

ANASTYLOSIS AT LARGE

拡張するアナスティローシス

RESTORATION, RECONSTRUCTION, RESTITUTION
CULTURAL DIVERGENCES & CONVERGENCES



International conference

1, 2. November. 2025
Hongo Campus,
The University of Tokyo

2025 年 11 月 1、2 日
東京大学本郷キャンパス

Lecture Room 15, Engineering Building 1
Language: English
工学部 1 号館 15 号講義室
開催言語: 英語

ORGANISATION : Jean-Sébastien CLUZEL (Sorbonne Université, Centre André-Chastel), Koichi KATO (Tokyo University) Satoshi UNNO (Tokyo University)

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Program

Day 1 — 1. November. 2025

- 09:45-10:00** Introduction - Why anastylosis and theoretical approach of the symposium
- 10:00-12:30** Session 1: Reconstruction (Archaeology and Monuments)
- **10:00-10:30** Cultural Factors Shaping Heritage Reconstruction in Japan
Associate Prof. Akira MATSUDA (Todai, Archaeology)
 - **10:35-11:05** Why Resurrect a Vanished Heritage? The 3D Reconstruction of the Palais-Royal Theatre in Paris
Prof. Nathalie GINOUX Director of the Observatoire des Patrimoines of the Alliance Sorbonne Université (Sorbonne Université, Archaeology)
 - **11:05-11:25** Break
 - **11:25-11:55** Archaeological Reconstruction and Authenticity
Associate Prof. Satoshi UNNO (Todai, Architectural History)
 - **12:00-12:30** Restorations the Western Rose Window at Rheims Cathedral: between Reconstruction, Restoration and Preservation
Prof. Sylvie BALCON-BERRY (Sorbonne Université, Art History and Archaeology)
- 14:30-18:10** Session 2: Repair philosophy (Sculpture of Traditional Architecture and Arts)
- **14:30-15:00** Buddhist Sculpture in Japan and the Concept of Authenticity: Restoration and Conservation from Pre-modern to Modern Japan
Prof. Mai SARAI (Gakushuin Univiversity, Japanese Art History)
 - **15:05-15:35** The Henri Cernuschi Dragon Frieze: Issues of Numerical Restitution
PhD candidate, Katia CHOUIPIK (Sorbonne Université, Art History),
PhD candidate, Paul FRUCTUS (Sorbonne Université, Numerical Art),
Prof. Mitsunori KUBO (Chiba University, Mathematical Sciences)
 - **15:40-16:10** Erasing the Revolution: The Restitution of Royal Figures during the Restoration
Prof. Thierry LAUGÉE (Nantes Université, Art History)
 - **16:10-16:30** Break
 - **16:30-17:00** The History of University of Tokyo Campus Buildings: Great Earthquakes, Reconstruction, and Campus Planning
Prof. Koichi KATO (Todai, Architectural History)
 - **17:05-17:35** Two Monumental Restoration Ways: The Amiraux Swimming Pool in Paris (1913-1930) by Henri Sauvage; The Nestlé Headquarters in Vevey (1956-1960) by Jean Tschumi
Prof. Jean-Baptiste MINNAERT (Sorbonne Université, Architectural History)
 - **17:40-18:10** Post-War Church Reconstruction in West Germany: Reviving Ruins and Rubble within Modern Architectural Approaches
PhD candidate, Sawa FURUZONO (Todai, Architectural History)

Day 2 — 2. November. 2025

09:30-12:00 **Session 3: Allowed changes (Garden and Landscape)**

- 09:30-10:00 **Imitation and Reproduction of the Tea Room**
PhD candidate, Céleste GATIER (Sorbonne Université, Architectural History),
Prof. Zentaro YAGASAKI (Osaka Electro-Communication University, Architectural History)
- 10:05-10:35 **Authenticity in Serial Nominations: The Case of Japan's Preservation Districts for Groups of Traditional Buildings**
Prof. Kumiko SHIMOTSUMA (Kokugakuin University, Landscape and Urban history)
- 10:35-10:55 **Break**
- 10:55-11:25 **Flying Chairs and Tables in 18th-Century Europe, or Mechanics in Architecture**
Prof. Stéphane CASTELLUCCIO (CNRS – Sorbonne Université, Art History)
- 11:30-12:00 **Flora dei Monumenti and Reconstructing Ancient Roman Gardens**
Associate Prof. Yukiko KAWAMOTO (Nagoya University, Archaeology and Classics)

14:00-16:30 **Session 4: Diversity of Authenticity and Globalization (Modern Architecture, Regional Conservation – Outside Japan and Europe)**

- 14:00-14:30 **Interpreting Authenticity in Architectural Heritage Conservation in Southeast and South Asia**
Director Masahiko TOMODA (Tokyo National Research Institute for Cultural Properties, Architectural History and Heritage Conservation)
- 14:35-15:05 **Rebuilding Angkor: Identity Claims and Doctrinal Movements in Anastylis**
Associate Prof. Christophe POTTIER (École française d' Extrême-Orient, Archaeology and Urban history)
- 15:05-15:25 **Break**
- 15:25-15:55 **Between "Original State" and "Authenticity": The Reception of Authenticity in China**
PhD candidate, Xiaolin ZHOU (Todai, Architectural History)
- 16:00-16:30 **Anastylis on Japanese buildings in France**
Prof. Jean-Sébastien CLUZEL (Sorbonne Université, Architectural History)

16:30-17:00 **Conclusion**

(Each presentation includes 25 minutes of speech and 5 minutes of Q&A)

プログラム

1日目—2025年11月1日

09:45-10:00 趣旨説明：なぜアナスティローシスを取り上げるのか、その理論的アプローチの説明

10:00-12:30 セッション1：リコンストラクション（考古学とモニュメント）

- 10:00-10:30 松田 陽 准教授（東京大学大学院／考古学）
- 10:35-11:05 Nathalie GINOUX 教授、ソルボンヌ大学連合文化遺産センター長（ソルボンヌ大学／考古学）
- 11:05-11:25 休憩
- 11:25-11:55 海野 聡 准教授（東京大学大学院／建築史）
- 12:00-12:30 Sylvie BALCON-BERRY 教授（ソルボンヌ大学／美術史、考古学）

14:30-18:10 セッション2：修理の思想（伝統建築の彫刻と美術）

- 14:30-15:00 皿井 舞 教授（学習院大学／日本美術史）
- 15:05-15:35 Katia CHOUPIK 博士課程学生（ソルボンヌ大学／美術史）、
Paul FRUCTUS 博士課程学生（ソルボンヌ大学／数理芸術学）、
久保 光徳 教授（千葉大学／数理科学）
- 15:40-16:10 Thierry LAUGÉE 教授（ナント大学／美術史）
- 16:10-16:30 休憩
- 16:30-17:00 加藤 耕一 教授（東京大学大学院／建築史）
- 17:05-17:35 Jean-Baptiste MINNAERT 教授（ソルボンヌ大学／建築史）
- 17:40-18:10 古園 さわ 博士課程学生（東京大学大学院／建築史）

