Kenya)

Prof. George Okello Abungu is a Cambridge-trained archaeologist and Emeritus Director-General of the National Museums of Kenya. He is a seasoned heritage professional, practitioner and expert who has sat on the World Monuments Watch panel of the World Monument Fund, and was Kenya's Representative to the UNESCO World Heritage Committee, and Vice-President of its Bureau (2005-2009). He is a Fellow of the Stellenbosch Institute for Advanced Studies, University of Stellenbosch, South Africa and was Elizabeth Eddy Professor of Applied Anthropology, University of Florida, Gainesville, USA. He is the founding Professor of Heritage Studies, University of Mauritius, was a Special Adviser to the Director General of ICCROM, Rome and is currently Honorary Professor of Heritage Studies at the Australian National University, (ANU), Canberra. Prof Abungu has published widely in the disciplines of archaeology, heritage management, museology, heritage and tourism, heritage and sustainable development, illicit trafficking in cultural property and on restitution, among others. His latest books include *National Museums in Africa: reflection on memory, identity and the politics of heritage* (co-authored, Routledge Publishing Company, 2022) and *The Heritage of the Colonized: Managing Heritage in Africa* (Routledge Publishing Company, 2023).

NAGAOKA Masanori (Regional Adviser for Culture, UNESCO Regional Office for Eastern Africa)

Being assigned as Regional Adviser for Culture at the Multisectoral Regional Office in Kenya in 2023, Masanori has a working experience since 2004 in the Culture sector of UNESCO at both headquarters (World Heritage Centre) and field offices (Indonesia, Afghanistan and Cambodia). While specializing in technical assistance for the preparation of nomination dossiers for the World Heritage and Living Heritage, he worked on restoration projects at Angkor in Cambodia, Bamiyan in Afghanistan, Borobudur in Indonesia, and so forth. Overall, he has been engaged in all fields of the UNESCO Culture sector program, which include the safeguarding of both tangible and intangible cultural heritage, cultural diversity and creative industry promotion, cultural policies for sustainable development, museums development, and promotion of international legal instruments related to all UNESCO Culture Conventions. He obtained a PhD in Heritage Studies from the University of Tsukuba in Japan and an M.A. degree in Archaeology and Art History from Columbia University in New York, USA. He has

MC The panel discussion will be chaired by Professor INABA Nobuko, Professor Emeritus at the University of Tsukuba. The panelists will include



the speakers who presented in the first half of the session. Additionally, from a broader perspective on cultural heritage, we are pleased to welcome Prof. George Okello ABUNGU, Emeritus Director General of the National Museums of Kenya, as a guest commentator, along with Dr. Masanori NAGAOKA, Culture Advisor for the East Africa Region at the UNESCO Nairobi Office, who will also join the discussion.

Now, Professor INABA, the floor is yours.

Prof. INABA Thank you very much. Hello, everyone. My name is Nobuko INABA. Over the next hour, after listening to today's presentations,

I would like to explore the relationship between “repairing” and authenticity, as well as where the current discussions on authenticity stand.

As mentioned in the lectures and in the opening remarks by President AOYAGI of the JCIC-Heritage, thirty years ago, in 1994, the “Nara Document on Authenticity” was created during a conference held in Nara, Japan. At that time, I was working at the Agency for Cultural Affairs and was involved in coordinating the Nara Conference and drafting the final Nara Document. Now, thirty years have passed. As President AOYAGI pointed out, the Nara Document expanded the concept of “monuments”—which had been primarily a European notion — and the essential attributes of monuments to a global scale. This is indeed true. However, at the same time, it also dispersed the scope of discussions.

The word authenticity—though pronounced as it is without translation into Japanese — has become a term that allows everyone to freely discuss what authenticity means to them. This, in itself, is important. The concept of authenticity serves as an entry point for thinking about what heritage truly is, making it a crucial starting point for deeper discussions. However, over time, as different people from various fields have engaged in these discussions, the scope has broadened significantly. As a result, the discourse has become so dispersed that, in some cases, it is no longer clear what is actually being discussed. This is the situation we find ourselves in today.

Given this situation, it is time to reconsider the concept of authenticity in practical terms; specifically, in the context of repairing objects. This can apply to architecture, artworks, and even intangible cultural heritage. In the broader sense, when we talk about heritage, we are referring to its repair and transmission — transmission is also important. Transmission is particularly crucial in the case of intangible cultural heritage. As we continue to conserve and pass down heritage, we must ask ourselves: How do we define authenticity in

this process? Or has the concept of authenticity become too broad and difficult to apply? I believe we have now reached a point where we need to reflect on these questions.

When the Nara Conference was held in 1994, it had already been 20 years since the implementation of the World Heritage Convention had begun — though, in practical terms, it had only been a little over a decade. Even at that time, in 1994, the concept of authenticity had already become difficult to define and apply. That is precisely why the Nara Conference was held — to reconsider whether authenticity was truly necessary and how it should be understood. Now, 30 years later, having observed global discussions on authenticity, I can see that while the discourse has significantly expanded, the fact that people continue to engage in diverse discussions with authenticity as a starting point remains an important and valuable opportunity.

Thus, by the time the Nara Conference was held in 1994, there were already differing opinions on how authenticity should be understood and applied. So, where does authenticity stand today? As President AOYAGI pointed out, the discussions at the Nara Conference helped shift the focus away from a Eurocentric perspective and expand the notion globally. However, rather than being a debate solely about authenticity itself, the key takeaway was that when assessing the value of heritage, the most important aspect is the diversity of cultures and heritage. This principle is clearly stated in the Nara Document and served as a crucial foundation for its worldwide influence. Many countries in the world are developing nations, and a significant number are former colonies. These former colonies had long operated within the legal and ideological frameworks imposed by European or other colonial powers. However, as they gained independence, they were able to reconsider their own heritage autonomously, within the context of their own cultures and natural environments. This is one of the most significant achievements of the

Nara Document. President AOYAGI expressed this impact by saying that the concept of authenticity has expanded across the world.

