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*Reconstruction in the process of revitalization of panoramas
technique, technology, illusion of space*

Summary



Wrocław - Rogoź, 15. 02. 2022

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Panorama as an innovative artistic and architectural phenomenon, resulting from social and technical changes at the turn of the 18th and 19th centuries, was created as a result of the patented idea of one man, an English artist, a painter from Edinburgh Robert Barker (1739-1806). It seems to be a source of development for a number of fields that are common today, such as cinema, audiovisual arts or 3D design.

In panoramas, the close connection between architecture and art is obvious for researchers.

The word panorama is a nineteenth-century neologism, a term composed of the two Greek words "pan" (all) and "horama" (view).

Quote from the patent by Robert Barker, dated June 19, 1787:

"... To all to whom these presents shall come, &c. Now know ye, that by my invention, called La nature à coup d'Œil, is intended, by drawing and painting, and a proper disposition of the whole, to perfect an entire view of any country or situation, as it appears to an observer looking around; to produce the desired effect, the painter or drawer must fix his station, and delineate correctly and connectedly every object which presents itself to his view as he turns round, concluding his drawing by a connection with where he began. He must observe the lights and shadows, how they fall, and perfect his piece to the best of his abilities. A circular building or framing must be erected, on which this drawing or painting may be presented; it may also be done on canvas, or other materials, and fixed or suspended in the same building or framing, to answer the purpose complete. It must be lit entirely from the top, either by a glazed dome or otherwise, as the artist may think proper. There must be an enclosure within the said circular building or framing, which shall prevent an observer from going too near the drawing or painting, so as it may, have its proper effect from anywhere it is viewed. ... "

Panorama is a work consisting of a few basic elements that together contribute to the effect of a spatial illusion set in certain topographic and historical realities. The basic ones are:

- a specific building with appropriate architectural parameters serving as a place for displaying the panorama painting
- a hyperboloid painting with dimensions of approx. 115m in circumference and approximately 14.5m in height
- three-dimensional foreground also staffage, diorama or artificial terrain, located between the painting and the viewing platform
- a long, dark and winding corridor leading to the viewing platform, to forget the outside view and to increase the surprise with the illusion of reality inside the exhibition room
- a viewing (observation) platform from which the viewer observes the painting along with the foreground with the full illusion of a new reality
- an "umbrella" hung over the viewing platform, hiding the upper edge of the canvas and the lighting elements
- lighting system with reflective screens that diffuse light.

In the panorama as an art form, the exhibition building, the painting and the exhibition hall are inseparably intertwined. To ensure this, it was necessary to create a specific form of the building, a panoramic rotunda (also known for short as a panorama): approx. 15-20m high, round or polygonal structure with a diameter of 30-35 m, covered with a dome or conical roof, usually topped with a small lantern. Where the roof rests on load-bearing walls, one can recognize a 2-4m wide skylight through which the interior of the otherwise windowless rotunda is illuminated. The panorama effect is enormous, as can be seen in the few buildings that have survived to this day. Entering the building from a bustling, bright street, you go down a long dark corridor and then, after a few turns, you find yourself in a different place. It is not possible to see beyond the frame, as to avoid comparing that which is painted with what is real. After a few minutes, when the memory of the outside world fades and the

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eyes adjust to the slightly muffled light, one has the impression that from a slightly elevated hill, one is gazing at a vast landscape and a lively blue distance.

Due to the need to resolve a unique conservation problem, it was necessary to adopt and invent an approach to the issue that could solve the subject in an innovative way and answer any questions. In order to prove such a thesis, it was necessary to define the methodology of conservation proceedings and to develop a new research strategy regarding the monument. These studies were initiated and carried out during the restoration of the Panorama of the Battle of Raclawice in Wrocław. It was also the basis for their continuation with further two panoramas, the conservation and reconstruction of which were carried out in Hungary and the United States.

