31st INTERNATIONAL PANORAMA COUNCIL CONFERENCE
Hosted by the Lëtzebuerg City Museum, Grand Duchy of Luxembourg, Luxembourg,
September 13-17, 2022 via Zoom Meeting and In-person Conference

<LËTZEBUERG CITY MUSEUM>

PRESENTATION ABSTRACTS AND BIOGRAPHIES

VIRTUAL SESSIONS

Session I| Panoramas and Narratives of History

Immersive Risorgimento: The Panoramas of the Battle of Solferino in France and Italy
Alessandro Grelli, Università degli Studi di Padova and Universita Ca' Foscari di Venezia, Italy

Abstract: Panoramas, as an intrinsically immersive form of entertainment, played a key role in the 19th-century processes of spectacularisation of battles and battlefields: this new medium revolutionised the way in which the public experienced war, as it allowed people to relive it as actors. The aim of my presentation is to show how, through the immersion of the audience, military panoramas constructed a specific narrative about battles, that needs to be intertwined with the political-cultural contexts in which these shows were presented. In order to explain this, I will present the case study of the Italian Risorgimento, in particular the panoramas dedicated to the battle of Solferino (24th June 1859). Firstly, I will present the panorama created by Jean-Charles Langlois and exhibited at the Champs-Élysées from 1865 to 1871, about which «Le Moniteur de l'armée» wrote on 21st June 1865: «After visiting the rotunda of the Champs-Élysées, more than one peaceful bourgeois, pursued by the memories of this magnificent picture, will be able one evening, at a gathering, to say without lying too much to his children: I too was at Solferino». More specifically, I will highlight the way in which this panorama was used by Napoleon III to promote his military policy in France and abroad. Secondly, I will examine the lesser-known panorama exhibited at the Risorgimento Pavilion during the 1884 Turin National Exhibition and commissioned by the Society of Solferino and San Martino. In this case, I will show how the Society used the immersive appeal of the panorama as an "advertising model" aimed at transforming the battlefields of Solferino and San Martino into touristic destinations. At the same time, I will show how, through panoramas, the Society tried to construct a unitary and conciliatory master narrative of the Risorgimento.

Keywords: Risorgimento, immersion, panorama, Solferino, battlefields.

Biography: I graduated in Historical Sciences at the University of Padua with a master thesis titled «Visiting the Risorgimento: patriotic tourism at Solferino and San Martino (1859-1909)». In this work, realised under the supervision of Prof. Carlotta Sorba, I tried to reconstruct the political,

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cultural and economic strategies implemented by a patriotic institution, the Society of Solferino and San Martino, in order to transform the highly mediatised battlefields of Solferino and San Martino into national touristic destinations. I also graduated in Social Sciences from the Galilean School of Advanced Studies of Padua (SGSS) with a thesis on the relationship between Risorgimento and panoramas.

Currently, I am a PhD student in Historical, Geographical and Anthropological Studies at the University of Padua and at the University Ca' Foscari of Venice. My research project, which is conducted under the supervision of Prof. Enrico Francia, consists in a transnational study of the processes of spectacularisation, mediatisation, and touristicisation of battlefields in 19th-century Europe, adopting the interpretative angle suggested by military panoramas. I am also member of the Società italiana per lo studio della storia contemporanea (Sissco), a professional and cultural organisation composed of scholars specialising in modern and contemporary history.

Email: alessandro.grelli@phd.unipd.it

Architectural Heritage Practices on the Thresholds of Panorama Visual Technologies: the Case of Immersive VR and AR Environments
Katarina Andjelkovic, Atelier AG Andjelkovic, Belgrade, Serbia

Abstract: Since the advent of the first panoramas, the technological progress of the panorama image has been decoded through different visual regimes. By virtue of the advanced technologies, the panorama has shown multiple applications today for the 3-dimensional reconstruction and documentation of architectural heritage. As demonstrated by the recent scholarly research in built heritage, this method makes available experiences that present a site's lost buildings and demand a discussion of the potential digital representation and immersive technologies as a visualization tool. With the arrival of Augmented Reality technologies and the real time image, 3-dimensional real time virtual and augmented environments are provided with an aim to enhance interactivity and create new navigation paradigms for experiencing heritage architecture. Such an application of Augmented Reality is inspired by the photorealistic experience in architectural representations, and a key measure of Augmented Reality systems is how realistically they integrate augmentations with the real world. The hypothesis is that using advanced simulation techniques, panorama images, and real time rendering, along with the archival and scholarly resources, architects may challenge the traditional approach to the study of heritage sites and make available its complex histories anew and from the non-linear perspectives. My particular interest is to examine the process of creating these immersive experiences, specifically a tension that is identified between narrative and representation in the first stage of the process. Rooted in the historical traditions of the panorama, the physical, virtual and augmented versions of the Gaza 'Black Friday' offer a valuable case study in reconciling our diverse viewing practices today in light of the technological transformation of visual media appearing since the nineteenth century.

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Biography: Katarina Andjelkovic, with a Ph.D., M.Arch.Eng., is a theorist, practicing architect, researcher and a painter. Katarina served as a Visiting Professor at the University of Oklahoma (U.S.), Institute of Form Theory and History in Oslo, Institute of Urbanism and Landscape in Oslo, University of Belgrade, and guest-lectured and mentored at TU Delft, AHO - Oslo School of architecture and design, FAUP Porto, DIA Anhalt Dessau, SMT New York, and ITU - Istanbul Technical University. Andjelkovic lectures internationally at conferences in more than 28 countries in Europe, U.K., U.S. and Canada. Katarina published her research widely in international journals (Web of Science). She won the Belgrade Chamber of Commerce Award for Best Master Thesis defended at Universities in Serbia in all disciplines. Katarina has published two monographs; an upcoming book chapter and several journal articles with Intellect UK. Andjelkovic exhibited her artwork at 6 Solo Exhibitions and at many international architectural, fine arts and photography exhibitions, including group exhibitions at Pall Mall Gallery in London, Royal Hibernian Academy in Dublin, MAAT Museum in Lisbon, International Biennial of Illustration "Golden Pen" in Belgrade, TU Delft in the Netherlands, the Museum of Applied Arts in Belgrade, the National Museum in Belgrade, etc. More info here: https://independent.academia.edu/KatarinaAndjelkovic

Email: katarina.code@gmail.com

The Panorama as a Cultural Icon in Late 19th-Century Japan
Machiko Kusahara, School of Art, Nihon University, Japan

Abstract: This presentation focuses on how the image of the panorama was used in literature, Kabuki, and even for kimono textile, among others, to present the "modern" impression in late 19th century Japan during the process of the society's rapid modernization.

