

# Intercultural Understanding

Vol.14



Koshien Hall, Mukogawa Women's University: Designed as a hotel by Arata Endo in 1930, it functioned as Koshien Hotel until 1944. As a disciple of Frank Lloyd Wright, Endo had worked on the design of the Imperial Hotel completed in 1923. Endo's design of the Koshien Hotel clearly reflects the strong influence of Wright's Imperial Hotel. In 1965 the Koshien Hotel underwent renovations and now houses the Department of Architecture as well as the Institute of Turkish Culture Studies of Mukogawa Women's University.

**Institute of Turkish Culture Studies**  
**Mukogawa Women's University**

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# A Study of the Morphological Characteristics of the Moldings in the San Carlo alle Quattro Fontane Church

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**Keywords:** San Carlo alle Quattro Fontane Church, moldings, architectural space, shadow and light

**Abstract:** The paper aimed to focus on moldings, one of the spatial components of San Carlo alle Quattro Fontane Church, and to identify their morphological characteristics. This will lead to insights into the spatial effects of molding. Consequently, to consider such effects, “entablature,” “arch” and “dome base,” which comprise a combination of individual moldings, are defined as “complexes of moldings” in this paper. The shadows and lights on moldings inside of the San Carlo Church are observed and compared with its sections taken from Borromini’s drawings and a section from “Insignium Romae templorum prospectus.” The morphological characteristics of moldings are analyzed by comparing them with sections of moldings extracted from Borromini’s drawings and the section of the San Carlo Church included in the “Insignium Romae templorum prospectus.” This study of the San Carlo Church’s moldings is expected to contribute to a better understanding of the “method of handling space” suggested by Borromini.

## 1. Introduction

Francesco Borromini (1599–1667) was an architect who contributed to the formation of the Italian Baroque in the 17th century and is known for his original architectural works that made extensive use of curved surfaces and curves. The space of the San Carlo alle Quattro Fontane Church (hereafter referred to as the San Carlo Church), designed by him, was praised immediately after its completion as “something that makes the visitor wonder if such skill and illusion exist in the world” (Yokoyama, 176). Even today, the space created by the combination of three-dimensional, skillfully curved surfaces and curves is still highly regarded as “a beautiful space filled with a sense of movement” (Shimonaka, 67), and its appeal has not faded.

Norberg-Schulz described Borromini’s architectural thinking as that of an architect who “consciously introduced space as a component of architecture” (157) and created “a way of working with space” (163).

Borromini’s attitude toward space creation can also be read in a report written by the monk San Bonapentura<sup>1</sup> at the time the construction of the San Carlo Church was completed. Bonapentura said of Borromini’s work: “The architect was not concerned with expressing space, but with creating space”<sup>2</sup> (15). This suggests that Borromini was an architect with an interest in, and a keen sensitivity to, space creation.

Many of Borromini’s hand drawings and sketches<sup>3</sup> show a repeated study of details. Among them are traces of repeated examination of the sections of column foundations, cornice, and moldings of the entablature, and one that appears to be the result of such examination is marked “Questo” (this is it)<sup>4</sup>. In some sketches of the entablature, section lines are traced and darkened, and hatching has been added to the space side<sup>5</sup>. As this hatching is shaded differently according to the depth of the section, we believe that it can be interpreted as a representation of the shadows cast by the molding. Various aspects of shadows and

light can be seen in the interior of the San Carlo Church. Nagao describes the shadow and light space of the San Carlo Church as “a dizzying interior space full of fantasy” (50). The shadows and lights created by moldings may have contributed to the interior space composition. Considering the above, we believe that molding should be considered to understand Borromini’s architectural spaces and creative methods.

This paper aims to focus on moldings, one of the spatial components of the San Carlo Church, and to identify their morphological characteristics. This will lead to insights into the spatial effects of molding. This study of the moldings of the San Carlo Church is expected to contribute to a better understanding of the “method of handling space” as suggested by Borromini.

## 2. Related Works and Research Position

Some studies have claimed that Borromini’s original plans and elevations were designed from a geometric standpoint. Canciani et al. (2012) focused on the subsidiary figures in Borromini’s drawings and sketches, examining the plans of San Carlo Church and the draftsmanship of the dome. They point out that each is a geometrically derived form but do not mention the architectural space created by these shapes.

Spadafora analyzes moldings on some doors of the Palazzo Falconieri and suggests that their design is based on geometric principles (2016). She suggests that geometric drawing may have been applied to details such as moldings as well as to planes and elevations, but she does not discuss the relationship between moldings and architectural spaces.

Watanabe says the “rhythm of the plan” is a characteristic of the space of the San Carlo Church and the composition of columns and walls is a visualization of Baroque music (1969). He points out that columns and walls are in an inseparable harmonic relationship and that columns scattered at regular intervals on wavy walls are not mere appendages but are elevated to elements of spatial expression. Moldings are not one of these

spatial elements. In contrast to previous studies, this study focuses on the relationship between the molding of San Carlo Church and space.

This study is unique in that it attempts to clarify part of the “method of handling space” suggested by Borromini based on morphological characteristics and spatial effects of moldings.

### 3. Research Outline

The San Carlo Church is part of the small monastic complex that overlooks Via Quattro Fontane and Via Quirinale in Rome. These monastic buildings and cloisters were completed between 1638–41, and the façade was completed between 1665–67. Borromini worked as a mason in the construction of St. Peter's Church for 20 years beginning in 1614. In 1634, he was commissioned by the Order of the Most Holy Trinity for the Redemption of the Captives, the architects of the Church of San Carlo, to build a church and monastery. This was an opportunity for him to become an independent architect. The San Carlo Church was Borromini's first work as an independent architect. Yokoyama describes the San Carlo Church as “a work completed by his own hand, which is rare among Borromini's works” (157), and Isozaki writes, “we can see all of his design methods in the San Carlo Church” (7).

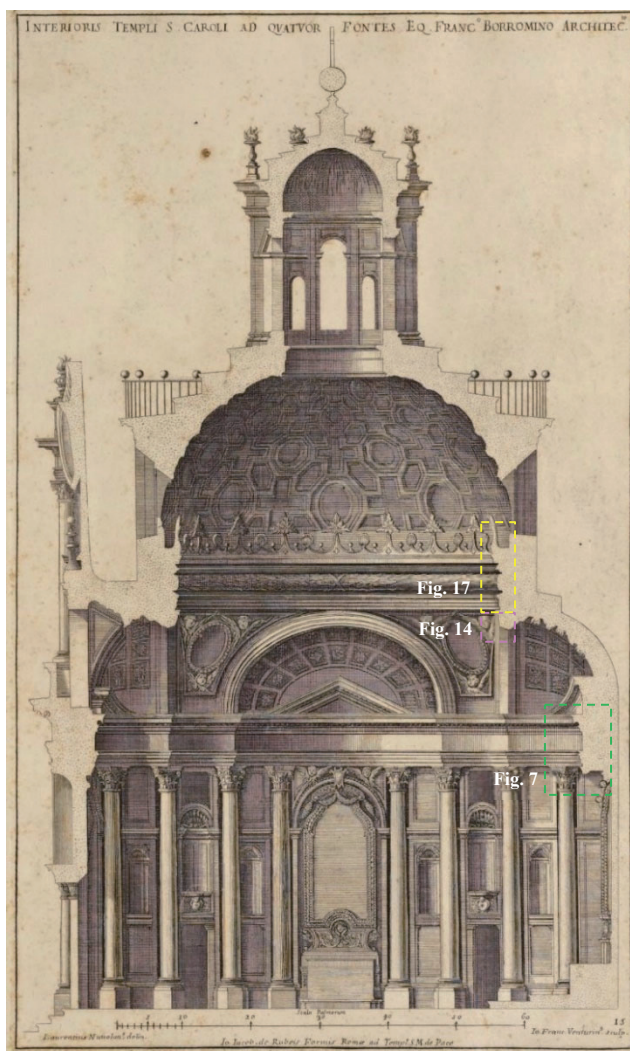


Fig 1. The San Carlo Church's section from “Insignium Romae templorum prospectus” published by Giovanni Giacomo De' Rossi

In an attempt to consider the spatial effects of moldings, this paper analyzes the morphological characteristics of moldings and their complex shapes inside the San Carlo Church from the perspective of shadow and light. In this paper, “entablature,” “arch,” and “dome base,” which comprise a combination of individual moldings, are defined as “complexes of moldings.” The shadows and lights on moldings inside of the San Carlo Church are observed and compared with its sections taken from Borromini's drawings and a section included in “Insignium Romae templorum prospectus”<sup>6</sup> (Fig. 1). The morphological characteristics of moldings are analyzed by comparing them with sections of moldings extracted from Borromini's drawings and a section of the San Carlo Church included in “Insignium Romae templorum prospectus.” This paper on the San Carlo Church's moldings is expected to contribute to a better understanding of Borromini's architectural thinking.

### 4. Morphological Characteristics of Moldings in the San Carlo Church

This paper examines the three “complexes of moldings,” which are “entablature,” “arch,” and “dome base” (Fig. 2). The plan of the church, which has an entrance and a high altar on the long axis and two side altars on the short axis, has an original form in which the vertices of a rhombus of equilateral triangles placed back-to-back are replaced by semicircles and semi-ovals. This form, which combines curves and straight lines, is often described with words such as “wavy” (Yokoyama, 148) and “undulating” (Isozaki, 43). Sixteen columns are arranged along walls<sup>7</sup>, following the form of the plan. Moreover, the horizontal band (entablature) above the columns surrounds the interior of the church in the same wavy form as that in the plan. The dome base is supported by four arches that rise from the entablature to form an oval ring. These four vertical arches merge different forms of the horizontal wavy entablature and the oval dome base. Chapter 4 discusses the morphological characteristics of each of these three molding complexes in terms of shadow and light.

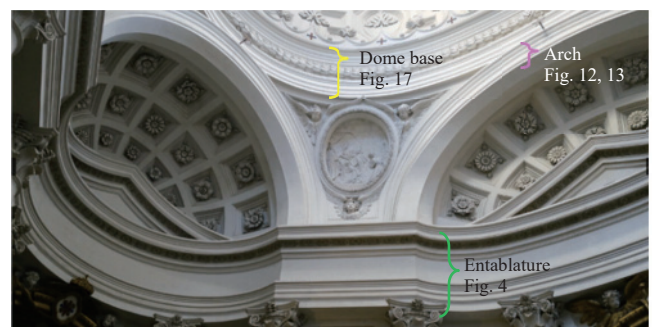


Fig 2. Complexes of moldings: “entablature,” “arch,” and “dome base”

#### 4.1 ENTABLATURE

The outline of the wavy plan is reflected in the entablature of the San Carlo Church and surrounds the entire church without interruption (Fig. 3). Regarding this wavy form, Borromini drew figures and axes to guide the contours of his plan; Watanabe states, “Borromini clearly shows the idea of the geometric composition of the plan in his design drawings” (171). Based on these plans, research was conducted to understand the drawing method and design process of the wavy form. The contour of the wavy plan is expressed as a horizontal band of the entablature surrounding the entire church.





Fig 3. Upside view of the San Carlo Church. The entablature has the same wavy form as the plan. It surrounds the interior of the church, supported by 16 columns.

This entablature comprises “architrave,” “frieze,” and “cornice” (Fig. 4). The column heads that support the entablature have Composite features, and the entablature has been interpreted as composite<sup>8</sup>. Compared to the Composite entablatures that can be considered orthodox, as shown by Vignola (Fig. 5) and Palladio (Fig. 6) in their drawings, the entablatures in the San Carlo Church have almost no relief decoration, except for the organic patterns in the cornice. Despite the lack of relief decoration, the entablature of the San Carlo Church has a richly decorated surface in which shadows and light coexist. The multiple layers of molding contribute to the formation of shadows and light.



Fig 4. The entablature of the San Carlo Church, comprising of “architrave,” “frieze” and “cornice”. Although there is no relief decoration, rich shadows and light coexist. The cornice has particularly dark shadows, and the frieze glows white.

