

# PANORAMA

360° PANORAMAS  
MOVING PANORAMAS  
PANORAMIC PHOTOGRAPHY  
STEREOSCOPIC 3D  
360° PROJECTION  
VIRTUAL REALITY  
DIORAMAS

International Panorama Council



## THE IPC MISSION

*To promote, preserve, and support existing panoramas*  
*To stimulate worldwide research about modern and historic panoramas*  
*To advance professional affiliation*

# THE PANORAMA - HISTORICAL ORIGIN

On June 19, 1787, Irish portraitist Robert Barker (1739-1806) received a patent for inventing "an entire new Contrivance or Apparatus," which aimed at displaying "Views of Nature at Large, by Oil-Painting, Fresco, Water-colours, Crayons, or any other Mode of painting or drawing," namely, "LA NATURE A COUP D'OEIL." The invention's goal was to "perfect an entire view of any country or situation, as it appears to an observer turning quite round" and to accomplish that, the painter had to "fix his station, and delineate correctly and connectedly every object which presents itself to his view as he turns round, concluding his drawing by a connection with where he began." This all-encompassing, circular drawing required exhibition in a specially constructed "circular building" with a central viewing platform approached from below and a carefully constructed roof with skylights. Inside, the optical illusion was complete: viewers could "imagine themselves" part of the world of the painting that surrounded them (*Repertory of Arts and Manufacturers* 4 [London, 1796], pp. 165-67).

By 1792, Barker's uninterrupted 360° view became known as a "panorama" (from the Greek "pan" (all) and "horama" (view)). A year later, his *Panorama of London* was exhibited in its own purpose-built "rotunda," in Leicester Square. Mixing high art, engineering, and popular appeal, the panorama manipulated perspective unlike any other art form and provided a comprehensive view from a focal height—a spectacle that visitors paid good money for. As more panoramas opened up—each attempting to better capture a sprawling urban landscape, a scene of nature, a military battle, or a religious event—painted by other artists and exhibited in other locations, the panorama transformed from an uncertain investment into a successful enterprise; from a curiosity into a phenomenon. Soon related art forms appeared: dioramas, cycloramas, moving panoramas, pan-stereoramas. Today, there are more than twenty historical panoramas of the heritage era worldwide.



*Altötting Panorama, Germany*

## THE INTERNATIONAL PANORAMA COUNCIL

The International Panorama Council (IPC) is a non-governmental, not-for-profit organization, subject to Swiss law. Founded in 1992 by a group of panorama enthusiasts in Szeged, Hungary, IPC has been a Membership Association since 2010. It is governed by a member-elected Executive Board whose Secretary-General acts as the operational center for the Board's members. IPC has helped organizations with documentation of panoramas, heritage advice, historical information for exhibitions, scientific knowledge for restorations, and professional photography.

The purpose of the International Panorama Council is to stimulate worldwide research and communication about existing and future panoramas, advocate for and help preserve the few surviving heritage panoramas, and promote professional affiliation. IPC serves as a bridge connecting the heritage era of the panorama art form to its contemporary and future manifestations, and strives to facilitate the formal international recognition and protection of panoramas by organizations like UNESCO and the Council of Europe.



*IPC Conference Room, Lucerne, Switzerland 2013*



*IPC Conference Reception, Istanbul, Turkey, 2010*

# PANORAMAS IN THE 21<sup>ST</sup> CENTURY

As 360° image capture, projection, and printing capabilities reach new levels of sophistication, the immersive art form of the panorama continues to inspire artists around the world.

In China, home of “The Largest Painting in the World” (*The Guinness Book of World Records*) in Zhengzhou, many new museums and monuments, led in part by the Luxun Academy of Fine Art, use exquisitely painted panoramas (often with projected imagery) to display significant historical events.

In Germany and France, Yadegar Asisi’s “panometers” employ computer animation and digital printing to complete significant scenes of world history on an enormous scale and are exhibited in temporary rotundas or re-purposed industrial structures.

In England, Plymouth University’s portable panorama frame showcases 360° movies, such as those by David Hilton.

In Turkey, domed panoramas and large scale dioramas utilize computer modeling techniques for the recreation of dramatic historical moments.

In Australia, Jeff Morgan creates immersive landscapes of natural beauty with traditional painting methods, and Sarah Kenderdine and Jeffery Shaw develop a 4K dome projection lab at the University of New South Wales.

In the United States, artist-driven projects, such as the Velaslavasay Panorama (Los Angeles) and the Crankie Factory (Seattle), embrace the historical components of the medium together with the artistic principles of the moving and immersive panoramas. In New York alone, media artists Michael Naimark and TJ Wilcox explore the representation of place through 360° projection, while Sanford Wurmfeld creates abstract hand-painted color-field cycloramas that play with the viewer’s perception.



