

Camillo Tonini\*

## Survey and digital representation of globes: a new collaboration between Correr Museum and the University Iuav of Venice

It has been about ten years since the collaboration started between an important cultural institution to which I am honoured to belong -the Correr Museum in Venice- and a top level scientific centre for digital topography, CIRCE of the University Iuav of Venice.



Figure 1. Façade of Correr Museum.

A common journey which has brought together various skills, historical and humanistic on one hand, technical and scientific on the other, in converging operations aimed at both academics and a vast public. Our aim was - and still it is- to work with maps from the past using the most modern and sophisticated digitalisation techniques in order to carry out research and studies towards a common aim.

Here, I would just like to recall the exhibition held in the Correr Museum in 2000 on Jacopo de' Barbari and his extraordinary bird's eye view of Venice, a cartographic monument from the 16th century, *A volo d'uccello. Jacopo de' Barbari e le rappresentazioni di città nell'Europa del Rinascimento*. On that occasion, CIRCE had an entire exhibition room where they compared de' Barbari's wholly virtual perspective map portraying Venice from above (there are, of course, no high points near Venice as there are near Rome and Florence for example) with a view of Venice from the same viewpoint today using modern methods. It was an extremely interesting and stimulating comparison which highlighted the extraordinary work done by de' Barbari and his team of surveyors.

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\* Fondazione Musei Civici di Venezia, Museo Correr, Venice, Italy [[camillo.tonini@comune.venezia.it](mailto:camillo.tonini@comune.venezia.it)]



Figure 2. Exhibition “A volo d’uccello. Jacopo de’ Barbari e le rappresentazioni di città nell’Europa del Rinascimento”.

This exhibition gave the opportunity to extend the cooperation between Correr Museum and CIRCE with the Hellenic National Centre for Maps and Cartographic Heritage. This new collaboration made as its first common production the exhibition and the relevant publication *Windrays on the sea* which took place in Thessaloniki in 2000.



Figure 3: Publications.

In 2001, a new exhibition entitled *Navigare e descrivere. Isolari e portolani del Museo Correr di Venezia. XV-XVIII secolo* was held at the Museo Correr. It collected manuscript nautical maps (portolan-maps) and documents used anyhow in the description, graphic and textual, of the islands and of the Mediterranean coasts. The scientific staff of CIRCE made some multimedia animations embedded in the exhibition path, containing the comparison between different maps of some Greek islands starting from the historical maps of ancient cartographers till the newest satellite images.

*La laguna di Venezia nella cartografia storica a stampa del Museo Correr* is a volume published in 2003 which was anticipated by a long and detailed research in the historical funds of the Venetian Institutes carried out by the staff of University and Correr Museum. The catalogue has to be considered a precious and complete repertory of printed maps concerning the Venetian lagoon. Especially it is valuable in highlighting the morphologic transformations –natural or artificial ones– of the last five centuries in this wide wet area in the north of Italy.

In 2004 the Correr Museum – with its own cartographic heritage – together with the Hellenic National Centre for Maps and Cartographic Heritage, the National Marciana Library and the State Archive of Venice contributed to the publishing of *L’Eptaneso nelle carte. Da Tolomeo ai satellite [Eptanesos on maps: From Ptolemy to satellites]* which reconfirmed, both for the aims and their realization, the common scientific methodologies tested since a long time between the different institutes



Figure 4: Last volume regarding cartographic globes.

More recently in 2007, again at the Correr Museum, another exhibition entitled *Sfere del cielo, sfere della terra*, represented the occasion to digitalize Coronelli's Globe with surprising results as presented in the paper of Andrea Adami<sup>1</sup>, of the University Iuav of Venice.



Figure 5. Exhibition rooms of Correr Museum.

We are also trying the same digitalization operation on another fine and rare globe, recognised by Marica Milanesi as Livio Sanudo's globe from the 16th century. The only mounted copy is in the Correr Museum.

<sup>1</sup> See the relevant paper in this *e-Perimetron* issue.



Figure 6. The globe of Sanudo.

Finally, I would like to remind to all of you gathered here in Venice<sup>2</sup> to talk about globes that at Punta della Dogana at the start of the Canal Grande visitors reaching the heart of our city from the sea are welcomed by a sparkling gilded globe, in itself the very symbol of instability, on which the statue of Luck dances in the wind in constant changing equilibrium. A further suggestive reason of study which I hope it quickly could become a common path of working!



Figure 7: The statue of Luck

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<sup>2</sup> Ref. to the participants of the 4<sup>th</sup> International Workshop on Digital Approaches to Cartographic Heritage organized by the International Cartographic Association Commission on Digital Technologies in Cartographic Heritage and the University Iuav of Venice.