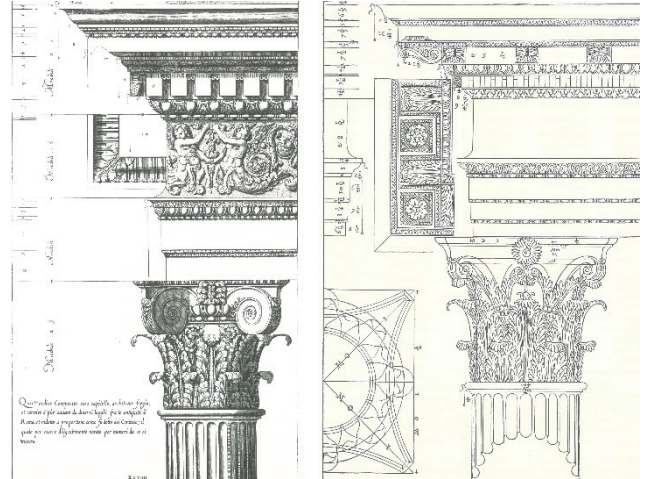


Fig 5. Vignola's Composite order. Fig 6. Palladio's Composite order. The entablature in both drawings shows rich relief decoration on those moldings.

In the architrave, located at the bottom of the entablature, one can observe a three-tiered banded smooth surface (fascia)<sup>9</sup>. The fascia shines white when the light comes through the window. In orthodox architrave, each step of the fascia is often decorated with relief decorations such as astragalus or lesbos. However, the fascia of the San Carlo Church has no such relief decoration. In each fascia, a surface extends further forward than the one below it. The forward stacks of the fascia are supported by molding. In contrast to the smooth, striped surfaces of the fascia, the moldings that support the fascia are curved and uneven. This molding is not simply a straight line between two points but a combination of concave and convex curves. The shadows and lights correspond to these concavity and convexity. The convex surface captures light, whereas the concave surface casts shadows of varying densities according to its depth. The shadows of the fascia, which glows white in response to light, and the moldings connecting the fascia coexist with the light, creating a striking contrast between the light and dark vertical surfaces. In addition, the shadows and light created by the moldings do not divide each fascia but rather create a soft continuity between them.

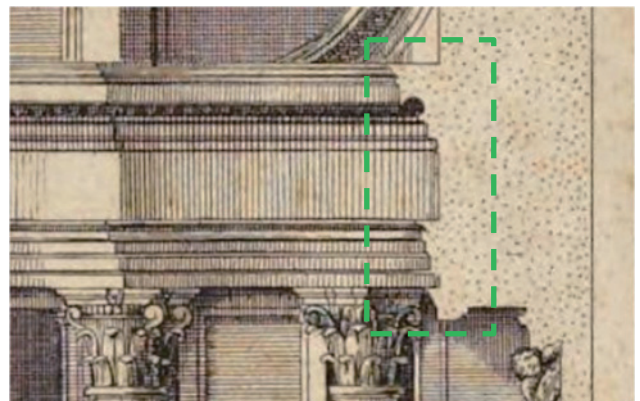


Fig 7. Enlarged section of the entablature of the San Carlo Church from “Insignium Romae templorum prospects.” The cornice, which can cast deep shadows, is shown to have a sectional shape of a three-quarter circle. The fascia is stacked forward, and the glistening white frieze is set well back from the fascia.

The horizontal band of the frieze that rests on the architrave is significantly set back from the top fascia. From the perspective of a person standing in the church, the lower edge of the frieze appears hidden by the uppermost fascia. As the fascia protrudes



forward as one moves up, the face of the frieze on top of the fascia appears to be set back rather than forward. However, the frieze of the San Carlo Church has no such relief but rather a smooth surface with horizontal bands. This is the largest smooth surface in the entablature and glistens white under light.

In contrast to the smooth surface of the frieze, which captures light, the cornice above casts dense shadows. The cornice at the top of the entablature, similar to the architrave, is stacked with moldings that are projected forward. The cornice also has a deep indentation that extends the top of the cornice forward. This creates a deep shadow, which is the densest of all shadows found in the entablature. The only organic pattern in the entablature can be seen in these dense shadows, which is a combination of acanthus and rosette reliefs. As the relief is applied within the deep recesses of the cornice, the organic pattern emerges from the deep shadows. The section of the cornice that produces these deep shadows can be seen in the sections in the “Insignium Romae templorum prospectus” as a concave shape close to a three-quarter circle (Fig. 7). A similar shape can also be seen in Borromini’s sketch AZRom1061, in which heavy lines of the cornice are repeatedly traced and darkened, with hatching on the side of the space formed by the shape of the section (Fig. 8).

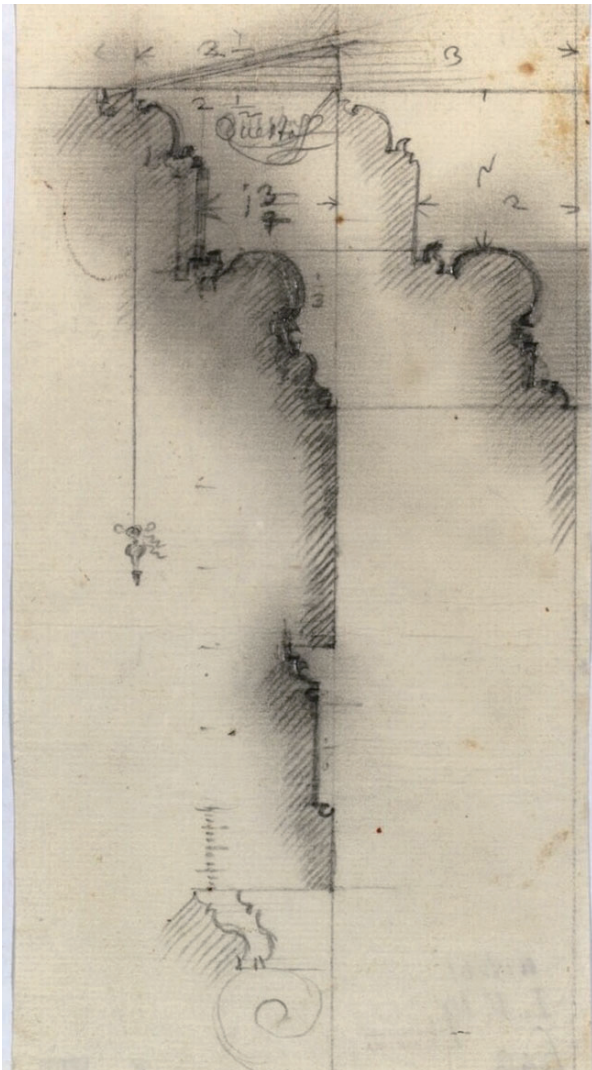


Fig 8. AZRom1061: Sketches by Borromini. It contains a three-quarter circle sectional shape similar to the entablature of the San Carlo Church. A hatching of different intensity is painted on the spatial side.

Spadafora’s research indicated that Borromini had an architectural mindset of shading in his drawings. Spadafora’s study of Borromini’s drawings and sketches does not mention shading on the sections, but she does mention hatching on the elevations, which he interprets as “shading the shapes that would be flat on the drawings” (Spadafora, 2016, 669). If the hatching on the space side of AZRom1061 is indicative of shading, as is the one on the elevations interpreted by Spadafora, we believe that this hatching can be interpreted as showing the shadows produced by the section of the moldings. The shading of the hatching indicates that of the shadow, which appears to be drawn according to the depth of the section. In the concave shape near the three-quarters circle of the cornice, thick lines appear to be repeatedly superimposed and further blurred. Based on the above, we believe that the hatching on the space side in Borromini’s sketch AZRom1061 can be interpreted as showing shadows created by the shape of the molding section, similar to the interpretation made in the elevation, and that the concave shape near the three-quarter circle may have been considered to create a deep shadow.

Several drawings from the Albertina Museum in Vienna demonstrate that Borromini repeatedly experimented with the sectional shape of the entablature. AZRom1268v is thought to represent a trial-and-error process for the sectional shape of the molding (Fig. 9). The molds in AZRom1268v vary from those that appear to have been drawn with auxiliary lines to those that appear to have been drawn freehand. Borromini may have considered the details of the moldings that comprise the entablature as a combination of uneven and smooth surfaces of varying curvatures. The moldings that result from this kind of architectural thinking contribute to the formation of a rich elevation, where a variety of shadows and light coexist.

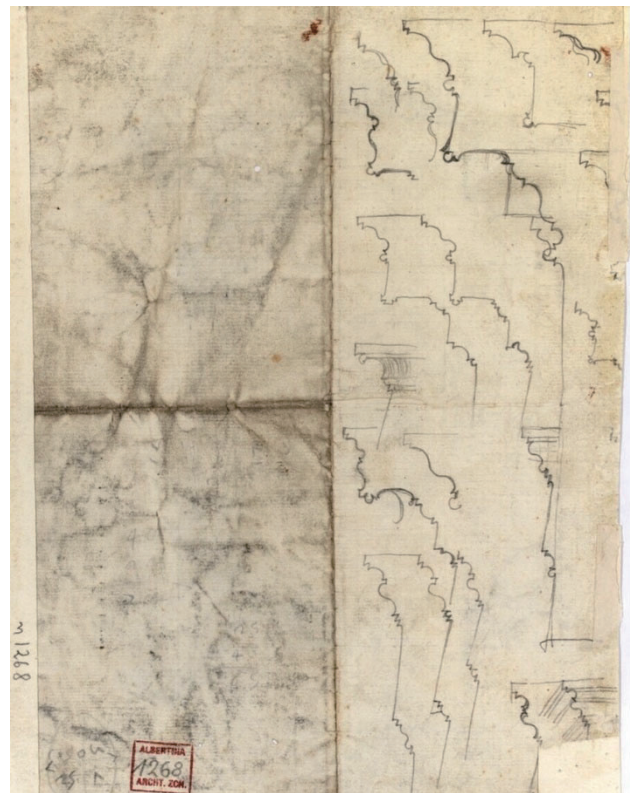


Fig 9. AZRom1268v: Sketches by Borromini. The shape of the moldings was examined several times. We believe that this illustrates the architectural thinking of constructing moldings using various types of curves and straight lines.



As noted above, the entablature of the San Carlo Church is composed of an architrave and cornice that project forward and a receding frieze. Further observations reveal that the elevations of the moldings have varying concentrations of shadows and light. When these shadows and lights are compared with the sectional shapes of the moldings extracted from the sectional view, we believe that the moldings, composed of a combination of uneven and smooth surfaces with different curvatures, contribute to the formation of shadows and lights.

The morphological characteristics of the entablature in the San Carlo Church are as follows.

- (1) Compared to the Corinthian-style entablature, which can be considered orthodox, as shown by Vignola and Palladio in their drawings, there is almost no relief decoration. However, despite the lack of relief decoration, the entablature in the San Carlo Church has an elevation that is rich in both shadow and light.
- (2) In contrast to the smooth surface of the fascia and frieze, which shines white under light, the cornice is characterized by a high density of shadows. This shadow is caused by the concave shape of the section, which is close to a three-quarter circle; a similar sectional shape can be seen in Borromini's sketch, AZRom1061.
- (3) We believe that the moldings, which comprise a combination of uneven and smooth surfaces of various curvatures, contribute to the formation of various shadows and light. The shadows and light created by the moldings do not divide each fascia but rather create a soft continuity between them.

#### 4.2 ARCH

Within the San Carlo Church, there are four arches in the area between the entablature and the dome base. These four arches support the dome base with the pendentive and are divided into two types of shapes: semi-circular (Fig. 10) and semi-oval (Fig. 11). The entrance to the church and upper part of the main altar, located in the direction of the long axis, are semi-circular. In addition, the tops of the two side altars in the direction of the short axis are semi-oval arches. These arches have a semi-dome with a coffer above each altar. Regarding the relationship between the dome and the arch in the San Carlo Church, Norberg-Schultz states, "The usual elements of the arches and the rings that rest on them and support the dome are easily recognizable" (165). The top of the arch touches the base of the dome for support, and the bottom of the arch touches the top of the entablature.



Fig 10. Semi-circular arch above the main altar.



