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# PANORAMA

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# 38

## International Panorama Council

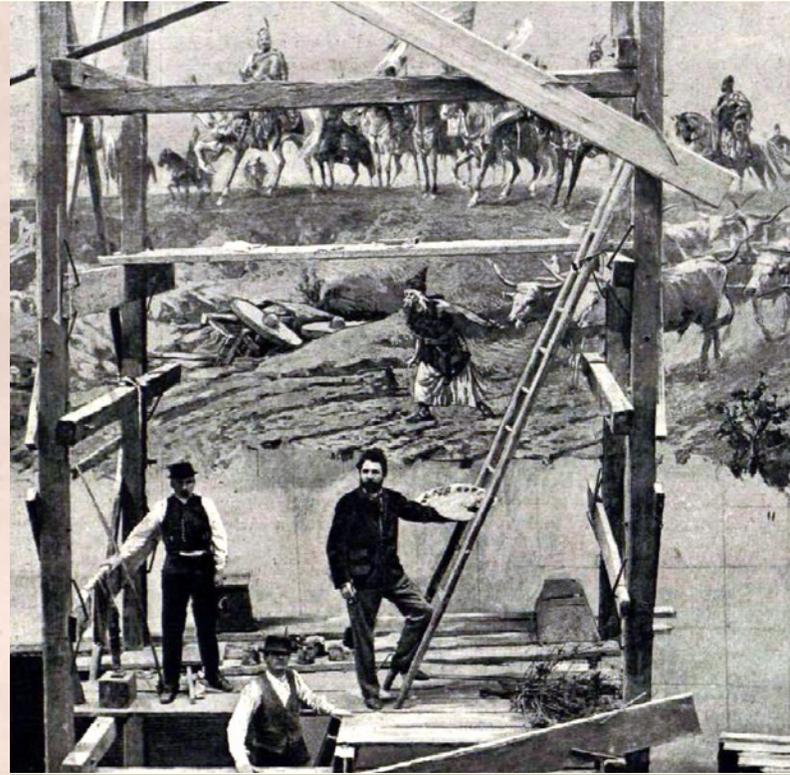
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**FESZTY'S GREAT PANORAMA**



### ANNOUNCEMENTS

### EVENTS

The worldwide panorama community mourns the loss of Professor **Li Fu Lai** who passed away earlier this year due to illness. He will be greatly missed.

**Yadegar Asisi** unveiled his latest panorama, *ROUEN 1431*, on May 28th in France at Panorama XXL.

Panorama artist **Jeff Morgan** is busy working on a new *Ankaroola Panorama* in Australia. Look inside for more information and images.

The Musée de l'Armée is planning an exhibition on Teloglion's collection of 10 fragments of Felix & Paul Philippoteaux's ***Siege of Paris*** panorama (October, 2016-January, 2017).

**February 17 - August 21, 2016** - The Camera Museum in Vevey, Switzerland hosts the exhibition *A Tour of the World in Photochromes*, featuring panoramic photographs from the turn of the 19th and 20th century.

**September 29 - October 1, 2016** - 25th IPC Conference in Ópusztaszer, Hungary with a post-conference tour of Szeged. Register to attend before August 15, 2016.

**April 23 - January 31, 2017** - The Musée National de L'Éducation in Rouen, France hosts an exposition on the history of projection.

**April 10 - October 2, 2016** - *Panorama Continuum* at the Panorama Mesdag in the Hague. [more inside]

## Take your time in *Panorama Continuum* in The Hague

by Ernst Storm

"Take your time." Upon opening the *Panorama Continuum* exhibition in Panorama Mesdag (The Hague, Holland), this was the urgent advise of Sandra Smalenburg, art critic (NRC Handelsblad) and writer. "The three artists on view render the panoramic vision of Mesdag (1831-1915) into new media in a fabulous way." In the renovated exhibition rooms of Panorama Mesdag these artists present meaningful views on the never-ending story of digital arts throughout the planet. The exhibition runs through 2 October 2016.

Panorama Mesdag invited the artist duo Zeger Reijers and Pietertje van Splunter to create new spatial work, inspired by Mesdag's original panorama painting of Scheveningen (1881) and the light dome of the rotunda, together the world's oldest existing panorama.