The panorama arrived Japan in late 19th century in the middle of the country's rapid modernization process. Not only the 360-degree vision surrounding the viewers but also the realistic oil painting accessible to general public provided new visual experiences to visitors. When the first two major panorama halls opened in the springtime of 1890 they were enthusiastically welcomed. Actually 1890 was the year the Constitution of Imperial Japan became effective, as the completion of the modern nation. It is not a mere coincidence that the first panorama halls were elected that year. The role of the panorama in Japan was closely connected to the political atmosphere of the time.

Since the fall of the feudal government and the start of the new government led by the emperor in 1886 there were conflicts and coexistence of the old and the new. Visual language was not an exception. New technology to represent realistic images such as photography and lithography was changing the way people see and understanding images. The panorama – both the experience, the

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picture, and the building – was one of the cultural icons of the new visual culture of a modern society. At the same time some of the players of the traditional culture tried to incorporate modern ideas into the existing formats. An interesting example is ONOE Kikugoro, an extremely popular kabuki actor of the time. He created a new kabuki program titled "In Front of the Panorama."

The presentation is partly based on the author's recent essay "The panorama in Meiji Japan: horizontal and vertical perspective" published as a chapter of Early Popular Visual Culture journal, but from a different angle and with examples that were not included in the published text.

Keywords: Meiji Japan, kubuki, textile design, media archaeology.

Biography: Machiko Kusahara is a scholar in media studies who focuses both on media art and on media archaeology. Her texts on magic lantern and panorama, as well as on Device Art, are published internationally including those published by the International Panorama Council. The most recently published text is "The panorama in Meiji Japan: horizontal and vertical perspective" published as a chapter of Early Popular Visual Culture journal in February 2022. Kusahara taught at Tokyo Kogei University, Kobe University, UCLA and Waseda University. She currently teaches Ph.D. program of Nihon University's school of art. Kusahara is professor emeritus at Waseda University and holds Ph.D. in engineering from University of Tokyo.

Email: kusahara@ka2.so-net.ne.jp

Session II | Immersive Media and the Urban Experience

Curating Architectural Experience for the Modern City Dweller - How Londoners Found New Appreciation for the Capital's Cityscape Through Thomas Hornor's Panorama

Hannah Morand, Institute for the History and Philosophy of Science the Technology, University of Toronto, Canada

Abstract: As in the 1820s renovations to the spire of Central London's St Paul's Cathedral saw the removal of its ball and cross, the enterprising surveyor and artist Thomas Hornor (1785–1844) set up residence atop its dome. Spending nearly three years in what was likely to be London's highest studio at over 120 meters, Hornor used telescopes and different times of the day to produce 280 detailed drawings of London's architectural landscape. Having finished studying this urban layout, Hornor associated himself with E.T. Parris (1793 – 1873) to paint a 360-degree panorama, and Decimus Burton (1800 – 1881) to construct a Georgian neoclassical structure, the London Colosseum, to house the panorama. Attracted to the study of this medium by the variety of cultural phenomena, technological innovations, social changes and urban transformations embodied by these circular canvases, this research offers to focus on the London Panorama, its building and the experiences of

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its spectators, as a means for studying how Londoners reacted to being confronted with an immersive view of their cityscape. Approaching this as a social history, it will be advanced that the panoramic architectural experience of London was an idealised one, which participated in imparting on city dwellers a newfound appreciation for the existing buildings and aspirations for their curation. A three-part division will be used to explore this thesis. First, the particularities of the London Panorama and the spirit of its age will be scrutinised to dissect the multidirectional catalysts for Hornor's endeavour. From this contextualisation, a study of the reactions to the association of artistic tradition with scientific innovation will ensue. Finally, it will be advanced that the panoramic genre was not only a material product of the experience of architecture and urban life in Victorian England but also exerted a conceptual influence over the changing relationship between the city's occupants and its built environment.

Keywords: London Panorama, cityscape, Victorian Britain, garden city.

Biography: Hannah Morand is an M.A. student at the Institute for the History and Philosophy of Science and Technology and a Junior Fellow at Massey College, at the University of Toronto. In 2021, she earned a B.A. hons. from Concordia University in History with minors in Political Science and Sociology. Drawn to the history of architecture, she is interested in the professionalisation of the designer's task, the institutions charged with the education of architects and the adjustments made to their curricula, the social ambitions invested in drafts and publications, as well as the changing social background of architects. Funded by a CGS-SSHRC, her research is broadly concerned with schemes for public works in eighteenth and nineteenth-century Europe. Particular attention is given to Claude Nicolas Ledoux's Revolutionary vision for an ideal industrial city in Franche Comté.

Email: hannah.morand@mail.utoronto.ca

Drawing Scaffolding and Urban War Scenes Around the Victor Meirelles Museum
Mario Cesar Coelho, Universidade Federal de Santa Catarina, Brazil

Abstract: The Victor Meirelles Museum is located in the historic center of the city of Florianópolis, in the south of Brazil, the birthplace of the painter Victor Meirelles (1832-1903). This presentation encompasses a series of urban landscapes drawings organized in a sequence like a comic book that goes from the Square to the Museum and its surroundings. The drawings are the guiding thread of this narrative, with different temporalities, but mainly contemplating the moment of the Museum's renovation. The final art is still in progress, I made these drawings, some in the studio, others outdoors, experimenting with different techniques such as pencil, colored pencils, inking and watercolor. I think the act of drawing is a process, sometimes like scaffolding, part of the construction system to develop a final work. And drawing scaffolding, sometimes, is very hard. One of the objectives of the work is to show that the heights of the scaffolding around the Museum

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configured a scenario remarkably close to the Panorama paintings inside the rotundas. Another goal is to reflect on this ephemeral landscape of the Museum being renovated, surrounded by sidings, barbed wire, scaffolding, adding to the isolation caused by the absence of people on the streets due to the pandemic - as a scenario of urban war scenes. In addition, the inclusion of characters created by Meirelles is an attempt to show a contemporary resignification in another situation within an atmosphere of dream and reality. I hope my drawings can contribute in some way to show Victor Meirelles greatness, better understanding the immense scale of panoramic paintings and even reflecting on its impact on our cultural history.

Keywords: Museum Victor Meirelles, Victor Meirelles, panorama, comics.