With that in mind, I would like to invite our three speakers to share their perspectives later in the discussion. Since we have Prof. George ABUNGU from Africa with us today, I would like to start by asking him to share his thoughts on the Nara Document. While I am not certain whether authenticity is the right term to use in this context, I would like to hear his perspective on what is most crucial for the future of heritage and what key issues we should consider when discussing heritage today. George, five or 10 minutes, please.

Prof. ABUNGU Thank you very much. Nobuko had threatened to stop me after 10 minutes, but I want to tell her that you should know Masanori here, and I, came from the farthest part of the world and are currently sitting here. So, before you stop me, please think about that. Now, the second thing is that I would like to take this opportunity to thank you, Nobuko, and the organizers of this particular conference, for inviting me. Lastly, I would like to pay homage and thanks to the ancestors, the owners of this land for the welcome and the care that they have shown us since we arrived here. Thank you very much. Now, I can start. You can start counting your 10 minutes.

When the Nara Document was drafted 30 years ago, I was a young professional. I co-authored

a chapter in the book, *A Case from Africa*, with Jimbi KATANA. Jimbi KATANA was able to attend the Nara Conference on Authenticity. I was not able to attend, as I was working in the museum. As a young archeologist, I had trained in Cambridge and just returned back home four years earlier, and my way of thinking was very much European and very much western. Since then my thinking has changed.

I want to say that there are few things that you have to think about when you are talking about authenticity or management of heritage in Africa. Africa, you would say, “George ABUNGU comes from Africa,” but Africa is not one country. Africa is a huge continent with 55 countries. It is big. Kenya is just one of them and I come from there. It is a continent that is endowed with extremely rich and diverse heritage from the time of human origins up to the present, and we are continuously making heritage.

The other thing that you have to know is that that Africans are deeply embedded and deeply rooted in their heritage. So, we live heritage, and the Nara Document was not the first to invent that. We were already living it. The Nara Document helped us to accept that truly in other parts of the world, people are doing it the same way we are doing it in Africa. It was very much in sync with what we were doing. So, it gave us that opportunity and the authority, as well as the privilege, to be able to do what had been actually declared up here.

Thirdly, you must know that we were colonized. And having been colonized, even our laws are molded to Western standards. We privilege monumental heritage protection over other types of heritage. I have talked about this before. So, the fact that we were colonized, we have the European traditions in our laws. As I said in another forum, 90 percent of heritage from Africa listed as World Heritage are of Western, European, or colonial heritage. That shows you what is the current situation and what we need to do. So, when the



Nara Document came about, we caught a breath of fresh air. We felt that there were other parts of the world that did things the same way we did, and could actually convince the world, that we could also do something similar.

The other thing that you have to remember when talking about heritage is that heritage in Africa is not only diverse, but also very intertwined — nature and culture, tangible and intangible, movable and immovable — are all intertwined together. So, for you to be able to understand, to be able to practice or understand authenticity, you must accept the fact that these are all intertwined. The spiritual aspect is also very powerful. We also use heritage; we do not just protect it for the sake of protection. We do not have that privilege; we cannot afford to just protect for the sake of protection.

So, cultural and heritage diversity is very critical, and these are tied to major issues. When you ask me what are the emerging issues in Africa, in terms of heritage protection, in terms of how we look at it, it is influenced by different factors. They include issues of conflicts, as the lady there, my friend, mentioned when we were talking about how heritage can be used to reduce conflict. How can we use the heritage for peace-building and reconciliation? So, when we talk such things, we are looking at the relevance and use of heritage.

Heritage and community. You can never separate heritage from community. Heritage is not just the business of experts; it is embedded in community and their voices must be heard. That is something that also influences the way we look at intangible heritage, or the way we look at authenticity.

Now, the other question is on heritage and sustainable development. These are new concepts, but they are much more relevant to Africa, because we cannot just protect heritage for the sake of it. That is why we use heritage, and the concept of change and continuity comes in within that. So, when you go to a site like Lamu in Kenya,

or you go to Zanzibar, which are town sites, we are investing money to promote conservation that opens up some of these places for people to live in, while also being embedded in the foundation of heritage protection. So, heritage and sustainable development, are some of topics that have positive effects on our economic wellbeing.

Heritage and climate change. Climate change is affecting us, and Africa has been affected, deadly, very seriously. Yet, we contribute very little towards those changes. However, on a daily basis, we see the changes. Even sea-level rises will affect our heritage. Now when that happens, where does the word authenticity fall? If the water comes and cover parts of a site, whose problem is it? Is it ours? Is it still authentic or has it become non-authentic? So, climate change as a subject of study is absolutely critical.

The other area where heritage and the question of authenticity is critical is on the issue of resource utilization and resource sharing. As in communities in Africa, we have always learned how to share resources, so that we reduce conflicts because sometimes resources are very scarce. With climate change, the availability of resources will be affected. Things like pasture, where people graze together, or water that we share. So, we have to go back to our heritage and look at the ways in which we resolve conflicts in anticipation of future conflicts due to dwindling resources and competition for the same. Some of these sites are sites of conflict resolution, and that is part of their authenticity. We can use them to resolve conflicts that arise out of factors such as climate change and resource reduction.

