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THE PHENOMENON OF THE ARCHITECTURAL PANORAMA OVER THE AGES

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The history of panorama painting dates back to as many as over two hundred years. It constitutes a special, international and cultural phenomenon, type of an artistic work intended for a mass audience. As the beginning of panoramas one can consider perspective, hand-made pictures drawn on oriental parchments or fourteenth-century, sacred murals decorating churches and palace interiors. However, the word panorama turned up the first time as the definition of a new form for describing a full landscape on a single image, which was patented by Robert Barker in 1787. The initial and fundamental intention of panorama works of Barker and of his followers was the presentation of the subject “so close as possible”. In the paper analysis of basic aspects influencing the originality of panorama phenomenon is conducted. They are:

- a great precision and the truth in presenting the issue,
- applying appropriate proportion,
- compiling with the rules of perspective,
- uniting proper painting and technical treatments for the purpose of creating so-called illusion complete.

Above considerations are concentrated on panoramic images of architectural objects, which were an entirely innovative approach to presentation of the architectural space. The author emphasis that nowadays, in times of the rapid development of television and virtual multimedia forms one again returns to watching panoramas. What's more, the idea of the panorama painting didn't disappear with the appearance of high technologies imitating and mapping reality. In our times panoramic images are also being developed as reconstruction of Barker's panoramas in the original format, as well as new shows at the different scale. The complement of the classical panoramas are panoramas, in which the digital technology is used, mainly designed by Y. Asisi, as well as virtual panoramas spread on the Internet. The author shows in the paper that every type of the panorama, independently of its form, is subordinated to the initial assumption: of enabling the wide audience suggestive watching views under the condition of the proper localization of the observation spot.

Every panorama, in its structure has to conform to geometrical rules of mapping such kind of paintings. Getting to know these rules and a detailed mathematical description of them can turn out to be useful in the specific implementations of panorama images, treated as contemporary works of art or as the forms of a graphical mapping enriching design or promotional documentation of architectural objects.

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