

BABEL TOWER

Museum People in Dialogue
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editors

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Introduction

Giusy Pappalardo, Manuelina Maria Duarte Cândido

It is with great pleasure that we present this book, consisting of texts from some invited speakers to the series⁵ of webinars **Babel Towel: museum people in dialogue**. The series has been conducted within a joint research project between the Service of Museology – Research Unit of Art, Archaeology, and Heritage (University of Liège), and the Department of Civil Engineering and Architecture (University of Catania), developed in the framework of an EU-funded program (European Social Fund, Italian PON AIM - Attraction and International Mobility of Researchers).

This book has been elaborated by a part of the network that formed thanks to the webinar series. However, it is not equivalent to the webinar's proceedings. Not all the series' contributions have been collected here. Rather, some of the speakers agreed to deepen the main topics explored within the trans-national and trans-disciplinary dialogues conducted during the series. Their manuscripts have been collected in the format of a scientific publication aimed at contributing to the debate concerned with the intersection between museology, heritage studies, planning, and other disciplines that focus on spaces, places,

⁵ The recordings of the series are available at the Youtube Channel of the Museology Service of the University of Liège: <https://www.youtube.com/channel/UCKpUaZCM9hRuRAx6XCofUg> (last access: February, 11th, 2022). Some preliminary reflections have been published in Pappalardo (2021), and Duret & Paquay (2021).

territories, and landscapes, as an emerging field of experimentation. The editors think that there is an interesting overlap amongst such spheres of knowledge and practices that are here explored in relation to the concept of insurgencies.

The underlying question is how to bridge community-based forms of territorial planning, governance and museology, aimed at opening new trajectories of emancipation for the most distressed groups (Freire, 1970), grounded on a multifaceted awareness of the past, an ethos of socio-ecological justice for the present, and an effort at intergenerational care for the future. However, this book is not concerned with defining “insurgencies” from a conceptual and a general standpoint. Rather, it offers a variety of contributions expressing specific and context-based nuances of such a broad lens of observation. These contributions are rooted in practices that offer the opportunity for reflecting upon them (Schön, 1983), thus advancing the theoretical debate.

While we were discussing and reflecting upon trans-disciplinary intersections, the evolving definition of museums was in the process of being updated, and it was finally approved during the 26th ICOM General Conference in Prague. The 2022 definition puts more emphasis on communities, participation, and inclusion:

“A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, *accessible and inclusive*, museums foster diversity and sustainability. They operate and communicate ethically, professionally and *with the participation of communities*, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

(ICOM, 2022; emphasis, in italics, of the authors).

In this framework, we believe that exploring the intersections between territorial planning and museology is timely and needed, if one looks at both disciplines from the perspective of scholars who fully engage themselves in the praxis of rebuilding communities through a pedagogy of hope (hooks, 2013).

Specifically, community-based planning focuses on the way territories evolve, considering institutions – including museums, in their various experimental forms – and diverse actors of local communities as drivers for change.

Positioning people, especially the most unprivileged ones – with their perspectives, needs, inputs, expectations – at the core of the debate is the starting point that has moved the effort behind the webinar series and this book.

Notwithstanding, the editors are aware that there is still a long way to go for deepening the framework of insurgencies within the museology-planning nexus. We are also aware that this book mainly encompasses practices that are framed within the museology domain.

However, we think that the reflections upon them could teach a lesson for the territorial planning debate, too, that is already concerned with ecomuseums as experimental devices that connect the territorial self-representation to the reimagination of alternative futures, through the practice of community mapping (Magnaghi, 2010).

Here, we argue that the joining link between insurgent museologies and planning is given by the agency of experimental forms of museums within territories, including their relationship with people, heritage, and landscapes, as an opportunity for giving voice to the unheard ones, in their various geographical and social characterizations, through a variety of practical devices. Such variety emerges in the next pages of this book, covering a wide range of contexts and approaches.

The framework of insurgency has already been explored in fields of both museology and planning (e.g., in Castriota and Tornatore, forthcoming; Duarte Cândido, 2020; Miraftab, 2009; Sandercock, 1998), but there is still a gap in the literature regarding their intersections. Nevertheless, working at the frontier of such intersections has the potential to open new trajectories, offering innovative practical tools and theoretical understandings in the search for the broad goal of sustainability and social-ecological justice, considering the active role of museological practices and institutions to territorial transformations.