Fig 11. Semi-oval arch above the side altar

These four arches are vertical elements connecting the horizontal bands: the entablature and the dome base. These two horizontal bands have different shapes: the entablature is wavy, and the dome base is oval. The arch on the upper edge of the entablature and the pendentives support the base of the dome. The arch is in contact with both the wavy entablature and the oval dome base and vertically connects these two horizontal bands that have different shapes. Based on the above, we consider the arch to be an element located in the "transitional zone of shape." This creates a sense of continuity and elevation of the space up to the dome.



Fig 12. Top of the semi-oval arch. Many moldings are smooth like fascia in the entablature. They have light and create a sense of spaciousness.



Fig 13. Bottom of the semi-oval arch. The intrados squeezes the moldings, giving them a cramped appearance. The smooth surface shrinks from the top to the bottom of the arch, changing the configuration to one in which the moldings are densely packed.

In the arches of the San Carlo Church, moldings are applied to the vertical plane of the front of the arch (Fig. 12). In contrast, the intrados<sup>10</sup> of the arch has a smooth surface. At the top of the arch, the moldings are on the front surface and the intrados is at the bottom (Fig. 13). The intrados gradually changes its orientation as it approaches the entablature, and at the bottom of the arch, it appears in front and pushes the moldings away. This transformation is particularly noticeable in the semi-oval arches. In contrast, in the semi-circular arches, the relationship between the front and the base remains almost constant, descending toward the entablature. This shift in the orientation of the intrados gives the sense of “twisting” motion. Comparing the surface area of the moldings at the top and bottom of the semi-oval arch, where the change in the orientation of the intrados is observed, the surface area at the bottom is approximately half that of the top (Fig. 13). As this change in surface area corresponds to a change in the orientation of the intrados, it may contribute to the “twisting” motion. In addition, observation of the details of the lower end reveals that the density of the moldings changes with the change in the orientation of the intrados. As one approaches the entablature, the smooth surfaces that receive light gradually shrink. At the lower end of the arch, the moldings are densely packed, indicating that their density is increasing.

The tops of both the semi-circular and semi-oval arches comprise smooth surfaces and curved uneven moldings stacked forward. This configuration is similar to the fascia of the entablature, in that the smooth surface is supported by a molding with a curved concavo-convex surface to support the step created when the smooth surface is stacked while projecting forward. The elevation is softly lit with shadows, and the contrast between light and dark is not as pronounced as in the entablature. These sections show that this is due to the relatively flat and uneven molding configuration (Fig. 14). The top of the arch has a large proportion of smooth surfaces that receive light and coexist with the curved, uneven molding that creates soft shadows. This creates the impression of a spacious and bright elevation.

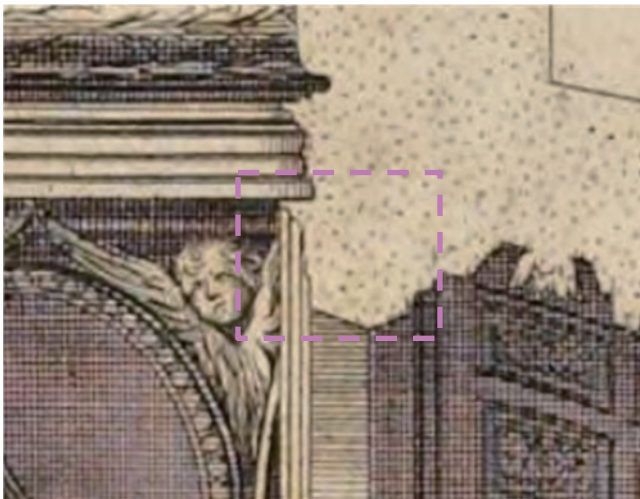


Fig 14. Enlarged section of top the arch of the San Carlo Church from “Insignium Romae templorum prospects.” The intrados is a smooth surface, and the molding is applied to the vertical plane.

However, there are almost no smooth surfaces at the lower end of the semi-oval arch, and only the curvilinear irregularities are densely packed together (Fig. 13). The top of the arch, which has a bright and spacious elevation, appear cramped while the

intrados pushes it down. As one approaches the entablature, the proportion of shadow-forming moldings increases, indicating a gradual loss of brightness with elevation. The predominance of light at the apex decreases as one approaches the lower edge, and a hazy shadow becomes predominant at the lower edge. Not only the shape of the molding but also the shadow and light appearing on the vertical surface change simultaneously. Thus, moldings that comprising the semi-oval arch show a gradual contraction of the smooth surface from the top to the bottom. The semi-circular arch does not show such a pronounced change, and the smooth surface is almost maintained, descending to the lower end and touching the upper edge of the entablature.

In the moldings that make up the arches, we see a “shift in the orientation of the intrados” and “changes in the surface area and density of the moldings.” These changes in morphology are particularly noticeable in the semi-oval arches, and we believe they give the arches a sense of “twisting” motion. In addition, not only does the shape of the molding change but also the shadows and light that appear on the elevation. We consider the four arches of the San Carlo Church as elements located in the “transitional zone of shape” because they connect two horizontal bands with different shapes: the entablature and the dome base. The changes in shape, such as the change in the orientation of the intrados and the change in the area and density of the moldings, can be interpreted as a reflection of the “transitional zone of shape” characteristic of the area where the arches are in the shape of the moldings, and the shadows and lights that appear on the elevation are also influenced by the changes in form.

The morphological characteristics of the arches in the San Carlo Church are as follows.

- (1) The four arches that support the base of the dome are semi-circular and semi-oval in shape and are located in the area between the entablature and the base of the dome. As the entablature and the dome base, which are horizontal bands with different shapes, acquire a vertical connection and continuity through the arches, we consider the arches to be elements located in the “transitional zone of shape.”
- (2) The intrados of the semi-oval arch gradually change in orientation as it approaches the entablature; at the lower end of the arch, the intrados is revealed in front of the molding as it is pushed away. The surface area and density of the molding also change in response to the change in orientation of the intrados, and a “twisting” motion can be felt from the top to the bottom of the bow.
- (3) The moldings that comprise the arch show changes in shape, such as a shift in the orientation of the intrados and changes in the surface area and density of the moldings. Simultaneously, not only the shape of the moldings but also the shadows and light on the elevation change. We believe that this can be interpreted as a reflection of the shape-changing characteristic of the area where the arch is located in the shape of the molding.

#### 4.3 BASE OF DOME

The dome of the San Carlo Church is oval, with a coffer composed of octagons, hexagons, and crosses. Each figure in the coffer becomes smaller as it approaches the lantern at the top of the dome. This provided the dome with a sense of depth and height. Watanabe describes the dome of the San Carlo Church and its coffer as “creating the effect of a ‘floating space’” (176). The dome base consists of an oval ring of moldings and festoons supported by arches and pendentives (Fig. 15).





Fig 15. The dome of the San Carlo Church. It is supported by arches and pendentives. It has octagonal, hexagonal and cross coffers.

The details of the dome base show that the molding comprises a central festoon sandwiched between two other moldings (Fig. 16). In addition, this section shows that the festoon has a three-dimensional bulge and protrudes forward (Fig. 17). The organic pattern at the base of the dome shines white in the light, in contrast to the organic pattern in the entablature, which appears to have emerged from the dark shadows. The moldings that sandwich the festoon differ in composition between the upper and lower parts. The lower part, such as the fascia and the top of the arch, is composed of smooth and curved moldings stacked on top of each other. The smooth surfaces shine white under light, accentuating the brightness. The bottom part is similar to the top of the arch. In contrast, the upper section comprises a series of moldings with curved concavo-convex surfaces. Soft shadows and light created by the moldings coexist on the upper elevation. The stacked moldings extend forward to support a ring of foliage at the top of the dome base. The shadows on the moldings at the dome base are generally low in density, and soft shadows and light are observed. This is attributed to the diffusion of natural light from the windows.



Fig 16. The dome base of the San Carlo Church. The top of the arch and the lower section of the dome base are interfering with each other. We believe this creates a spatial sense of "depth" in the relationship between moldings.

The lower part of the dome base has a point of contact with the tops of the four arches. At these contact points, there is interference with the moldings that dominate the arches (Fig. 16). The lower molding of the dome base is partially obscured, giving the impression that the arch tops interrupt the molding of the dome base. Such interference provides "depth." The composition in which one element partially obscures the other element behind it, with the top of the arch in the foreground and the lower part of

the dome base behind it, creates a spatial sense of depth as well as a sense that the different elements—the arch and the dome base—are fused and continuous at the point of contact. Thus, we believe that the interference that occurs in the details of the molding creates a spatial sense of depth and continuity between the elements. The compositions of the moldings at the top of the arch and the bottom of the dome base are similar in that the smooth surfaces are supported by moldings with uneven curved surfaces. The soft shadows and light produced by the relatively shallow concavity intersect at the points of contact, indicating that they are fused together without conflict. The dome base is composed of moldings that sandwich the central festoon. The festoon is a plant pattern with a three-dimensional bulge that extends forward and glows white under light. This contrasts with the organic patterns that emerge from the dark shadows of the entablature. The interference of moldings in the lower part of the dome base suggests the presence of moldings in the dome base hidden behind the arch apex, which provides a spatial sense of depth and continuity between the elements. As the compositions of the moldings at the top of the arch and the lower part of the dome base are very similar, the soft shadows and light do not conflict with each other but intersect smoothly. We believe that this intersection of shadow and light contributes to the fusion of the moldings at the points of contact and the continuity between the elements.

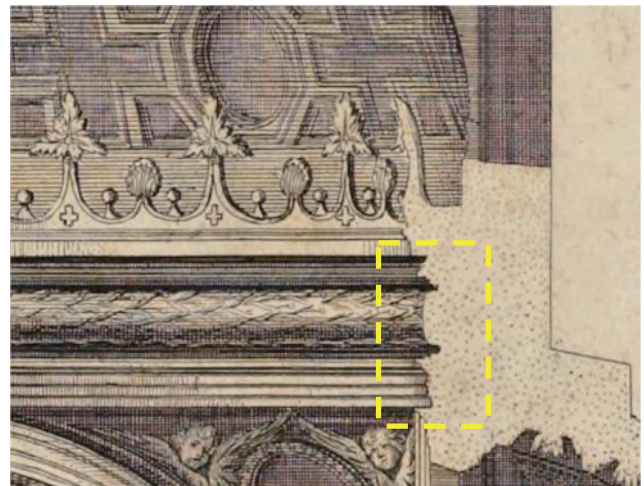


Fig 17. Enlarged section of the dome base of the San Carlo Church from "Insignium Romae templorum prospects." There is a bulging festoon in the center, flanked by moldings at the upper and lower sections.

The morphological characteristics of the dome base of the San Carlo Church are as follows:

- (1) The dome base has a festoon at its center. The three-dimensional curvature of the festoon, which is white in light, contrasts with the organic patterns that appear in the deep shadows of the entablature.
- (2) The moldings sandwiching the festoon have different compositions in the upper and lower sections, and the shadows and light at each elevation are also different. In both cases, the density of the shadows is generally low and soft shadows are observed. This is attributed to the diffusion of natural light entering through the opening of the white-painted dome.
- (3) The lower part of the dome base has contact points with the four arches, causing interference of the moldings with the dominant arches. This interference suggests the presence of moldings at the dome base hidden behind the tops of the arches and provides a spatial sense of depth. We believe that



the intersection of shadow and light at the point of contact contributes to the fusion of the moldings and the continuity between the elements.

## 5. Conclusion

This paper analyzes the morphological characteristics of moldings and “the complex of moldings” inside the San Carlo Church from the perspective of shadow and light. This is an attempt to focus on the relationship between the moldings and the space of the San Carlo Church, which has not been mentioned in detail, and to consider the spatial effects of the moldings. The results are as follows:

The entablature is a rich elevation with striking contrasts of shadow and light, although it has almost no relief decoration compared to the Corinthian entablature, which can be considered orthodox. In contrast to the smooth surfaces of the fascia and frieze, which glow white in light, the cornice is characterized by highly concentrated shadows. The section shows that dense shadows result from a sectional shape close to a three-quarter circle. A similar shape is observed in Borromini’s sketch AZRom1061. The hatching on the space side in the sketch is differentiated according to the depth of the cross-section and can be interpreted as indicating the shadows produced by the cross-sectional shape of the molding.