The artists made an installation with a down hanging oval shaped canvas, in which movements in the air and the lightning are being projected, including a constantly changing number of swarming sea-gulls, as customary along Mesdag's panorama coastline. The poetic installation brings together the past and the present, inviting today's youth to lay on the museum floor to experience this endless fascination. Also some videos are on show, in which Reijers extends this fascination, including 'Drumming', a view on red and blue drums, surfing the breakers and fighting at random for a way to get ashore, but never succeeding.

Since the early 1990s Dutch photographer and filmmaker Gerco de Ruijter has photographed landscapes, looking for images beyond the picturesque. By launching his camera aloft he shows the earth surface without horizon or people, revealing its abstract beauty. On show are also recent images of centre pivot irrigation plots in the North American southwest, sequenced in a grid of circles enclosed in a square. texture. A musical score by Michel Banabila enhances the hypnotic effect of the coming to life of growth, too slow to be experienced in nature. "What makes my work similar to that of abstract geometrical painters is above all that we do not dish up a story or a deeper meaning.

The viewer sees nothing but the image itself," according to De Ruijter. At the same time, he represents a tradition in Dutch landscape painting of mixing natural order and human endeavor.

Sandra Smalenburg herself recently published *Expeditie Land Art*, an enthusiastic and carrying away 'road movie' on land art, searching worldwide for eerie patterns in the landscape, like *Spiral Jetty*, the earthwork sculpture constructed in 1970 that is considered to be the central work of American sculptor Robert Smithson, and *The Lightning Field* (1977), land art situated in a remote desert by the American sculptor *Walter De Maria*. Her book, a beautiful 800-gram tome of 288 pages, delivers proof of the beauty a panoramic vision is able to grasp. (De Bezige Bij, hardcover, ISBN13: 9789023492016).

In its first full year after the renovation and extension of the building, Panorama Mesdag attracted almost 183,000 visitors. This is ample 20% above the sixty year long average of pre-renovation times and some 31% more than the previous year 2014 (139,000), crediting the managing director's team Sander Uitdenbogaard and Charlotte Huygens.

## The 160th Anniversary of Roubaud

by Galina Gerasimova

June 15 marks the 160th anniversary of Franz Roubaud (1856, Odessa, Russian Empire – 1928, Munich, Germany). He is best known as the author of three panoramic canvases reflecting important events in Russian history.

In was in 1905, when panorama "Storm on June 6, 1855" (named after the restoration "Defense of Sevastopol of 1854–1855") was opened in Sevastopol. The painting transmitted the events of the Eastern (Crimean) War of 1853–1856.

Panorama "Borodino" (now called "The Battle of Borodino"), dedicated to an important battle of Napoleon's Russian campaign (1812), was presented to the public in Moscow in 1912.

The first panorama (opened in 1890) by Franz Roubaud depicted events which took place in 1839, during the military actions of Russia in the Caucasus. The canvas "The Storming of Akhulgo" to our time, alas, did not survive. Only a few fragments of it are kept now in Dagestan Museum of Fine Arts (city of Makhachkala). The Caucasus held a special place in the artist's life. It is no accident that today the master is remembered not only in Moscow and in Sevastopol, but also in the North Caucasus.

On June 15, Makhachkala became the center of Roubaud jubilee (Holiday logotype. Fig.1).



In particular, an annual international popular-scientific Readings (conference) "Caucasian Diary of Roubaud" were held. This meeting was initiated by the Association of Art Critics (Dagestan branch) and personally by its leader – D.A. Dagirova.

The following is a selection of images from the conference.



[Participants of the Readings. Fig.2]



"Dagestan in the creative work of F. Roubaud" (Hadji-Murat DONOGO, D.Sc. Fig.3). The Professor argued Caucasian, mainly pure "Dagestan", cycle of artist's wide scale paintings devoted to some episodes of Caucasian War of the 19th century.



In conclusion D.A. Dagirova (Fig.7) noted that 2017 marks the 110th anniversary of the opening in city of Tiflis (now Tbilisi – the capital of Georgia) of the Military Historical Museum ("The Temple of Glory"). She has invited to participate in the following Reading all the art critics and historians who wish to contribute to the further study of F.Roubaud heritage.