Biography: Mario Cesar Coelho is an architect, Master and a Doctorate Degree in Cultural History from the Federal University of Santa Catarina (UFSC) in Brazil. Coelho's doctorate thesis at UFSC and *École des Hautes Études en Sciences Sociales* (EHESS)/Paris centered around the "Lost Panoramas of Victor Meirelles" (Panoramas Perdidos de Victor Meirelles). He is a Tenured Professor at the UFSC, who recently retired and taught a wide array of classes, including Observational Drawing, Watercolor, Architectural Drawing, Art History and Comics. Currently he is an artist whose work focuses on everyday life and the landscapes of his hometown. Coelho held three solo art exhibits: "Ruins in Florianópolis" (Ruínas em Florianópolis), "Colors, Traces, Trails" (Cores, Traços, Rastros) and the last one "A Bridge in 30 Days" (Uma Ponte em 30 Dias) took place at the Historical Museum of Santa Catarina (MHSC). Among his academic publications, we highlight: "Victor Meirelles e a Empresa de Panoramas" in *Victor Meirelles*: Novas Leituras and "Visões de Desterro" in *Encantos da Imagem*. He presented his research at the 14th and 22nd International Panorama Council Conferences.

Email: mccoelho6@yahoo.com.br

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IN-PERSON SESSIONS

Session I | Panoramas Viewed from the Archives

Louis Dumoulin's *Le Panorama du Tour du Monde* (1900) - New Discoveries
Erkki Huhtamo, University of California Los Angeles, USA

Abstract: Back in 2014, I presented a paper on Louis Dumoulin's little researched *Le Panorama du Tour du Monde* (1900) at the 23rd IPC Conference in Altötting. This highly unusual spectacle was one of the most noted attractions of the Paris *Exposition Universelle* of *1900*. It was highly unusual because the imposing building held a variety of different attractions, all little understood until now. In the main hall, a series of huge panoramic paintings by Dumoulin and his team were associated with elaborate *faux terrains* and living humans brought to Paris from different cultures to live and perform inside the panorama during the entire exposition. The most noted part of this 'human zoo' was a group of geisha girls brought from Tokyo.

I have been able to continue my research on this attraction and made major new discoveries, which I would like to present for the conference audience. They include extensive documentation which I have unearthed at the French National Archive, including the original architectural drawings, until now unknown documents related with the stock company founded for the purpose, and correspondence between the team and the exposition 1900 organizers. I have bought unknown original photographs related with *Panorama du Tour du Monde,* studied Dumoulin's photographic archive in Nice (University Sophia-Antipolis). Most important of all: I have rediscovered a sequence of original oil paintings by Dumoulin, used as models for the giant paintings exhibited inside *Panorama du Tour du Monde.* Nothing was known about the existence of these imposing paintings until my discovery, which I will explain in my presentation, with illustrations. These paintings - although not the final giant paintings which are considered lost - are the only known surviving panorama paintings from the *Exposition Universelle de 1900*, and therefore of immense value for the history of panorama as a mass medium.

Keywords: Le Panorama du Tour du Monde, Louis Dumoulin.

Biography: Professor UCLA, Los Angeles.

Email: erhuhta@ucla.edu

The Moving Panorama…Building
Suzanne Wray, independent researcher, New York, NY, USA

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Abstract: The difficulties of transporting huge circular panorama paintings were documented in the press: heavy rolls of canvas placed in gigantic wooden crates, shipped on the decks of ships whose holds were too small to contain them, etc.; the installation of the paintings in purpose-built rotundas was equally challenging, and well documented. But some panorama <u>buildings</u> traveled as well. Built for a "nomadic career," they were prefabricated, designed to be moved from one site to another. The Colosseum's iron building was erected in New York City in 1874, then dismantled and re-erected in Philadelphia for the 1876 Centennial Exposition. At the time it was said to be the largest iron building in America. A decade later, Paul Philippoteaux's "Battle of Gettysburg" opened in Brooklyn, New York, in an iron and glass rotunda "so constructed that it may be taken apart at any time, and set up elsewhere with comparatively little trouble." Both the portable iron building and the panorama were moved to Fourth Avenue and Nineteenth Street in New York City in 1887. A panorama of Niagara Falls followed Philippoteaux's painting, but was not a success, and in 1894 the New York Herald announced: "The Battle of Gettysburg Building To Be Sold for Old Junk."
Keywords: Colosseum panorama, Gettysburg rotunda, portable iron building, prefabrication.

Biography: Independent researcher Suzanne Wray has presented her research on panoramas and related "optical entertainments" at conferences of the International Panorama Council and the Magic Lantern Society.

Email: gribble@earthlink.net

Panorama and Map Cartouche: Scroll-like Objects in Two and Three Dimensions
Nicholas Lowe, The School of The Art Institute of Chicago, USA

Abstract: Wade and Croome's 'Panorama of the Hudson River From New York To Albany' first published in 1845 communicates its detail through an interwoven text and image narrative. While viewing the panoramic representation of the shoreline from Governors Island to Albany (and back again) it is possible to follow along with the aid of a narrative text published separately in 1846. The literary tone engages the viewer additionally in a manner that suggests an extemporized performance of traveling. This treatment of narrative in relation to mapping traditions appears to be a development of the usual deployment of the cartouche as an orientation device on a map. The cartouche is frequently depicted as a floating panel, decoratively cartooned in the form of a scroll or other panel, card or plaque. As such the cartouche has a distinctly burdened role as an image and text endorsement and surrogate for all manners of details that are presented as factual.

The extant range of scroll like, map related objects and artifacts, from ribbon maps and other travel related visual aids to scroll panorama performances themselves has been shown to parallel the growth of popular travel in the mid nineteenth century. This presentation aims to better understand an apparent interplay between the cartouche and the disposition of landscape representations in linear form. In taking a linear form, this presentation will itself be an image flow performance of

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landscape, comparison will be drawn between folded maps, scroll panorama and concertina books alongside maps that include two dimensional images of scroll like devices.

Keywords: mapping, panorama, cartouche, narrative, performance.

Biography: Nicholas Lowe is an interdisciplinary visual artist, writer, educator and curator whose work is known for its contextual and documentary approaches. His visual and performance works forefront material research, interpretation and public engagement. He holds an HDFA from the Slade School of Art, University College London and a BA in Crafts Combined Study (Wood Metal Textile Ceramic) from Manchester Met. University. Lowe is a Professor at The School of the Art Institute of Chicago and is the John H. Bryan Chair of Historic Preservation.

Email: nlowe1@saic.edu

Session II | Old Panoramas and New Immersive Media

Revealing the Panorama of the Battle of Murten: Digitization, Big Data, and Immersive Visualization
Daniel Jaquet and Sarah Kenderdine, Laboratory for Experimental Museology, Lausanne, Switzerland

Abstract: The Panorama of the Battle of Murten measures approximately 10 x 100 metres, representing significant research challenges in imaging and data science. Created by Louis Braun and originally displayed between 1894 and 1909 in rotunda theatres in Zürich and Geneva, it later disappeared from public consciousness. In 1996 the panorama was restored and displayed at the Swiss national exposition in 2002. Since that time, it has been rolled up and stored in a Military facility in Switzerland. The Panorama of the Battle of Murten 2.0 project was started a few years ago and is currently in the digitization phase. This project aims at the imaging and the valorization of the painting. It includes research dimensions in data science, museology and digital humanities. This presentation focuses on the first two aspects.