The arches are semi-circular and semi-elliptical and are located in the area between the entablature and the dome base. We consider the arch to be an element located in the “transitional zone of shape,” because the entablature and the dome base, which are horizontal bands with different shapes, gain vertical connection and continuity through the arch. In the details, there is a change in the orientation of the intrados and the surface and density of the molding, respectively, which can be interpreted as a reflection of the “transitional zone of shape” nature of the area where the arch exists in the morphology of the molding.

At the dome base, the molding comprises a three-dimensional bulging festoon that glows white in the light. The bright white festoon contrasts with the organic patterns that appear in the deep shadows of the entablature. The lower part has points of contact with the four arches, causing the moldings to interfere with the dominant arches. This interference suggests the presence of moldings at the dome base hidden behind the tops of the arches, and we believe that it provides a spatial sense of depth and continuity between the elements.

In this paper, we argue the following: 1) moldings contribute to the formation of shadow and light in the San Carlo Church, 2) the three “complexes of moldings” of the entablature—the arch, and the dome base—have unique morphological characteristics, 3) the shadows and light that appear on them have different aspects, and 4) the shadows and light created by the moldings do not divide the elements but give a soft continuity between them. The characteristics of “the complex of moldings” can be interpreted as being reflected in the shape of the moldings; the points of contact of the moldings give a spatial sense of depth, and the intersection of shadows and light at the points of contact is a reflection of the fusion of the moldings and the continuity between the elements.

The moldings, which are small in scale among the spatial components of the architecture, are composed of layers of various curves and straight lines, forming “the complex of moldings,” which are filled with various aspects of shadow and light. With the results of this paper, we would like to consider the spatial effects of moldings and use them as a springboard to glimpse a part of the “method of handling space” suggested by Borromini.

## Endnotes

1. Friar San Buenaventura was a figure from the Order of the Holy Trinity. He retained records of the construction of the San Carlo Church, including payments to the builders, the degree of progress, and the reactions of those who visited the completed basilica. Some of these records can be found in the “Relazione della fabbrica” (15).
2. “L’architetto non intende repressare lo spazio, ma creare lo spazio” (Juan de San Buenaventura, 15).
3. Borromini’s architectural drawings and sketches are preserved in the collections of the Albertina Museum in Vienna and the Vatican Papal Library. Some of the drawings and sketches are works of people other than Borromini, but a large number are believed to be Borromini’s own (Yokoyama, 158).
4. “Questo” is written on the left shoulder of a drawing (AZRom292) that is believed to be by Borromini and is in the collection of the Albertina Museum.
5. In AZRom1061, we can see that some hatching has been added to the space side.
6. “Insignium Romae templorum prospectus” is a collection of prints published by Giovanni Giacomo De’ Rossi in 1684. It contains prints of the plans, elevations, and sections of Baroque buildings in Rome. The frontal projection is used to represent architectural plans, elevations, and sections. This is an important document because it represents the formalization of standards that were being established at the Accademia San Luca. The Getty Research Institute has made it available as an Internet archive, and the high-resolution scanned data can be enlarged for viewing. In this paper, it is desirable to be able to see a cross-section of the molding details; therefore, we have adopted it as a cross-sectional view for our discussion.
7. MacDonald considered the interior of the San Carlo Church, with its complex curved walls and columns, to be influenced by the Piazza d’oro (Water Court Nymphaeum) in Villa Adriana.
8. Yokoyama and Hopkins state that the San Carlo Church’s order is Composite. Blunt states that this order is Composite but also suggests that it could be considered a type of Corinthian. “The order is Composite, but in half the capitals the volute is inverted, giving the impression at first sight that it is a kind of Corinthian, an unorthodox variation which Borromini took from models at Hadrian’s Villa” (70). If we compare the order of the San Carlo Church with the Composite order that can be considered orthodox, we can observe differences in the number of steps of the fascia, the shape of the frieze, and so on. As this paper focuses on the relief decoration of moldings, we will refrain from discussing these differences.
9. Fascia, in architecture, is a continuous flat band or molding parallel to the surface it embellishes and either projecting from or slightly recessed into it, as on the face of a classical Greek or Roman entablature.
10. The intrados is either the interior face of a vault or an arch.

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[https://archive.org/details/gri\\_33125011118912/page/n32/mode/1up](https://archive.org/details/gri_33125011118912/page/n32/mode/1up)
- The drawings in Fig. 5 were created by Giacomo Barozio da Vignola. (29)
- The drawings in Fig. 6 were created by Andrea Palladio, from Kirishiki, 1986. (99)
- The sketches in Figs. 8 and 9, were drawn by Borromini, from ALBERTINA online.  
<https://sammlungenonline.albertina.at/#/query/34d50d24-fd52-46ae-b9ef-5cd4aa0c75b7>.
- The images in Figs. 2, 3, 4, 10, 11, 12, 13, 15 and 16 were captured by Ikezawa.



## **ACTIVITY REPORTS OF THE INSTITUTE OF TURKISH CULTURE STUDIES**

**Before the departure for the "Survey on the Areas Affected by the Earthquake with Epicenter in Southeastern Turkey," a press conference was held at Kobe City Hall."**

**Date : April 11 (Tuesday), 2023**

To investigate the areas affected by the earthquake with epicenter in southeastern Turkey in February 2023, three faculty members from the Department of Architecture will be dispatched from April 12 to 20, together with two officials from the Kobe City Government.

During this mission, Professor Kazuhiko Yanagisawa (Department Chair), Professor Shigeki Tosu, and Professor Hiroyuki Tagawa from the Department of Architecture will conduct surveys in areas near the epicenter, such as Kahramanmaraş and Hatay, alongside two Kobe City officials responsible for architecture and crisis management. On the 17th, they are scheduled to report on their findings at a roundtable held at Bahçeşehir University and discuss plans for reconstruction, including the restoration of cultural heritage.

A press conference was held at Kobe City Hall on April 11, the day before departure. Many media representatives from newspapers and television stations gathered to hear an explanation of the purpose of this mission.



Press conference held at Kobe City Hall on April 11.

## **Survey on the Areas Affected by the Earthquake with Epicenter in Southeastern Turkey**

**Date : April 12 (Wednesday) - April 20 (Thursday), 2023**

On February 6, 2023, there was a major earthquake in the areas straddling southeastern Turkey and Syria. In fact, there was also a severe earthquake in 2011 in the vicinity of Lake Van, which is located to the east of the affected area. After the Van earthquake, myself, two Kobe City officials, one former Kobe City official, and one structural researcher from E-Defense conducted a field survey of the damage with then Dean of the Faculty of Architecture and Design Ahmet Eyüce and Professor Murat Dündar of Bahçeşehir University in Istanbul. After the survey, we held a public symposium in Istanbul. Mukogawa Women's University signed an exchange agreement with Bahçeşehir University in 2008, and the schools of architecture at both universities have conducted short-term exchange programs almost every year, as well as jointly hosting the International Conference on Archi-Cultural Interactions through the Silk Road.

Again, immediately after the earthquake, we were in contact with Professor Murat Dündar, the current Dean of the Faculty of Architecture and Design at Bahçeşehir University, who provided us with comparative photos of historical and cultural buildings and townscapes before and after the earthquake, as well as topographical maps of the entire affected area. Subsequently, at the invitation of Bahçeşehir University, we decided to conduct a survey of the affected areas together with the City of Kobe.

On April 12, three professors from the School of Architecture at Mukogawa Women's University and two Kobe City officials left for Turkey to survey earthquake disasters in southeastern Turkey. On the 11th, the day before their departure, a press conference was held in Kobe City. The three members from Mukogawa Women's University were Professor Yanagisawa, head of the architecture department and a professor of architectural design, Professor Tagawa, a professor of earthquake-resistant engineering, and Professor Tosu, a professor of structural design, while the two members from Kobe City were Executive Director Tanaka of the Construction and Housing Bureau and Director Nose of the Crisis Management Office. Professor Murat Dündar planned the survey cities and itinerary, and guided them throughout the entire tour.

With the full support of Bahçeşehir University, the group flew to the affected areas early in the morning of the day after their arrival in Istanbul, conducted surveys in Kahramanmaraş, Hatay, and other areas that were most severely damaged, and after returning to Istanbul, held a press conference and exchanged opinions with researchers from Bahçeşehir University. The five returned to Japan on April 20, and held a debriefing session at the West Hall of Mukogawa Women's University Koshien Hall on May 1, inviting TV stations and newspapers.

The three reporters were from Mukogawa Women's University and two from Kobe City. And Prof. Murat Dündar participated online. The entire cost of the research in Turkey was supported by Bahçeşehir University. Travel expenses for all participants from Mukogawa Women's University were supported by Hyogo Prefecture.

Prof. Yanagisawa reported on the overall damage, Prof. Tagawa on the magnitude and characteristics of the earthquake and the damage, Prof. Tosu on the damage caused by the form of buildings and their relationship with adjacent buildings from a structural design perspective, and Mr. Tanaka and Mr. Nose of Kobe City on the importance of building administration in dealing with earthquake damage and their visits to the mayors in the affected areas. Dean Murat reported on the problems of the inspection system for architectural design and renovation work in Turkey, and on the plan to open a disaster prevention center at Bahçeşehir University

(<https://itcs.mukogawa-u.ac.jp/582/>)

## **A press conference was held at Koshien Hall to report on the return from the "Survey on the Areas Affected by the Earthquake with Epicenter in Southeastern Turkey. "**

**Date : May 1 (Monday), 2023**

Three professors from the School of Architecture and two Kobe City officials, who conducted a survey of the areas affected by the Turkey-Syria earthquake from April 12th to 20th, held a press conference on May 1st at Koshien Kaikan on Mukogawa Women's University's Kamikoshien Campus to report the preliminary results of their survey, with students and graduate students from the School of Architecture also in attendance.

The press conference was held by Kazuhiko Yanagisawa, professor and chair of the Department of Architecture, Shigeki Torisu, and Hiroyuki Tagawa of the Faculty of Architecture, along with Yukio Tanaka, director of the Building Guidance Department of the Kobe City Building and Housing Bureau, and Masayoshi Nose, section chief of the Risk Management Office. In addition, Prof. Mulatu, Professor and Dean of the Faculty of Architecture and Design at Bahçeşehir University, who accompanied the group on site, participated online.

The group entered Adana Province from Istanbul and proceeded to conduct surveys in Chukurova District, Adana Province; Onikishvat District, Kahramanmaraş District; Antakya District, Hatay District; Samandar District; Iskenderun District; Payas District, and others.

At the press conference, he explained what he had examined based on his expertise while showing photos and videos of the current situation in each city.

Professor Yanagisawa commented on Antakya, which suffered the most damage, "The entire town has been destroyed. Many mosques and churches, which are historical buildings, were also damaged. On the other hand, there were hotels of modern architecture that were not damaged at all." Professor Tagawa showed seismic tremors in three areas and said, "Even in Kahramanmarash, which is close to the epicenter, the measured seismic intensity was about 5.0. Even though the intensity was smaller than that of the Great Hanshin-Awaji Earthquake, there was significant damage, with exterior walls collapsing as if pushed out and housing complexes suffering pancake crashes. This may be due in part to structural aspects, such as the use of inappropriate reinforcing bars in the pillars," he explained. Professor Torisu said, "The adjacent buildings were in close contact with each other with their walls touching, and this is thought to be the cause of the chessboard collapse. The fact that many piloti-style buildings had stores on the ground floor also contributed to the damage. He suggested that although earthquake resistance standards are comparable to those in Japan, Europe, and the U.S., the buildings may not have been built according to the standards because of unreasonable additions and renovations, and the fact that major collapses actually occurred."

Professor Yanagisawa then commented, "This time, we are at the stage where we have been able to identify a few structural problems. We need to improve the temporary housing, and from the viewpoint of cultural asset preservation and safety, we need to make the minarets and other structures more earthquake resistant," he said.

Professor Murat stated that "the fact that not only old buildings but also new mid-rise and high-rise buildings collapsed is also an ethical problem in that standards are not being properly followed," and expressed his enthusiasm for the disaster prevention center planned to be established at Bakhceshir University.