This information is due in thanks to Jamila A. Dagirova – an authoritative researcher of Franz Roubaud's creativity.

## ROUEN 1431: The Epoch of Joan of Arc

by Karsten Grebe

With the Rouen Panorama, Yadegar Asisi takes the visitor on a trip into the Gothic era. In the Middle Ages, this French city on the Seine played a key role as an interface between the hinterland (with the capital Paris) and the English Channel, gaining prosperity as a trading centre for imports from England and exports from the hinterland. At the same time, cloth production flourished in Normandy.

Asisi portrays the city of the "hundred church towers" (Victor Hugo) in the Late Gothic Period at the onset of modern times. Contrary to popular belief, this epoch is not shown as a period of darkness and backwardness, but instead as an age of upheaval and shift towards the individual. This Panorama presents Rouen with a differentiated and structured social and commercial life. The various craftsmen in their many guilds (e.g. fishermen, weavers, saddlers, cloth makers, tanners, carpenters, millers, furriers, etc.) are exemplary in this regard.



Asisi also takes up a key historical aspect: the Hundred Years' War between France and England. Large swathes of France belonged to England in the 15th century, the tide being only turned to France's advantage by troops under Joan of Arc. Captured by the English as a result of betrayal, she was burnt at the stake in Rouen in 1431. Seen from the cathedral tower, the scene unfurls in May 1431: Judgement is passed on Joan of Arc; she awaits her fate at the stake. Parallel to this, the Panorama depicts the pulsating life in Rouen with its churches, half-timbered houses, courtyards and the Seine bridge. In the hinterland can be seen the Normandy countryside dotted by farmsteads.

## About the New Arkaroola Panorama

by Jeff Morgan

It is quite exciting for me to be finally painting the new Arkaroola panorama after years of planning. At this time I have been working on it for about two weeks.

After planning approval and building approval we had a simple but very sturdy steel structure, fully insulated built .17 metres by 17 metres and 7.5 metres high. We have built the building next to the existing Wilpena Panorama complex and joined it so that our customers can enjoy all of our attractions together. Local engineer Brenton Hannigan then constructed the frame to support the canvas.



I used a single sheet of cyclorama canvas sourced from Gerriets in Hamburg Germany. The panorama is 46 metres in circumference and five and a half metres high. I hung the canvas by myself and I am very pleased with the results. We are calling the new Panorama The Arkaroola Panorama as it is a scene in the Arkaroola Wilderness Sanctuary 260 Kilometres north of Hawker where we are.

The scene is a creek bed scene near one of the Arkaroola water holes, called the Nooldoonooldoona Water Hole. Arkaroola is also my very favorite destination in Australia and I often take time to ride my DR 600 dirt bike up to Arkaroola to stay a couple of days.



We plan to create the creek bed around the viewing area when I finish the painting. The entrance will be hidden by a bird hide that will become part of the painting. The whole project is self funded by us, Miriam and I.

We purposely have designed the panorama with no elevated viewing platform to give the feeling of being in the almost dry creek bed and because most of our visitors are very elderly and this makes it easier for them. I expect the painting to take about one year to complete and I will be sending the IPC regular up dates as I progress.



[Photos courtesy of Jeff Morgan]

## Panorama de Vries In The Center Of The City

by Lieve Flour

On the last update Lau de Vries and Lieve Flour were still painting their 30 m. long and 2.10 m. high painting of the the city op Turnhout and its surroundings.

The panorama was then exhibited at Natuurpunt Museum. It was there that Lieve achieved it with a last brush stroke on January 20, 2014 at 13:07 h., literally minutes before an expected class of very lively teens would burst in. It certainly was an emotional moment. There was a "finissage" reception in March of the same year and since there was some delay concerning the start of the next exhibition, the Panorama was open to the public at Natuurpunt Museum till in June 2014.



It was then rolled up and put to rest till the Municipality of Turnhout granted the painters a much better location, the best ever since the idea of the Panorama de Vries was launched. In the City Hall itself, there was a room that was no less than perfect to exhibit a portrait of Turnhout, its growth and expansion.