2日目—2025年11月2日

09:30-12:00 セッション 3: 変化を許容する (庭園とランドスケープ)

- 09:30-10:00 Céleste GATIER 博士程学生 (ソルボンヌ大学/建築史)、
矢ヶ崎 善太郎 教授 (大阪電気通信大学/建築史)
- 10:05-10:35 下間 久美子 教授 (國學院大学/ランドスケープ、都市史)
- 10:35-10:55 休憩
- 10:55-11:25 Stéphane CASTELLUCCIO 教授 (フランス国立科学研究センター、
ソルボンヌ大学/美術史)
- 11:30-12:00 川本 悠紀子 准教授 (名古屋大学/考古学、西洋古典学)

14:00-16:30 セッション 4: オーセンティシティの多様性と国際化 (近代建築と 地域における保存 – 日本と欧州の外から)

- 14:00-14:30 友田 正彦 副所長 (独立行政法人国立文化財機構東京文化財研究所/
建築史、遺産保存)
- 14:35-15:05 Christophe POTTIER 准教授 (フランス極東学院/考古学、都市史)
- 15:05-15:25 休憩
- 15:25-15:55 周 嘯林 博士課程学生 (東京大学大学院/建築史)
- 16:00-16:30 Jean-Sébastien CLUZEL 教授 (ソルボンヌ大学/建築史)

16:30-17:00 総括

(一題あたり発表時間25分と質疑応答時間5分を含む)

Summaries of Communications

Since its emergence in Greece in the 19th century, anastylosis has become a fundamental tool for archaeological studies in the West. Its original aim was to restore or reconstruct a ruined monument through the methodical study of the various elements that make up its architecture: form, material, and technique.

In Europe, the concept of anastylosis, and even more so its practice —which, like many other archaeological practices, is invasive, destructive, and of its nature non-reversible — quickly became the focus of controversy, and the term was, in a sense, erased from the vocabulary of architects and archaeologists involved in European building restoration programs. This position has for that matter persisted: no one today dares speak of anastylosis for Notre-Dame de Paris.

Japan, China, and Korea, for their part, have not adopted the term anastylosis to describe their conservation practices in an international context, preferring to use translations of local and ancient terminology, which better and more accurately reflect their traditions.

Be that as it may, between the Extreme West and the Extreme Asia, where it has been driven by colonialist policies, anastylosis has had completely different destiny. In East Asia, it enjoyed genuine success, as can be seen from Bagan in Burma to Arkhangai in Mongolia. However, it appears that this success was not an outcome of colonial policies, but rather one linked to the existence of similar ancient heritage practices onto which Western practices and theories were easily grafted. Thus, throughout the 19th, 20th, and even 21st centuries, anastylosis enjoyed a great success in Asia, particularly at Angkor, where it has been practised for over a century by architect-archaeologists from around the world. If a century ago in Central and South

Asia, anastylosis was seldom implemented exceptional, such programs have multiplied exponentially over the last twenty years. Today, in such a multicultural context, which allows for numerous international collaborations, the definition of anastylosis encompasses the practices of restitution, whether material or virtual, of conservation, restoration and reconstruction.

If we broaden our focus beyond architecture and archaeological sites to include sculptures and gardens, we can see different conservation philosophies for cultural heritage. When it comes to the restoration of sculptures, more rigorous methods are often chosen in terms of materials and techniques, and sculptures are treated differently depending on whether they are freestanding or part of a building. In gardens and townscapes, preservation is required despite the fact that there is a limit to the amount of change that can be made. By considering these phenomena, we can consider how to expand the concept of anastylosis.

The idea of this conference is to start from two geographically and culturally distant locations —France and Japan— to examine the cultural convergences and divergences in the practices of anastylosis at large. Specific case studies —in France, in Japan, and more broadly from elsewhere Asia— will shed new light on the diversity and the interoperability of these practices.

Akira MATSUDA 松田 陽

Cultural Factors Shaping Heritage Reconstruction in Japan

This presentation examines the cultural underpinnings of the remarkable frequency of heritage reconstructions in Japan. Whereas “international standards” discourage speculative reconstruction and Western intellectual traditions often dismiss simulacra as inauthentic, Japan has repeatedly embraced the rebuilding of heritage sites and monuments. Beyond commonly cited explanations such as education and tourism development, I argue that this tendency reflects a deeper cultural logic: the longstanding practice of creating copies to affirm continuity and affinity with an original. This tradition, I argue, contributes significantly to the cultural acceptance and persistence of heritage reconstruction in Japan.

Biography

Dr Akira Matsuda is an associate professor in the Department of Cultural Resources Studies, the University of Tokyo. He obtained a PhD from University College London and served as a consultant at UNESCO's Division of Cultural Heritage. He was previously a lecturer at the University of East Anglia and was secretary of the World Archaeological Congress. He investigates the meaning, (re)presentation and use of the past in the contemporary world. His publications include: *Reconsidering Cultural Heritage in East Asia* (co-edited with Luisa Mengoni), Ubiquity Press, 2016 and *New Perspectives in Global Public Archaeology* (co-edited with Katsuyuki Okamura), Springer, 2011.

Nathalie GINOUX

Why Resurrect a Vanished Heritage?

The 3D Reconstruction of the Palais-Royal Theatre in Paris

The Palais-Royal theatre, inaugurated under Richelieu in 1641, was one of the most innovative performance spaces of early modern Paris. Destroyed by fire in 1763, and again in 1781, there are no material remains, yet an exceptional body of visual, archival, and technical documentation survives. Why, then, attempt to reconstruct this lost theatre? The answer lies not only in recovering a vanished architectural landmark but also in rethinking the spatial, acoustic, and visual conditions that shaped the works of Molière, Lully, and their contemporaries.

By combining art-historical expertise with state-of-the-art computational modelling, this project seeks to move beyond static representations. The interdisciplinary collaboration between the Observatoire des Patrimoines (OPUS) and the Institut des Sciences du Calcul et des Données [Institute of Computing and Data Sciences] at Sorbonne University enables us to test historical hypotheses, evaluate visibility and circulation within the space, and simulate the interaction between stage machinery, performers, and spectators.

Reconstructing this theatre is thus not an end in itself but a means to a better understanding of the cultural and technical ecosystems of performance in seventeenth-century Paris. The first phase of the project, dedicated to digital modelling and historical research, currently includes acoustic restitution. The whole project is expected to culminate in a full-scale physical reconstruction of the Palais-Royal theatre, offering scholars, artists, and audiences a renewed access to one of the most emblematic theatres of the Ancien Régime.