The very large format of the painting set aside, the imaging challenge consists of stitching tiles into one large image. It requires large image handling as well as alignment precision for a high-quality result. Adopting terapixel stitching software for bioscience and microscopy images will allow for precise alignment and fusing of multiple image tiles per channel into one 2D, 3D and even 4D volumes. As such, it contributes also to the area of research for the use of blockchain and digital ledger technologies for the secure streaming of important cultural heritage and the assignments of rights.

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This ultra-high quality image (1.6 terapixels) can give rise to a range of valorization projects: From ultra-high-resolution streaming online to highly significant situated experiences of the panorama akin to what the original experience would have been like but with the aid of spectacular software initiated interactive audio-visual effects. We chose to explore the sound immersion dimension for the AR aspects of this project, which includes creative and historical research on documents, objects and narratives.

Keywords: immersive soundscape, digitalization, data science, Burgundian wars, Battle of Murten, 1476-2026 Anniversary.

Biography: Daniel Jaquet is a historian, specialist of martial culture and martial arts. He explores interdisciplinary methods for the study of the conception, transmission and reception of embodied knowledge, between research on documents, objects and body knowledge. He conducted his postdoctoral research at the Max Planck Institute for the History of Science (Berlin) and at the Centre de Recherches Supérieure de la Renaissance (Tours). He is the editor of a scientific journal specialising in the study of martial arts (Acta Periodica Duellatorum). He has published two monographs, edited six collective works and published some thirty articles. He is also a museologist, with 4 exhibition curations and numerous international collaborations. At EPFL, he is co-investigator on the panorama of the battle of Murten 2.0 project. He is also a council member of the Foundation of the Panorama of the Battle of Murten, and an executive member of the Association of the Friends of the Panorama of the Battle of Murten.

Email: daniel.jaquet@unibe.ch

Biography: Sarah Kenderdine researches at the forefront of interactive and immersive experiences for galleries, libraries, archives and museums. In widely exhibited installation works, she has amalgamated cultural heritage with new media art practice, especially in the realms of interactive cinema, augmented reality and embodied narrative. She is considered a pioneer in the field digital heritage, digital museology, digital humanities and data visualisation and is a regular keynote speaker at related forums internationally. In addition to her exhibition work she conceives and designs large-scale immersive visualisation systems for public audiences, industry and researchers. Since 1991 Sarah had authored numerous scholarly articles and six books. She has produced 80 exhibitions and installations for museums worldwide including a museum complex in India and received a number of major international awards for this work. In 2017, Sarah was appointed Professor of Digital Museology at the École polytechnique fédérale de Lausanne (EPFL), Switzerland where she has built a new laboratory for experimental museology (eM+), exploring the convergence of aesthetic practice, visual analytics and cultural data. She is also Director and lead curator of EPFL's new art/science initiative, inaugurated in 2016 as ArtLab.

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Email: sarah.kenderdine@epfl.ch

Decolonising the *Panorama du Congo* (1913)

Leen Engelen, LUCA School of Arts, Brussels, Belgium and Victor Flores, Lusofona University, Lisbon, Portugal

Abstract: The *Panorama du Congo*, created by the Belgian painters Paul Mathieu and Alfred Bastien in 1912-1913, is an overlooked and largely forgotten colonial panorama painting. It has been in storage in various locations for over 90 years. The painting (115m x 14m) was originally produced to promote the Belgian colonial enterprise at the World Exhibition in Ghent (Belgium) in 1913. It represents the four pillars of colonialism: the missionary church, the colonial administration, the colonial industry and the colonial police, as well as the country's natural beauty and the indigenous people's daily life and local customs. After a second exhibition at the World Fair in Brussels in 1935, the panorama was dismantled and rolled up. As a challenge in terms of restorations and conservation and as a deeply problematic colonial heritage item, the painting remains inaccessible until today.

In this presentation, we want to introduce CONGO-VR, a virtual heritage project that aims to photograph, decolonise and recreate in VR this unique piece of media heritage. By photographing and re-curating this image and presenting the results in a VR environment, the project will not only make the painting accessible to contemporary audiences but will also offer pathways for critical engagement. In collaboration with different stakeholders, including contemporary Congolese artists, the project seeks to create multi-faceted and polyphone narratives around the original painting and integrate these into a VR experience.

Congo-VR is a research project funded by Horizon 2020, the EU Framework Programme for Research Innovation, and hosted by FILMEU, a larger project funded by the EU to implement a European University of Film and Media Arts (https://www.filmeu.eu). The project is steered by scholars from three institutions of higher education: LUCA School of Arts / KU Leuven (Brussels), Lusofona University (Lisbon) and the Institute for Art, Design and Technology (IADT) in Dublin. It is coordinated by prof. Victor Flores and professor Leen Engelen, both specialized in historical immersive media. Project partners are the War Heritage Institute and the Africa Museum.

Keywords: colonial panorama, Panorama du Congo, virtual reality, virtual heritage.

Biography: Leen Engelen is a film- and media historian at LUCA School of Arts/KU Leuven in Belgium. She published widely on film, media and visual culture in the nineteenth and twentieth century, including immersive media such as panoramas and the Kaiserpanorama. An overview of her publications can be found here: https://www.kuleuven.be/wieiswie/en/person/LeenEngelen. She is currently Principal Investigator (with Victor Flores) of the research project 'Decolonising the

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Panorama of Congo: A Virtual Heritage Artistic Research' (H2020). Leen is also affiliated with the University of Antwerp, where she is currently working on the B-Magic project, an Excellence of Science Research project on the history of the uses of the magic lantern in Belgium. Leen is an honorary academic at the School of History (University of Kent) and is currently the president of the International Association for Media and History (www.iamhist.net).

Email: leen.engelen@luca-arts.be

Biography: Victor Flores is an Associate Professor and Head of the PhD Program in Media Arts and Communication at Lusofona University, in Lisbon. He is the founding organizer of the 'International Conference on Stereo & Immersive Media: Photography, Sound and Cinema Research', and the principal editor of the 'International Journal on Stereo & Immersive Media'. He is currently the Principal Investigator of the research projects 'Curiositas: Peeping Before Virtual Reality. A Media Archaeology of Immersion Through VR and the Iberian Cosmoramas' (FCT) and 'Decolonising the Panorama of Congo: A Virtual Heritage Artistic Research' (H2020). Between 2018 and 2021 he organised and curated the 'Catalogue Raisonné of Carlos Relvas's Stereoscopic Photography', an online searchable database that allows the first comprehensive presentation of Carlos Relvas's stereoscopic prints and negatives from 1862 to 1874 (https://carlosrelvascatalogue.pt). In 2020 he has joined the administration board of the 'Fundación para la Difusión de la Fotografía y Estereoscopía Histórica FBS' in Madrid.