The city promotion team and the carpenters joined their efforts to make a magnificent setting for the 30 m long painting. Although it still is not a real panorama setting, it is absolutely the best that could be done under the circumstances.

Since the grand opening in 2015 on April 26, to which more than 900 visitors attended, the Panorama de Vries can be visited during the opening hours of the City Hall and on every third Saturday of the month from 11:00 to 15:00 h. Guided tours are possible on demand and eventually visiting the Panorama de Vries sometimes will be linked to big events on Turnhout's Market Place.

Our cineast Louis Vloemans made [two very nice videos](#) to illustrate the panorama's recent history. The first one shows the installation of the Panorama de Vries in its new location and a second one gives the eye an overall view of the new setting.

### Updates from IPC Members

IPC member, **Seth Thompson** recently had two essays published: 1) "Digitally Preserving the Heritage of the Arabian Peninsula: Al Jazeera Al Hamra Considered," in the book, *Gulf Cities as Interfaces*, edited by George Katodrytis and Sharmeen Syed, and published by Gulf Research Centre Cambridge; and 2) "Cultural Heritage and Spectacle: Painted and Digital Re-Presentations of Versailles" in the peer reviewed journal, *Streetnotes: Ethnography, Poetry and the Documentary Experience*, Volume 25, 2016, edited by **Blagovesta Momchedjikova** and Jorge de la Barre, and published by the University of California's eScholarship. Building upon his IPC conference presentation this past year and the aforementioned essay, Thompson was recently awarded a Faculty Research Grant from the American University of Sharjah to continue his research on artist John Vanderlyn and his 1819 panorama of Versailles. Thompson is also co-organizing, The Third International Conference on Museums in Arabia, which will take place in Sharjah, United Arab Emirates, April 18-20, 2017.

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This year the Museum-panorama the **Battle of Borodino** in Moscow, Russia, launches a new, special project on Facebook dedicated to the anniversary of Franz Roubaud – [Francois Alexander Roubaud: How I created the panorama](#). On this page the history of

working on this remarkable painting will be reconstructed based on Roubaud's original correspondence. The Museum invites everyone interested in the art of painting to join the project and add Roubaud as a friend on Facebook. The painter "himself" will tell about his life and creative pursuit from 1908 to 1912 - questions to the author and activity on page are welcome. The project starts on June 15, 2016, and will continue till the end of the year. Find the project on page in Russian and English. #myfriendruba

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From 10 April to 2 October 2016 **Panorama Mesdag** will be exhibiting an installation by Zeger Reyers and Pietertje van Splunter. Together with the new video work Ringdijk by Gerco de Ruijter and earlier ones by Reyers, the exhibition adds a surprising new dimension to the panorama genre.

The exhibition Panorama Continuüm (2016) is being devised especially for the 19th-century rooms of Panorama Mesdag museum. Perceptions of light, space and time are at the heart of the installation by Reyers and Van Splunter. The museum is combining this show and Ringdijk with De Ruijter's panoramic landscape photographs.

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The London Victoria & Albert Museum has just received the generous donation of an immense number of paper peepshows from London collectors Jacqueline & Jonathan Gestetner who have piled up this world's largest collection of paper peepshows over the years. The collection had been catalogued by IPC member **Ralph Hyde** who sadly passed away last year, only weeks after [Paper Peepshows: The Jacqueline & Jonathan Gestetner Collection](#) was published of which Ralph is the author. One year before the book was published Ralph had delivered a paper on the subject and the forthcoming book on it at the IPC conference in 2014 in Altötting. Ralph's book is not only a comprehensive catalogue of the Gestetner collection of paper peepshows, it is also the first reference book on the subject of paper peepshows. [by Gabrielle Kohler]

## Update on The Battle of Atlanta Relocation Project

by Gordon L. Jones

There has been significant progress on the relocation project for the 1886 panorama The Battle of Atlanta. The new building at the Atlanta History Center is well underway, with ground water protection in place, foundations laid, and steel framing under construction. The building is expected to be ready to receive the painting in December, 2016. Meanwhile, in the old 1921 Grant Park building, the fiberglass faux terrain (dating to the 1980s) has been removed and its 128 plaster figures (dating to the 1930s) placed in temporary storage. The conservation team, headed by Uli Weilhammer and Robert Schoeller with consultant Christian Marty, has completed the examination, mapping, and measuring of the painting.