Biography

Nathalie Ginoux is professor of art history and archaeology at Sorbonne University and a member of the Centre André-Chastel. A specialist in Celtic art and archaeology, her research explores the circulation of artistic forms and creative processes in Celtic Europe, combining extensive fieldwork (over twenty excavated sites in France and the Czech Republic) with innovative technologies such as 3D imaging and physico-chemical analysis. Since 2020 she has served as director of the Observatoire des Patrimoines [Heritage Observatory] of the Sorbonne University Alliance (OPUS) and is the scientific leader of the SPHINX project, awarded in 2024 under the France 2030 Humanities and Social Sciences program. She is actively involved in international research networks, including collaborations with the University of Toronto, University College Dublin, and the University of Oxford. Her work seeks to advance interdisciplinary approaches to material memory and cultural transmission across archaeology, art history, and heritage science.

Satoshi UNNO 海野 聡

Archaeological Reconstruction and Authenticity

This presentation deals with authenticity in relation to the reconstruction of archaeological sites. The Venice Charter allows for the reconstruction of collapsed parts, but it is negative about the reconstruction of lost ruins. This is probably because the ruins are considered to be meaningful because they have collapsed, and the reconstructed structures are materially different from the original. In addition, in the case of stone culture, the structure of the ruins can be seen and the ruins are easy to understand, so it is easy to feel disappeared buildings even if they are not rebuilt. Therefore, from the perspective of authenticity, especially from the material aspect, the character's negativity is of course understandable.

Furthermore, even in the case of reconstruction, it may be acceptable because there is a lot of information regarding proximity in time, but it is also questionable whether this information is correct with regard to authenticity. On the other hand, if we unravel the inheritance of historical buildings in Japan, it is characterized by regular reconstruction at shrines. Moreover, temples are sometimes rebuilt following a disaster while preserving the shape of the previous building and this is a process that is very similar to reconstruction. So, whenever we talk about the reconstruction of ruins, it is necessary to take the diverse cultural backgrounds into account.

Therefore, I would like in this presentation to present examples of buildings inheritance from before pre-modern times in Japan and endeavour to develop the interpretation of the authenticity of reconstruction from the perspectives of cultural diversity, materiality, and ideology. Then, by showing the process of reconstruction to be concomitant with authenticity, reverification of reconstruction becomes possible. Based on these considerations, I would like to introduce the concept of "Reconstructionology", which is concerned with the reconstruction of ruins as an academic discipline.

Biography

Satsoshi Unno, who is associate professor, Department of Architecture, Graduate School of Engineering, the University of Tokyo, specializes in Japanese architectural history, East Asian architectural history, and cultural-property preservation.

In 2009, he took up a post at the Nara National Research Institute for Cultural Properties. During his tenure, he was mainly in charge of the excavation of Heijo Palace, a special historic site, and of the reconstruction project of the former Imperial Audience Hall Compound. He was also involved in the conservation site of the Yakushi-ji East Pagoda, which is designated as national treasure. In addition, he led the comprehensive survey of the Enryaku-ji Temple building, and in Wakasa Town, Tottori Prefecture, conduct a townscape preservation survey with the aim of designating it as a cultural property. In parallel with his practice, he has brought together researchers in related fields and led research on the history of the maintenance of historic buildings and the theory of reconstruction in archaeological sites.

He took up his current position in October 2018. In recent years, he has conducted a nationwide survey of medieval Buddhist temples in Japan, as well as research on architectural historical documents in East Asia.

Sylvie BALCON-BERRY

Restorations the Western Rose Window at Rheims Cathedral: between Reconstruction, Restoration and Preservation

The western rose window of Rheims Cathedral, created between 1270 and 1280, has a complex history. Altered during the 16th century, it was the subject of a comprehensive study by Paul Simon in the second half of the 19th century, then head of a major stained-glass workshop in Rheims, Simon based his study on watercolour sketches. These faithful copies of the panels, which formed the basis of a restoration project, were accompanied by criticism regarding authenticity. Although badly damaged in a hailstorm in 1886, it was not until 1908 that Paul Simon was finally able to undertake the complete restoration of the rose window, removing the parts that did not belong to the 13th century and adding new elements in keeping with the original, in accordance with the practice of the time.

Unfortunately, the rose window was half destroyed in 1914 when German troops set fire to the West Front. In 1926, Paul Simon's son, Jacques Simon, was able to restore the work completely, using the watercolour sketches made by his father in the second half of the 19th century. Jacques Simon did not reconstruct the original rose window, but rather the one his father had imagined, based on archaeological evidence and the remains that were available. In 2016, when the rose panels were removed for restoration, we were able to revisit this complex history, which is part of the evolution of restoration practices, and fully appreciate the various interventions that have swung between reconstruction, restitution and preservation.

Biography

Sylvie Balcon-Berry is a professor of medieval art history and archaeology at Sorbonne University in the Faculty of Arts and Humanities and a member of the André-Chastel Centre. As an archaeologist, she has directed archaeological studies of religious sites in Burgundy (the cloister of the former episcopal group in Autun, Saint-Andoche Abbey in Autun, Saint-Martin Priory in Mesvres and Saint-Georges Priory in Couches). She also participated in the excavations at Rheims Cathedral led by Walter Berry between 1993 and 1998. She is preparing a summary publication of the excavations carried out in Mesvres and those conducted over the last thirty years in Autun Cathedral.

Also a specialist in stained glass and a member of Corpus Vitrearum, she wrote her doctoral thesis on the high windows of the choir of Troyes Cathedral – published in 2006 – and is currently preparing a monograph on the stained-glass windows of Rheims Cathedral based on the exceptional documentation from the Simon-Marq workshop preserved at the Médiathèque du Patrimoine et de la Photographie in Charenton. She is also studying the origins of stained-glass windows using data from archaeological excavations and drawing on archaeometry. With this in mind, she recently organized a symposium entitled *Vitrail et archéologie* [Stained Glass and Archaeology], which took place in June 2025 at the Institut national d’histoire de l’art (INHA).

Mai SARAI 皿井 舞

Buddhist Sculpture in Japan and the Concept of Authenticity: Restoration and Conservation from Pre-modern to Modern Japan

This presentation addresses the question of how authenticity is ensured in Japanese religious sculptures, which are cultural properties imbued with religious value. Conceptions of authenticity in Japanese religious sculpture differ significantly in the pre-modern period and in the pre-Meiji era. The primary distinction lies in whether emphasis is placed on religious value or on value as cultural heritage.

This presentation introduces several case studies of Buddhist sculpture restoration. The first part considers religious art as objects created through acts of devotion, the efficacy of which was expected to manifest itself through ritual practices. The spiritual efficacy of such works was often regarded as nearly synonymous with their authenticity. In the pre-modern context, authenticity was thus more often guaranteed by discursive authority than by physical elements such as form or material, which became emphasized only in modern times.