Email: p1102@ulusofona.pt

The Panorama of Rio de Janeiro by Victor Meirelles and Henri Langerock: Part 5 - *Gamifying* the 360° Experience
Thiago Leitão de Souza, Universidade Federal do Rio de Janeiro, Brazil

Abstract: This paper proposal is related to the research project "The immersive experience in 360°: investigation, representation and digital immersion in the city of Rio de Janeiro in the 19th and 20th centuries", developed at Programa de Pós-Graduação em Urbanismo in Laboratório de Análise Urbana e Representação Digital in FAU-UFRJ, Rio de Janeiro, Brazil. The present work will investigate a Game Engine Experience in a digital 360° Panorama. This is an ongoing investigation of "The Panorama of Rio de Janeiro by Victor Meirelles and Henri Langerock: Part 1 – A City Memory's Representation or a City's Invention?", "Part 2 – To render or not to Render? Maybe we need to surrender!", "Part 3 – "360° virtual layers of atmospheric perspective", and "Part 4 – A Game Engine Experience", presented respectively at 27th, 28th, 29th and 30th IPC Conferences.

The term *Gamifying* is the action of *Gamification*. This idea has been more and more used in Architecture and Urbanism. It is a process of adding games, or game like elements, to encourage participation with fun and interactive activities in a group of students, professors and / or architects

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and urban planners professionals. It brings a new way of understanding, exercising, learning, teaching subjects and themes developed in the universities. The Digital representation tools of Architecture and Urbanism have been a significant participation in the increment of this process.

In this sense, in the last years, *Game Engines* had emerged as a new set of tools able to offer greater high verisimilitude 3D models and interactive experiences especially thanks to its *Real-Time Rendering* feature. *Game engine*s are no longer intended for programmers or video-game development only, but also to offer interactive experiences. *Game Engines*, basically, have two main characteristics: *visualization*, related to the presentation of the scene/model, colors, textures, shadows; and *interactivity*, related to how the scene/model is experimented by the user, establishing levels of interactivity, with movements of walking, lowering, rising, rotating, and among others. The central piece of this unique association between *visualization* and *interactivity* systems are exactly the 360° digital panoramas.

This paper proposal will investigate this *visualization* and *interactivity* experiences by *Game Engines* using *The Panorama of Rio de Janeiro* by Victor Meirelles and Henri Langerock as a leading case. The experiences developed in previous essays will be improved. In order to achieve this, digital and analogical systems of representations will be developed and applied: computer graphics techniques, 3D models, 3D renderings, sketches, virtual reality glasses, and some programming codes will be also investigated.

Keywords: *Panorama of Rio de Janeiro*, Victor Meirelles, Henri Langerock, architectural sketches, 3D model, 3D rendering, game engines, virtual reality, immersive experience.

Biography: Thiago Leitão is Architect and Professor of sketching and computer graphics techniques of Faculdade de Arquitetura e Urbanismo of Universidade Federal do Rio de Janeiro, Brazil. He holds an undergraduate degree in Architecture and Urbanism (FAU-UFRJ, 2006), Master of Science in Arts (PROURB-FAU-UFRJ in Rio de Janeiro, co-realized at Sint-Lucas Architectuur, Hogeschool voor Wetenschap & Kunst, Brussels, 2009), and PhD in Urbanism (PROURB-FAU-UFRJ in Rio de Janeiro, 2014). Since graduation, Thiago Leitão's research areas include: panoramas, the history of panoramas, panoramas of Rio de Janeiro, 360° experiences, and how its conversion to digital media can offer contributions, developments, and new experiences, for Architecture and Urbanism's graphic representations and design studios.

Email: leitao.thiago@fau.ufrj.br

Session III | New Immersive Approaches

Schianti: an Illustrated Panoramic Book with a Digital Dimension
Chiara Masiero Sgrinzatto, independent artist, illustrator, and designer, Venice, Italy

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Abstract: *Schianti. Tracce panoramiche per raccordare i secoli* (EN: Forest Crash. A bridge of destruction and rebirth between Centuries) is a panoramic illustrated book by Chiara Masiero Sgrinzatto, curated by Emanuela Zilio. It is one of the outputs of the project *La Montagna nel cuore e nella penna* (EN: The mountain in the heart and the pen), in which 11 artists worked to study, interpret and show the extraordinary impact of the First World War and Hurricane Vaia had on the Asiago Plateau, Belluno Dolomites and Prealps in North-East Italy 100 years ago and in 2018 respectively.

The book combines a booklet and 3 leporellos collected in a cardboard slip-case. The booklet gives information about the context by displaying a map of the locations overlapped to the lines of the WWI front and the area where the hurricane Vaia occurred. The concertina folded pages show the panoramic illustrations on the front side, the description of the location, the GPS coordinates and a QR-Code on the back. By scanning the code with a smart device, the panoramas on paper become immersive environments, getting the drawings in the digital dimension.

The nine drawings depict the most significant spots of Asiago Plateau, Belluno Dolomites and Belluno Prealps at the time of the Great War and Hurricane Vaia. The illustrations grasp the overall view of the events and allow readers to explore the details. The locations are all recognisable, but their representation is filtered by the eye of the author and the stories told by the guides that showed the traces and remains of the war and the storm.

The sketches have been created from direct observation, on location during June 2021, in equirectangular projection with a ballpoint black pen on white A4 paper. The original sketches have also been displayed in the collective exhibitions *Alberabilia*, which took place in Venice at Ateneo Veneto and Ostana (CN) at Lou Portoun.

The book https://www.tsd-projectlab.it/onair/schianti
The project https://www.tsd-projectlab.it/progetti/mcp
The exhibition https://www.tsd-projectlab.it/onair/alberabilia

Keywords: spherical illustration, equirectangular drawing from life, interactive spherical panorama, panoramic illustrated book.

Biography: Chiara Masiero Sgrinzatto is an illustrator and designer based in Venezia, Italy. Her work mostly focuses on the representation of the environments through VR, she designs and develops visual communication projects for many clients worldwide, experimenting with new languages and media.

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After her studies in Architecture and Visual Arts, she started Officine Panottiche with Luca Vascon, a company working on award-winning immersive projects; she has planned and coordinated the BA in Media Design at IED Venezia and taught in the same School. She has been creating VR contents for more than a decade, attempting not to use the immersive media only in a descriptive manner, but enhancing their narrative features.

She can draw 360° environments in equirectangular projection from scratch, both real or imaginary scenes; she is interested in the intersection between the digital and analogue worlds.

She collaborates with Fallani Venezia screen-printing Studio to print fine art limited editions.