The City of Kobe reported on the exchange of opinions with the affected municipalities. The city of Kobe reported on its exchange of opinions with the affected municipalities. "If Turkey requests, we would like to share with them our knowledge of earthquake retrofitting, seismic isolation technology, and Kobe City's efforts in disaster education and public awareness in elementary and junior high



schools in cooperation with Mukogawa Women's University," the report said, adding that the city would provide cooperation and support as requested by each local government and Bakhceshir University.

Prior to this report, the delegation paid a courtesy visit to Kobe City Mayor Kizo Hisamoto on April 26 and reported on the contents of the survey.

(<https://info.mukogawa-u.ac.jp/publicity/newsdetail?id=4365>)



Professor Yanagisawa presenting the report



Participants of the press conference



View of the press conference venue

## **A debriefing session on the Survey on the Areas Affected by the Earthquake with Epicenter in Southeastern Turkey was held at Mukogawa Women's University.**

**Date : August 5 (Saturday), 2023**

On August 5th, before the six-month mark since the earthquake that struck southeastern Turkey, "Report on the Survey of the Earthquake-Hit Areas in Southeastern Turkey" was held in the large lecture room of Mukogawa Women's University's Koe Memorial Hall, where about 60 people from the architecture profession, researchers, government officials, disaster prevention volunteers, and the general public listened online and in-person.

The field survey conducted jointly by Mukogawa Women's University's Faculty of Architecture and Kobe City in April was selected as a support project for Hyogo Prefecture's "Turkey Earthquake Recovery and Restoration Support Project." Immediately after returning to Japan, a debriefing session was held for the media at Koshien Kaikan, and the purpose of this year's session was to report more detailed survey results and recommendations derived from them to the general public in order to draw lessons for local disaster prevention.

Professor Shigeyuki Okazaki, Dean of the School of Architecture, explained the long history of exchange between the university and Turkey, including the general exchange agreement signed in 2008 with Bahçeşehir University in Turkey, which has resulted in the exchange of students, mainly from the architecture department, and the 2011 earthquake in Van, Turkey, where the university conducted a survey of the affected area in cooperation with the city of Kobe. The survey was conducted in cooperation with Kobe City after the earthquake that hit Van, Turkey in 2011.

In his survey report, Professor Kazuhiko Yanagisawa, Head of the Department of Architecture, gave an overview of the field survey conducted from April 12th to 20th, showing photographs of the damage in various areas.

This was followed by a report by Professor Hiroyuki Tagawa of the School of Architecture on "Earthquake Strength and Damage Situation" from the perspective of earthquake-resistant structures, Professor Shigeki Torisu on "Specific Forms of Buildings and Damage Situation" from the perspective of structural design, Yukio Tanaka, Director of the Building Guidance Department of the Kobe City Building and Housing Bureau on "Visits by Chiefs of Affected Municipalities and Inspection of Tents and Containerized Hypothesis Houses," and Professor Yanagisawa on "Examples of Damage to Historic Buildings". Professor Yanagisawa reported on "Examples of Damage to Historic Buildings.

(<https://info.mukogawa-u.ac.jp/publicity/newsdetail?id=4437>)



Professor Yanagisawa presenting



Professor Tosu presenting



Professor Tagawa presenting



## **Inter Cultural Studies of Architecture (ICSA) in Istanbul 2023**

The Architecture Major and the Department of Architecture at Mukogawa Women's University (MWU) were certified by the Japan Accreditation Board for Engineering Education (JABEE) as an authorized Architectural Education Program, marking the first such certification in Japan. Subsequently, the six-year Master's Program of the Architecture Major and the Department of Architecture was formally certified as a program recognized as meeting the UNESCO-UIA Architectural Education Charter. The program is designed to cultivate architects who possess a profound understanding of the diversity of lifestyles and cultures, both locally and globally, and to develop professionals capable of operating effectively on a global and international scale. As an integral part of this educational approach, and building upon the general exchange agreement established with Bahçeşehir University (BAU) in Turkey in December 2008, we initiated an exchange program in FY2010. This program facilitates reciprocal visits between graduate students and faculty members to undertake 'Practice in Architectural Design I' and 'Internship in Building Conservation,' offered as part of their respective curricula. Although the program was suspended due to the COVID-19 pandemic, its implementation recommenced in FY2023.

This year, seven second-year Master's program students experienced training from October 29 (Sunday) to November 11 (Saturday), 2023, as part of their overseas conservation and restoration training course.

### **Participants**

Leaders: Associate Professor Tomomko Uno

Students: Architecture Major; Iwamoto Amika, Uchida Mana, Kamata Ayana,  
Daidai Mami, Nakamura Narumi  
Landscape Architecture Major; Nakatani Yui, Masaki Sakura

### **Schedule**

|             |                                                                                                             |
|-------------|-------------------------------------------------------------------------------------------------------------|
| October 29  | Departure for Istanbul                                                                                      |
| October 30  | Visit to Topkapı Palace, Basilica Cistern, Sultan Ahmed Mosque, Hagia Sophia in Sultanahmet Area            |
| October 31  | Visit to Süleymaniye Mosque and Hagia Sofia, and Lecture by Prof. Demet at BAU                              |
| November 1  | Visit to St Pierre Inn, Church of Saint Anthony of Padua, Atatürk Cultural Center, the Galata Tower         |
| November 2  | Visit to Conservation and Restoration Workshops in Yıldız Palace, Courtesy Call on President of BAU         |
| November 3  | Visit to Conservation and Restoration Workshops in Dolmabahçe Palace, Practice on Textile Laboratory at BAU |
| November 4  | Visit to Edirne                                                                                             |
| November 5  | Visit to Kariye Mosque, Tekfur Palace Museum, Cruise on the Bosphorus Strait                                |
| November 6  | Visit to Bursa                                                                                              |
| November 7  | Visit to Eyüp Area and Eminönü Area                                                                         |
| November 8  | Courtesy Call on Rector of BAU, and Visit to Grand Bazaar, Historical Museums                               |
| November 9  | Visit to Büyükada Island                                                                                    |
| November 10 | Sketch Exhibition and Departure from Istanbul                                                               |
| November 11 | Arrival at Kansai International Airport                                                                     |

## October 29, Sunday: Day 1

Departing from Kansai International Airport on the early morning of Saturday, October 29th, we arrived at Istanbul International Airport in the evening after approximately 20 hours of connecting flights via Incheon International Airport in Seoul. At Istanbul International Airport, Prof. Murat Dundar, Dean of the Faculty of Architecture and Design at BAU, and Dr. Ayşe Eda, the assistant at BAU, met us. We traveled by bus to the BAU Future Campus and checked into the dormitory.



Upon arrival at Istanbul Airport, we were met by Prof. Murat and Dr. Eda. Despite the long flight, all students are doing well.



Arrival at the dormitory in BAU Future Campus. One-week stay.



Entrance of the dormitory in the BAU Future Campus.



Dormitory room. Shared by two students.

## October 30, Monday, Day 2

After leaving the dormitory in the morning, we visited Topkapi Palace (Topkapı Sarayı). Afterward, after lunch, we traveled to the Sultanahmet area to visit Basilica Cistern (Yerebatan Sarayı) and Sultan Ahmed Mosque (Sultanahmet Camii).

Topkapi Palace, the construction of which began in 1453 and continued for approximately 400 years, served as the residential palace of the Ottoman rulers and the administrative center of architecture



within the Ottoman Empire. Since the establishment of the Republic of Turkey, it has become a popular museum. During our visit, we viewed the Harem, a space for holding ceremonies, and the treasury, among other areas.

We then had lunch and made sketches on the terrace adjacent to the Harem. Afterward, we visited the Basilica Cistern and the Sultan Ahmed Mosque. The Basilica Cistern, also known as the Underground



Breakfast at the café, BAU Future Campus. Students chose their preferred foods.



Daily schedule confirmation with Professor Murat at the dormitory hall. Start time: 10:40 am.



Arrival at Sultanahmet district. Brief lecture by Professor Murat on the area's information in front of Hagia Sophia.



Beginning our tour at Topkapı Palace. Prof. Sinem and Dr. Eda joined.



Model of Topkapı Palace complex.



Explanation of the palace complex.



Palace, was built during the Byzantine period (4th-6th centuries). This facility served as a subterranean reservoir in ancient Istanbul, which had water supply issues. Its ceiling is supported by 336 marble columns from various regions. It reopened to the public in 2022 after gallery renovations were completed. The Sultan Ahmed Mosque, commonly called the Blue Mosque, was built over seven and a half years, starting in 1609. We observed its exquisite blue tiles and the impressive central dome, flanked by six minarets and supported by four large pillars.



Visiting the Harem for the sultan and his family.



Sketching at the Harem terrace.



Enjoying the beautiful weather and views from the terrace.



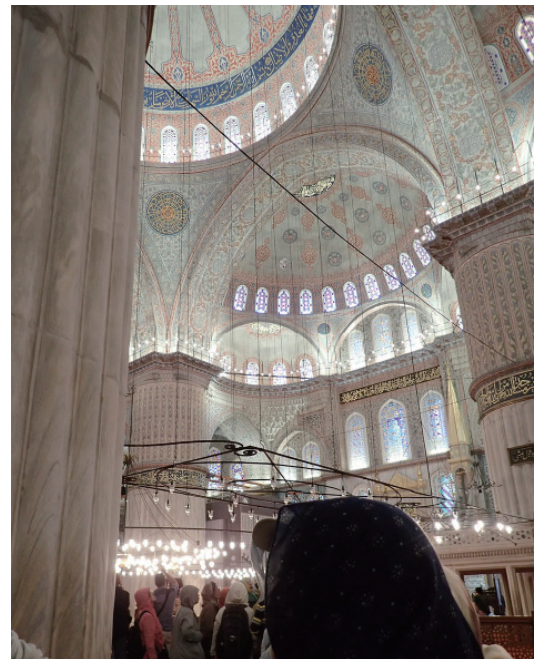
Student sketches of Harem terrace.







Basilica Cistern which is known as the Underground Palace.



Sultan Ahmed Mosque. Its dome with blue tiles is amazing and considered a masterpiece of Ottoman architecture.



Student sketches of Sultan Ahmed Mosque.



### October 31, Tuesday, Day3

In the morning, we visited the Süleymaniye Area, an area with a significant number of traditional timber-framed buildings. Prof. Demet Sürücü, former head of KUDEB (Koruma Uygulama ve Denetim Büroları), a municipal organization in Istanbul primarily involved in the preservation and restoration of timber structures, explained the characteristics of the wooden buildings in the district



Study tour of Süleymaniye's architecture led by Prof. Demet. The conservation project started in 2008, and over 250 historical wooden buildings have been restored to date.



Süleymaniye Mosque by architect Mimar Sinan.



Sketches of Süleymaniye Mosque



Inside Süleymaniye Mosque. The dome reaches a height of 53m, making it the largest dome of the Ottoman Empire.



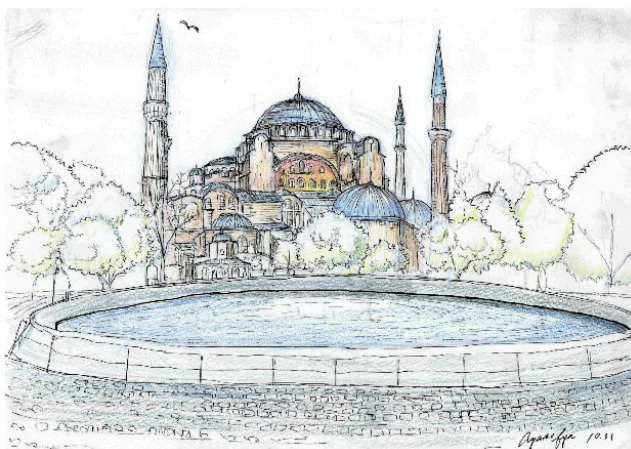
and the conservation and restoration plan. Following this, we visited and sketched the Süleymaniye Mosque (Süleymaniye Camii), designed by the renowned Ottoman architect Mimar Sinan. In the



Student sketch inside Süleymaniye Mosque



Inside Hagia Sophia. Hagia Sophia was initially built as a church, then converted into a mosque, later a museum, and is now used as a mosque again.