The Babel Tower tries to open a new window on this ambitious attempt, but it does so in continuity with a stream of practices and reflections that the editors want to acknowledge in this introductory piece.

The Babel Tower comes after years of debate in the stream of the *Nouvelle Muséologie* that has widely acted and reflected upon the changing role and forms of museums to the evolution of the most pressing needs of societies (Desvallées, 1992).

The year of publication of this book, 2022, is a very paradigmatic one for those interested in the debate around such a stream of practices and reflections. In 2022, we celebrate the 50th anniversary of the Roundtable of Santiago de Chile, known for having raised the discussion of the social function of museums. This event, held in Latin America in May 1972⁶ for enhancing various efforts to bind museums to their territories, to their people, and to a more integrated notion of heritage (Gouveia et al., 2022; Dubé, 2018; Duarte Cândido, 2003; de Varine, 2002; Desvallées, 1992; Kinard, 1971; de Varine, 1969, among others). In that seminal occasion, scholars and practitioners from a variety of disciplinary fields – including territorial planning – worked together, envisioning new possible alliances for the broad scope of societal change toward the horizon of justice. In 2022, we are also closing a cycle of important celebrations held in 2021, which has been the year of conception and unfolding of the Babel Tower series. During that time, two important events occurred.

- The 50th anniversary of the appearance of the term *ecomuseum*, at the General Conference of the International Council of Museums (ICOM) held in 1971 as an itinerant event between Paris, Dijon, and Grenoble (France). This word – that has been both incensed and problematized – remains desired as an identifier of complex and powerful *musealization* processes, as the readers will find in some of the manuscripts of this book. The ecomuseum practices have provoked museology to rethink the potentialities and limits of the museum universe – we dare say there has been a movement in expansion – and some, amongst the so-called traditional museums, have undergone positive assimilations of social experimentations, opening up their mission outside their walls.
- The 100th anniversary of the birth of Brazilian educator Paulo Freire, who – without ever having written directly about museums – has influenced generations of museum workers, especially (but not exclusively) in Latin America. In this part of the globe, the museum institution as a whole is understood as an educational device. For this reason, a way of thought that favours the humanizing, transforming, and political potential of education, as well as the break with the asymmetries between knowledge and the adoption of dialogical educating practices, has spread widely. While there is still much talk in other geographies of knowledge transmission, or even of “guided” visits, museums with a Freirian orientation work from the perspective of the

⁶Together with other events and declarations, such as the ones of Québec, Canada in 1984, and Guwahati, India in 1988, as recalled in the afterword.

encounter of knowledge and the collective construction of something new, which does not pre-exist the educational practice.

In this year, when the theme of the ICOM General Conference and the International Museum Day is The Power of Museums, we can add to this **the power of dialogue**. This Tower of Babel sought exactly to facilitate the circulation of ideas by putting people from different backgrounds, disciplines, generations, etc., into a very needed dialogue, especially in the hard times of another cruel and unnecessary war, the current Russia-Ukraine conflict.

The structure of the book mirrors such an attempt. The first part explores various nuances of experimental forms of contemporary museologies. In Chapter 1, Judite Primo and Mário Moutinho highlight the relationship between *Sociomuseology* – as a school of thought today mostly developed at Lusófona University (ULHT) in Portugal – and education, by referring not only to Paulo Freire but also other thinkers and pedagogues such as John Dewey, Alma Wittlin, and António Novoa. Chapter 2, by Andréa Delaplace, offers a reflection on the response of migration museums to the challenges opened by a non-static phenomenon such as displacement. Gabriela Aidar in Chapter 3 problematizes relations between traditional museums and more socially committed museum practices, reflecting upon her experience engaging with the education department at Pinacoteca de São Paulo, Brazil. Chapter 4 is the contribution of Olga Van Oost, questioning the social responsibility of museums in the oscillations between activism and agonism, with a focus on Belgium. Dominique Schoeni discusses expographic rupture, territorial invention, and citizen experiments in museology – moving from examples in Switzerland and Brazil – in Chapter 5, which offers a transition to the second part of the book. The reader will move from reflections mostly developed inside museums as institutions to those developed outside museums and concerned with territorial heritage and landscapes. Cláudio Torres, Lígia Rafael, and Susana Gómez Martínez recall and reflect upon the experience of Mértola Museum Town as an archaeological project of integrated development in Chapter 6. Óscar Navajas Corral discusses the declination and legacy of the *Nouvelle Muséologie* in Spain, stressing its character of “utopia as an engine for the creation of community action projects” (see Chapter 7), concerning the recent Iberian history. In Chapter 8, Giuseppe Reina discusses specifically the role of ecomuseums in territorial co-design strategies, moving from his experience in Italy. In the same context, Raul Dal Santo, Silvia Dossena, and Lucia Vignati discuss the evolution of ecomuseology, the role of the Italian network, and its current “commitment in helping the museums of the future to cooperate in the integral development of their communities and the planet” in Chapter 9. The last contribution is a collective manuscript reflecting upon challenges and