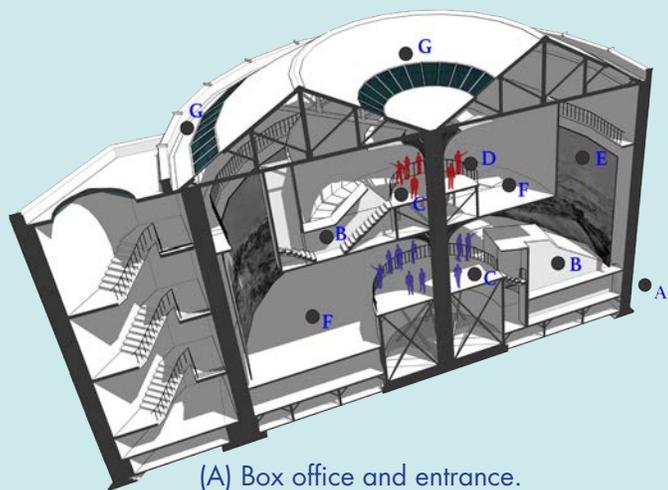
*Cyclorama, Sanford Wurmfeld*

At the forefront of this 21st-century panorama revival is the International Panorama Council, which has promoted innovation in the sector for over 20 years. Some of the most valuable scholarship on panoramas has been accomplished by IPC participants, including *Ralph Hyde’s Panoramania! Art and Entertainment of the All-embracing View*, Stephen Oettermann’s *The Panorama: History of a Mass Medium*, Mimi Colligan’s *Canvas Documentaries: Panoramic Entertainments in 19th Century Australia and New Zealand*, and Erkki Huhtamo’s *Illusions in Motion: Media Archeology of the Moving Panorama and Related Spectacles*.

In addition, members of IPC have worked on the conservation of several historical panoramas around the world including *Feszty Panorama* (Hungary), *Jerusalem Panorama Altotting* (Germany), *Lugou Bridge Incident Panorama* (China), *Bourbaki Panorama Lucerne* (Switzerland), *Panorama Battle of Mt. Isel* (Austria), and *Gettysburg Cyclorama* (United States). Through annual symposia, publications, and consultations, IPC provides theory and practical knowledge to support the creation of new panoramas and the conservation of existing ones.

## IPC CONFERENCES

Since 1992 the International Panorama Council has held annual conferences throughout the world: Hungary, Germany, Poland, Austria, Switzerland, China, Bulgaria, United States of America, the Netherlands, the United Kingdom, Belgium, and Turkey. The conferences are planned to provide a meaningful, professional exchange of ideas with lunches and dinners included, and a joint post-conference excursion to a panorama-related site. Presentations range from illustrated essays on topographical mapping to restoration and conservation techniques. Published conference proceedings include *The Panorama Phenomenon—The World Round!* (2006), in collaboration with Andre van Lier and Rob van den Braak, and *The Panorama in the Old World and the New—12th International Panorama Conference in New York* (2010), edited by Gabriele Koller.



- (A) Box office and entrance.
- (B) Dark corridor & cylindrical staircase.
- (C) Observation platform.
- (D) Viewer’s field of vision.
- (E) 360° circular canvas.
- (F) Three-dimensional faux terrain elements.
- (G) Natural sunlight from ceiling.

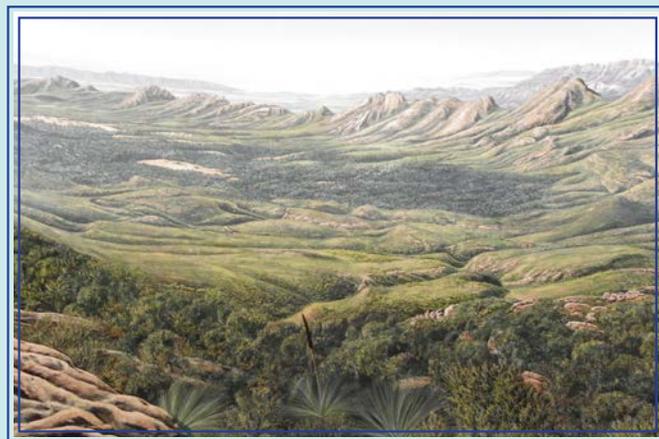
# MEMBERS OF THE INTERNATIONAL PANORAMA COUNCIL

IPC thrives due to its enthusiastic group of members, who support the platform of the organization and its goal to discuss, advise, and advance professional networks. Members receive regular panorama announcements through our website, social media, and quarterly newsletter, as well as international exposure, marketing strategies, and support for their work.

We welcome all who are interested in the heritage of panoramas, create or show panoramas, both historic and contemporary, or have a general interest in immersive media. We are proud to have a varied member base that includes architects, artists, collectors, conservators, curators, historians, art historians, librarians, museum directors and staff, 360° photographers, researchers, scientists, spatial designers, tourism developers, and virtual and augmented reality specialists.



*IPC Conference Trip, Einsiedeln, Switzerland, 2013*



*Wilpena Panorama, Jeff Morgan*

## BECOME A MEMBER

Individual Members benefit from:

- A professional network of panorama experts
- Contributions to our quarterly electronic newsletter
- Access to the members-only area of the IPC website
- Advanced notice & reduced fee for IPC Conferences
- Individual Membership Certificate

Institutional Members benefit from:

- Focused marketing support in IPC initiatives
- Assistance with projects from the IPC Secretariat
- The possibility of hosting an IPC Conference
- Extended representation on an IPC website profile
- Institutional Member status recognition with an engraved plaque

For more information and current membership fees visit [www.panoramacouncil.org](http://www.panoramacouncil.org) or send an email to the IPC Secretary-General at: [secretary@panoramacouncil.org](mailto:secretary@panoramacouncil.org).



*The Crucifixion of Christ Panorama, Einsiedeln, Switzerland*

## IMAGES USED IN THIS BROCHURE

COVER: *Jinggang Mountain Revolutionary Battle*, Panorama Gallery, Jinggang Mountain, China. *Feszty Panorama*, National Historical Memorial Park, Ópusztaszer, Hungary. *Rome 312*, Asisi Panorama, Pforzheim, Germany. *Barker/Burford Rotunda* diagram, Thiago Leitão. Brochure written and assembled by Blagovesta Momchedjikova, Ruby Carlson, and Sara Velas in 2015.

[WWW.PANORAMACOUNCIL.ORG](http://WWW.PANORAMACOUNCIL.ORG)