Student sketches of Hagia Sophia.





evening, we visited the Hagia Sophia Mosque (Ayasofya Camii), originally constructed as a Byzantine cathedral in 537 AD. It was subsequently converted into a mosque and then a museum, and has been used as a mosque again since 2020. Later in the evening, we attended a lecture by Professor Demet entitled “Turkish Timber Architecture” at the north campus of BAU.



BAU North Campus, architectural and design



Dinner at the BAU cafeteria.



Lecture by Demet Sürücü at the BAU North Campus.



## November 1, Wednesday, Day 4

In the morning, we visited the St. Pierre Inn. The St. Pierre Inn, whose construction was completed in the 1770s, the Ottoman period, formerly served as a complex housing the architectural offices of architect Alexandre Vallauray and banks. The building underwent numerous extensions and renovations over 250 years. It is as a valuable building showing the condition of the time, and currently being conserved and restored by BAU. We received an explanation of the project and participated in a practical training session on preservation and restoration techniques. In the afternoon, we explored the architecture of the İstiklal area, which flourished as a trading hub in the 18th and 19th centuries. Subsequently, we visited the Atatürk Cultural Center (AKM), designed by architect Hayati



Tabanlıoğlu. The AKM is a complex comprising a concert hall and a library. It was renovated due to its age and reopened in 2021. Afterward, we visited Galata Tower (Galata Kulesi), which was constructed in the 6th century and served as a watchtower in the 14th century. We learned about the history of the surrounding area.



Preservation and restoration practical training in St. Pierre Inn. The building, originally constructed in the 1770s, has undergone repeated expansions. Consequently, various structural methods were employed, resulting in its complex form.



Historical buildings along Istiklal Street.







The Atatürk Cultural Center, originally opened in the 1960s, has recently reopened after technical restoration that preserved the original design by architect Murat Tabanlıoğlu, son of Hayati Tabanlıoğlu, the original design architect.



Library in the Atatürk Cultural Center.



View from Galata Tower



Student sketch of Galata Tower

## November 2, Thursday, Day 5

From morning until afternoon, we received training in conservation and restoration at the workshops of Yıldız Palace (Yıldız Sarayı). Within the workshops, we observed the restoration of textiles, ceramics, carpets, furniture, and paintings. In the wooden furniture workshop, the conservator demonstrated the conservation process for creating missing wooden components. They explained that conservation was conducted based on international methodologies, while adapting several methods according to specific circumstances. In the afternoon, we visited the offices of Assist. Prof. Sinem, Associate Dean of the Faculty of Architecture and Design at BAU, and Prof. Murat. Subsequently, we paid a courtesy call on Mr. Enver YÜCEL, the President of the Board of Bahçeşehir University. We expressed our gratitude for his support of the conservation training in Turkey.





Conservation and restoration workshops at Yıldız Palace. There are 19 workshops, including ceramics, textiles, metalworks, furniture, and more.



Wooden sculpture workshop at Yıldız Palace. The conservator explains the conservation process and principles.



Wood lathe workshop at Yıldız Palace. The conservator demonstrated how to make the missing parts.



A courtesy call on President Enver at BAU.



At BAU's architectural design office, Professor Sinem explained the students' work.



### November 3, Friday, Day 6

From morning until afternoon, with a lunch break, we visited Dolmabahçe Palace. Dolmabahçe Palace exhibits an eclectic design, blending Ottoman and Baroque styles, and was constructed over a decade, beginning in 1843. With permission, we made sketches in the ceremonial hall, notable for its opulent decoration. During our visit to the palace, Ms. Kesar, who participated in the iCSA in Japan 2021 online, accompanied us.

Subsequently, we observed the conservation workshops at Dolmabahçe Palace, focusing on metalwork, glassware, and ceramic stoves. After dinner at the BAU campus cafeteria, we visited the studio of Professor Flatts, a fashion technology specialist at BAU, for a practical weaving workshop. Professor Flatts is an artist who creates innovative designs while respecting traditional techniques and materials. During the practical training, the students were instructed on how to produce textiles by hand using recycled materials.



At Dolmabahçe Palace, featuring a student who participated in the iCSA 2021 online program.



Students sketching at the ceremonial hall in Dolmabahçe Palace with special permission.

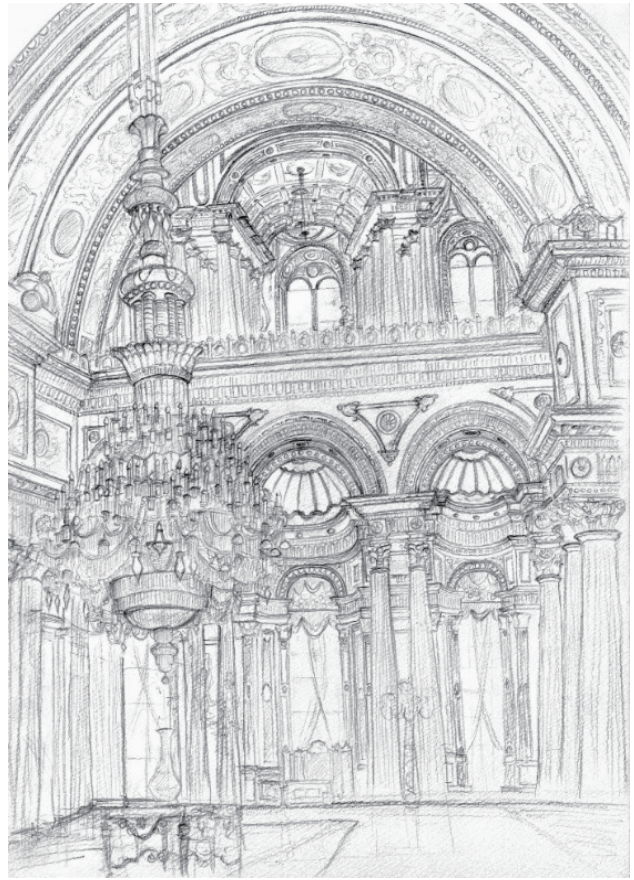


The ceremonial hall in Dolmabahçe Palace. The palace features a composite design with Baroque and Ottoman





Sketching outside at Dolmabahçe Palace.



Student sketches: outside the palace and ceremonial hall.



Visiting the ceramic stove conservation workshop at Dolmabahçe Palace. The conservator explained that although ceramic stoves are not in current use, the goal is to restore them to a functional state comparable to their original condition.





Visiting the office of internationally famous textile designer Prof. Flatts. He taught us how to weave with recycled materials. We experienced sustainable textile making by tearing used fabric into strips to create yarn for weaving.

## November 4, Saturday, Day 7

Approximately three hours west of Istanbul, we visited Edirne, a town situated on the border with Greece. Edirne served as the Ottoman capital until 1453 and boasts numerous Ottoman-era buildings. In Edirne, we visited the Selimiye Mosque (Selimiye Camii), constructed in 1575 and considered the masterpiece of architect Mimar Sinan. The Selimiye Mosque features a dome that surpasses the height of the Hagia Sophia's dome. In front of the Selimiye Mosque, Professor Murat elucidated the history of Edirne and Sinan's architectural achievements. As the entire Selimiye Mosque complex was undergoing restoration, the students made exterior sketches. Subsequently, we visited the Old Mosque (Eski Camii), Edirne's oldest mosque, before proceeding a short distance to the Medical Museum (Sağlık Müzesi), where we observed aspects of life during the Ottoman period. The Old Mosque (Eski Camii) was also constructed by architect Mimar Sinan. The mosque has nine domes, all of which feature different decorations. The Medical Museum is a complex comprising a hospital, school, and mosque, completed in 1488 and now functioning as a cultural museum; it reopened as a museum in 2020. In Edirne, a first-year ICSA student who had previously studied in Japan kindly invited us to dinner at a hotel owned by her family. Following our visit to Edirne, our accommodation was relocated to a dormitory in Istanbul.





Selimiye Mosque. A masterpiece by architect Mimar Sinan. Prof. Murat explained the types of its dome, comparing it to the Hagia Sophia and Blue Mosque in Istanbul



Student sketch of Selimiye Mosque.



Old Mosque (Eski Camii) in Edirne: the oldest mosque in the city.



Inside the Old Mosque: Prof. Murat explained the mosque's features and the historical development of dome styles.





At the Medical Museum. It was the complex including medical school in 15 century.



## November 5, Sunday, Day 8

Due to the Istanbul Marathon, which resulted in city-wide traffic restrictions, the morning was spent in the dormitories. After lunch, we visited the Kariye Mosque (Kariye Camii) and the Tekfur Palace Museum in Istanbul. The Kariye Mosque, originally constructed as the Chora Church, contains numerous significant mosaics within its structure. The building is currently undergoing restoration work in preparation for its use as a mosque. Consequently, our visit included an examination of the exterior and an explanation by Dr. Murat regarding the history of its restoration, from the discovery of the mosaics to the present day. Proceeding on foot, we visited the Tekfur Palace Museum (Tekfur Sarayı Müzesi), a Byzantine-era structure opened in 2021. We observed the remnants of kilns and the İznik tile production process, and made sketches of the old city walls. In the evening, we were invited to partake in a pleasure cruise on the Bosphorus Strait, travelling towards the vicinity of the Black Sea aboard a vessel owned by BAU.



The Kariye Mosque recently underwent renovation.



Tekfur Palace Museum: site of a former Byzantine palace.





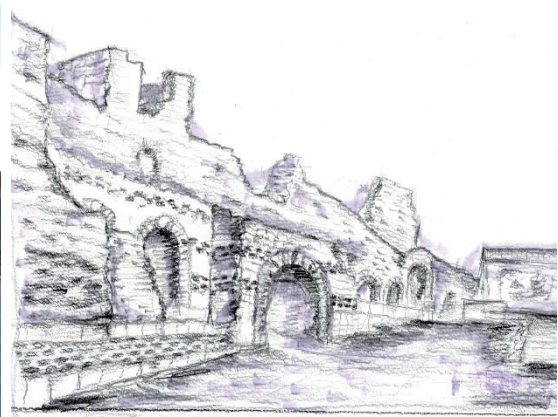
Iznik tile exhibition: remains of a kiln used for Iznik tiles.



Exhibition of the city wall.



City wall and student sketch.



Students enjoyed the cruise.



A cruise ship owned by BAU



Bosphorus Strait: embarking on a cruise along this vital link between the Black Sea and the Mediterranean Sea.



**November 6, Monday, Day 9**

We traversed the Gulf of İzmit and visited Bursa, often referred to as the ‘Green City’. In Bursa, we



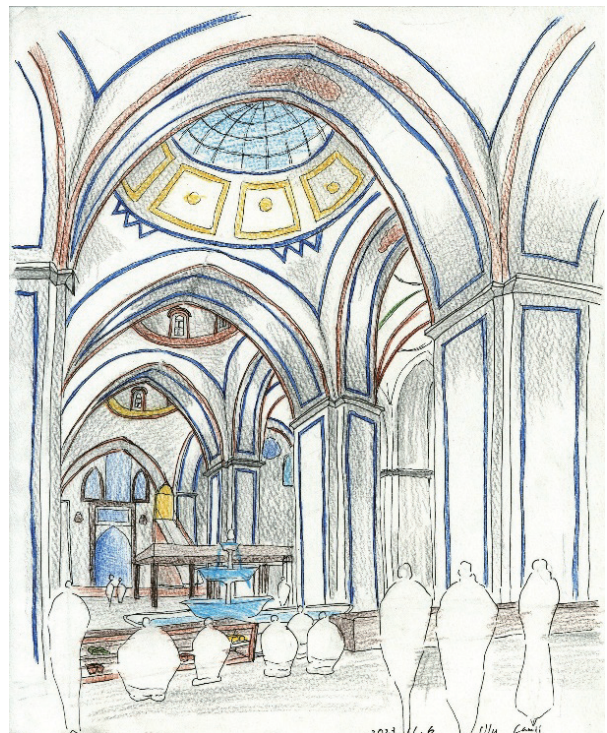
Car ferry crossing the Gulf of İzmit to Bursa, which was the first capital of the Ottoman Empire and is known as "Yeşil Bursa (Green Bursa)" for its abundant nature.



