

# PANORAMA

International Panorama Council Journal, Volume 4  
Selected Proceedings from the 29th IPC Conference

2020



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### **International Panorama Council Journal, Volume 4**

**Editors:** Seth Thompson, Blagovesta Momchedjikova, Molly Catherine Briggs,  
Sylvia Alting van Geusau, and Thiago Leitão de Souza

**Cover and Layout Design:** Lara Ali and Rukaiya Banatwala

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## Preface

Founded in 1992, the International Panorama Council (IPC) is a worldwide organization of panorama specialists, committed to supporting the heritage and conservation of the few existing panoramas dating from the 19th and early 20th century, and the promotion of knowledge and awareness of the panorama, including its current relevance and development. Since the organization's beginnings, annual conferences have been held around the world. The yearly IPC Conferences are intense encounters, discussing and connecting the past, present and future of the panorama phenomenon. IPC is a non-government and not-for-profit association, according to Swiss law.

In 2017, the peer-reviewed *International Panorama Council Journal* was established in order to stimulate and foster interdisciplinary research on the panorama and its related forms.

The fourth edition of the *International Panorama Council Journal* is a collection of selected essays from the 29th International Panorama Council Conference. Hosted by the Panorama 1326 Bursa Conquest Museum with support provided by the Bursa-Osmangazi Municipality, the conference was held online and in Bursa, Turkey, October 14 – 16, 2020.

This year's conference addressed a broad range of topics related to the panorama, which included: The Panorama Phenomenon in Turkey; Panoramic Innovations: From Drawing to Virtuality; Enlivening the Panorama: Lights, Movement, Architecture; Conserving the Bygone Era for the Future; Panoramic Narratives of Landscapes and Power; and Panoramic Entertainment: Between Reality and Fiction. In addition to the wonderful and thought-provoking presentations and discussions at the conference, other highlights included opening remarks by Bursa's Mayor, Mr. Mustafa Dündar and a virtual tour of the Panorama 1326 Bursa Conquest Museum.

On behalf of the International Panorama Council membership, I would like to thank Orhan Mollasalih, Dr. Emek Yılmaz and the Panorama 1326 Bursa Conquest Museum for their flexibility and understanding in allowing us to switch to a virtual conference format due to the coronavirus pandemic. Together, we made a good collective decision for the safety of both our conference participants and host country. I would also like to acknowledge the great work of Thiago Leitão de Souza, Molly Catherine Briggs, Blagovesta Momchedjikova, Dominique Hanson, Guy Thewes, Melissa Wolfe, Sara Velas and Sylvia Alting van Geusau for their contributions to the conference and journal.

**Seth Thompson**

President

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**29<sup>th</sup> INTERNATIONAL PANORAMA COUNCIL CONFERENCE (ONLINE)**  
**PANORAMA 1326 BURSA CONQUEST MUSEUM**  
**BURSA, TURKEY**  
**October 14-16<sup>th</sup>, 2020**

