

## Framework and Work Plan for a Restoration and Conservation Project of Buildings designated as a Cultural Property in Japan

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### **I. Framework of a restoration and conservation project**

#### **1. Classification of cultural properties**

- National treasure / Important cultural property  
Designated under the Law for the Protection of Cultural Properties
- Cultural property designated by local municipal entities  
Designated under the Local Ordinance for the Protection of Cultural Properties in Prefectures and Municipalities
- Registered cultural property  
Registered under the Law for the Protection of Cultural Properties
- Preservation Districts for Group of Historic Buildings  
Decided by municipalities under the Law for the Protection of Cultural Properties.  
Selected by a national government to be the preservation districts for group of important historic buildings.

#### **2. Restoration and conservation of an important cultural property and the Law for the Protection of Cultural Properties**

- The owner of an important cultural property shall undertake the custody thereof.
- The repair of an important cultural property shall be conducted by its owner.
- In case any important cultural property is to be in custody or repaired, the government shall grant a subsidy to cover part of the expenses.  
(50-85% of the expenses is to be covered by government subsidy. The subsidy from prefectures and municipalities shall add to this.)

#### **3. Contents of restoration and conservation of an important cultural property**

- Major repair
  - Dismantling  
Members of a whole building are to be dismantled for repair.
  - Partial dismantling  
Repair conducted without dismantling the framework

- Repair for maintenance

- Re-roofing with new materials

- Cypress barks, shingle, tiles, thatch, etc.

- Painting

- Repair of lacquer coating or painting

- Partial repair

- Repair of a part such as wooden materials, wall and fittings. Often conducted along with re-roofing, painting and coating repairs.

Through periodic repairs of the building designated as a cultural property, the valued thereof can be handed on to the next generation. Major repairs are conducted at intervals of 100 - 300 years, and repairs for maintenance are conducted at intervals of 15 - 60 years in between.

#### **4. Specialists for the repair of an important cultural property**

In case an important cultural property is to be restored/conserved as a government subsidized project, architects or specialists recognized by the Agency for Cultural Affairs shall be appointed.

- Chief Conservation Architect (Advanced): for repair of national treasures, large-scaled buildings and old-age buildings before the Kamakura period, late 12<sup>th</sup> – early 14<sup>th</sup> century

- An Architect who has at least 12 years working experience in the repair of an important cultural property in case of college graduate, 16 years in case of technical junior college graduate, and 20 years in case of high school graduate, as well as attended “the lecture for a chief architect for repair of the building designated as a cultural property (Advanced course)” held by the Agency for Cultural Affairs. (All of them shall complete a regular architectural curriculum.)

- Chief Conservation Architect (Ordinary): for repair of other relatively simple buildings than those stated above

- An Architect who has at least 6 years working experience in the repair of an important cultural property in case of college graduate, 10 years in case of technical junior college graduate, and 14 years in case of high school graduate, as well as attended “the lecture for a chief architect for repair of the building designated as a cultural property (Standard course)” held by the Agency for Cultural Affairs. (All of them shall complete a regular architectural curriculum.)

## 5. Organisation for the repair of an important cultural property

- Direction or guidance

Inspectors of the Architecture and other Structure Division, the Agency for Cultural Affairs

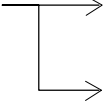
- Prefectures where there exist many important cultural properties and therefore restoration projects are to be conducted on a continuous basis

In Kyoto, Shiga and Nara prefectures, conservation architects are employed by the prefectural board of education and the owners entrust them with a restoration and conservation project.

Proprietor (Owner)	-	Entrust the prefecture with a restoration and conservation project	-	Conducted by a trustee
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- Other prefectures

In other prefectures than above-mentioned three, the owner entrusts planning and supervising of the restoration and conservation work to organisations such as the Japanese Association for Conservation of Architectural Monuments. The owner shall seek competing bids to select and make a contract with a contractor.

Proprietor (Owner)		<p>Entrusts planning and supervising of the project to responsible organization.</p> <p>Makes a contract with a contractor selected by a competing bidding system</p>
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Number of Conservation Architects;

Kyoto, Nara, Shiga and other prefectures	-Approx. 50
The Japanese Association for Conservation of Architectural Monuments	-Approx. 100
Inspectors of the Architecture and other Structure Division	-15

## 6. Roles of conservation architects

In case of major repair, as a rule, a chief conservation architect shall set up an office on the site and conduct planning and supervising work by permanently stationed on the site.

Organization of the restoration and conservation office

Supervisor (not permanently stationed on the site )	Overall supervising of the project
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Chief Conservation Architect  
(Stationed permanently on the site,  
licensed by the ACA)

Responsible for the supervising of the site

Assistant Conservation Architect  
(Stationed permanently on the site)

Assist a conservation architect on the site and make  
archival drawings

(Depending on the scale of a project, conservation architect may not be assigned at all or several conservation architects are assigned.)

## **7. Form of the working relationship on restoration and conservation projects**

In Japan, restoration and conservation projects of cultural properties has been carried out since 1897 continuously. In early days, restoration and conservation were conducted under the proprietor's direct management and thus the owner employed conservation architects directly for planning and supervising. Today, most part of the project is conducted as a contract work and conservation architects are to be dispatched from organisation responsible for planning and supervising.