opportunities of ecomuseums as insurgent practices in contexts that suffer from territorial imbalances and various social-ecological distresses, such as the Simeto River Valley in Eastern Sicily, South Italy. Part 3 of the book then broadens the reflection, moving from a collective discussion around the presentation of Hugues de Varine's last book, *L'écomusée singulier et pluriel* (Italian version), co-organized with the Italian Ecomuseum Network (EMI). In the concluding chapter, Alberto Garlandini, as the Past President of ICOM international, wraps the reflections up. With his words

it is high time to bridge conceptual and disciplinary chasms. [...] A sound spirit of cooperation, interaction, cross-fertilization is indispensable to improve the role of museums in society.

Such a spirit is mirrored in the foreword of Bruno Brulon – the past Chair of the ICOM International Committee for Museology (ICOFOM) and co-chair of the Standing Committee for the Museum Definition (ICOM Define) – and in the afterword of Hugues de Varine.

We the editors feel both humble and grateful for having received such generous and committed contributions to our effort.

As in the series – and in most of the ICOFOM publications – we offered the opportunity of using English or French without imposing one of the languages. During the series, Italian was spoken, as well.

The cooperation between the editors of this book goes beyond it, and will continue in several activities⁷. Such cooperation has been somehow inspired by a larger framework of cooperation between Brazil and Italy in the field of new museologies, ecomuseology and community museology, which generated the initiative "Distant but United"⁸. In 2021, a Cooperation Charter was signed between the Brazilian Association of Ecomuseums and Community Museums (ABREMC), the Italian Network of Ecomuseums (EMI), and the DROPS International Platform for Ecomuseums and Community Museums. This agreement has already promoted three online international meetings and proposes to create and expand

⁷ Beyond future activities, we wish to achieve the organization of a conference of the International Movement for a New Museology (MINOM) in Catania, South Italy, in 2023.

⁸ See: <https://sites.google.com/view/drops-platform/cooperation/italy-brasil-cooperation>, <https://abremc.blogspot.com/2022/10/3-encontro-distantes-mas-unidos.html?spref=fb&fbclid=IwARosFJU5rHMk7Hx6qlcIdIRqWtwJiGbrP8VX5Jf5C813CL9qsomKaZqvMms> (last access: November, 07th, 2022).

spaces for dialogue and collective construction at the international level, and for social transformation in the territories and communities of museum initiatives. Its focuses include theoretical and methodological production, training programs, monitoring and evaluation for the field of community museology (Dal Santo et al., 2021).

We wish to close our brief introduction with the words of Danilo Dolci⁹, who has operated in the poorest contexts of Southern Italy with a similar approach to the one proposed by Paulo Freire in Brazil. We report here his words (in Italian, and also translated for a broader international audience), as a message for further explorations and actions of insurgent practices at the intersection between museology and planning, intending the latter “as the organization of hope” (Forester, 2017, p. 288).

Fra memoria ed esperienze ogni crescita è un perfezionarsi-irrobustirsi di organizzazione. A livello individuale e sociale. La struttura maieutica reciproca è organismo precipuo alla crescita di ognuno e dell'insieme. (Dolci, 1996, p. 265).

Between memory and experience, evolution means to improve-empower as an act of organizing, both at the individual and at the social level. The reciprocal maieutic structure is the organization for the evolution of the person and the collective (translated by the editors).