The first concerns cases where original images destroyed in disasters were recreated. To re-establish the authenticity of the new image, fragments of the rescued original were placed within the reconstructed sculpture.

The second part turns to the modern period and examines how authenticity in religious cultural properties has been maintained through considerations of material and technique. As modernization in Japan advanced, art-historical perspectives were incorporated into the restoration of religious sculptures, which came to be treated as cultural properties. Okakura Tenshin, who spearheaded the establishment of Japan's cultural property administration, founded the Bijutsuin, an institute specializing in the restoration of sculpture. With no precedent for such cultural property restoration, its first director developed concepts of conservation through trial and error. This presentation will conclude by discussing both the principles and current practices of sculpture restoration in Japan, including recent examples.

Biography

Before assuming her current position in 2022, Mai Sarai worked as a researcher at the Tōkyō Bunkazai Kenkyū-jo (Tobunken) [Tokyo National Research Institute for Cultural Properties] and as head of the Permanent Display Division at the Tokyo National Museum. While at the Tobunken, she was engaged in digital archiving projects of paintings and sculptures using high-resolution imaging. While at the Tokyo National Museum, as senior curator, she was responsible for managing permanent displays as well as curating special exhibitions, including Commemorating the 1200th Anniversary of Saichō's Death: Buddhist Art of the Tendai School (2021) and The Saint Kūya and Rokuharamitsuji Temple (2022).

Her publications include *The Art History of the Emperor: The Ancient State and Buddhist Art* (Yoshikawa Kobunkan, 2018, co-authored), *National Culture: Opening Ancient History* (Iwanami Shoten, 2021, co-authored), and *Exploring National Treasures* (Tokyo Bijutsu, 2024, co-authored).

Katia CHOUIPIK, Paul FRUCTUS, KUBO Mitsunori 久保 光徳

The Henri Cernuschi Dragon Frieze: Issues of Numerical Restitution

The Cernuschi Museum in Paris holds an exceptional piece of *miyabori* – temple or shrine sculpture – in its Japanese art collection: a twelve-metre-long sculpted frieze made out of wood, representing three dragons in the waves of the sea in pursuit of a flamed jewel. Restored in 2023, the frieze was fully scanned and models in photogrammetry were produced. Then, an attempt to establish a restitution of the frieze in its architectural context will be presented in this communication.

3D data constitute both a documentary and a research tool, allowing us to preserve the material state of a sculpture at a certain point in its history and share the same research object instantly across the world. But the data also enable spatial hypotheses (position of the frieze, height, architectural integration) to be tested, shapes using recognition algorithms (identifying a style, a workshop, a sculptor) to be compared or data useful for dendrometric studies to be produced.

In architecture, the term restitution means “to restore what has been altered to its original state”. The 3D restitution of the Cernuschi Museum’s dragon frieze is more than just the creation of a visual model, it offers a documented interpretation based on precise measurements from 3D scanning. This data allowed us to formulate restitution hypotheses. For example, the traces of the pillar visible in the frieze show that it could only have been built into a structure matching these dimensions, rendering impossible any integration into a larger support. However, as any restitution involves interpretative choices, the hypothesis we present here cannot be definitive, but it allows us to test different scenarios of perception, particularly related to the perspective effects of the frieze.

Biography

Katia Choupik is a PhD candidate in History of Art at Sorbonne University. She specializes in architectural sculptures (known as *miyabori*) from the Edo period and early Meiji era, and is currently undertaking her research project, focusing on the dragon sculptures in *miyabori* both from the perspectives of Japanese art history and collecting in the context of Japonisme in Europe and in America.

Paul Fructus is a PhD candidate in digital imaging for cultural heritage at Paris 8 University and Sorbonne University, in the INREV (Images Numériques et Réalité Virtuelle) laboratory. He specializes in 3D digitization and processing the data to make the files accessible to cultural heritage specialists. He now works with the PLEMO 3D platform (Sorbonne University) on the restitution of the Château Neuf of Saint-Germain-en-Laye.

Mitsunori Kubo, professor emeritus at Chiba University's Design Research Institute, leads research in the field of Design Engineering, especially the design of artifacts and the engineering of folk tools. He leads morphological and stylistic studies by analysing the distribution of facet normal vectors in the polygon meshes composing the 3D reproductions of objects.

Thierry Laugée

Erasing the Revolution: The Restitution of Royal Figures during the Restoration

While the fall of the statues of monarchs in 1792 is a well-known episode, their replacement is a much less studied phenomenon. During the Restoration (1814-1830), rather than commissioning statues dedicated to the new heroes of the monarchy, the kingdom undertook to restore Paris to its pre-Revolution state. To this end, a general effort was made to restore statues of monarchs in order to erase both the revolutionary heroes and the urban achievements of the Empire.

The sculptor François-Frédéric Lemot played a fundamental role in these efforts. In particular, he was commissioned to recreate the statue of Henry IV in Paris, originally created by Jean de Bologne and Pietro Tacca and installed in Paris in 1614, which had been destroyed and melted down in 1792. Beyond a simple reproduction, this restoration was above all symbolic. The inaugurations of the statue, first in plaster and then in bronze, celebrated both the memory of Henry IV and the arrival of Louis XVIII to the throne. The material used was also very significant, as Chaudet's statue of Napoleon was melted down to create the new monument of the restored monarchy. Other statues of monarchs were also recreated during the Restoration, and in this context it is worth questioning the very notion of creation. At that time, the profession of restorer did not exist in France, so sculptors were called upon to reimagine the lost works as accurately as possible. The names of these sculptors have often been forgotten because, in this process, they were primarily considered craftsmen in the service of the monarchy. This contribution therefore aims to revisit a page in the history of sculpture during which restoration was more important for France than inventing new symbols for the city.

Biography

Thierry Laugée is Professor of Contemporary Art History at Nantes University. A specialist in 19th-century arts and visual culture, animal art, and scientific heritage, his research focuses primarily on the social constructions of artistic posterity, public statuary, the animal genre, scientific dissemination through images, and taxidermy. He has published *Figures du génie dans l'art français (1802-1855)* (Pups, 2015), *Des images pour l'animal. Instruction visuelle et conservation des espèces dans l'État de New York (1869-1914)* (Presses universitaires de Strasbourg, 2022), and *Ernest Thompson Seton, portraitiste du monde sauvage* (Éditions Vendémiaire, 2022). He co-curated the exhibitions *David d'Angers, les visages du romantisme* (Bibliothèque nationale de France, 2011), *Colosses. Lutteurs, culturistes et costauds dans les arts* (Musée Courbet, 2024), and *Réalisme animal*, which will open in June 2026.