Also, in terms of heritage and partnership, including international relations, how does heritage, when we talk about universal heritage, actually connect us? We have had connections for thousands of years, with China, with other parts of Asia through trade and so on. When you carry out excavation in the East African coast, you find the same things that you were just showing us. So

how do we use this to promote these connections and long lasting historical relations?

So, heritage is something that is a very practical part of our lives. What I am trying to say is that heritage in Africa is dynamic and changing. It receives new life, and it changes. Changes are not seen as negative as long as heritage is grounded on the positive foundation that it has grown in. The deeply rooted foundation of history, of customs, of traditions that we still have.

So, authenticity must include change and continuity. It must include community voices. It must include the decolonization of the way we do heritage, a change of mindset, and also this must be included even in our laws and the way we enact them. Not the colonial laws that have given us 90 percent of heritage in World Heritage that are of colonial origins, and not the ones that are rooted in that.

So, this is very important. That we decolonize the minds and the practice of heritage, and this for us is critical in understanding, interpreting, and appreciating the whole concept of authenticity. So, all of these things that I have said touch on that. I hope that I only took nine minutes. Thank you, madam, Nobuko.

Prof. INABA Thank you very much. We cannot speak about heritage without you. Thank you very much. We have known each other since the Nara Document and the Nara Conference on Authenticity. So, I have one issue I would like to talk about. When I visited Latin America to attend the conference on authenticity, one participant from the countries there told me that they do not like the word “authenticity”. I asked why, and he said that it is a word that was transmitted from Europe, so the concept itself is colonial and that is a very important issue for the rest of the world. We, Japanese, from the beginning of the Meiji period — the Meiji period is in the middle of the 19th century — are used to associating ourselves with the modern concept of rationalism and functional-

ism. So, we separate logic and heritage, or identity and history. However, in the rest of the world, some people think about them together, heritage, identity, and such.

I will move on to the next speaker, Dr. NAGAOKA. Dr. NAGAOKA began his work with UNESCO in Afghanistan, then moved to Indonesia, then Cambodia, and is now based in Africa. Having worked in numerous countries, he has gained extensive firsthand experience of different cultural contexts. From such a perspective, I would like to invite him to speak about the concept of heritage — specifically, how local communities perceive it and how authenticity relates to their understanding of heritage. Dr. NAGAOKA, the floor is yours.

Dr. NAGAOKA Thank you very much. I am Nagaoka. Before I begin, I would like to say that Professor INABA has been a great mentor to me. Twenty years ago, before I joined UNESCO, I was working for an NGO and she provided me with invaluable guidance. She was also one of the reviewers for my doctoral thesis. Given this, unlike George, who has been asked to limit his remarks to five or ten minutes, I could never imagine being told the same by Professor INABA. Nevertheless, I will do my best to keep my comments as brief and to the point as possible. Since George has been my mentor during my time in Kenya, my remarks will complement his.



For the past 20 years, I have been involved in the restoration and protection of cultural heritage, primarily in Asia. This includes sites such as Bamiyan in Afghanistan, Borobudur in Indonesia, and Angkor in Cambodia. The *Operational Guidelines for the Implementation of the World Heritage Convention* provide the core framework for these efforts, grounded in foundational principles such as the Venice Charter and the Nara Document.

Last year, I had the opportunity to work in Nairobi, Kenya as a regional advisor for culture at the UNESCO Regional Office in Nairobi, overseeing cultural heritage matters across 13 East African countries. During my missions to various nations in Africa, I encountered experiences that profoundly changed my perspective. As Prof. ABUNGU mentioned earlier, the concept of heritage in Africa is fundamentally different from the European-centric view of heritage. In Africa, heritage is not merely about monuments or historic sites; it is essential for survival. While terms like “climate change” and “peacebuilding” are often used in contemporary heritage discourse, in the African context, heritage is truly indispensable - it is an integral part of life itself.

In fact, there are aspects of African heritage that do not align with frameworks such as the Nara Document or the Venice Charter. As George pointed out, one key difference is that heritage sites in Africa are often mobile when time goes by. However, the World Heritage system is primarily designed to recognize immovable properties — such as historic sites, archaeological sites, castles, fortresses, temples, and shrines. In contrast, African heritage places less emphasis on objects or materiality. This is largely due to the continent’s complex history, including its colonial past. Before colonial rule, the land was believed to be inhabited by spirits, deities, and ancestral souls.

For example, in Rwanda, a king rules for 20 or 30 years and build a royal palace using natural materials such as wood and thatch. When a new

king ascended the throne, he would construct a new palace with the same function. The former king’s palace, built from natural materials, would gradually return to nature. However, when trees grew on the site of the former palace, they were regarded as sacred, transforming the space into a new cultural and spiritual landmark.

People continue to visit these former palace sites, even when nothing seems to remain but the trees. For them, these places — where the visible structure has vanished — hold deep memory and spiritual significance. They become spaces for offerings and important communal gatherings. This reflects a completely different concept of cultural heritage from the European or even Asian approaches, which focus on preserving and restoring physical objects.

When we look at the distribution of World Heritage listings, we see a striking imbalance. While one-quarter of the 195 State Parties to the World Heritage Convention are African countries, only about 8% of registered World Heritage sites are located in Africa. Logically, one might expect Africa to account for around 25% of World Heritage sites, but this is far from reality. One major reason for this discrepancy is Paragraph 82 of the Operational Guidelines, in which heritage authenticity is still largely defined through European and Asian lenses. The African perspective on heritage is not adequately reflected in these definitions.

In essence, African countries are not able to fully participate in the World Heritage system on their own terms — the Africans are playing a game whose rules were not designed for them. This is something that must be reconsidered.