**CONFERENCE PROGRAM**

*Program times appear in Greenwich Mean Time (GMT).*

**DAY 1      WEDNESDAY, OCTOBER 14<sup>TH</sup>, 2020**

- 13:30 – 14:00    Virtual Check-in
- 14:00 – 14:05    International Panorama Council Welcome Remarks  
                         Seth Thompson, President
- 14:05 – 14:10    International Panorama Council Welcome Remarks  
                         Thiago Leitão, Secretary General
- 14:10 – 14:20    Panorama 1326 Bursa Conquest Museum Welcome Address  
                         Mr. Mustafa Dündar, Mayor (Şenol Dülger, Interpreter)
- 14:20 – 15:20    **Session I: The Panorama Phenomenon in Turkey**  
*Moderators: Sara Velas and Thiago Leitão*  
Virtual Tour of *Panorama 1326 Bursa* (video), presentation, and behind-the-scenes Q&A  
                         Orhan Mollasalih, Director, and Dr. Emek Yılmaz, Coordinator, Panorama 1326  
                         Bursa Conquest Museum, Bursa, Turkey  
A Step to the Antakya Habib-I Neccar Panorama Museum “Pano-Roma-N ‘While Running to  
Infinity”  
                         Gökhan Maraşlıoğlu, Hatay Mustafa Kemal University, Antakya, Turkey  
Panorama Konya Museum and Tourist Guides’ Views  
                         Ahmet Büyükşalvarci, Zekeriya Yetiş, Çiğdem Arıcan (Professional Tour Guide),  
                         Necmettin Erbakan University, Konya, Turkey
- 15:20 – 15:30    Coffee Break
- 15:30 – 16:50    **Session II: Panoramic Innovations: From Drawing to Virtuality**  
*Moderators: Molly Briggs and Melissa Wolfe*  
Of Innovations in Panorama: Art Meeting the Sciences  
                         Katarina Andjelkovic, Atelier AG Andjelkovic, Belgrade, Serbia  
Where Islamic Visual Theory and Western Pictorial Tradition Meet: 360° Panoramic  
Photography’s Two-Dimensional Image Projections and Sacred Spaces  
                         Seth Thompson, American University of Sharjah, UAE  
The Panorama of Rio de Janeiro by Victor Meirelles and Henri Langerock: Part 3 – 360°  
Virtual Layers of Atmospheric Perspective  
                         Thiago Leitão de Souza, Universidade Federal do Rio de Janeiro, Rio de Janeiro, Brazil  
Temporary Panorama Rotunda of 1912 is Revived in Virtual Space  
                         Irina Gribova, Nurlan Ahtamzyan, Museum-panorama *The Battle of Borodino*, Moscow,  
                         Russia
- 16:50 – 17:10    Panorama Updates  
A Tribute to Li Wu, Panorama Painter and Professor at Luxun Academy in Shenyang, China  
                         Sara Velas, Velaslavasay Panorama, Los Angeles, USA  
New Technologies Implementation for Panoramas by Examples  
                         Alexander Lavrov, President Next.space LLC and Independent consultant at ICOM
- 17:10 – 18:10    Virtual Social Hour



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- 15:10 – 16:10 **Session VI: Panoramic Entertainment: Between Reality and Fiction**  
*Moderators: Melissa Wolfe and Sara Velas*  
Around the Panorama – Shows and Activities Happening Around Vienna’s Late 19th-Century Panoramas  
Jean-Claude Brunner, Independent Scholar, Vienna, Austria  
The End of the End: Panoramic Devices in the Transporting Imperial Fictions of E. Nesbit  
Molly Catherine Briggs, University of Illinois at Urbana-Champaign, Champaign, USA  
Panstereoramas and Parks: A Comparative Study of Amusement  
Blagovesta Momchedjikova, New York University, New York City, USA
- 16:10 – 16:20 Panorama Updates  
Panorama Museum on the Cultural Map of the World  
Alexander Samsonov, Panorama and Diorama Artist, Moscow, Russia
- 16:20 – 17:20 Closing Remarks and IPC General Assembly
- 17:20 – 18:20 Virtual Social Hour

# A Step to Antakya Habib-i Neccar Panorama Museum

## “Pano-Roma-N ‘Running to Infinity’”

**Gökhan Maraşlıoğlu**

Hatay Mustafa Kemal University  
Hatay (Antakya), Turkey  
gokhanmar@gmail.com

### Abstract

Antakya (Antioch), the southernmost city in Turkey, has a very important place in world history. Barnabas and Paul, who are the apostles of Jesus, came to Antakya, which has an important place in the history of religions. They then began to spread the disciples and teachings of Jesus in Antakya after Jerusalem. Later, Saint Peter (St. Pierre), the third envoy, came to support other envoys. Christian rhetoric first emerged in Antakya to indicate those who believe in Jesus. Antakya also has a very important place in Islamic understanding. It is believed that Yuhanna, Paul, Saint Peter, and Habib-i Neccar (Habib Al-Nejjar) from Antakya, who are Jesus' apostles, are mentioned in the Surah Yasin of the Holy Quran sent to Prophet Muhammad (peace be upon him). The purpose is to convey the story of the city of Antakya, the apostles, and Habib-i Neccar, mentioned in the holy books, to today's people through a panorama. A visual presentation was created with a narrative appropriate to the city's land structure, settlement, view directions, and the flow of the story.