In the same line, as a final statement, it urges us to continue advocating for the necessary shift from museum-temples to museum-forums (Cameron, 1971), and to assert the power of museums through dialogue.

Acknowledgements

We feel obliged to acknowledge all the museum people who have generously contributed to the webinar series, to this publication, and – more generally – to a fruitful dialogue around the concept of insurgencies. Albeit the list would be extremely long, we the editors feel particularly grateful to Hugues de Varine for having connected us and thus having opened a fertile ground of trans-national and trans-disciplinary research.

⁹ A recent (2020) book dedicated to the life and work of Danilo has been written by Abele Longo and edited by Springer: *Danilo Dolci. Environmental Education and Empowerment*.

We thank the other member of the scientific committee of the webinar series, Martina Barcelloni Corte.

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We also thank the ICOFOM Board for all their support for the publication of this book, and the revisions made by Elizabeth Weiser (English texts) and Camille Ledoux (French texts).

To the students of today and tomorrow, our message is: stay together and in dialogue, believe in utopias and act to build them. The future is yours!

Finally, we thank all the people out there who are insurgently contributing to new ways of relating with the past and planning a more just future.

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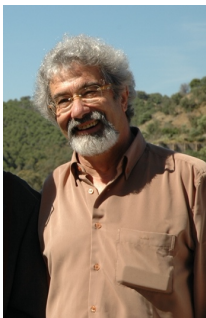


Anthropologist, translator and museologist, holder of a master degree from the University of Neuchâtel (Switzerland). Currently working on creative practices in the field of social museology in Rio de Janeiro and on the relationship between museums and territory within a doctoral research at the Department of Museology of the Universidade Lusófona in Lisbon, Portugal. He is also member of the editorial board of the online journal *ethnographiques.org*, of the study group *Museologias Insurgentes en Nuestra America (MINA)* and of the laboratory *Nucleo de Museologia, Território e Sociedade (NuMTes-Moitara)*.

Anthropologue, traducteur et muséologue, titulaire d'un master de l'Université de Neuchâtel (Suisse). Poursuit actuellement une réflexion sur les pratiques créatrices dans le domaine la muséologie sociale à Rio de Janeiro et sur les rapports entre musées et territoire, notamment dans le cadre d'une recherche doctorale au sein du Département de muséologie de l'Universidade Lusófona de Lisbonne, Portugal. Il est également membre du comité de rédaction de la revue en ligne *ethnographiques.org*, du groupe d'étude *Museologias Insurgentes en Nuestra America (MINA)* et du laboratoire *Nucleo de Museologia, Território e Sociedade*.

Cláudio Torres

Cláudio Torres was born in Tondela, Portugal, January 11th 1939. As an opponent of the Salazar regime and the colonial war, he lived in political exile between 1961 and 1974, when the Portuguese Revolution occurred. He was professor of Art History at the Classical University of Lisbon between 1974 and 1986. In 1978, He created the Campo Arqueológico de Mertola. During archaeological excavations. He discovered several signs of an obscure period of Portuguese history: the late antiquity and the Islamic period. In addition to a copious scientific bibliography, He launched the journal "Arqueologia Medieval" - 15 issues published - and founded the 10 museums of the city of Mertola as well as visitable excavation sites. Among his various recognitions, He received the 1991 "Pessoa" Prize, the Great Cross of Infant D. Henrique and the Medal of Merit of the Portuguese Government.



Cláudio Torres est né à Tondela, Portugal, le 11 janvier 1939. En tant qu'opposant au régime de Salazar et à la guerre coloniale, il a vécu en exil politique entre 1961 et 1974, date de la révolution portugaise. Il a été professeur d'Histoire de l'Art à l'Université Classique de Lisbonne entre 1974 et 1986. En 1978 il a créé le Campo Arqueológico de Mértola et pendant ses fouilles archéologiques il a découvert de nombreuses données nouvelles sur une période obscure de l'histoire du Portugal: l'antiquité tardive et la période islamique. En plus d'une copieuse bibliographie scientifique, il a lancé la revue "Arqueologia Medieval" – 15 numéros publiés – et a fondé les 10 musées de la ville de Mertola ainsi que des sites de fouilles visitables. Entre les hommages reçus, il compte le Prix "Pessoa" 1991, la Grande Croix de l'Infant D. Henrique et la Médaille de Mérite du gouvernement portugais.