[Image of panorama in old museum, Photos courtesy of Gordon Jones]

The conservation team is working closely with Atlanta History Center staff and a local team of structural engineers, architects, and riggers. Together, we have established that the painting when fully restored will be 371 feet in circumference and 49 feet in height (with 5.5 feet added to the circumference and seven feet to the sky). This examination confirms the validity of the plan to scroll the painting in two sections for transport, opening only two of the fourteen original seams.

The conservation team has also successfully tested the application of a polyester strip lining, which will have grommets sewn into it as attachment points to keep the canvas taut during scrolling and re-hanging. This lining will be sandwiched at the top and bottom edges of the painting between the original Belgian linen surface and

the double layer of fiberglass lining applied during the 1980-82 Gustav Berger restoration. The conservation team has also successfully tested the application of a polyester strip lining, which will have grommets sewn into it as attachment points to keep the canvas taut during scrolling and re-hanging. This lining will be sandwiched at the top and bottom edges of the painting between the original Belgian linen surface and the double layer of fiberglass lining applied during the 1980-82 Gustav Berger restoration.

The most significant challenge is the 1921 building itself, which has barely two feet of clearance between the back of the painting and the outer wall. Fortunately, the old tunnel entrance in the painting still exists and the Berger restoration team had installed a trolley system whereby the entire painting can be rotated. So the painting will be rotated to allow the tunnel entrance to line up with a set of external doors through which the aluminum scrolls can be brought into the building in sections. After these sections are assembled and the painting scrolled onto them (no small feat!), the two 50-foot-tall sections (each weighing about 5,000 pounds) will be extracted vertically by crane through an opening cut in the roof. They will be inserted into the new building by the same method.

We are expecting the relocation to be completed by the end of 2016 with re-hanging, tensioning, and surface restoration continuing well into 2017. The new Lloyd and Mary Anne Whitaker Cyclorama Building, which will house the painting as well as 10,000 square feet of exhibit space (including a gallery on the history of panoramas), will be ready for its grand opening in late 2018.



## Excerpts from the Opening Speech of the Official Inauguration of the Feszty Panorama

by Dr. Gabor Kuncze, Minister of the Interior of the Hungarian Republic: July 12-14, 1995

... We never know exactly when a story starts. The history of the Feszty panorama - for the revival of which we have gathered now - well, the history of the Feszty panorama might have started some time at the beginning of the XIXth century, when a German family called Rehrenbeck settled in Csallóköz. The Hungarian environment had such an impact on the family, that one of the members, who became an inn-keeper and was called Szilveszter Rehrenbeck, chose the German version of his Christian name - Veszti - to be his Hungarian surname, and so he became Feszty; he named one of his children Árpád, thus indicating that he regarded his links to the Hungarians irreversible. Depending on where we think the beginning of the story is, this occasion today and, of course, the history of the Feszty panorama can indicate a lot of various things. It can indicate the fact that a person could become part of Hungarian culture in a peaceful and organic way in this country. It can indicate the fact that international openness could have a fertilizing impact on the culture of this country, but also that without supporting culture we would have nothing to commemorate. It can indicate that even the most individualistic achievement cannot work without the element of joint efforts which creates a community, it can also tell us that if there is commitment and will, then destruction must not be regarded inevitable, since revival is possible. Finally it can also indicate that "The Invasion of the Hungarians" could not be seen today without foreign expertise.



## 25th IPC Conference in Ópusztaszer, Hungary

*Fiction and Reality in Panoramas*

28 September 2016 – 30 September 2016

Post Conference Tour in Szeged: 1 October 2016

The IPC is pleased to announce that the next conference will be hosted by Ópusztaszer Heritage Park. The theme of the 25th Conference encompasses a discussion of truth and fiction in panoramic depictions. This theme extends beyond real versus imaginary to include other examinations such as what is and what is not present on the canvas or how these images reflect the past, present, or future. [Info & Registration Here](#).