Email: chiara.kiro@gmail.com

Pocket Rotundas: Contemporary Handmade Panoramas Drawn in Spherical Perspective
António Bandeira Araújo, Lucas Fabian Olivero, Universidade Aberta and Universidade do Algarve, Lisbon, and Manuel Flores, Universidade Aberta, Braga, Portugal

Abstract: Digital media has reinvigorated the study of perspective drawing by making accessible the tradition of the panorama without requiring large and expensive means.

We report on the work of our research group, that focuses on the discipline of immersive drawing, with several interconnected goals: 1) to redefine the concept of perspective 2) and the way to teach it; 3) to create practical methods for doing precise, handmade technical drawing of immersive perspectives 3) to create software that assists both the drawing work and the conversion of the analog artworks to digital panoramas 4) and that expands rather than replaces handmade drawing as a tool for visual thinking.

The theoretical thread that connects all these goals is the notion of spherical perspective. A. B. Araujo redefined this notion to expand Flocon and Barre's seminal fisheye perspective to the full 360 view while preserving its controlled, technical drawing techniques. This led to a general strategy that was then applied to the equirectangular case and, with L. F. Olivero and A. Rossi, to the cubical case.

This definition of spherical perspective, where each line has always two vanishing points, is fully immersive, highly symmetrical, and conceptually more elegant than classical perspective. This makes it easy to teach, not only to university students, but also, in an exploratory work with M. Flores, as the first approach of young students to perspective drawing, exploiting its connection with VR panoramas and handmade anamorphoses.

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The group has also developed software for immersive drawing, such as Eq A Sketch, whose tools have been adopted by Microsoft Garage's project Sketch 360, IMWYM, a prototype that allows for live performative immersive drawing , and geoGyro, a tool integrating GeoGebra and fisheye perspective.

Keywords: equirectangular perspective, spherical perspective, handmade drawing, digital art installation, virtual reality art.

Biography: António Bandeira Araújo works on the connections between art and mathematics, with a focus on immersive perspectives. He aims at technologies that stimulate rather than replace the discipline of drawing. He lectures at U. Aberta, Portugal, and coordinates Aberta's pole of the Research Centre for Arts and Communication (CIAC). His homepage is http://www.univ-ab.pt/~aaraujo/

Email: antonio.araujo@uab.pt

Biography: Lucas Fabian Olivero got a PhD in Environment, Design and Innovation in March 2021 with the thesis "Hybrid Immersive Models from Cubical Perspective Drawings". Currently, he is being funded by FCT for a second PhD in Digital Media Art in a joint program between Universidade Aberta and Universidade do Algarve, Portugal. His homepage is https://www.lufo.art.

Email: lucas.olivero@uab.pt

Biography: Manuel Flores is a teacher of Visual Arts at the elementary and secondary school level. He is presently at work on a Ph.D. in Digital Media Arts at Univ. Aberta, Portugal. He is a non-integrated member of the Center for Research in Arts and Communication, and is responsible for the research project "Anamorphosis and Augmented Reality: a project of itinerary for the study of geometry in the Visual Education course"

Email: manuel.flores@agvv.edu.pt

360° Panoramic Imaging and Digital Preservation: Drawing from the Panorama's Past
Seth Thompson, American University of Sharjah, United Arb Emirates

Abstract: The preservation and longevity of 360° panoramic imaging projects is in crisis as file formats, hardware, and software are constantly evolving. In 2003, UNESCO adopted a Charter on the Preservation of Digital Heritage in response to the understanding that "digital heritage is at risk of being lost and that its preservation for the benefit of present and future generations is an urgent issue of worldwide concern."

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In the early 20th century, many considered the painted panorama obsolete as new media innovations such as film became prevalent. Consequently, at the time, the painted panorama was nearly erased from cultural memory. This occurrence needs to serve as a gentle reminder for 360° panoramic imaging projects that as hardware and software evolves and with "industry-standard" file formats changing and/or becoming obsolete, precautions and measures need to be taken to safeguard these projects for future generations in regard to both its content, and its value to the history of media arts.

Using the 360° panoramic image as a focus point, this paper presentation will provide an overview of current digital preservation strategies for digital art, show how these approaches mirror preservation initiatives of the painted panorama; consider the most applicable preservation technique for 360-degree panoramic imaging projects; and will conclude with practical, useful recommendations to inform current and future initiatives in preserving 360° panoramic imaging projects.

Keywords: 360∘ panoramic imaging, digital heritage preservation, painted panorama.

Biography: Seth Thompson is Associate Professor in the Department of Art and Design at the American University of Sharjah, specializing in 360° panoramic imaging and its history. His research interests and practice primarily focus on the interpretation and representation of visual culture and heritage using panoramic imaging and hypermedia systems. Media art history with special emphasis on the panorama plays an integral role in this theoretical and practice-based investigation. Thompson is an Advisory Board member and former President (2017–2020) of the International Panorama Council and a member of the International Art Critics Association. He has lived and worked in the United Arab Emirates since 2006.

Email: sthompson@aus.edu

Session IV | The Business of Immersive Experience

From *Gulliver's Gate* to *Mini World:* The Relaunch of a Panstereoramic Park Attraction
Blagovesta Momchedjikova, New York University, USA

Abstract: *Gulliver's Gate*—an indoor panstereoramic (miniature) park attraction at 216 West 44th Street in Times Square, New York—existed only for 2 and 1/2 years (2017-2019) before it went bankrupt as it failed to pay its 5.7 million USD yearly rent. *Gulliver's Gate* included 1000 miniatures from 25 cities and five continents, and stretched over 50,000 square feet in several adjacent galleries. It took 600 model makers and 40 million USD to create the impressive attraction. But in early 2021, two years after the attraction had closed down, *Gulliver's Gate* filed a lawsuit against the owners of the building that housed the miniatures: the latter had been denying access to the premises and so the

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former could not remove the models and take care of them. And yet a year later, in early 2022, the panstereoramas have been safely retrieved, and are currently being updated and improved upon, in *Gulliver's Gate's* new home, Empire Outlets, Staten Island, just steps from the famous Staten Island Ferry docking area, St. George's Terminal. The projected relaunch of the attraction is for the Fall of 2022, when it will have not only new additions, experiences, and layout but possibly a new name, *Big Mini World*. I will explore the rebranding of the panstereoramic attraction, and any other news that I uncover, as I was just granted access to the new location, where I can do interviews with the model makers, take pictures of the new models, and find out more about the reopening plans. Some questions that I may try to answer: What constitutes the relaunching and the rebranding of the panstereoramic attraction? How has immersion been addressed in the resurrected edition of the model versus in its original form? What are the lessons learned about the larger world of panstereoramic park attractions?