## **8. Training conservation architects and others**

Traditional techniques indispensable for restoration and conservation of a cultural property suffer from labour shortage due to many years required to master the techniques and also for its economic reasons. Therefore, in 1975, the Law for the Protection of Cultural Properties was amended, where provision concerning the protection of traditional techniques for conservation of cultural properties was added. Under this provision, "selective techniques for conservation" are to be designated as traditional techniques and craftsmanship requiring positive measures for conservation. These individual holders and also the organizational holders of such techniques are to be recognized to ensure the development of the techniques and the training of successors.

- Organisational holders (concerning architectural monuments)

In each category mentioned below, planning and supervising entities as well as preservation associations are recognized as the organizational holders.

Repair of architectural  
monuments

Japanese Association for Conservation of Architectural  
Monuments (JACAM)

Carpentry techniques

Japanese Association for Conservation of Architectural  
Monuments (JACAM)

Painting for architectural  
monuments

Nikko Cultural Assets Association for the Preservation of  
Shines and Temples

Roofing with cypress barks and shingle	<i>Zenkoku Shajitō Yane Kōji Gijutu Hozonkai</i> (National Association for the Conservation of Roofing Techniques for Temples and Shrines)
Thatch Roofing	<i>Zenkoku Shajitō Yane Kōji Gijutu Hozonkai</i>
Japanese style wall	National Cultural Property Wall Technical Preservation Meeting

- Holders (concerning architectural monuments)

The holders of following techniques and craftsmanship are recognized: carpentry, *kiku* (design technique for the eaves and the placement of rafters), manufacturing of fittings, tile roofing, manufacturing of tiles, roofing with cypress barks, roofing with shingle, roofing with thatch, peeling barks from cypress trees, plastering, manufacturing of tatami mat, model buildings making, metal casting, metal hammering, ornamental metal fittings.

- Training

Japanese Association for Conservation of Architectural Monuments (JACAM)  
Training for conservation architects and carpenters

Nikko Cultural Assets Association for the Preservation of Shines and Temples  
Training for experts on painting

*Zenkoku Shajitō Yane Kōji Gijutu Hozonkai*

(National Association for the Conservation of Roofing Techniques for Temples and Shrines)  
Trainings for roofer with cypress barks, shingle and thatch

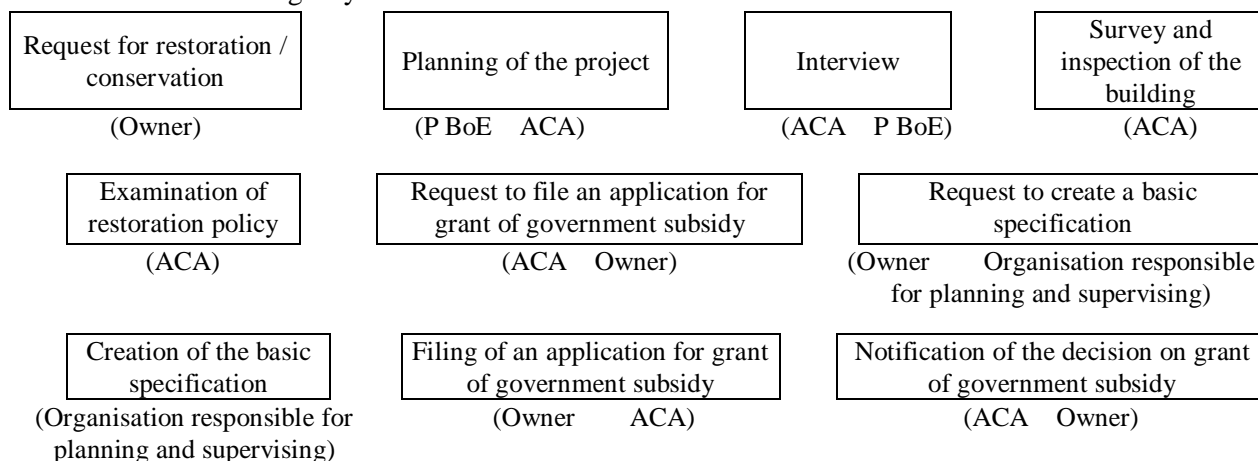
National Cultural Property Wall Technical Preservation Meeting  
Training for plasterer

In addition, *Nihon Dento Kenchiku Gijutu Hozon-kai* (Japan Association for the Preservation of Techniques for Traditional Architecture), *Nihon Dento Kawara Gijyutsu Hozon-kai* (Japan Association for the Preservation of Techniques for Traditional Tiles) and *Shaji Kenzobutsu Bijyutu Kyogikai* (Arts Association for Shines and Temples) provide trainings to foster successors such as carpenters, manufacturing roofing tiles and roofing with tiles, and artisans for ornamental metal work, painters and lacquer workers, respectively.