Attendees of the conference will visit the Feszty Panorama and pay tribute to IPC co-founding member Ottó Tragmayer (Budapest, July 24, 1934 – Szeged, 28 May 2015). Tragmayer initiated the first meetings of the IPC and, as the director of Móra Ferenc Museum in Szeged, he contributed in particular to secure the future of the Feszty-Panorama.

### Registration deadline: 30 August 2016

Conference fee:

Standard registration (non-IPC member): € 200.00

Enrolled IPC member: € 150.00

Student: € 125.00

Speaker, delivering a conference paper: € 100.00

Post-conference tour fee:

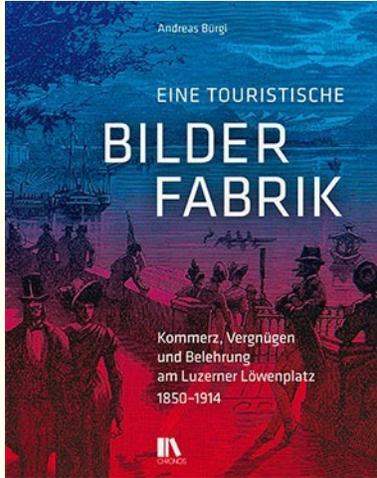
all participants: € 30.00

Registration fee includes: Attendance of all conference sessions including coffee breaks, lunches, dinners as indicated on the conference program, transports and expenses for museum visits and guided tours from 28 September - 1 October 2016. Please note that there is no reduction in fees for partial attendance.

Ópusztaszer National Heritage Park is an 136-acre theme park less than 2-hours south of Budapest and half-an-hour north of Szeged. The park explores the history of Hungary as well as the culture and life-style of people living on the Southern Great Plain. Beautifully nestled in the Pusztaszer Protected Landscape, the Heritage Park marks one of the most sacred and important historical sites in Hungary.

**Panorama Publications**

Bürgi, Andreas, *Eine touristische Bilderfabrik. Kommerz, Vergnügen und Belehrung am Luzerner Löwenplatz, 1850-1914*, Zürich 2016, ISBN 978-3-0340-1296-6.



The book explores tourism mile in Wey district, Lucerne, Switzerland, which possesses many urban rarities – the Lion Monument, Glacier Garden, Bourbaki Panorama, and Alpine dioramas.

Andreas Bürgi will lead a guided tour of the quarter for the public:

Thursday, September 1, 2016, 16:30 to 17:30

Saturday, September 3, 2016, 16-17 pm

Sunday, September 4, 2016, 12-13 and 14-15 pm

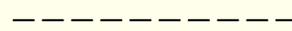
The tour will start and end at the Bourbaki Panorama in Lucerne, Switzerland, followed by a Reception at the Museum. They are public. No reservation or registration needed.



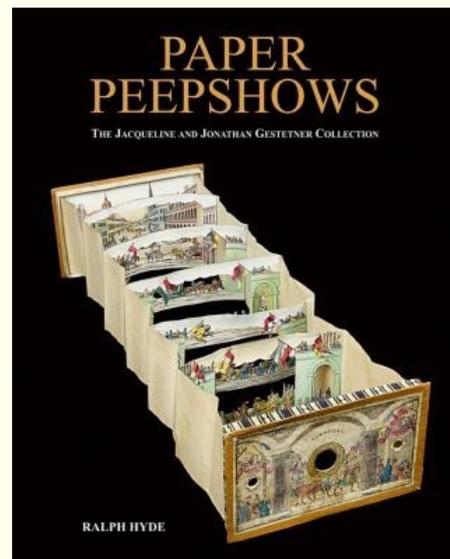
*Panoramas of Yadegar Asisi, Connaissance des Arts*, ISBN 978-2-7580-0695-4.



This issue of Connaissance Des Arts explores the German artist Yadegar Asisi and *XXL Panorama Rouen*, Assisi's latest creation. In this new panorama we discover Rouen – in the northern French region Haute-Normandie – during the Gothic period and the last scenes of the life of Joan of Arc, from the top of the cathedral. June 2016 - 68 pages.