Keywords: *Gulliver's Gate,* Staten Island, rebranding, immersion, pansteroramic (miniature) park.

Biography: Blagovesta Momchedjikova, PhD, is an urban culture scholar who specializes in panstereoramas, memory, and the lived city experience. She is the editor *of Captured By the City: Perspectives in Urban Culture Studies* and *Streetnotes: Urban Feel* and the co-editor of *Sounds and Silence in the Pandemic City*, *The Panorama Handbook: Thoughts and Visions On and Around the Queens Museum's Panorama of the City of New York, From Above: The Practice of Verticality, Public Space: Between Spectacle and Resistance.* Her urban-inspired essays and poetry appear in various publications. Dr. Momchedjikova chaired and developed the area of Urban Culture for the Mid-Atlantic Popular and American Culture Association (MAPACA) for 15 years, where she also launched her yearly Writing the Urban Workshop. At the International Panorama Council (IPC), she chaired the inaugural Conference Scientific Committee for 5 years; helped found, together with several other colleagues, the *International Panorama Council Journal* (*IPCJ*), and assisted in hosting the annual IPC conference at her beloved *Panorama of the City of New York* in the Queens Museum, New York, in 2017. She serves on the editorial board of *Streetnotes* and *IPCJ*. She teaches art, writing, and the city at New York University.

Email: bmm202@nyu.edu

Turku 1827 - From Tinder to Virtual Timber
Jonathan Biz Median, Senior Producer/Partner, ZOAN Oy, Helsinki, Finland

Abstract: A virtual reconstruction of Finland's previous capital city, which had a Great Fire in 1827, using the newest technology in video game development for the city's new museum that will open in 2029. In this session I'll give general advice on how to adopt the technology, understand how the digital maquette is being used to boost the creation of digital content for the museum and how the

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educational open-source approach is aimed to benefit the public and even other institutions.

For the introduction, I'll start by talking briefly about my experience at the Innovation sector of the largest cultural institute in Brazil and will briefly cover my six years at ZOAN as a general developer, producer and partner, with more than 160 XR projects made, including museum contents.

For the main scope of the presentation, I'll start by telling about the museum goals. Then about the open-source nature of the project and how it's aimed to be used for educational purposes by the museum for events, schools, courses and workshops. I'll conclude this first part by talking about the research behind everything and the project scope.

Then I'll proceed to showcase the project and how we've been adapting it to the constant technological changes, resulting in a practical workflow evolution and transforming the project into a virtual maquette that is now being used to create different products such as images, educational videos, 360 tours, augmented reality experiences and eventually a virtual/metaverse experience.

For the conclusion part, I'll share how this approach benefited not only our client, but also other museums from Turku by combining our team technological skills together with the historical knowledge from our clients. Will end by saying how this type of project can become a powerful virtual ecosystem for similar companies, educational institutions and individuals.

Keywords: virtual-reality, virtual content, metaverse, open-source, digital content.
Biography: Jonathan Biz Medina is a game designer from Brazil with +10 years of experience in using video game technology to create entertainment, art, educational, marketing and B2B projects.

Having experience as a generalist game developer, product management and business administration, has been in all the different frontlines of virtual products development, working in more than 160 digital projects since 2012 for a varied range of platforms including VR and AR, and attended more than 60 different clients from distinct backgrounds.

Likes to take long walks in the finnish forest, is passionate to learn about history and culture and develops mobile games as a hobby. For more information, visit his personal portfolio website: https://www.jonathanbiz.com/

Email: jonathan.medina@zoan.fi

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Non-linear VR Storytelling, from Panorama to Museum's Digital Double
Luca Nicolò Vascon, VR artists, photographer, and video maker, Venice, Italy

Abstract: The use of VR in history, heritage and museum communication, passes through a different approach to the media's perceived time. User's involvement, interaction and personal path through the contents defines the "time of interaction" as a different thing from "time of exposition".
The speech will summarize non-linear storytelling and the use of VR360 in communication, through various case studies, from web based till site-specific examples, experiments and innovations.

Using 360° high interaction contents to tell amazing stories, introducing users to immersive experiences, and involving them in the narrative through a path of discovery.
Three examples of enhanced interaction, three stories written in 360: time machines that let you see the world with different eyes; augmented room explorations with access to multimedia content; gigapixel panoramas used as interface, to create a bridge with physical space in site-specific contexts.

1.Exhibition Dalla Luna alla Terra, 16/02 - 19/04/2019 Carlo Montanaro, Fabbrica del Vedere (with VR transformation of many Panorama Booklets and Lumiere Photorama photographs)
2. What We Share. A model for cohousing. Nasjonalmuseet Exhibition in Venice Biennale 2021
3. Palazzo Grimani, exhibition "Domus Grimani 1594-2019"

Keywords: VR , VR Storytelling.

Biography: I'm a 360VR artist, photographer and video maker, but I'm also a camera and photographica collector. I started at the end of '90 with the very beginning of the digital VR pioneering era. I felt as a natural move to research Panorama history in order to look for answers about the media's nature, languages and possibilities. My philosophy is to make or adapt my own tools in order to achieve the result that I want, being them cameras, special heads, new techniques, approaches, languages.

At first working as multimedia lab teacher in IUAV university of Venice, then as co-founder and CEO of the visual services company "Officine Panottiche", then as a self-employed, I took part in major cultural and educational projects in Italy and abroad.

A pioneer of digital panoramic photography, I have a thorough knowledge of the technology (hardware and software) related to interactive imaging, high-resolution photo and video, navigable videos and time-lapses, and have developed an extensive network in that particular community through years of active involvement.

Email: luca.vascon@gmail.com

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Session V | Immersive Transportations in Time and Space

Laysan Island Cyclorama: Traveling Through Time
Liz A. Crooks, Director, and Cindy E. Opitz, Director of Research Collections, University of Iowa Museum of Natural History, Iowa City, IA, and Jack Tamisiea, freelance writer, USA

Abstract: Completed in 1914, the Laysan Island Cyclorama was one of the first and is likely now the last remaining example to feature a natural history group and the only one ever to represent a single ecosystem. It began with a museum curator's dream when Charles Cleveland Nutting stepped onto Laysan Island in 1902. The sight of eight million birds covering nearly every inch of the island's three-and-a-half square miles made such an impression on him that he was determined to share the experience with his fellow Iowans back home. A cyclorama would provide the immersive experience Nutting was aiming for.

A second expedition followed in 1911, when Assistant Professor and Taxidermist Homer R. Dill and two students gathered materials for display and noted muralist Charles A. Corwin made study sketches. What they found, however, was not an island teeming with life, but a windswept desert. The introduction of a non-native mammal on Laysan Island had resulted in ecological devastation. Plans for the cyclorama proceeded, but now with increased urgency and a desire to capture an unspoiled environment before it was lost.