### Keywords

Digital Panorama, Video Panorama, Antakya (Antioch), Habib-i Neccar (Habib Al-Najjar), Jesus Christ's Apostles.

## Antakya and Habib-i Neccar Panorama

### Foundation of Antakya

Antakya (Antioch), the southernmost city in Turkey, has a very important place in religions and world history. Antakya city was established after the death of Alexander the Great in 300s BC by one of his commanders, Seleucus I. Nicator. [1] Antakya city joined the Pagan Roman Empire in 64 BC and, together with Rome and Alexandria, became one of the three most important cities of the empire (fig. 1). [2] During the reign of King Herod (known as Herod the Great and Herod of Judea, 37-4 BC), it became a commercial and entertainment center. Herod Street, one of the first examples of monumental streets in ancient times, was built in this period. [3] Herod Street (today Kurtuluş Street), which was illuminated with torches so that the interaction continue at night, is known as the first street to be illuminated according to records of the 4th century. [4]



Fig. 1. Locations of Antakya, Rome, Alexandria and Jerusalem on the map. Image created by Author.

### The importance of Antakya in terms of Christianity

Barnabas and Paul (Saul of Tarsus), who are the apostles of Jesus, came to Antakya, which has an important place in the history of religions and began to spread disciples and teachings of Jesus in Antakya after Jerusalem. [5] Later, Saint Peter (known as Simon Petrus and St. Pierre), the third envoy, came to support other envoys. [6] Christian rhetoric first emerged in Antakya to indicate those who believe in Jesus. [7] Saint Peter is regarded as the founder of the Antakya Church and the first Pope priest of the first Christian community and the world. [8] St. Pierre Church (fig. 2) was accepted as the first cathedral in the world and declared as a place of pilgrimage by Pope Paul VI in 1963. [9]



Fig. 2. St. Pierre Cave Church, Antakya. Author's photo.

### The importance of Antakya in terms of Islam

Antakya also has a very significant place in Islamic understanding. Yuhanna, Paul, Saint Peter (according to Islamic sources, it is known as Şem'ûnü's-Safa), and Habib-i Neccar (it is also suggested that it may be Agabus. [10]) from Antakya, who are Jesus' apostles, are mentioned in the Surah of Yasin of the Holy Quran sent to Prophet Muhammad (peace be upon him). [11] In the Surah Yasin, it is explained to the people of the city (Antakya) that two envoys had been sent first, and then a third envoy was sent to aid. [12] Habib-i Neccar, who believed in the apostles and Allah, was martyred by stoning and heralded with heaven. [13] The Muslims who conquered Antakya in 638 carried the tomb of Habib-i Neccar to the place of the old pagan temple and built a mosque there in the name of him. [14] The tombs of Yuhanna, Paul, and Saint Peter are also in the same mosque with the tomb of Habib-i Neccar today. This Mosque, built in the name of a Christian friend of God, has been visited by both Christian and Muslim believers for centuries (fig. 3).



Fig. 3. The current view of Habib-i Neccar Mosque built on the historical colonnade street (Kurtuluş street), Antakya. Image: Hatay Antakya Documentary from Zeytinburnu Municipality, 2017, <https://youtu.be/tOaEiSy-v0Y>, time: 12:08, (Drone Cameraman: Volkan Yilmaz).