Koichi KATO 加藤 耕一

The History of University of Tokyo Campus Buildings: Great Earthquakes, Reconstruction, and Campus Planning

The University of Tokyo was founded in 1877 and will celebrate its 150th anniversary in 2027. During this 150-year history, the university campus faced its greatest crisis with the devastation wrought by the 1923 Great Kantō Earthquake. Most of the Gothic-style brick buildings, severely damaged by the earthquake and subsequent fires, were demolished. A new campus plan saw them replaced entirely by Gothic-style architecture: reinforced concrete structures clad with brick-style tiles.

Traditionally, this campus reconstruction plan has been celebrated primarily as a technological innovation—a shift from pre-modern brick masonry to modern reinforced concrete architecture. But in reality, materials from the demolished buildings were reused, and in some cases, the foundations themselves were reused, with new structures built on top of them. This indeed constituted an *Anastylosis at Large* carried out after the earthquake. It is remarkable that an active facility like a university campus achieved early reconstruction while remaining in use and that such an anastylosis was carried out. This presentation aims to elucidate in meticulous detail what occurred there.

Biography

Koichi Kato has been a professor of architectural history at the University of Tokyo since 2018. Since 2024, he has also served as director of the Campus Planning Office at the University of Tokyo.

He submitted his doctoral dissertation, titled “A Study on the Formation Process of the Gothic Style”, at the University of Tokyo and obtained his doctorate in Engineering in 2001.

His major publications include *Architecture in Time: Survival of Buildings through History and Social Change* (University of Tokyo Press, 2017), for which he received the Suntory Prize for Social Sciences and Humanities, the Architectural Institute of Japan Prize, and the Society of Architectural Historians of Japan Prize.

Jean-Baptiste Minnaert

Two Monumental Restoration Ways: The Amiraux Swimming Pool in Paris (1913-1930) by Henri Sauvage; The Nestlé Headquarters in Vevey (1956-1960) by Jean Tschumi

Anastylosis, in archaeology, refers to a technique used to reconstruct a ruined monument by employing its original fragments, typically discovered on the very site where the monument once stood. Restitution denotes the process of restoring an object to its original state by removing traces of subsequent alterations and modifications. Restoration involves direct intervention on a deteriorated cultural artifact to return it to a documented earlier—or, if possible, original—historical state, while respecting the construction principles of its time. This operation also aims to ensure the artifact's long-term structural stability. Conservation, by contrast, encompasses measures and actions taken to safeguard cultural heritage, preserving its patrimonial significance and maintaining its cultural value.

Reconstruction and renovation are broader terms that imply varying degrees of intervention, affecting both the external appearance and the load-bearing structures of a building.

The architecture of the industrial era—particularly that of the 20th century—rarely presents challenges of anastylosis. However, its material fragility, combined with the fact that such structures are often still in use, renders them susceptible to invasive technical upgrades and legal compliance modifications. The methods of intervention on recent buildings depend, of course, on their heritage status. Yet even a highly protected structure may undergo partial reconstruction of certain elements.

The swimming pool of the Immeuble des Amiraux in Paris (architect: Henri Sauvage, 1913–1930) was rehabilitated in the 1980s without an archaeological approach but with aesthetic fidelity and historical deference to its original state. In the 2010s, it underwent an archaeological restoration, though this process necessitated the demolition and reconstruction of the reinforced concrete basin.

The reconstruction-restitution of the Nestlé headquarters in Vevey (architect: Jean Tschumi, 1956–1960) in the 1990s involved the near-total reconstruction of the building—except for the prestressed concrete and steel

framework. The non-load-bearing curtain walls (though integral to the main structure) were meticulously reconstructed to match their original form, reflecting a restitutive approach of maximal fidelity. Restoration, restitution, or identical reconstruction? The built heritage of the Industrial Revolution, particularly that of the 20th century—often subject to functional restructuring or refurbishment—invites reflection on the conceptual frameworks of monumental restoration.

Biography

Jean-Baptiste Minnaert is a Professor of Contemporary Art History at Sorbonne Université and a member of the Centre André-Chastel (UMR 8150). Specializing in the history of 20th-century architecture and urbanism, he has authored a monograph on the architect-designer Pierre Barbe (1900–2004) and three books on the Parisian architect-designer Henri Sauvage (1873–1932). His research extends to the suburbs of Paris, where he curated two exhibitions and edited a volume on the architecture of the faubourg Saint-Antoine.

Minnaert also edited a book examining the historiography of architecture and built heritage in 19th- and 20th-century Mediterranean countries. In collaboration with the Direction des Patrimoines of the French Ministry of Culture, he organized a conference and edited a volume on peri-urbanization in France during the 20th and 21st centuries. Concurrently, his work on the cities of Tours and Saint-Pierre-des-Corps—spanning the 19th to 21st centuries—has resulted in two published books. Additionally, he co-authored a study on the Parisian department store La Samaritaine and co-edited a special issue of the journal *In Situ. Revue des patrimoines*, focusing on the legacies and heritage of Art Deco.

At the Cité de l'architecture & du patrimoine, Minnaert co-organized an exhibition and co-edited a volume dedicated to the architect Jean Tschumi (1904–1962).

Sawa FURUZONO 古園 さわ

Post-War Church Reconstruction in West Germany: Reviving Ruins and Rubble within Modern Architectural Approaches

Owing to wartime destruction and extensive migration, the demand for church reconstruction reached an unprecedented scale in post-war West Germany (Weyres 1957). In the general policy of architectural and urban reconstruction, two contrasting approaches emerged. On the one hand, heritage preservation authorities and restorers took the lead in faithfully restoring and reconstructing existing buildings. On the other hand, many projects involved demolishing ruins and constructing entirely new buildings using the formal language of modernism. Behind these differing approaches lay a complex set of factors: material and economic constraints, shifts in liturgical policy, and a broader scepticism towards historical continuity—together with a desire for renewal—arising from reflections on the Nazi regime.

Between these two poles, a number of architects sought to integrate the principles and methodologies of heritage conservation with the design ideals of modernism. Their reconstructions often involved the reuse or transformation of surviving architectural elements, resulting in a synthesis of preservation and modern design. Since the widely discussed reconstruction of Hans Döllgast's Alte Pinakothek (1957), such approaches have been recognized under terms such as *Schöpferische Sicherung* [creative preservation], (Nerdinger 1985) and *Schöpferischer Aufbau* [creative reconstruction] (Kappel 2008).

This presentation focuses on Rudolf Schwarz, who, in the reconstruction of war-damaged churches, advanced the concept of *Interpretierende Denkmalpflege* [interpretative monument preservation]. Through this theoretical framework, Schwarz approached each project with each attitude, interpreting and redefining the meaning of preservation under the exceptional circumstances of the post-war period, in the process of architectural design itself.