The basic assumption for technical and aesthetic solutions in the process of conservation of three panoramas: Raclawicka, Feszty and Gettysburg was the restoration and preservation of the main idea of the panorama, which is the illusion of the "new" reality. The experiments and research described in the doctoral dissertation come from the results of conservation work on the following works of art:

- 1. Panorama of the Battle of Raclawice, Wrocław, Poland**
Creation date: 1893-94, Lwów, Poland
Artists: Jan Styka, Wojciech Kossak and others
Dimensions: approximately 114.5m x 14.2m
The conservation date: 1981-85
- 2. Feszty Panorama *Arrival of the Hungarians*, Ópusztaszer, Hungary**
Creation date: 1892-94, Budapest, Hungary
Artists: Árpád Feszty and others
Dimensions: approximately 113.5m x 14.1m
The conservation date: 1991-95
- 3. Panorama / Cyclorama *Battle of Gettysburg*, Gettysburg, PA; USA**
Creation date: 1884, Boston MA, USA
Artists: Paul Dominique Philippoteaux and others
Dimensions: approximately 114.8m x 12.9m
The conservation date: 2006-08

Referring to the title of the study *Reconstruction in the process of revitalization of panoramas; technique, technology, illusion of space*, the issues of all aspects of conservation problems and terminology, contained in a complex sequence of activities aimed at recovering all artistic values of preserved works of art inscribed on the national heritage lists in each of the described panoramas homelands, were developed and applied. In addition to relocating them to new, well-prepared buildings, whose architecture and function were refined with their builders, they were preserved, and a rich offer of historical information was created through additional museum and exhibition rooms.

Extensive discussion on the issues of preserved and emerging new panoramas, conducted, among others at the *IPC* forum of the International Panoramic Council, allows for the synthesis of scientific conclusions concerning panoramas around the world.

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Panorama of the Battle of Raclawice, Wrocław Poland;
1894, Lviv, Poland; Jan Styka, Wojciech Kossak and others;
approx. 114.0m x 14.5m; the condition of a fragment of the painting in the 50's



Panorama of the Battle of Raclawice, Wrocław Poland;
1894, Lviv, Poland;
Jan Styka, Wojciech Kossak and others; approx. 114.0m x 14.5m
1983, after reconstruction of the full shape of the painting



Panorama of the Battle of Raclawice, Wrocław Poland;
1894, Lviv, Poland;
Jan Styka, Wojciech Kossak and others; approx. 114.0m x 14.5m
1984, after conservation and reconstruction of the work



Feszty Panorama, Ópusztaszer, Hungary; 1896, Budapest, Hungary;
Árpád Feszty and others;
approx. 114.0m x 14.5m;
the condition of a fragment of the painting during conservation in the years 1991-1995



Feszty Panorama, Ópusztaszer, Hungary; 1896, Budapest, Hungary;
Árpád Feszty and others; approx. 114.0m x 14.5m;
1995 a fragment of the painting after conservation in 1991-1995



Feszty Panorama, Ópusztaszer, Hungary; 1896, Budapest, Hungary;
Árpád Feszty and others; approx. 114.0m x 14.5m;
1995 a fragment of the painting with staffage after conservation in 1991-1995



Panorama of the Battle of Gettysburg, Gettysburg PA, USA;
1884, Boston MA, USA; Paul Dominique Philippoteaux et al; approx. 114.8 m x 13.9 m;
the condition of a fragment of the painting in the 50's



Panorama of the Battle of Gettysburg, Gettysburg PA, USA; 1884, Boston MA, USA;
Paul Dominique Philippoteaux et al; approx. 114.8 m x 13.9 m;
the condition during conservation in 2006-2008, after reconstruction of the basic elements and the entire shape of the painting



Panorama of the Battle of Gettysburg, Gettysburg PA, USA; 1884, Boston MA, USA;
Paul Dominique Philippoteaux et al; approx. 114.8 m x 13.9 m;
the condition during maintenance in 2006-2008, after completion of maintenance and reconstruction works; fragment