I will conclude my remarks here.

Prof. INABA The various rules and frameworks of the World Heritage system have been developed over nearly a century. However, whether a country can fully engage with these frameworks often depends on language. For Anglophone or Francophone countries, the documents are avail-

able in their native languages, allowing them to participate more easily. However, for countries outside these linguistic spheres, a critical question arises: How well do they understand these concepts? Moreover, can they properly integrate these frameworks into their own national heritage management practices? This is a crucial factor.

Hence, I believe Dr. NAGAOKA's point about whether the *Operational Guidelines for the Implementation of the World Heritage Convention* are truly accessible to everyone is extremely important. Since the people involved in drafting these guidelines are primarily from English- and French-speaking backgrounds, there is an inherent Eurocentric bias. Since language shapes the way we think, it is important to develop terminology that is not confined to the thought processes of a specific language. If we do not ensure that the terms are truly accessible to everyone, the *Operational Guidelines for the Implementation of the World Heritage Convention* may not be fully effective.

First, we heard from two speakers about the necessary conditions and elements for expanding the concept of cultural heritage on a global level. Now, we will listen to the perspectives of the three remaining speakers. One commonality among today's three speakers is that they are all architects. I am not intentionally distinguishing architecture as something separate or special, but there is a particular reason for bringing together three architects. Whether dealing with buildings, archaeological sites, or any other type of heritage, the process of conserving and maintaining them in a sustainable state is highly complex and requires numerous decisions to be made. We often use the term "decision-making", and in heritage conservation, decisions must be made at every stage, from the initial planning phase to the final handover to the client. These decisions are often difficult and require careful consideration. As professionals dealing with cultural heritage, each individual must have a guiding philosophy that

informs their decisions. They must navigate this process without straying from their principles while also taking into account the perspectives of the general public and stakeholders. What I have been observing for a long time is whether the factors influencing these decisions align with what we are discussing here, authenticity, or if they stem from something else.

You may choose to apply the term authenticity to this process, or you may not. That decision depends on what you, as architects, consider important. Both in France and Japan, for example, there are texts that conservation architects refer to, which go beyond the Venice Charter in detail. In Japan, such a document was established in 1901, 63 years before the Venice Charter. This document articulates the principles that Japanese conservation architects have used. Given the time period when these principles were established, it naturally places great emphasis on materials. The fact that such principles were already established in 1901 means that over a long span of time, conservation philosophies have been cultivated not only in Japan but also in France, Italy, and many other places. Within this process, the question of what to prioritize is something that professionals in the field likely share. I would like to hear from all the speakers about what aspects you, as conservation professionals, consider fundamental in your work.

First Prof. MOUTON, please tell us about your work as a French architect and the decision-making process as it relates to authenticity.

Prof. MOUTON Thank you very much. May I add something to the lecture I gave about the use of the word, "authenticity". First, it is probably a word that communicates the concept of "original". For example, as I showed before, the authentic act, authentic document, and today we also explained that there are authentic copies. So, this is showing that there is a measure between the original element, and a copy which is very, very exact.



So, it means precious. It means to be conserved. So, this is the sense of the word that we can understand.

It is also something not defiled, not masked. And it is also not only a monument, but also natural. As we say, an authentic man or authentic way of life, authentic traditions or authentic landscapes. So, it is talking about something very precious, not only as a monument, not only for tangible elements, but also something else. Human, of life, of the way, the principle. However, it is not, may I say, only tangible. It is also intangible. It is difficult to say that what is tangible cannot be intangible.

However, we must be very careful because it is a word in which we put very many things inside. Many meanings packed inside, like inside a suitcase. In French we say, a *mot-valise*, a “word luggage”. That is to say, we can use it, and you can think you understand, but you do not know exactly what someone means when they use it. It is a risk. It is a word with two definitions. I think it gained more definitions in reaction to globalization. That is to say, to keep away all which is original or of identical diversity.

I believe that we must be very careful of what we want to say, as it is a word that communicates, we must be more precise. However, in our studies, in our responsibilities, I think it could be a working word; a word to analyze. We must be

careful again because usually, we think “authenticity” as something ancient, attached to historical value. Historical value seem to be superior, but it is not justified. Historical value is not the only one. May I give you an example of when I was a student, I was fascinated by a man, an Italian architect whose name is Camillo Boito, and he said something very important. “What is the most valuable? A fragment of a very ancient element or a complete work, even if it is a recent one?” So, you can see that you cannot judge between the two. Historical value is not predominant.

In my lecture, I spoke about many authenticities, it was not only historical value. It is because over time we add and adjusts things, and I concluded my lecture by saying, it is not to deal with “authenticity” but with “authenticities.” It is not only attached to historic evolution.

May I ask a question? Can “global authenticity” exist? I think not. Authenticity, for example, authenticity of materials in their physical and chemical capacities. Authenticity of wood could mean the same oak, same species. Authenticity of stone, for example. It could be the same lime, density, color, and may I say, geologically the same even if they are from different quarries, but they could have the same nature and qualities. Authenticity of structures: composition, balance, carpentry, creativity. Authenticity of aspect. Authenticity of architecture. Is only the original composition allowed or are restorations too? Are they restorations and repairs or are they something to modify the structure in a negative way? So, you have to think about authenticity in the composition of architecture. In a sense, this is to be considered case-by-case, and may I propose to say that authenticity probably, in our work, in our profession, in our responsibilities, could be the summary of all these values as we analyze, and there are so many.