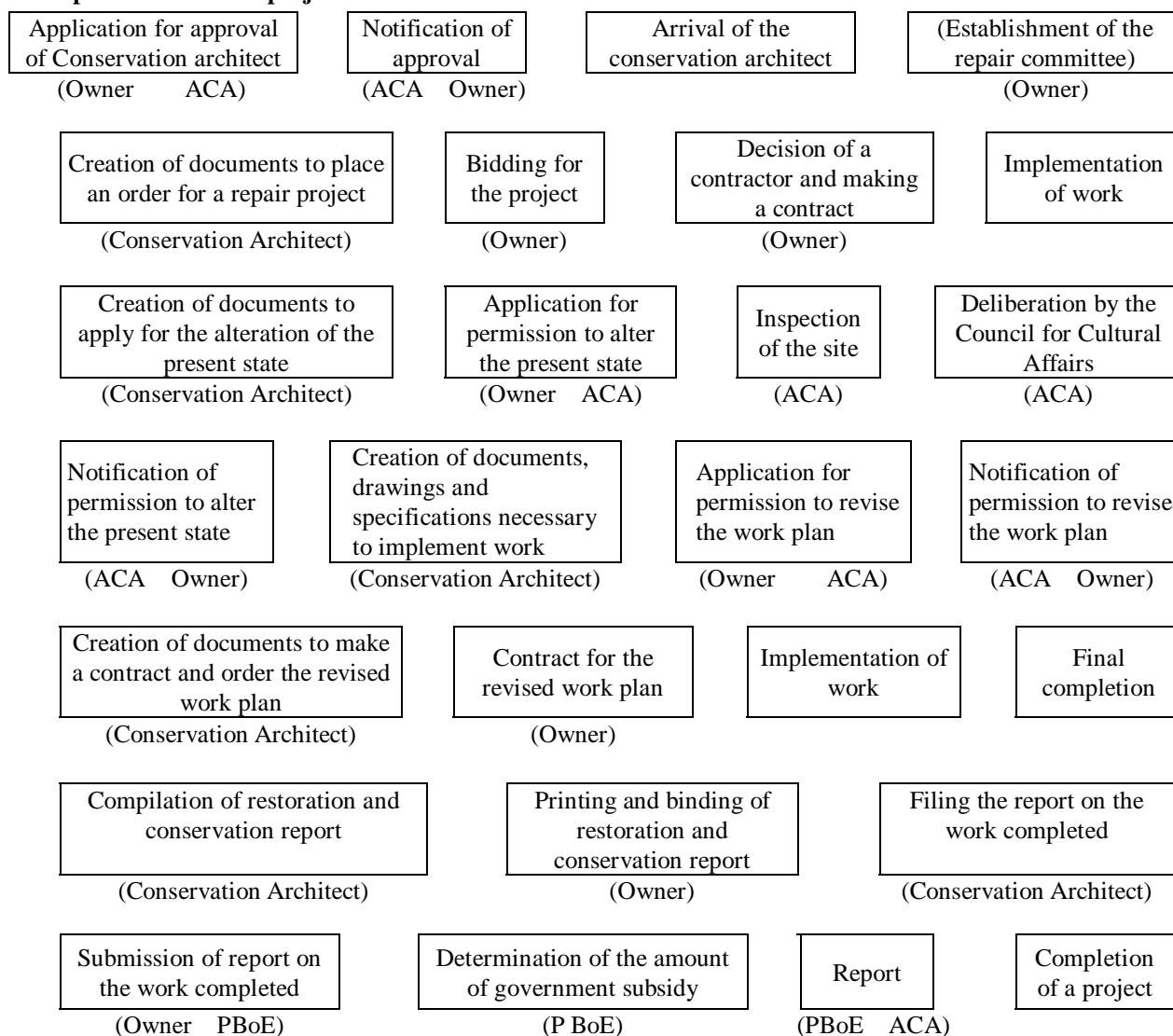
## II. Work plan

### 1. Planning of a project and decision on grant of government subsidy

ACA: the Agency for Cultural Affairs PBoE: Prefectural Board of Education



### 2. Implementation of a project



These documents shall be filed and notified via local municipal entities (municipal and prefectural board of education) between the owner (client) and the Agency for Cultural Affairs.

When the project starts to be implemented, an Inspector of the Agency for Cultural Affairs make an inspection of the site.

### **3. Implementation of work**

(Refer to the attached work schedule.)

**Work schedule**

Commencement of work: July 1, 2004 (Period of the project: 18 months)

Completion of work: March 31, 2006 (Period of repair work: 21 months)

Period Itemization of work		2004									2005														
		Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar			
Desk work	Preparation for commencement	_____																							
	Compiling the result of survey and research		_____																						
	Recordkeeping		_____																						
	Drawing up measurement drawings		_____																						
	Drawing up of as-built drawing											_____													
	Compilation of report														_____										
	Printing and binding of report																					_____			
Contract work	Temporary work		_____																						
	Dismantlement work			_____																					
	Foundation work									_____															
	Carpenter's work										_____														
	Roofing										_____														
	Plastering											_____													
	Joiner's work																				_____				
	Miscellaneous work											_____													