Biography

Sawa Furuzono is a PhD student in the Department of Architecture, Graduate School of Engineering, the University of Tokyo. Before entering graduate school, she worked for five years as an architect in Japan, where she is a licensed architect. One project she worked on was the renovation of a modern public museum in Kyoto. Her PhD research focuses on post-war reconstruction, particularly the reconstruction of churches by modern architects in West Germany. From 2024 to 2025, she conducted research at the Technical University of Munich (TUM) funded by the Pola Art Foundation Fellowship.

Céleste GATIER & Zentarō YAGASAKI 矢ヶ崎 善太郎

Imitation and Reproduction of the Tea Room

Sen no Rikyū (千利休 1522–1591), the famous tea master considered to be the founder of *wabicha* (侘茶), is said to have declared: “A [tea] room with many repairs is a good room” [埋木の多い座敷が良い座敷である]. These words reflect the very essence of the tea room, whose value increases through use, time and transformations. Thus, while having specific rules regarding imitation, the tea room has formed a tradition that tolerates changes and one that is passed down through generations.

If the tea room, which tolerates changes, has one unchanging characteristic, it is undoubtedly its sensitivity and harmony with nature. Some tea rooms are open to the outside, allowing participants to feel the breeze directly, hear the sounds of nature and soak up the surrounding landscape. Others, however, are closed, creating a more intimate atmosphere where one can hear the sound of boiling water or perceive the delicate variations in light. The *sōan* (草庵) “hermitage” style rooms, perfected by Sen no Rikyū, illustrate this second type.

By demonstrating that every sound and every variation in light contributes to the harmony of the ceremony within the tea pavilion, the presentation will explore ways in which this sensitive atmosphere can be conveyed, imitated, or recreated in contemporary contexts, beyond simple architectural reproduction. It will offer a reflection on the possibility of “reproducing” not only the structure of tea rooms, but also their sound dimension, opening ways for new sensory and acoustic approaches to these spaces.

Biography

Zentarō Yagasaki is professor of the Faculty of Architecture and Design, Osaka Electro-Communication University. He completed his PhD in Architecture at Kyoto Institute of Technology. He currently serves as an expert committee member for the Agency for Cultural Affairs and is a member of the Kyoto Prefecture Cultural Properties Protection Council. He is engaged in research into the history of tea rooms and sukiya-style spaces. More widely, he conducts practical research in Japan and abroad to preserve historical and cultural value and create new value. Céleste Gatier is a PhD candidate in history of architecture at Sorbonne University, within the Centre André Chastel laboratory. Her research focuses on Japanese tea pavilions built in the West since 1860. Recently, she has been studying the sound and acoustic heritage of the tea ceremony and its cultural transmission. She is developing research in sound and acoustic archaeology in collaboration with Brian Katz (associate researcher at CNRS) and Makoto Otani (Kyoto University).

Kumiko SHIMOTSUMA 下間久美子

Authenticity in Serial Nominations: The Case of Japan's Preservation Districts for Groups of Traditional Buildings

This presentation explores how the concept of authenticity can be applied to World Heritage serial nominations, using Japan's system of Preservation Districts for Groups of Traditional Buildings as a case study. It may also be considered part of the broader debate on wider settings.

In Japan, this system was introduced in 1975 under the Law for the Protection of Cultural Properties to safeguard historic villages and townscapes. At the same time, it also works in close connection with the City Planning Act. The cultural property defined by law is the "Group of Traditional Buildings", which is comparable to the component parts of a World Heritage serial nomination. The "Preservation District," which is designated by municipalities, covers not only the buildings themselves but also the surrounding environment that shapes the historic character. Legally, it is established as a Special Use District under the City Planning Act, functioning much like a buffer zone in the World Heritage framework. Among them, those recognized by the national government as being of exceptional national value are selected as "Important Preservation Districts." In this way, Japan acknowledges that the meaning and value of heritage extend beyond the buildings to include their setting, and protects both together through a coordinated legal framework.

What is important, therefore, is not only to conserve individual traditional houses but also to manage the spaces between them so as to maintain and enhance the historic landscape. A crucial issue is how to include the consensus and participation of residents in decisions about changes within the district. This has been essential to nurturing local stewards and ensuring the continuity of conservation. More than five decades of practice demonstrate that the "dedication of local communities" has been one of the key factors in sustaining and renewing the "full richness of authenticity" in these districts. Moreover, in the sense that they allow us to understand ways of living and working developed in these places over the course of history, Preservation Districts should be regarded as possessing broader and more multifaceted values than the Groups of Traditional Buildings alone.

Biography

Kumiko Shimotsuma is professor in the Faculty of Tourism and Community Development at Kokugakuin University, Japan. She holds a PhD in Engineering from the University of Tokyo (1996) and specializes in built heritage conservation, including buildings, urban and cultural landscapes. From 1994 to 2022, she served at the Japanese Agency for Cultural Affairs, where she worked as Unit Chief for Historic Districts and Cultural Landscapes, and was seconded to the UNESCO World Heritage Centre (Paris), UNESCO Regional Office in Bangkok, and ICCROM (Rome). Since 2022, she has been vice-president of ICOMOS Japan. Her recent English publications include *The Current Situation and Challenges of Cultural Properties Protection in Japan* (2024, CPCL Series) and *Consideration of Authenticity through a Comparison of Japan's Cultural Property Protection System and the World Heritage System* (2025, JCIC-Heritage).

Stéphane Castelluccio

Flying Chairs and Tables in 18th-Century Europe, or Mechanics in Architecture

Flying chairs are the ancestors of our lifts, while flying tables, which meant that servants did not have to be present at the table during meals, have no descendants. These flying chairs and tables underwent significant development in the courts of northern and eastern Europe (France, Denmark, Germany and Russia) and spread later to Italy, while England and Spain ignored them.

These installations appear to be one of the practical and spectacular applications of knowledge in the field of mechanical science, which experienced spectacular growth from the second half of the 17th century onwards in Europe. Their designers generally used three of the five “simple machines” found in mechanics, with pulleys, wheels and even gears, supplemented by ropes and counterweights. The mechanisms of these tables were developed on two or even three levels: the dining-room where the guests ate; the lower level where servants placed the dishes on the table; and the level beneath, where servants operated the cranks that raised and lowered the table.

The simplicity of these mechanical principles was only apparent, as revealed by their implementation in their 3D reconstruction, particularly the relatively complex mechanisms of the flying tables. It was necessary to take friction into account, ensure the stability of the table during its movements and when stationary, and make sure that it was easy to handle. Thanks to the success of the engineers and mechanics, we can now admire their ingenuity and mechanical wizardry in the few remaining tables that are still in working order, resulting in something that seemed magical to their contemporaries and remains impressive to this day.

The original mechanisms, restored or not, of the flying tables that remain in Northern Europe and Italy allow us to appreciate their ingenuity. The flying tables built in France have all disappeared, yet their mechanisms were different. Their 3D reconstruction based on the memories of craftsmen, plans and rare descriptions is indispensable and highly instructive for understanding the originality and functioning of these mechanisms.