Prof. INABA Thank you very much. I wanted to hear such comments. The very concept of au-

thenticity has been an essential means in society for mutual understanding and communication ever since humans began living together in pre-historic times. Without it, people would be unable to understand or trust one another. Therefore, it is not something that is absent in Japan, nor in China. Once communal living begins, there naturally arises a process in which someone must “authenticate” something.

What Prof. MOUTON emphasized was that one of the key aspects of repairing or conserving cultural heritage is the way of analysis — in other words, how one takes responsibility for conducting a thorough and accountable analysis. He mentioned that something with a historical surface layer possesses authenticity, but this authenticity exists at the surface level and must be considered in combination with other factors. Therefore, I understand that authenticity does not simply exist as a singular guiding principle at the core of decision-making; rather, it is one element among several that must be carefully balanced.

Next, I would like to ask Prof. TAHARA a question. He spoke about an interesting story regarding Tokyo Station, and I would like to discuss that. When the recent repair project of Tokyo Station began, my academic advisor, who was a professor of architecture, was opposed to it. He was initially against repairing it to Tatsuno’s original design. The reason was that he had lived in Tokyo during the war, and for him, the state of the station’s roof after the war held great significance as a memory of the wartime experience. In his view, that roof should have been conserved as it was. Though ultimately, the decision was made to proceed with repairing it to the original design. At that time, Prof. Tahara was directly responsible for the decision-making process, having to navigate both opposition and support for the project. I believe behind this decision was his own guiding philosophy.

I would like to ask Prof. TAHARA: What was the rationale behind choosing that repair approach

as the path forward, and how did your personal philosophy shape that decision?

Prof. TAHARA Thank you. This is a very difficult question, but it is also something I am particularly passionate about. When Tokyo Station was designated as an Important Cultural Property in 2003, there was a general consensus among cultural heritage experts and the general public that restoring it to Tatsuno Kingo’s original design was what gave it value. Even among those advocating for conservation, there were not many who insisted that the post-war version should be kept as it was. However, as Professor Inaba mentioned earlier, some scholars argued that the post-war appearance of the station itself should be conserved. In a way, this was a very rational perspective. As I mentioned in my presentation, Tokyo Station existed in Tatsuno’s original design for about 30 years, whereas its post-war state remained for more than 60 years. That fact in itself is significant.

The project’s start was challenging, as the overall societal momentum, along with the client’s expectations, was entirely in favor of restoration. This put significant pressure on us as the design team. However, as architects, we could not simply proceed with restoration without careful consideration. We conducted extensive research, digging through documents to uncover as much as possi-



ble. Through this process, we discovered that the architects who designed post-war reconstruction, had, in fact, wanted to restore Tokyo Station to Tatsuno Kingo's original design if possible. However, in the constrained circumstances of the post-war period, the client's directive was simply to repair the building so that it would last for four or five more years. It was under these limitations, the architects at the time used all the ingenuity they could muster to create the post-war version of Tokyo Station.

In one personal account, someone wrote that every time they passed by the dome — not the restored Tatsuno Kingo design, but the post-war reconstruction — they could not bring themselves to look up at it. As we continued our research, it became clear that if circumstances had allowed, the architects of the time would have wanted to restore the station to Tatsuno Kingo's original design. As fellow architects, we felt that honoring their intentions and carrying forward their aspirations was the right decision. That was the conclusion we reached.

So, as there were many different perspectives leading up to this decision, we did not simply move straight toward restoration without consideration. As I mentioned in my presentation, the Venice Charter states that “the valid contributions of all periods must be respected”. Even if it was not possible to conserve the post-war modifications, we concluded that we should find a way to acknowledge the entire 100-year history of the station in some form. That is how the final design was determined. Although there is not enough time to go into detail today, if you visit the site, you will see that Tokyo Station has not been restored to exactly the way Tatsuno Kingo originally designed it. Throughout the building, traces of modifications made over the past century have been intentionally conserved. I encourage you to visit and see these details for yourself.

Another fundamental issue we faced as architects was the tendency for modern interventions

on old buildings to deteriorate more quickly than the original materials. This is something we must always be mindful of. If we add something to a historic building today, we must ensure that our work will still be recognized 100 years from now as a meaningful contribution to the building's history. That responsibility is essential in architectural restoration. As for why we could not conserve the post-war modifications, a key practical issue was the materials. During post-war restoration, materials such as timber were scarce, and builders had to make do with short, repurposed pieces. By the time we were planning the restoration, those materials had already reached their limits, making it impossible to conserve the structure in its post-war form. At that point, we faced a choice: should we replicate the post-war modifications using new materials? That didn't seem like an appropriate approach. In the end, we decided to base the restoration on Tatsuno Kingo's original design.

Prof. INABA Thank you very much. Since Prof. TAHARA is based in Japan, I believe we will have more opportunities to hear from him in the future. As we have seen, the final form of a repaired structure is the result of numerous difficult decisions — decisions that were debated and ultimately upheld. In this process, authenticity plays a crucial role. I used the term authenticity just now, but I am still considering whether there might be a more appropriate alternative or whether we should continue using this term. What is essential is the “way of analysis” and the “way of decision-making”. The final outcome is an accumulation of thorough analysis and deliberation. I believe that when assessing repaired projects, we must take these processes into account before reaching any conclusions.

What preserves these decisions are documents — repair reports, and records of the decision-making process, such as transcripts of committee meetings where such discussions were held. These records should be carefully preserved,

as they ultimately shape the final outcome. Whether we talk about authenticity, integrity, value, or attributes, those who work in World Heritage often question what these terms truly mean. Understanding how to apply these concepts is something each person must develop through their own engagement with heritage conservation. Thank you very much, Prof. TAHARA.