105 years later, the Laysan Island Cyclorama remains largely unchanged. It still transports visitors back in time to a faraway island, surrounding them with the sights and sounds of abundant life—taxidermy animals, sand, wax leaves, a painted canvas, and audio recordings brought to life by the considerable artistic magic of Dill and Corwin. In the Cyclorama, the beauty of Laysan Island is frozen in time and includes five bird species that are now extinct. This work by visionaries in the early 20th century allows us not only to step out of our busy lives and be transported back in time, but to learn the lessons of Laysan and consider the future of our planet.

Keywords: cyclorama, natural history, habitat group, mural, Charles A. Corwin.

Biography: Liz Crooks is the Director at the University of Iowa Pentacrest Museums. Liz holds a MA in Museum Studies and a Graduate Certificate in Book Arts. She serves on numerous campus advisory committees, including the Museum Studies Certificate Program. Her interests include non-profit administration, museology, and interdisciplinary graduate education.

Email: liz-crooks@uiowa.edu

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Biography: Cindy Opitz manages zoological and anthropological collections at the University of Iowa Museum of Natural History and teaches collections care in the University of Iowa Museum Studies Certificate Program. She is also currently secretary of the Society for the Preservation of Natural History Collections (SPNHC) and serves on the Iowa Conservation and Preservation Consortium board, and the Iowa Museums, Archives, and Libraries Emergency Response Team.

Email: cindy-opitz@uiowa.edu

Biography: Jack Tamisiea graduated from the University of Southern California where he studied Environmental Studies and English and is pursuing a Masters in Science Writing at Johns Hopkins University. His work has appeared in *National Geographic, Scientific American, The Atlantic, Hakai Magazine, Atlas Obscura, and Smithsonian Magazine,* among others.

Relocating History with Augmented Reality: The *Cyclorama de Jérusalem* from Montr**é**al to Sainte-Anne de Beaupr**é** and Back Again
Olivier Asselin, Université de Montréal, Canada

Abstract: Whether installed in a permanent or temporary building, panoramas maintain an ambivalent relationship with their site. Often, they present exotic landscapes that have little to do with the place where they are located. They then function as a simple showroom, carefully separated from the actual world and open to a virtual world—a kind of *heterotopia* (Foucault 1967) or *non-place* (Augé 1992). The goal is to offer total immersion, that is, an experience of radical delocalization and relocation of the viewer (Schaeffer 1999, Ryan 2001, 2015, Grau 2003, Griffiths 2008, Calleja 2011, Therrien 2013, Chan 2014,). Often, however, panoramas represent a historical event that occurred on the site itself. They then function as a monument, that is, as a localized commemorative image, with a double reference, iconic, to the past place and, indexical, to the present place—a kind of *homotopy*. The experience is then more dialectical, oscillating between immersion and emersion (Milgram 1994): the panorama shows and hides at the same time the place where it is located.

From this point of view, the *Cyclorama de Jérusalem au temps de la Crucifixion* is a complex work: a remake of a Munich panorama by Bruno Piglhein, the Cyclorama was installed in Montreal, in a building specially built for it, inaugurated on February 4, 1889; but in 1895, after 5 years of active life, the panorama was dismantled and moved, 300 km away, to Sainte-Anne-de-Beaupré, a Catholic shrine, and place of pilgrimage, where it still stands today (Caron 2000a, 2000b, Sirois-Trahan 2018).

After reconstructing the circumstances of its first presentation in Montreal, of its original production and reception, we will present here a project for the temporary relocation of the *Cyclorama de Jérusalem* from Sainte-Anne de Beaupré to Montreal using augmented reality. We are currently preparing a complete scan of the panorama and its building, mainly for documentation and research purposes.

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But we propose to integrate a lighter version of this scan into a simple augmented reality application, to geolocalize it in Montreal, to allow users, with a simple phone or tablet, to discover the building in its original location, to enter it and explore the painting virtually. The objective is not to replace the original, but rather to highlight it in its uniqueness and current location, and to recall its history through an immaterial and ephemeral counter-monument inscribed in its first location. At a time when the future of the Cyclorama is uncertain (it has been classified as a historical monument, but is currently closed), such an initiative could also have political effects.

Keywords: panorama, immersion, monument, augmented reality, location-based.

Biography: Olivier Asselin teaches expanded cinema and media arts the Département d'histoire de l'art et d'études cinématographiques at the Université de Montréal. He is the coeditor of *Precarious Visualities: New Perspectives on Identification in Contemporary Art and Visual Culture* (McGill-Queen's University Press, 2008), *L'Ère électrique / The Electric Age* (University of Ottawa, 2011), *Menlo Park. Trois machines uchroniques* (Université Laval, 2014), *Espaces de savoir* (Université Laval, 2016), and has contributed to the edited volumes *Cartographies of Place: Ways of Representing the Urban* (McGill-Queen's University Press, 2013), *3D Cinema and Beyond* (Intellect Ltd., The University of Chicago Press, 2013), *Architectures of Memory* (Les Presses du Réel, 2022) et *L'Immersion au cinéma* (Presses universitaires de Rennes, 2022). He is currently exploring the artistic uses of mobile platforms. He has also written and directed several feature-length fiction films and designed a few experiences in augmented reality.

Email: o.asselin@umontreal.ca

Steaming into the Future!: A 19th Century Moving Panorama Celebrating Austria's First Steam Railroad Link Between Vienna and Brno
Jean-Claude Brunner, Vienna, Austria

Abstract: Austria's first steam-powered railway line called "Kaiser Ferdinand Nordbahn", financed by Salomon von Rothschild and built in 1836-1839, connected Vienna to Brno, now Czechia's second-largest city, and onwards to a mining area, now in Poland, thus from the start serving a dual purpose of passenger transportation and industrial supply link.

In 1839, this achievement was celebrated by issuing a pocket-sized moving panorama of the rail journey from Vienna to Wagram and then in further installments up to Brno, so travelers and the general audience could either keep a souvenir of the new transport mode or experience it "virtually".

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Today's simulation techniques allow for a more immersive virtual train experience, as train enthusiasts have modelled the modern journey from Vienna to Wagram in a computer railroad simulation (trailer: https://www.youtube.com/watch?v=9FoUiUZAcr8).

The presentation will present the moving panorama of the journey from Vienna to Brno and contrast it to the modern endeavor of simulating the same trip.

Keywords: moving panorama, 19th century, Austria, railroads, travel.

Biography: Jean-Claude Brunner is a Swiss business analyst living and working in Vienna, Austria. His research interests are social and technological change in the 15th and 19th century in Central Europe. He is treasurer of the Weltmuseum Wien Friends association.

Email: jc.brunner@gmail.com