Grand Mosque in Bursa



Grand Mosque in Bursa with many domes



Student sketch, fountain is in the Grand Mosque in Bursa.



visited the Grand Mosque (Bursa Ulu Cami), Koza Han, and the Green Tomb (Yeşil Türbe) before proceeding to Cumalıkızık. The Grand Mosque in Bursa is the oldest extant grand mosque in Turkey and was the largest mosque of early Ottoman architecture, featuring a space composed of 20 smaller domes. Koza Han is a historic covered market that has been in continuous use since its construction. Its courtyards are particularly noteworthy.

In the afternoon, we traveled to Cumalıkızık, a small village situated to the east of Bursa, where we visited and sketched the traditional houses that have been preserved and **are still in use**. The village derives its name from the large number of people who historically visited it on Fridays (Cuma) for prayers.



Koza Han: a caravanserai famous for its silk trade. Beautiful inner courtyard garden at Koza Han.



Green Tomb: featuring a hexagonal plan and turquoise blue tiles.



Student sketch of Green Tomb.





Cumalıkızık: the traditional houses feature a stone structure for the first floor and a wooden structure for the second floor.



Street in Cumalıkızık



Short break at an open-air café in Cumalıkızık.



Students Sketch

## November 7, Tuesday, Day 10

We visited the Eyüp and Eminönü districts in Istanbul. In the Eyüp area, we ascended Pierre Loti Hill via cable car and took tea at the Turkish café, where we sketched the scenery overlooking the Golden Horn (Haliç). Pierre Loti was a 19th-century French writer who held a great affection for Istanbul and frequently composed his novels in this very café. Subsequently, we proceeded to the Eminönü district to visit the Rüstem Pasha Mosque (Rüstem Paşa Camii), the Spice Bazaar (Mısır Çarşısı, also known as the Egyptian Bazaar), and the New Mosque (Yeni Camii). The Rüstem Pasha Mosque was situated on the second floor of the bazaar and presented a beautiful space adorned with İznik tiles. At lunchtime, we reconvened with Ms. Gizem, who participated in the 2019 ICSA in Japan. Following the 2019 ICSA in Japan, the students participating in this training program in Turkey have maintained contact with one another to the present day.

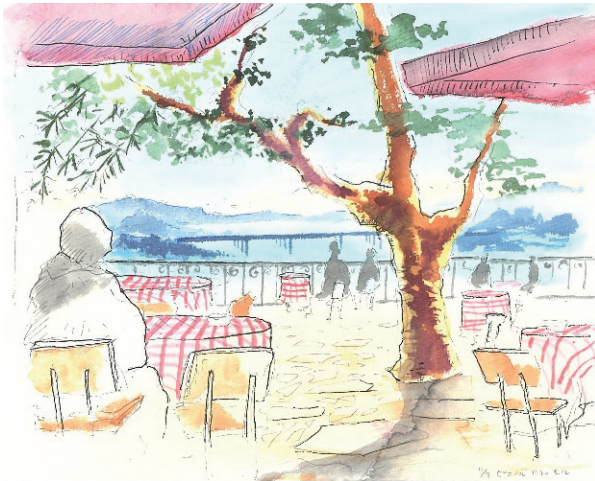




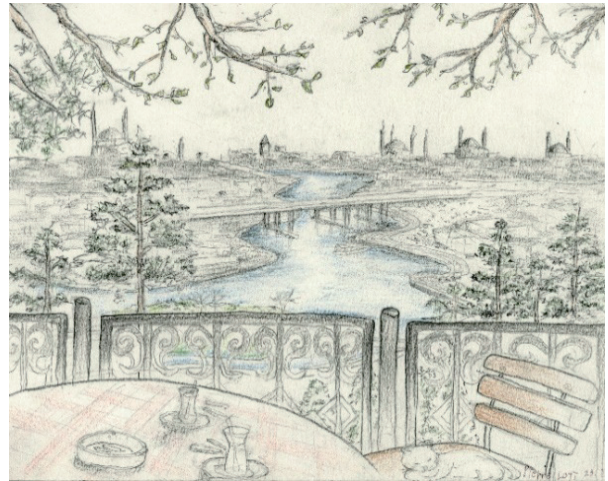
View from Pierre Loti Hill, named after the French writer who loved Istanbul and wrote at its café.



View from Café (Çayhane).



Sketches from the Pierre Loti Hill.



Rüstem Pasha Mosque: constructed on the second floor above the bazaar, it features beautiful Iznik tiles.







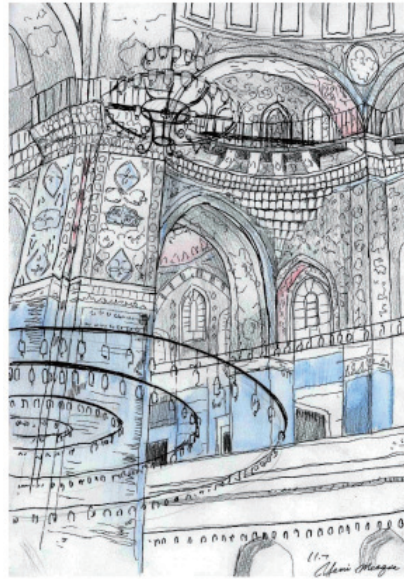
Sketch of the Inside New Mosque, Istanbul.



New Mosque, Istanbul (Yeni Camii) has amazing exterior façade.



Sketch of the Inside New Mosque, Istanbul.



## November 8, Wednesday, Day 11

Following this, we paid a courtesy call on Professor Dr. Esra Hatipoğlu, the Rector of BAU. Subsequently, we visited the International Office on the south campus of BAU, where we received information regarding BAU's international exchange activities. We then proceeded to visit the Nuruosmaniye Mosque, an example of Ottoman Baroque architecture completed in 1755, and the Grand Bazaar (Kapalıçarşı), one of the world's largest covered markets, which resembles a labyrinth.



Our itinerary also included visits to the Turkish and Islamic Arts Museum and the Istanbul Archaeology Museums, providing insights into Turkey's historical connections between West Asia and Europe. In the evening, we joined Professor Shigeyuki Sato and Lecturer Tomomi Honda, from the School of Food Sciences and Nutrition, for dinner.



Courtesy visit to Prof. Dr. Esra Hatipoğlu, president of BAU



Nuruosmaniye Mosque: built in the 18th century, it exemplifies Ottoman Baroque architecture.



Turkish and Islamic Arts Museum



Istanbul Archaeology Museum



**November 9, Thursday, 9 Day 12**

We visited Büyükada, the largest of the Princes' Islands in the Sea of Marmara and home to numerous historical buildings. The journey to Büyükada island was undertaken by ship, and travel on the island was by electric vehicle and on foot.



Traditional ship to Büyükada which retorted recently.



Büyükada island



Prinkipo Greek Orphanage (Büyükada Rum Yetimhanesi): the largest wooden building in Europe, it was built in the late 19th century as a hotel and later served as an orphanage.



Prof. Polydis explained the history of the Prinkipo Greek Orphanage. The building has been deteriorating since its decommissioning in 1964. Although the current owner hopes to restore it while preserving its current state as much as possible, this has not been realized due to cost issues.



We visited the Prinkipo Greek Orphanage (Büyükada Rum Yetimhanesi), which is the largest timber-framed building in Europe, and received an explanation from the architect, Dr Polydis. The Prinkipo Greek Orphanage is believed to have been designed by Alexandre Vallauri and was constructed around 1895. It served as an orphanage for the Greek Orthodox Church until approximately 1964, after which it fell into disuse and is now in a state of disrepair, rendering its future conservation a matter of concern.



Student sketches of Prinkipo Greek Orphanage and site view.

### November 10, Friday, Day 13

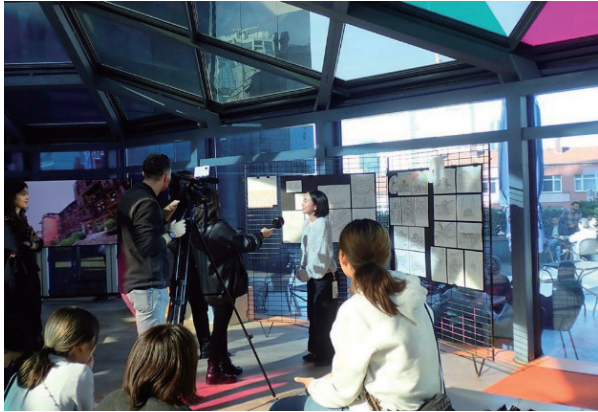
The students held an exhibition of sketches produced during their visit to Bahçeşehir University. In the morning, they prepared and displayed their sketches in the entrance lobby of BAU's ground floor. The exhibition was a considerable success, attracting numerous visitors, including Rector Esra, many Bahçeşehir University professors, and Turkish students who had participated in ICSA in Japan. Subsequently, they departed from Istanbul in the evening and arrived safely at Kansai International Airport on the evening of Saturday, November 11th.



Preparation of Sketch exhibition



Throughout the 14-day training period, I would like to express my sincere gratitude to Prof. Murat, Prof. Sinem, Dr. Eda, President Enver, Principal Esra, Prof. Demet, Prof. Flatts, Prof. Polydis, Mr. Başak, the Restoration Workshop members at Yıldız Palace and Dolmabahçe Palace all those who visited the sketch exhibition, and the many other individuals whose kindness was greatly appreciated.



Student interview by Turkish media before sketch exhibition.



Prof. Uno introduced the ICOSA program in Istanbul and the long-term relationship between MWU and BAU.



President Prof. Esra and the students participated in ICOSA in Japan.



We would like to express our sincere gratitude to everyone attending this exhibition.



## **Agency for Cultural Affairs FY2023 Emergency International Contribution Project for the Protection of Cultural Heritage (Expert Exchange)**

### **"International Contribution Project for the Reconstruction of Historical Urban Areas in the Republic of Turkey"**

#### [Purpose of the Project]

On Monday, February 6, 2023, an earthquake struck southeastern Turkey, causing extensive damage to the region and its surroundings. In response to a request from Bahçeşehir University in Istanbul, Turkey—an institution with which Mukogawa Women's University has a general exchange agreement—three faculty members specializing in architectural structures and architectural design from Mukogawa Women's University, along with two officials from Kobe City experienced in architectural guidance and crisis management following the Great Hanshin-Awaji Earthquake, were dispatched to Turkey from Wednesday, April 12 to Thursday, April 20. The purpose of their dispatch was to conduct on-site surveys from the perspective of architecture to contribute to the reconstruction of the affected areas.

During the April 2023 survey, it was confirmed that in Antakya, a historic city once the capital of the Seleucid Empire's Syria, many mosques and churches, designated as cultural heritage sites, had collapsed, and the historic urban landscape of the old city of Antakya was in a state of devastation. As Antakya progresses toward recovery, there is concern that economic priorities might drive the construction of new buildings, thereby neglecting the city's unique historical and cultural identity. Therefore, the aim of this project is to respond to an urgent request from Bahçeşehir University—connected to the Hatay Metropolitan Municipality, where Antakya is located—to take emergency measures from an architectural perspective toward the reconstruction of the old city of Antakya.

#### [Details of the Project]

##### (1) Literature and Document Research on the Historical and Cultural Characteristics of the Old City of Antakya

We will collect and analyze documents and literature related to the urban landscape of the old city of Antakya, organizing and understanding its multilayered historical and cultural features.

##### (2) On-Site Survey of the Disaster-Stricken Areas in the Old City of Antakya

We will survey historical structures in the old city of Antakya, including mosques such as the Habib-i Neccar Mosque. The survey will not only focus on individual historical buildings but also examine the current conditions of the streetscape and urban structure of the old city. Professor Murat Dündar, Dean of the Faculty of Architecture and Design at Bahçeşehir University, will accompany the on-site investigations.

##### (3) Invitation of a Turkish Expert to Japan and Hosting of a Public Seminar

We will invite Professor Murat Dündar, Dean of the Faculty of Architecture and Design at Bahçeşehir University, to Japan to hold a public seminar at Mukogawa Women's University as part of an expert exchange. The seminar will share information on the damages in the old city of

Antakya with Japanese experts and facilitate discussions on how best to reconstruct the old city of Antakya.