### About “Pano-Roma-N ‘Running to Infinity’”

As an artist born and living in Antakya, which has been able to sustain the richness of culture and belief for ages, I wanted to create and present a visual work about my city. While I was waiting for the appropriate time for this, after my first panorama visit, I was fascinated by the great work and prepared my master thesis on panorama museums. After working on panoramas, I decided to prepare a panorama for my city. Panoramas primarily include the landscapes besides national and spiritual values of the cities they are located in. While I, as an artist from Antakya, was looking for a subject that could create a panorama of my city, a clear

subject that can summarize the cultural and religious heritage of my city emerged.

Antakya is one of the most important cities under the Roman Empire. It has one of the oldest colonnaded streets and the first street to be lit. Christianity took shape in this city; additionally, the apostles who came to this city are described in holy books. Particular attention is drawn to the story of Habib-i Neccar, who believed in the apostles, in the Quran. The tombs of the Apostles and Habib-i Neccar are located in the mosque built in the name of Habib-i Neccar; - this significant mosque was built on the historical street of the city. After carefully evaluating all the details, the main character of the panorama was determined as Habib-i Neccar was chosen as the main character of the panorama. In this context, a visual was created around Christian Habib-i Neccar, whose mosque is located in one of the first monumental streets in history. It is believed that the Apostles and Habib-i Neccar were possibly together around 37 AD. The most important sign that supports this idea is the story of Habib-i Neccar, told in the Quran. According to the Quran, Habib-i Neccar was martyred and then a disaster happened; Byzantine chronicler Malalas from Antioch (491-578) reported that an earthquake occurred in Antakya in 37 AD. [15]

In conclusion the story of Habib-i Neccar, which is described in our Holy Book Qur'an, in the chapter of Yâsin, is presented as an example to all humanity; based on this importance, the purpose of this panoramas is to enable today's people to experience the atmosphere through visual reading. For this purpose, a central point of view was determined based on the location of the mosque on the street, which was first the first illuminated road in history. According to the composition that involves the view in the south direction, there are Habib-i Neccar Mountains (known as the Silpius Mountain in Ancient times) on the left, and the ramparts passing over them; there are the columns with torches on the left (fig. 4), and people who are shopping are in the middle part of the view. There are Asi River (Orantes) and Moses Mountain located in the background (fig 5.).



Fig. 4. West side of the panorama (Habib-i Neccar the running).



Fig. 5. Center of the panorama image (this image shows the salvation street on the left side, the market area in the middle, the rebel river, and the Moses Mountain in the distance).

On the right side, the view of the apostles who were lynched in the pagan temple, which was then located in Habib-i Neccar Mosque, is presented; Antakya natives who used violence are also revived for the sight of the audiences (fig. 6). Habib-i Neccar is depicted as running from the left side of the envoys towards them in an infinite loop. The purpose of this depiction is to obey the narration in Surah Yâsin; “*A man from the other end of the city came running*”. This depiction is specifically chosen as the image of eternity represents the idea that Habib-i Neccar was heralded with heaven according to the Surah. [16] The incident in the city of Antakya is animated with a cycle of day and night, each represented for 40 seconds. 40 seconds a day and 40 seconds a night (fig. 7-8).



Fig. 6. East side of the picture (In this episode, the lynch attempt of those who attacked the Apostles is animated. Between the columns and the place where the incident took place is where Habib-i Neccar Mosque is located today).



Fig. 7. General view of the panorama exhibition. Author's photo.



Fig. 8. Night-illuminated interpretation of Herod Street (today Kurtuluş Street) and square. Author's photo.

A presentation was prepared for this panorama show in line with the available space and facilities; There were limitations in terms of the surfaces on which space and the image be transferred; it was thus possible to prepare a 180-degree presentation of 2 meters height, 14 meters width, and 9.5 meters diameter (fig. 9). In this work, which portrays a glimpse, thousands of photographs have been scanned and images that can describe the subject have been manipulated and brought together. Finally, the running figure and night lighting in connection with the story are added as a video loop to give an infinity effect.