Susana Gómez-Martínez

Susana Gómez-Martínez graduated in Geography and History from the Universidad Complutense de Madrid in 1990 and completed her doctoral studies at the same university in 2004. While studying, she did internships in archaeological stations from Medieval Times in Spain, France, Israel and Portugal.

She obtained a research grant from the Portuguese Ministry of Foreign Affairs in 1992 and has been a researcher for the Mértola Archaeological Centre (CAM) since that time. She is an Assistant Professor at the School of Social Sciences of the University of Évora where she lectures on mediaeval and Islamic archaeology for both Licentiate and Master's degree courses.

Susana Gómez Martínez a terminé ses études de premier cycle (1990) et de doctorat (2004) à l'Université

Complutense de Madrid. Pendant ses études, elle a effectué des stages dans des stations archéologiques de l'époque médiévale en Espagne, en France, en Israël et au Portugal. Elle a obtenu une bourse de recherche du ministère portugais des Affaires étrangères en 1992 et est depuis lors chercheur au Centre archéologique de Mértola (CAM).

Lígia Isabel da Silva Rafael



Lígia Isabel da Silva Rafael (b. 27/03/1968), is a Senior Technician of History, at the Municipality of Mértola, performing the Coordination of Mértola's Museum. Has a degree in History, specialized in Cultural heritage, a Master degree in Museology and currently is a Phd Student in History at the University of Évora.

Lígia Isabel da Silva Rafael (née le 27/03/1968), est Technicienne Supérieure d'Histoire, à la Municipalité de Mértola, exerçant la Coordination du Musée de Mértola. Titulaire d'un diplôme de premier cycle en histoire, spécialisé en patrimoine culturel, et d'un master en muséologie, est actuellement doctorant en histoire à l'Université d'Évora.

Óscar Navajas Corral



PhD in History and Museology.

Lecturer and Deputy Director of the Department of History and Philosophy at the University of Alcalá. Member of the International Council of Museums (ICOM), the Committee for Museology (ICOFOM) and the International Movement for New Museology (MINOM).

He has developed research projects related to social museology, innovation in heritage management and the development of tourist-cultural strategies on the territory.

Docteur en histoire et muséologie. Professeur et directeur adjoint du Département d'Histoire et de Philosophie de l'Université d'Alcalá. Membre du Conseil International des Musées (ICOM), du Comité pour la Muséologie (ICOFOM) et du Mouvement International pour une Nouvelle Muséologie (MINOM). Il a développé des projets de recherche liés à la muséologie sociale, à l'innovation et la gestion du patrimoine et au développement de stratégies touristiques-culturelles sur le territoire.

Giuseppe Reina

Giuseppe Reina holds a Ph.D. in Geography, with the thesis "A new landscape planning in Sicily: ecomuseums and community maps". Former project manager of the 'CeDoc' Research Center of the University of Catania, he has collaborated with public bodies and NGOs as an expert on European planning and participatory practices. He has published several scientific articles and among other things, he edited for Marsilio Editore "The ecomuseums: a resource for the future" with an introduction by Hugues de Varine. Member of the 'National network of ecomuseums' in Italy and promoter of the regional law on ecomuseums of the Sicily Region, approved in 2014.



Giuseppe Reina est titulaire d'un doctorat en géographie avec la thèse "Une nouvelle planification du paysage en Sicile : écomusées et cartes communautaires". Ancien chef de projet du Centre de recherche « CeDoc » de l'Université de Catane, il a collaboré avec des organismes publics et des ONG en tant qu'expert sur la planification européenne et les pratiques participatives.

Il a publié plusieurs articles scientifiques et il a notamment édité pour Marsilio Editore "Les écomusées : une ressource pour l'avenir" avec une introduction par Hugues de Varine. Membre du "Réseau national des écomusées" en Italie et promoteur de la loi régionale sur les écomusées de la Région Sicile, approuvée en 2014.