#### (4) Preparation of a Report

Based on the activities outlined in (1)–(3), we will prepare a position paper serving as a foundation for reconstruction proposals for the old city of Antakya.

(<https://its.mukogawa-u.ac.jp/620/>)



Wall surface of a house that once had a courtyard — a typical example of a residence in Antakya.



## Annual Events    **Apr. 2023- Mar. 2024**

| Date                         | Events                                                                                                                                                                                                                                                       |
|------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| April 11, 2023               | Before the departure for the "Survey on the Areas Affected by the Earthquake with Epicenter in Southeastern Turkey," a press conference was held at Kobe City Hall."                                                                                         |
| April 12-April 20, 2023      | Survey on the Areas Affected by the Earthquake with Epicenter in Southeastern Turkey                                                                                                                                                                         |
| May 1, 2023                  | A press conference was held at Koshien Hall to report on the return from the "Survey on the Areas Affected by the Earthquake with Epicenter in Southeastern Turkey."                                                                                         |
| August 5, 2023               | A debriefing session on the "Survey on the Areas Affected by the Earthquake with Epicenter in Southeastern Turkey" was held at Mukogawa Women's University.                                                                                                  |
| October 29-November 11, 2023 | ICSA in Istanbul 2023                                                                                                                                                                                                                                        |
| December, 2023 - March, 2024 | Agency for Cultural Affairs FY2023 Emergency International Contribution Project for the Protection of Cultural Heritage (Expert Exchange)<br>"International Contribution Project for the Reconstruction of Historical Urban Areas in the Republic of Turkey" |

## OUTLINE OF THE INSTITUTE OF TURKISH CULTURE STUDIES

### Organization

| Position            | Affiliation                                                          | Title               | Name                |
|---------------------|----------------------------------------------------------------------|---------------------|---------------------|
| Director            | Department of Architecture                                           | Professor           | Shigeyuki Okazaki   |
|                     |                                                                      | Professor           | Shigeki Tosu        |
| Researcher          | Department of Architecture                                           | Professor           | Chikashi Yamamoto   |
|                     |                                                                      | Professor           | Tetsu Nakae         |
|                     |                                                                      | Professor           | Kazuhiko Yanagisawa |
|                     |                                                                      | Professor           | Toshitomo Suzuki    |
|                     |                                                                      | Professor           | Hiroyuki Tagawa     |
|                     |                                                                      | Professor           | Junichiro Ishida    |
|                     | Department of Landscape Architecture                                 | Professor           | Azusa Uemachi       |
|                     |                                                                      | Professor           | Noritoshi Sugiura   |
|                     |                                                                      | Professor           | Shigeki Sugita      |
|                     |                                                                      | Professor           | Haruyoshi Sowa      |
|                     |                                                                      | Professor           | Yusei Tazaki        |
|                     |                                                                      | Professor           | Koji Yoneda         |
|                     | Department of Architecture                                           | Associate Professor | Fumie Ooi           |
|                     |                                                                      | Associate Professor | Tomoko Uno          |
|                     |                                                                      | Associate Professor | Akira Tanaka        |
|                     |                                                                      | Associate Professor | Junko Miyano        |
|                     |                                                                      | Associate Professor | Hideaki Tembata     |
|                     | Department of Landscape Architecture                                 | Associate Professor | Junko Morimoto      |
|                     | Department of Architecture                                           | Lecturer            | Aya Yamaguchi       |
|                     |                                                                      | Lecturer            | Yuuka Nakamura      |
|                     | Department of Landscape Architecture                                 | Lecturer            | Yuna Tanaka         |
|                     | Department of Architecture                                           | Visiting Professor  | Kunihiko Honjo      |
| Visiting Researcher | Bahçeşehir University (Turkey)<br>Faculty of Architecture and Design | Professor           | Murat Dündar        |
| Assistant           | Department of Architecture                                           | Assistant           | Moeko Ikezawa       |

### Reviewers of *Intercultural Understanding*

| Name                   | Title and Affiliation                                                    |
|------------------------|--------------------------------------------------------------------------|
| Yasushi Asami          | Professor, The University of Tokyo, Japan                                |
| Mitsuo Takada          | Professor Emeritus at Kyoto University, Japan                            |
| Shuichi Hokoi          | Professor Emeritus at Kyoto University, Japan                            |
| Minako Mizuno Yamanlar | Representative of NPO The Japanese-Turkish Friendship Association, Japan |
| Kazuya Yamauchi        | Professor, Teikyo University, Japan                                      |
| Murat Dündar           | Professor, Bahçeşehir University, Turkey                                 |
| Murat Şahin            | Associate Professor, Özyeğin University, Turkey                          |
| Renk Dimli Oraklıbel   | Assistant Professor, Bahçeşehir University, Turkey                       |
| Kazuhiko Yanagisawa    | Professor, Mukogawa Women's University, Japan                            |
| Toshitomo Suzuki       | Professor, Mukogawa Women's University, Japan                            |



## **Rules and Regulations of the Institute of Turkish Culture Studies (ITCS) at Mukogawa Women's University**

### **(Establishment)**

**Article 1** The Institute of Turkish Culture Studies (hereinafter “the Institute”) shall be located in Mukogawa Women's University (hereinafter referred to as “the University”).

(2) The Institute shall be operated under the administration of the University's School of Architecture for the time being.

### **(Objective)**

**Article 2** The objective of the Institute is as follows:

(i) to conduct comparative studies on life, technology, and culture centered on the architecture of Japan and Turkey as the east and west starting points of the Silk Road, and to clarify the cultural base common to both countries beyond their differences in history, climate, and so forth.

(ii) to conduct, by pursuit of the above-mentioned aims, extensive studies on life, technology, and culture centered on the architecture of neighboring Silk Road countries, clarify similarities among them, and contribute to new mutual understandings that promote the peace and prosperity of the Silk Road region.

(iii) to support international exchange of students predominately in the field of the human environment and conduct international educational activities in the fields of architecture and human environment based on the achievements of the studies mentioned in (i) and (ii).

(iv) to discuss internationally the achievements in research and education mentioned in the preceding three items, introduce (*or* transmit) them to the world in various ways at every occasion, and share common values with people around the world.

### **(Operation)**

**Article 3** The operations of the Institute to achieve the above-mentioned objectives are as follows:

(i) to conduct studies in cooperation with the Research Center of Japanese Culture Studies, Bahçeşehir University, Istanbul.

(ii) to hold an international workshop, the “Inter Cultural Studies of Architecture in Japan (ICSA in Japan),” where architecture and human environment students of the world, centered around Turkey, are invited every year in principle to support a similar workshop, the “Inter Cultural Studies of Architecture in Istanbul” that is held at the Research Center of Japanese Culture Studies at Bahçeşehir University, and to send teachers and students of the University's School of Architecture for research and educational activities.

(iii) to hold seminars, introduce research achievements, exhibit, and organize lectures concerning life, technology, and culture, centered around architecture, to which researchers, business persons, and residents who belong to the field of studies conducted by the Institute are invited.

(iv) to hold permanent and special exhibitions on the life, technology, and culture of neighboring Silk Road countries, centered around Turkey.

(v) to conduct public relations activities, such as publication of the research and educational achievements of the Institute, symposiums, and so forth.

(vi) other operations required to accomplish the aims specified in the preceding article.

### **(Organization)**

**Article 4** The Institute may establish research departments with respect to differences in research fields to perform relevant activities.

**(Director)**

**Article 5** The Institute shall install a director.

- (2) The chancellor shall appoint the director from among professors.
- (3) The director shall be appointed for a period of two years and may be reappointed.
- (4) The director handles the operations of the Institute under the president's direction.

**(Vice Director and Head of Research Department)**

**Article 6** The Institute may install a vice director and heads of research in each department referred to in Article 4.

- (2) The chancellor shall appoint the vice director and heads of the research departments from among the faculty. The latter positions may be substituted with adjunct teaching staff.
- (3) The vice director assists the director and engages in the administrative operations.
- (4) The vice director fills in for the director under the director's direction.
- (5) Each head controls his research department and engages in research under the director's direction.

**(Senior Researcher)**

**Article 7** The Institute may install senior researchers with the chancellor's approval.

- (2) The director appoints senior researchers from among the researchers.
- (3) The senior researchers will assist their heads and engage in research.

**(Researcher)**

**Article 8** The Institute shall install researchers as required.

- (2) Teachers at Bahçeşehir University may be appointed as researchers.
- (3) The researchers will engage in research under the director's direction.

**(Temporary Researcher)**

**Article 9** The Institute may install temporary researchers as needed.

- (2) The president appoints temporary researchers upon the recommendation of the director.
- (3) The period of the appointment shall be less than one year and may be renewed when necessary.
- (4) The temporary researchers will engage in specific research or joint research.

**(Assistant)**

**Article 10** The Institute may install assistants.

- (2) The assistants will assist in research under the director's direction.

**(Steering Committee)**

**Article 11** The University shall establish a steering committee for the Institute (hereinafter "the steering committee") to deliberate basic policy concerning the Institute's operation.

- (2) The steering committee shall consist of a director and a few members chosen from among the vice director, the heads of the research departments, the senior researchers, and researchers.
- (3) The president will appoint the members of the steering committee.
- (4) The director shall be the chairperson of the steering committee.
- (5) The chairperson shall convene and lead the steering committee.
- (6) Members shall be appointed for a period of two years and may be reappointed. When a vacancy arises, the successor's term of office shall be the predecessor's remaining term.
- (7) Details of the steering committee shall be otherwise laid down.



**(Secretariat)**

**Article 12** The Institute shall install a secretariat.

(2) The secretariat shall consist of a few members and the chief clerk of the School of Architecture shall be the chief of the secretariat.

(3) The members of the secretariat will handle clerical duties under the guidance and supervision of the chief clerk under the director's direction.

**(Supplementary Rules and Directions)**

**Article 13** In addition to what is provided in these rules and directions, necessary matters concerning the administrative operations of the Institute shall be prescribed by the director.

**(Modification or Elimination of the Rules and Regulations)**

**Article 14** Modification or elimination of the rules shall be implemented with the chancellor's prior approval.

**Supplementary Provisions**

(1) The rules and regulations shall be enforced beginning on July 29, 2009.

(2) From the day the rules and regulations are enforced until March 31, 2011, the term of the appointed directors and members of the steering committee shall begin on the day when they are appointed and end on March 31, 2011, notwithstanding the provisions of Article 5, paragraph (3) and Article 11, paragraph (6).

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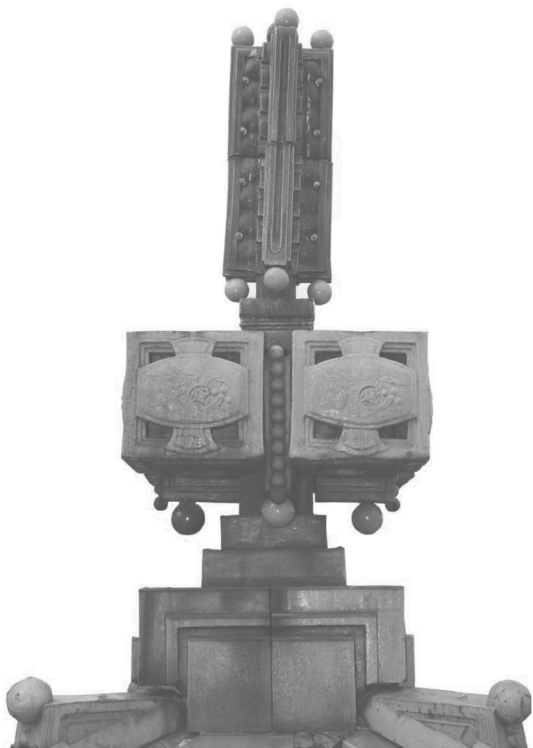
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**Roof cresting of Koshien Hall:** Ceramic cresting with eight legendary mallets sits atop each of the square-shaped roofs. An old Japanese folk legend tells the miracle of a pygmy priest 3cm tall who grew bigger by striking the magic mallet. Daikokuten, one of seven Gods of Wealth, is always portrayed holding the magic mallet in his hand.