Next, Prof. LYU, could you talk about the decision-making process and authenticity? You said something very interesting about your project: the center is the archeological site that possesses authenticity as an archaeological site, but the surrounding areas that you reconstructed are for functional purposes. So, the authenticity is different. Contemporary authenticity is in the surrounding buildings, and at the center of it is the archeological site that has archeological authenticity. Perhaps you can expand on this.

Prof. LYU Decision-making is a big challenge. When we faced to an archaeological site, we could have a lot of choices. It is difficult to say which choice is better than the other. For example, in the case of the Grand Shangqing Palace. After the archaeological site had been discovered, we could explore the archaeological site for public's visiting, and we also could recover it for protection, and to build a new building for religious function at a new location. However, if we did

that, we would cut the connection between the ancient site and contemporary life. We decided to build a building which has both function of displaying the archaeological site and carrying the Taoism ritual function. Finally, the owner and Taoists are proud for the connection of the new building and history of Taoism which showed by the archeological site. They like this new building and they have also take the duty to look after the archaeological site.

Also, Prof. Inaba just mentioned “architect”. Architect is a great career, because it's creating life. An architect's not only to design a building but also lifestyle. The building is for people's life and also for the environment. The building's sitting is not only deal with natural elements but also cultural context. As an architect, uses the building to continue cultural life and tradition, it is really a challenge.

So as a conservation architect, we should continue the living culture. History is not fragmented, but like a river, is always flowing and never stops. You can not cut it; you cannot say, “only this part is important” and show only that. Life is continuing. So during this process, we should do something we can, to show the history. To protect the true evidence of history. This is something that will allow us make better choices.

Prof. INABA Thank you very much. Earlier, we discussed architecture and architects, but the same principles apply to the work of heritage conservation. In a way, our role is much like that of a doctor. A doctor examines a patient's condition, considers the available treatments, and makes decisions to ensure the patient's well-being for as long as possible. Similarly, in heritage conservation, we assess the state of a site, evaluate the available resources and methods, and make decisions to conserve it for the future. For example, in a museum, an artefact can still be conserved even if part of it is missing. However, for structures exposed to the elements, such compromises are



often not possible. This challenge becomes even more complex when dealing with African cultural heritage, where heritage sites and objects may not be fixed in place but move with communities. These considerations make heritage conservation an even more intricate process.

We have now heard a range of perspectives from our speakers, and we have also received several questions from the audience. I would like to move on to those questions. The questions focus on the purpose of authenticity, its future direction, and how it will be addressed globally. Additionally, there are ongoing discussions about how authenticity should continue to be incorporated into various cultural heritage guidelines. Even within Japan, there will be one or two more conferences on this topic. Moreover, both George and Dr. NAGAOKA are actively considering these issues within the African context. I expect that updates on these discussions will also be shared through ICOMOS Japan. The debate is far from over — it will continue to evolve. I encourage all of you to stay engaged and follow these discussions closely.

I will move on to questions from the audience. Prof. ABUNGU, do you have something to add now?

Prof. ABUNGU I believe that first of all, it is a very interesting discussion and the issue that you just raised about how we should look at authenticity in the future. I think you addressed what we are discussing in Africa also. I agree, and it would be a collection of many authenticities rather than one authenticity because heritage is layered. It is not singular, and so we should look at it that way.

You mentioned something earlier that I wanted to comment about. The issue of language. Language is very critical, particularly in heritage, and also, in general life, such as in economics and other areas. Language is a very powerful tool of manipulation and control. For example, I know that this part of the world has been referred to as the Far East, and you accept that. But far from

where? Because Europe actually positioned itself at the center at some stage. So, everything revolved around that, with the others in the periphery. So, you are far, and you accept that you far. You are far from where? When the world is round, then everything is in the center. Hence, you can see how language can be used to manipulate.

Third world, or underdeveloped world, are terminologies that have been used. When that was protested against, it became “developing world” and “middle-income”. So, for me, language is a very powerful tool, and when we are discussing authenticity, we also must understand that it may mean different things to different people in different areas. That is why diversity and the question of authenticities are critical.

Lastly is the question of science. We always doubt that traditional knowledge system is probably not scientific. Yet, if you look at indigenous communities, the UN indigenous communities declaration, says there are many sciences. There is no one science. So, we have to be able to accept that. In any case, the science that we have today, whether it is in medicine or biology or zoology and such, they are intricately and fundamentally based on the knowledge of communities, the wise men and women who, for years and years, have been gathering and protecting this knowledge, and passing it to so-called scientists like ourselves who go to consult them. So, we must be able to acknowledge that particular element.

So, the question of diversity is critical for us. For us to be able to embrace the concept of authenticity, it must be able to embrace all those diversities. If that is not the case, then we should not be looking at authenticity as a particular element in life, but we should look at the authenticity of values. Different values. So, if something is valuable, and you can prove its authenticity, then that becomes the issue, rather than having a general or universal authenticity, which you have also said is not possible. Thank you very much.

Prof. INABA Thank you, George. I will move on to the questions from the audience. Of course, we have a lot of questions to you, Prof. MOUTON. Starting from an easy one. What did you do about the destroyed materials during the fire? Did you keep them or did you just discard them, or are those materials also evidence of the history and what happened?

Prof. MOUTON Just after the fire, we took a 3D photo that covered all the nave, the choir, the ground of the cathedral in order to examine and to look at every element, like in archeological researches. The cathedral was split into a grid, and each square was captured by photo and such. So, we could identify where each element was, for example, we could identify that this particular element was coming from this part of the vault or the ceiling and so on. Every piece of wood, every piece of stone, every piece of anything, was identified and stored in a huge storehouse to be analyzed. We used to say that we have about 30 years of analyze, thanks to this document. So, everything is saved and conserved to give more information about cathedral.