Raul Dal Santo

Raul Dal Santo, ecologist, is the coordinator of the Parabiago Ecomuseum. He is also the coordinator of both the Lombardy region ecomuseums' network and Mills Park. His research and work focus on landscape ecology, ecomuseology, sustainable development, participatory local planning and projects, and subsidiarity



Raul Dal Santo, écologiste, est le coordinateur de l'Ecomusée de Parabiago. Il est également coordinateur du réseau des écomusées de la Région Lombardie et du Parco dei Mulini. Ses recherches et travaux portent sur l'écologie du paysage, l'écomuséologie, le développement durable, l'aménagement et les projets locaux participatifs et la subsidiarité

Silvia Dossena

Silvia Dossena, biologist, is the scientific and operational referent of the Parabiago Ecomuseum and Mills Park. Her research and work focus on landscape ecology, ecomuseology, sustainable development, participatory local planning and projects, and subsidiarity.



Silvia Dossena, biologiste, est la référente scientifique et opérationnelle de l'Ecomusée et Parc des Moulins de Parabiago. Aussi ses recherches et travaux portent sur l'écologie du paysage, l'écomuséologie, le développement durable, l'aménagement et les projets locaux participatifs et la subsidiarité.

Lucia Vignati

Lucia Vignati, ecologist, is the scientific and operational referent of the Parabiago Ecomuseum and Mills Park. Her research and work focus on landscape ecology, ecomuseology, sustainable development, participatory local planning and projects, and subsidiarity



Lucia Vignati, écologiste, est la référente scientifique et opérationnelle de l'Ecomusée de Parabiago et du Parco dei Mulini. Comme Raul et Silvia, ses recherches et travaux portent sur l'écologie du paysage, l'écomuséologie, le développement durable, l'aménagement et les projets locaux participatifs et la subsidiarité.

Vincenza Bonanno

Graduated in Management Engineering at University of Catania, she is a full-time researcher at the Southern National Laboratory of the National Institute of Nuclear Physics (CT) where she is dealing with project management of research projects. She has been actively involved in sustainable development and proactive protection processes of the Simeto Valley. More recently she is a member of the Presidio Partecipativo del Patto di Fiume Simeto's board of directors, assuming the role of treasurer. Since the 2019 annual assembly, she has given her contribution to define and develop the Simeto Ecomuseum.



Diplômée à l'Université des Études de Catania, Vincenza PieraBonanno est une chercheuse chez «Laboratori Nazionali del Sud dell'Istituto Nazionale di Fisica Nucleare (CT)» où elle s'occupe de project ménagement et des projets de recherche. Depuis plusieurs années, elle participe aussi aux projets de développement écologique et préservation du territoire de la Vallée du Fleuve Simeto. Récemment, elle est aussi devenue membre du Conseil Directive du «Presidio Partecipativo del Patto di Fiume Simeto» avec le rôle de «Tesoriere» (Trésorière).

À partir de l'Assemblée de 2019, elle contribue à la définition et au développement de l'Ecomusée du Simeto.

Carmelo Caruso

After a degree in Building Engineering and Architecture, he holds a second level master's in public management of local development. He collaborated with the Laboratory for the Ecological and Environmental Planning of the Territory of the University of Catania for the community mapping activities and to define the participatory governance tools in the framework of the Simeto River Agreement. He is founder and vice-president of Presidio Partecipativo del Patto di Fiume Simeto, member of the Simeto Ecomuseum's coordination team, scout educator and freelance engineer.



Après le Diplôme d'Ingénierie de la Construction-Architecture, il a obtenu le Master de II niveau «Ménagement publique de Développement Locale». Il a ainsi collaboré avec le Laboratoire pour la Planification écologique et environnemental du Territoire de l'Université de Catania pour l'activité de cartographie de la communauté et définition des instruments du «Patto del Fiume Simeto». Il est le fondateur et le vice-président du Presidio Partecipativo del Patto del Fiume Simeto et un membre du groupe de coordination de l'Ecomusée du Simeto. Éducateur scout, il est aussi ingénieur et travailleur indépendant.

Valentina Del Campo

Doctoral candidate in Learning Processes and Research Methods – applied to the territory – at the Department of Educational Science of the University of Catania. Her research focuses with the experimentation of new models of museum didactics applied to ecomuseums, in particular in Simeto Ecomuseum, in Sicily. She obtained a Master's degree in Art History and Cultural Heritage with a dissertation on Museology, didactics and museum mediation. For several years, she has been a member of the Board of Directors of the “Presidio Partecipativo del Patto del Fiume Simeto”, and she also contributes to the development of activities related to the Ecomuseum of Simeto.