Hyde, Ralph, *Paper peepshows : the Jacqueline & Jonathan Gestetner Collection*; [foreword by Erkki Huhtamo ; preface by Julius Bryant], Woodbridge : Antique Collectors' Club, 2015, ISBN 9781851498000.



## Murten Panorama Press Release

by The Foundation of the Association of the Friends of the Murten/Morat 1476 Panorama (AAPM)

The panorama of the Battle of Murten 1476 painted by Louis Braun depicts a major event of both the European and the Swiss History, that of territory of Burgundy becoming French and Switzerland expanding with the Romandie territory. The panorama is in storage and has now received new reconnaissance by an association that plans to bring the panorama back on show.

540 years ago, Charles the Bold (Charles le Téméraire), the Grand Duke of Burgundy wanted to recapture Grandson and Murten and had sworn to destroy the cities of Berne and Fribourg. Fatal decision if ever there was one because at the battle of Grandson in 1476, he first lost his army and his artillery, then at the subsequent battle of Murten, he lost his second army as well as his fortune and finally at the battle of Nancy in 1477, he then lost his life! Following these events, Berne and Fribourg conquered the so-called Pays de Vaud and so the Confederates extended the Pays de Vaud up to its "natural" borders of Jura and Geneva!

The Panorama of the Battle of Murten, a huge circular painting of 1000m<sup>2</sup>, is the masterful 1894 work of the famous painter Louis Braun. The Panorama was exhibited in Zurich and Geneva until World War I and its promoters then offered it to the City of Murten in 1924 where it was stored in a depot. Forgotten for over 70 years, Patrimoine Suisse / Heimatschutz resurrected and had the Panorama restored for the 2002 Swiss National exhibition "EXPO 02" - Artepilage Morat". The Panorama was the "highlight" of the National Expo during the summer of 2002, exposed in the mythical "Monolith" by Jean Nouvel, unfortunately only for limited time. The panorama owning foundation created a very well documented trilingual website ([www.murtenpanorama.ch](http://www.murtenpanorama.ch)) as well as an accompanying quality brochure.

For 14 years the Foundation has looked out for several solutions concerning a permanent exhibition; the only one retained so far was that made by the Bern Historical Museum (Bernisches Historisches Museum) but the latter requested of the foundation over 20 million francs to build a presentation rotunda. This amount could not be mastered. That is why our Association of the Friends of the Murten/Morat 1476 Panorama was founded in order to seek other financial options.

The Association funded a museum survey/study by Thématis (based in Vevey) whose conclusion proposes a 50% reduction in costs and moreover, synergies with other cultural centers by pooling nearby infrastructures together. The study was favourably accepted by the foundation, as well as by the Cantonal Authorities of Fribourg and Vaud as well as by external Sponsors. At the 20th of June 2016 assembly, The Association of the Friends of the Murten/Morat 1476 Panorama invited Michel ETTER of Thématis to present his project proposal. It is a completely innovative proposition in that it offers modern audio-visual animations, in particular a second retractable canvas on which shows concerning other subjects could maintain public interest. It is in this fashion that every year a new multimedia show is presented in the "Carrières de Lumières des Baux de Provence" in southern France.

To be economically sustainable, operating costs of the SWISS PANORAMA MORAT 1476 should be self-financed through entry ticket sales. The Thématis project proposal can be adapted to all the sites as proposed by the Foundation (i.e. Bern) or by AAPM 1476 (i.e. Morat or Broc-Gruyère). For example there are already 450,000 visitors / year at the Nestlé Callier Chocolate Factory in Broc and 25,000 at the neighboring electricity museum ElectroBroc. This museum belongs to "Group-E", the major power company in western Switzerland.

The AAPM has made a first generating step forward by financing the "SWISS PANORAMA 1476 Murten" study. It therefor now expects a clear signal by the Foundation to together move forward in the proposed public presentation of "our National Treasure", a highly symbolic and historical visualization of the multilingual Swiss Romandie. The realization of such a project could take up to 10 years, so it would be most constructive if goodwill could prevail on all persons in order to achieve this most necessary flagship project. If you would like to support these activities, please send your donation to the following bank account: IBAN No. CH32 0076 8300 1398 6010 1 "Association des Amis du Panorama 1476"

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