Prof. INABA Where are they stored?

Prof. MOUTON It was stored first in the square in front of the cathedral, and now it is stored in several reserves in various laboratories. Also in the institute of research of history, archeology, and so on.

Prof. INABA Thank you. Next question, again, to you. Under the order of the president, you had to complete the repairing of the cathedral in five years. That is very short. What were the challenges of having to decide everything in five years?

Prof. MOUTON Five years, why? The president is not an architect. The president is not a historian. The president is not an archeologist. The

president is just a president of a country. I remember very well; just after the fire, everybody was shocked, traumatized. People thought, we need probably 10 years, 12 years, 15 years to restore. I even heard 30 years. Probably, it appeared that the state would not do something for 30 or more years. So, it became politically important to say that the state will do something and will want to restore the cathedral. So, the president said, "Five years." Five years meant that the state will do something. It was so surprising that it was difficult to go against the time constraint.

So, it was decided to try to do it in five years. It meant that inside of five years, a little more a year was for consolidation and analysis, and so on. One year gone, four years left to do the restoration. This unbelievable plan was successful thanks to the architects, the engineers, the firms, the workers, who organized, who thought a schedule so that every element could be completed in not five years, but four years. The key of all this was to anticipate, that is to say, to finish making all of the elements beforehand in the workshop. As I showed you, for example, to reconstruct the lead spire, every element was built in advance in a workshop and put in several sections of two or three square meters, directly on the spire. It was very fast. About 90 percent of the work was delegated beforehand to the firms. So, that is the key to all of this.

Then, a question you did not ask me, but I will answer. If we had five more years, that is to say, 10 years for the restoration, would that have changed anything? The answer is no, because we should have done exactly the same. We would change nothing. There was no compromise in the work that had been done by the workers, the architects, and the conservators. So, secondly, it is a very important idea. Thirdly, one is in the other condition, to take your time.

Prof. INABA Very good. Thank you very much. The final question to you. There is statue of Vio-

llet-le-Duc on the cathedral, and it was criticized for that. Now, there is the face of the architect, Mr. VILLENEUVE, there. How are these things allowed? First, what happened with the statue of Viollet-le-Duc's face?

Prof. MOUTON So, in the cathedral, there is not one statue of Viollet-le-Duc, but there are three. One in the basement of the spire, the other in the King Gallery, and the third is in the sacristy. About the statue of Viollet-le-Duc, the one at the bottom of the spire, it is a statue by Geoffroy-Dechaume, who was a sculptor, and he proposed several ideas. The story goes, Geoffroy-Dechaume proposed a statue, but not of the head. Viollet-le-Duc said, OK, and then Geoffroy-Dechaume put the head, but Viollet-le-Duc did not agree to this.

It is important to say that it is a tradition of Gothic architecture, and after that, may I say restoration, as the workers did. It was tradition that after restoration, one would put the head of somebody in the place of a missing head, missing ornamentation. For example, sorry to say this, I did not know this, I discovered after, but when I was restoring Quimper Cathedral, they were missing a head on the main window in the ambulatory. I was surprised because the workers took a picture of me. I did not understand, but one day they said, come and see. I saw my head on the building. I told them two things: it is forbidden to do something without approval of the architect; and second, I said thank you for honoring the tradition. In regard to the head of Villeneuve, it is quite the same. A head was missing. After the head of Viollet-le-Duc, his head should be placed there now. So, this is a testimony to living tradition, may I say.

Prof. INABA Thank you very much. I think it was answered well. Moving on, there is one question for you, Prof. LYU. Behind the reconstructed buildings, there are two towers. However, those

two towers cannot be seen in historical drawings or any of the photos. Why did you put the towers behind the reconstructed buildings? This is the question. If someone asked this question in Chinese, you may ask him directly.

Prof. LYU The two towers mentioned in the question probably refer to the bell tower and Drum Tower in front of the temple. These two towers are the remaining parts of this temple after fire in 1930. It is not within the scope of our project. The core issue of the new design is how to deal with the integration of ruin's protection and display with the functional requirements of religious activities required by the owner. As architects, we believe as a contemporary building, it should meet all the functions (protection, display of ruin and space for religious activities) and have the characters of contemporary, but the owner, the experts participating in the review and the Department approving the project all hope that this building has more traditional characteristics and the building is not too large. All these appeals have finally formed the building.

Prof. INABA Thank you very much. We have two more questions, very generic questions about the value-citing process. One concerns value assessment and the procedures that support it. Throughout today's panel, this has been a central theme. While we have been using the term "authenticity" in our discussions, what we have actually been talking about is the process of value assessment. This overlap between discussing value and authenticity sometimes causes the two to become conflated, which may be contributing to the confusion surrounding debates on authenticity. However, the process of assessing authenticity and the process of evaluating value follow the same fundamental steps. That said, as Prof. MOUTON pointed out, if authenticity is considered something that belongs to history, then authenticity and the value assessment process must be un-

derstood as distinct from one another.

Another question is about how during the process of repairing, new discoveries are often made. These findings — whether they emerge from research or through the repair process itself — can sometimes lead to the recognition of new values to the heritage in question. This is something that can happen with any cultural property. As new values emerge, we continuously reassess heritage based on contemporary needs, balancing newly recognized values with those inherited from the past. This means that our decisions are not based solely on the original structure or historical significance alone — if they were, we would likely struggle to reach any conclusions at all. I am not sure if this fully answers the question, but in any case, this discussion will continue. I encourage you to follow updates from ICOMOS Japan, where relevant announcements will be shared. For example, next month, there will be a meeting in Nara, and next year, discussions will likely take place in another country. Dr. NAGAOKA, would you like to add anything?