Biography

Stéphane Castelluccio is Director of Research at the Centre André Chastel UMR 8150 of the Centre National de la Recherche Scientifique (CNRS) in the Institut national d'histoire de l'art in Paris. His education includes a PhD at the École du Louvre in 1989, a PhD at Sorbonne-University in 1998 and an accreditation to supervise research [Habilitation à diriger des recherches] at Sorbonne University in 2007. A specialist in the history of royal palaces, interior decoration, furniture, fine-art collections, the luxury trade and the social relationships in France during the seventeenth and eighteenth centuries, Stéphane Castelluccio has published one hundred articles and seventeen books on the history of the luxury trade between East and West, on the social history of how an aristocratic residence functioned, and on developments in mechanics in interiors with mechanical chairs and tables. Among his most recent works are: *La Noblesse et ses domestiques au XVIII^e siècle* [The Nobility and their Servants in the 18th Century] in 2021 and *Chaises et tables volantes au XVIII^e siècle* [Flying Chairs and Tables in the 18th Century] in 2023.

Website: <http://www.centrechastel.paris-sorbonne.fr/membres/stephane-castelluccio>

Yukiko KAWAMOTO 川本 悠紀子

Flora dei Monumenti and Reconstructing Ancient Roman Gardens

In 1896, Giacomo Boni, an architect who later became a well-known archaeologist for the excavation projects in the Roman Forum, proposed a project called the “Flora dei Monumenti [Flowers of the Monuments]”. This was soon approved by the minister from the Ministero dell’Istruzione Pubblica and became a state initiative to adorn archaeological sites in Italy with flowers and plants. Its aim was to recreate an ancient ambience with plants available in antiquity, and as a result, Via Latina, Via Appia, and other important ancient Roman monuments in Italy were adorned with plantings. In the Archivio dello Stato in Rome, official letters are archived, and we are able to trace how officials working behind the Flora dei Monumenti tried to reconstruct greenery within archaeological sites.

This initiative even reached the USA or Greece, and some countries happily agreed to send plants. Some letters, on the other hand, reveal rather shocking details, for example, non-native plants in classical antiquity such as hibiscus and eucalyptus trees were imported to be planted. The relevant sites, as well as the donors of plants through announcements of “Flora dei Monumenti” are listed in the *Bollettino ufficiale del ministero dell’istruzione pubblica*. However, such announcements disappeared from the journal in 1899, and the enthusiasm towards the project gradually diminished over time.

In this paper, I examine how the Italian government became involved in the project to reconstruct landscape in antiquity especially in Rome, and what likely happened to the project subsequently.

Biography

Having completed her BA and MA (History) in Japan, writing dissertations on Hanghäuser in Ephesus (BA) and the House of Manander in Pompeii (MA), Yukiko Kawamoto was awarded a doctorate (Classics) from King's College London in 2016 for her thesis entitled "The Vitruvian Peristyle: A Textual and Archaeological Study". She has since held post-doctoral positions in Kyoto, Rome, Osaka, Munich, and Nagoya. In 2020, she joined the Department of Classics at Nagoya University as associate professor.

Her main research area is Roman architectural history and architectural structures described in classical sources (Greek and Latin). She is also interested in the sociopolitical history of the late Roman Republic to the early Imperial period. Her current research project is on Roman gardens, and she explores the topic from archaeological and textual evidence.

Masahiko TOMODA 友田 正彦

Interpreting Authenticity in Architectural Heritage Conservation in Southeast and South Asia

Thirty years have passed since the adoption of the Nara Document, and while its presence in Europe seems to be rather limited, its impact in Asia and Africa appears to be expanding beyond the scope initially intended by Japan. Particularly, in recent international discussions, there has been a notable demand for the reconsideration or even denial of the Venice Charter in the context of respect for intangible values, mainly voiced by experts from the Global South, which has been somewhat perplexing. The reporter has been involved in architectural/archaeological heritage conservation in South-east Asia and South Asia for many years, and has often encountered differing opinions on how to preserve original materials and techniques in the restoration of historic buildings. In other words, there have been many situations where views differ regarding how to evaluate the heritage value of these tangible historical materials as elements of authenticity and to what extent they should be respected. Through introducing some of the cases I have encountered, I would like to express a few personal opinions while considering the social and cultural backgrounds that complicate the formation of a common understanding regarding the restoration and reconstruction of such historic buildings.

Biography

Masahiko Tomoda received his M.Eng. from Waseda University in 1990. He is a First-class Registered Architect, and a Professional Engineer (Civil Engineering). A specialist 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 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. Since 2008 he has been engaged in international cooperation projects for built cultural heritage at Tōkyō Bunkazai Kenkyū-jo (Tobunken) [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.

Christophe Pottier

Rebuilding Angkor: Identity Claims and Doctrinal Movements in Anastylosis

Angkor offers a particularly rich case for examining the history of conservation and restoration in Asia, and the shifting interplay of doctrines, techniques, actors, and power relations. It has long been a focus of strong territorial and identity claims, which became more complex under the French Protectorate with the introduction in the 20th century of European principles of heritage conservation applied to “historic monuments”. The adoption and later widespread implementation of anastylosis in the 1930s marked a significant turning point, embedding European doctrinal frameworks in local practice. These continued during the post-independence Sangkum period, adapting both to technical developments and to new national aspirations.

The reopening of the country in the 1990s provided the framework for an international campaign to “safeguard Angkor”. This ushered in a new dynamic, as numerous international teams and institutions took part in restoration projects with diverse techniques, interests, and objectives. This global mobilization reshaped conservation strategies but also provoked debates and negotiations around the very definition of “anastylosis” and its implementation.

Over the decades, and with the emergence of a new generation of Cambodian conservators, national institutions have reappropriated the practice of restoration at Angkor, asserting their authority, priorities, and policies. Today, Angkor’s conservation reflects both the legacy of imported doctrines and the assertion of Cambodian perspectives, showing how anastylosis and related practices have been mobilized, contested, and redefined across colonial, postcolonial, and contemporary contexts.

Biography

Christophe Pottier is an architect and archaeologist at the École Française d'Extrême-Orient [French School of Asian Studies] (EFEO). He began his career in India and Thailand before joining the first EFEO missions to Cambodia in 1990. Two years later, he reopened the Siem Reap Centre, which he directed for over 17 years, leading major restoration and research projects at Angkor and helping train a new generation of Cambodian specialists. His doctorate (1999) on Angkor's archaeological mapping reshaped the understanding of the great city's urban life. Since then, he has led the French archaeological mission MAFKATA and co-directed the Greater Angkor Project. He later headed the EFEO Bangkok Centre and was EFEO Director of Studies in Paris (2018–22). Today, he is now Head of the EFEO Chiang Mai Centre, and he explores urban and environmental history in Thailand and Cambodia, coordinates conservation projects in Laos, and develops new research across South-east Asia using cutting-edge light detection and ranging (LiDAR) and AI technologies.