Est une doctorante en Processus d'Apprentissage et méthodes de recherche – appliqués au territoire – au Département de Science de l'Éducation de l'Université des Études à Catania. La recherche s'occupe des expérimentations des nouveaux modèles de didactique muséale appliqués aux écomusées, notamment l'Écomusée du Simeto, en Sicile. Elle a obtenu la Maîtrise en Histoire de l'art et Patrimoine Culturel avec une mémoire de fin d'études sur la Muséologie, didactique et médiation muséale. Depuis plusieurs années, elle est membre du Conseil Directive du «Presidio Partecipativo del Patto del Fiume Simeto» et elle contribue aussi au développement des activités liées à l'Écomusée du Simeto.

Medea Ferrigno

She is 29 years old and she lives in Regalbuto, a town in Simeto Valley. After a degree in Building Engineering and Architecture in 2017, she holds a second level master's in *Public Management of Local Development* at University of Catania. Currently, she is pursuing a first level master's in *Participatory Planning* at IUAV in Venezia. She is a member of the Presidio Partecipativo del Patto di Fiume Simeto, she is dealing with collaborative planning for local development and she works as European Commission's local expert for the BiodiverCities project.

From August 2020 she is a council member of Regalbuto municipality.



Medea Ferrigno a 29 ans et vit à Regalbuto, une petite ville de la Vallée du Simeto. Après avoir obtenu un diplôme en Ingénierie de la Construction-Architecture en 2017, elle a obtenu un Master de niveau II en « *Ménagement publicque du développement local* » à l'Université de Catane. Elle suit actuellement un Master de niveau I en «*Progettazione Partecipata* » à l'IUAV de Venise. Membre du «*Presidio Partecipativo del Patto di Fiume Simeto*», elle s'occupe de la conception collaborative pour le développement local et travaille comme experte de la Commission Européenne pour le projet «*BiodiverCities*».

À partir d'août 2020, elle est également conseillère municipale dans la municipalité de Regalbuto.

Agata Lipari Galvagno

Graduated with honours in Building Engineering and Architecture at the University of Catania. She concluded the academic path with a dissertation about the Simeto Valley development for the community in which she lives, in the framework of the Simeto River Agreement. Since her university education, she decided to take part in civic and social life, contributing to found the Presidio Partecipativo del Patto di Fiume Simeto.



Diplômée avec mention en janvier 2019 en Ingénierie de la Construction-Architecture à l'Université de Catania, j'ai conclu mes études avec une thèse visant à contribuer au processus de développement local pour la communauté dans laquelle je vis, dans le cadre du « *Patto di Fiume Simeto* ». Pendant mes années universitaires, j'ai décidé de participer activement à la vie civile et sociale du territoire de la Vallée du Simeto en contribuant à la naissance du « *Presidio Partecipativo del Patto di Fiume Simeto*».

Marianna Nicolosi



Graduated in Law at University of Catania, where she is member of the legal clinic *Coesione e Diritto*. Currently she is trainee lawyer and since then she is committed to social innovation and sustainable development actions in the Simeto Valley through the Presidio Partecipativo del Patto di Fiume Simeto to whose foundation she has contributed. In the contest of Simeto Ecomuseum she is a member of the coordination team.

Je suis diplômée en droit à l'Université de Catania, où j'ai également été membre de la clinique juridique "Cohésion et droit". Je suis actuellement avocat en exercice. J'ai toujours été engagée dans des actions d'innovation sociale et de développement durable du territoire de la Vallée du Simeto à travers le « Presidio Partecipativo del Patto di Fiume Simeto », à la fondation duquel j'ai contribué. Dans ce contexte, je fais partie du groupe de Coordination de l'Écomusée du Simeto.

Domenico Pappalardo



Completing his studies in Philosophical Sciences at University of Catania after holding a bachelor's degree in Philosophy with a dissertation about magical thinking during medieval latin. He is an activist in the Presidio Partecipativo del Patto di Fiume Simeto and in other local associations. Thanks to this activism he developed an increasing interest in anthropology and he started to study the social process in the Simeto Valley. He is currently working on his master's degree dissertation work about the Simeto Ecomuseum.