Dr. NAGAOKA To be honest, while working at UNESCO, I tend to avoid using the term “authenticity.” The reason, as Prof. Inaba mentioned earlier, is that when we consider value and authenticity together, we see that numerous restoration projects are taking place around the world. In these efforts, it is essential to uphold authenticity while also preserving or enhancing the existing value of heritage sites.

For example, over the past 30 years, Professor Nakagawa has dedicated immense effort to stabilizing the structure of the Bayon Temple in Angkor. That site is not a dead monument—it is a living one. Every day, members of the local community come to pray there. His long-term research has focused on how to restore the temple without compromising its value. In this context, the concept of authenticity becomes particularly important. That is one key point I would like to

highlight.

Another point I would like to emphasize relates to Paragraph 82 of the *Operational Guidelines for the Implementation of the World Heritage Convention*. Despite decades of experience, research, and international discussion, including today’s panel, the wording of the eight bullet points defining authenticity in Paragraph 82 has remained unchanged for the past 20 years. It has not evolved with the times. For this reason, I find the term problematic.

However, as a standard-setting organization, UNESCO has a responsibility to lead this conversation. That is why UNESCO will hold a conference in Nairobi in May 2025, to reconsider the concept and definition of authenticity from a broader, more global perspective. This will not be solely an African-led discussion, but an opportunity to engage voices from around the world.

Prof. INABA I expected you to promote the conference in Africa next year, so I saved it for last. If you have any further questions for our panelists, please feel free to send them to the Tokyo National Research Institute for Cultural Properties office. They will forward your inquiries to the respective speakers, and you may receive a response. Finally, we will have a closing remark from Prof. MOUTON.

Prof. MOUTON I just want to add something because during my lecture, I showed you the parallel between the cathedral and the book. It is not because it is a very interesting philosophy of Victor Hugo, but it is something very important, and I would like to insist on this. When we conserve, we are obliged to first conserve, after perhaps restore, after perhaps many other solutions. However, we are responsible to transmit the sense, the message of cleverness and wisdom of accumulated richness that are monumental and vernacular. They are tangible and intangible. I believe the most important is to listen to, to understand the

sense, the story, the inspiration, what the building wants to tell and to transmit it because this is the most important. What does the monument, what does the values want to say? This is his language, this is his message we have to transmit thanks to our conservation and restoration works. Finally, may I say in conclusion, we must above all, to honor and thank our parents and ancestors for this. Thank you.

Prof. INABA Thank you very much. Thank you very much for the participation and the lively discussion. I shall close the panel discussion now. I apologize for the 10-minute delay.



Closing Remarks

Ladies and gentlemen, How did you find today's symposium, which has lasted for nearly four hours? I believe that right up to the final panel discussion, we witnessed an intensive, high-spirited, and passionate exchange of ideas. As part of the closing remarks, I would like to take a moment to reflect on the symposium. After listening to the presentations and comments delivered by our distinguished speakers and commentators, I had the impression that the debates surrounding authenticity may have reached an important turning point. Prof. INABA emphasized two significant roles that the concept of authenticity has played. One is that it serves as a "way of decision"—a means of guiding decision-making processes. The other is its role in promoting the recognition of global cultural diversity. With these points acknowledged, I believe we are now poised to move forward into the next phase of the discussion.

At the outset, in his opening remarks, Prof. AOYAGI noted that the concept of authenticity has not merely expanded, but rather dispersed. It seems to me that we have now arrived at a point where this dispersion has reached its peak. From here on, we may be entering a critical moment—one where the discussions may either begin to converge again or evolve toward new conceptual frameworks.

This year marks the 60th anniversary of the Venice Charter. Around the world, the Charter continues to serve as a central topic of discussion. For example, at the recent ICOMOS General Assembly in Brazil, it was again a major theme. In Japan, we are commemorating the 30th anniversary of the Nara Document on Authenticity. I understand that next month, under the leadership of Prof. INABA, a symposium focusing on authenticity will be held at the Asia-Pacific Cultural Centre for UNESCO (ACCU Nara). In January,

Prof. KONO Toshiyuki will lead a symposium in Gunma Prefecture marking the 10th anniversary of the inscription of the "Tomioka Silk Mill and Related Sites" on the World Heritage List. Through these events, I hope to see the development of new perspectives on World Heritage and authenticity.

Above all, today's symposium was held to revisit these discussions in light of the successful completion of the restoration of Notre-Dame Cathedral. As was evident from the video appearance by Mr. VILLENEUVE and the report from Prof. MOUTON, we are reminded of how fortunate it was that thorough documentation existed. Thanks to this record, it was possible to meet the standards set forth in the Venice Charter. Furthermore, the architects involved were able to address issues of authenticity in line with the guidance of the Nara Document. In this sense, I believe the restoration of Notre-Dame was a grand-scale experiment for our global community.

Perhaps I have reversed the order of my remarks somewhat, but I believe that, moving forward, discussions will expand regarding World Heritage, the concept of authenticity, and even the very notion of Outstanding Universal Value itself. In the future, we may see more diverse value systems emerging from the African continent. With that in mind, we hope to continue offering our support and collaboration in such efforts.

Thank you all very much for your participation in today's long session. I would also like to extend, on behalf of the JCIC-Heritage, my deepest gratitude to everyone involved in organizing and preparing this venue. Thank you once again.

With that, I would like to officially bring this symposium to a close.



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