Xiaolin ZHOU 周 嘯林

Between “Original State” and “Authenticity”: The Reception of Authenticity in China

This presentation focuses on “original state” (*yuanzhuang*), a core concept in Chinese architectural heritage conservation, tracing its historical evolution and analyzing how, on this basis, China has understood, translated, and interpreted the Western concept of authenticity.

Since Liang Sicheng’s 1930s proposition that “preserving the present state is preferable to restoration”, Chinese practice moved through the 1961 principle of “restoring to the original state or preserving the present state” and finally established “not changing the original state” in the 1982 Cultural Relics Protection Law. Yet “original state” remained ambiguous—referring either to the initial appearance or to the state when recognized as a relic—thus sparking persistent debates. After the 1980s, authenticity entered China. Scholars reinterpreted it in the light of domestic disputes: some translated it as *zhenshixing*, stressing the present state and historical changes; others as *yuanzhenxing*, privileging the initial form. The former view gradually prevailed, and greatest impact of authenticity was to affirm the historical value of later reconstructions, patina, and decay.

Comparing China and Japan, the presentation shows that both wooden architectural cultures diverged sharply in responding to authenticity. It concludes that authenticity is not a fixed universal norm, but a plural and evolving concept, continually reinterpreted in diverse cultural contexts under globalization.

Biography

With a B.Eng. in Historic Building Conservation and an M.Eng. in Architecture from Tongji University, Xiaolin Zhou is currently a PhD candidate in Architecture at the University of Tokyo. His research focuses on the theory of heritage conservation of wooden structures and the architectural history of East Asia.

Jean-Sébastien Cluzel

Anastylosis on Japanese buildings in France

The writers of the major theoretical texts in Europe addressing conservation and restoration practices from the 19th to the 20th centuries —from John Ruskin to Eugène Viollet-le Duc, from Camillo Boito to Alois Riegl, from François Choay to André Chastel and Pierre Nora, from Raymond Lemarie to Knut Elinar Larsen— have all examined the diversity of approaches to heritage transmission. In seeking a counterpoint to Western practices, all of them have been astonished by Japanese practices, which, when not presented as opposites, have been used to characterize divergences and more rarely convergences.

The restoration programs developed in France for Japanese and Japanese-style buildings in the last 15 years reflect some of these “old” divergences and convergences, but above all lay bare theoretical and administrative paradoxes, that we will demonstrate through three examples: the restoration of the Japanese pavilions erected in Albert Kahn’s garden at Boulogne-Billancourt, which took place between 2014 and 2016, the project to restore the Stork Chamber (*Kō no ma*) in the Musée des Confluences at Lyons, which was suspended in 2018, and the restoration of the cinéma La Pagode, which will be completed in 2025. If this diversity reveals paradoxes, perhaps too broad to be lend themselves to new theorizing, it shows, to my mind, a pathway towards new ways of collaborating, towards new convergences.

Biography

Archaeologist and architect, Jean-Sébastien Cluzel is currently director of the André-Chastel Research Centre and a professor in the Faculty of Arts and Humanities at Sorbonne University, where he teaches the art history and archaeology of Asia.

His work focuses on the historiography of Japanese architecture, representation of Japanese architecture, and archaeology of buildings in Japanese style. Specializing in the history of Japanese architecture and Japonisme in architecture, he oversaw the restoration of the Japanese pavilion in the Albert Kahn garden at Boulogne-Billancourt, undertook the appraisal of the Stork Chamber (*Kō no ma*) for the musée des Confluences in Lyons, and is associated as an adviser in the project to restore the cinéma La Pagode in Paris.

His recent publications in English include: *Japonisme and Architecture in France, 1550-1930* (ed., Faton, 2022); *Survival Boogie Woogie: Neo-Japonisme, Architectural Photography & Abstraction, 1945-1985* (Brill-Scala, 2024).

Age Group	Percentage
0-9	10%
10-19	10%
20-29	20%
30+	60%

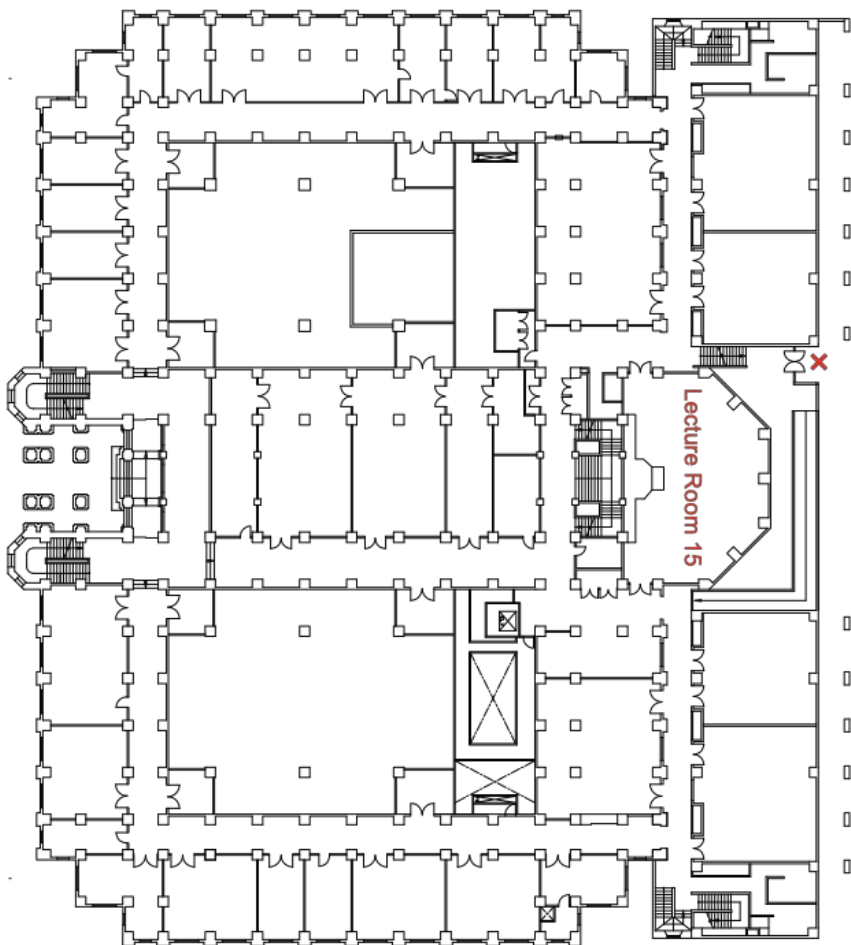


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South Side Entrance

1F

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