Fig. 9. 3D planning of the panorama exhibition including the technical dimensions. Image created by Author.

This work has been prepared as a preview, which is a personal interpretation of historical and cultural events. Hopefully, such a rich and remarkable story will be reconsidered and studied with the experts in the field and the universal story of the city of Antakya will be transformed into a panorama museum.

## Notes

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2. Downey, *A History of*, 142.
3. James Smith Reid, *The Municipalities of the Roman Empire*, (Cambridge: At the University Press, 1913), 463. | Downey, *A History of*, 173.
4. Reid, *The Municipalities of*, 463. | Robert James Forbes, *Studies in Ancient Technology Volume 6 Heat and Heating Refrigeration Light*, (Leiden: E.J. Brill, 1966), 169. | Matthew Luckiesh, *Artificial Light: Its Influence Upon Civilization*, (New York: The Century Co., 1920), 153-4.
5. Acts of the Apostles 11/22-26.
6. Epistle to the Galatians 2/11.
7. Acts of the Apostles 11/26. | John Malalas, *The Chronicle of John Malalas*, trans. Jeffreys, Elizabeth and Michael, and Scott, Roger, (Melbourne: University of Sydney, 1986), 131.
8. *Britannica*, “Papacy, Roman Catholicism,” by Frank J. Coppa, accessed September 1, 2020, <https://britannica.com/topic/papacy>.
9. “Hatay, St. Pierre Church”, Unesco, accessed September 20, 2020, <https://whc.unesco.org/en/tentativelists/5613>.
10. Greeks believe that Agabus is one of the seventy martyrs chosen by Jesus and that he was martyred in Antakya. *Dictionnaire de la Bible -I-*, “Agabus”, by Eugène Jacques, (Paris: Letouzey et Ané, 1912), 259. | However, although Agabus was martyred, it is not known where he was killed. *Encyclopédie de l’Islam*, (El-2 French) III/1, “Ḥabīb al-Naǧǧījar”, by Georges Vajda, (Leiden: Brill, 1954-2005), 12-13. (online version: <https://referenceworks.brillonline.com/browse/encyclopedie-de-l-islam/alpha/h>) | Although it has been claimed that Agabus mentioned in the “Acts of the Apostles 11/27-28” is Habib-i Neccar, there is no evidence to prove this. *Türkiye Diyanet Vakfı İslam Ansiklopedisi*, Vol. 14, “Ḥabīb en-Neccâr”, by Süleyman Ateş, (Istanbul: Türkiye Diyanet Vakfı, 1996) 373-374. (online version: <https://www.islamansiklopedisi.org.tr/habib-en-neccar>)
11. *Encyclopédie de l’Islam*, (El-2 French) III/1, “Ḥabīb al-Naǧǧījar”, 12-13. | *Türkiye Diyanet Vakfı İslam Ansiklopedisi*, Vol. 14, “Ḥabīb en-Neccâr”, 373-374.
12. The Holy Quran, Chapter (36) Surah Yasin, 14.
13. The Holy Quran, 36/ 20-27.
14. *Salname-i Vilayet-i Haleb (17th times)*, (Haleb: 1900 “1318 hijri”), 272.
15. The Holy Quran, 36/29. | Malalas, *The Chronicle of*, 129. (Malalas’ Chronographia in 18 books is a compilation of history from the Creation to events of 563. The greater part of it stresses the importance of Antioch.) | Downey, *A History of*, 190.
16. The Holy Quran, 36/20.

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## Author Biography

Gökhan Maraşlıoğlu is an instructor in Hatay Mustafa Kemal University, Faculty of Fine Arts, Department of Painting. In the departments of Painting, Sculpture and Design and Animation, he teaches Computer-Aided Design, Video Editing, Basic 3D Modeling, Basic Design, and Perspective Drawing.

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