Etudiant en Sciences Philosophiques à l'Université de Catania, il a obtenu un diplôme en Philosophie avec une thèse sur la pensée magique dans le Moyen Âge latin. Depuis plusieurs années, il milite au sein du « Presidio Partecipativo » et d'autres associations du territoire. Dans ce cadre, développant un intérêt pour l'anthropologie, il a commencé à étudier les processus sociaux dans la Vallée du Simeto; il est en train de consacrer son travail de thèse de spécialisation à l'Écomusée du Simeto.

Alberto Garlandini

Alberto Garlandini is past President of ICOM and former Chair of ICOM Italy. In 2017 and 2020 he was a speaker at the UNESCO High Level Forums on Museums.

He is President of the Scientific Committee of Trento's Museo delle Scienze, President of Museo del Paesaggio in Verbania, President of the Abbonamento Musei Association, member of the Scientific Committee of Brescia Musei Foundation, on the Board of Directors of Federculture, the National Federation of Public Services for Culture, and of the National Museum of Palazzo Ducale in Mantua (2015-2020). He delivers lectures at universities and international conferences and has been widely published in Italian, English, French and Spanish.



Alberto Garlandini est ancien Président de l'ICOM et ancien Président de l'ICOM Italie. En 2017 et en 2020, il a été conférencier au 1er et au 2e Forum de haut niveau de l'UNESCO sur les musées.

Il est Président du comité scientifique du Museo delle Scienze de Trente, Président du Museo del Paesaggio de Verbania, Président de l'Association Abbonamento Musei, membre du comité scientifique de la Fondation Brescia Musei, membre du Conseil d'administration de Federculture, la Fédération nationale des Services Publics de la Culture, et du Musée National du Palais ducal de Mantoue (2015-2020).

Il donne des cours dans des universités et intervient lors de conférences internationales. Il a été largement publié en italien, anglais, français et espagnol.

Hugues de Varine

Hugues de Varine graduated from the University of Paris in History and Archeology. He held several important positions in Institutions, such as the Director of ICOM (International Council of Museums), from 1965 to 1974, first working with Georges Henri Rivière and later as his successor. Along the years, he has nurtured to concept and practice of Ecomuseums and community museums around the world. He continues to collaborate in projects related to heritage and museums in several countries (France, Italy, Spain, Portugal, Brazil, among others). His latest book, *L'écomusée singulier et pluriel. Un témoignage sur cinquante ans de muséologie communautaire dans le monde* (L'Harmattan, Paris, 2017), has been translated in several languages, including the Italian version (Cooperativa Utopie Concrete editor) discussed in the Appendix of this manuscript.

He shares his reflections in the blog hugues-interactions.over-blog.com, about heritage, museums and development. A selection of his bibliography reflecting his fifty years of activities can be found at hugues-devarine.eu



Hugues de Varine est diplômé de l'Université de Paris en Histoire et Archéologie. Il a occupé plusieurs postes importants dans des institutions, comme celui de directeur de l'ICOM (Conseil international des musées) de 1965 à 1974, travaillant d'abord avec Georges Henri Rivière puis en tant que son successeur. Au fil des ans, il a encouragé le concept et la pratique des écomusées et des musées communautaires à travers le monde. Il continue de collaborer à des projets liés au patrimoine et aux musées dans plusieurs pays (France, Italie, Espagne, Portugal, Brésil, entre autres). Son dernier livre, *L'écomusée singulier et pluriel. Un témoignage sur cinquante ans de muséologie communautaire dans le monde* (L'Harmattan, Paris, 2017) a été traduit en plusieurs langues, dont la version italienne (Cooperativa Utopie Concrete éditeur) discutée en annexe de ce manuscrit.

Il partage ses réflexions sur le blog hugues-interactions.over-blog.com, sur le patrimoine, les musées et le développement. Une sélection de sa bibliographie reflétant ses cinquante années d'activités est disponible sur hugues-devarine.eu

This book is the result of a series of transnational and transdisciplinary conversations around one leading question: how people relate to tangible and intangible heritage to plan a more just and inclusive future in times of ecological transition and societal changes. Such a wide question has been explored by digging into theories and cases that can be interpreted as various forms of experimental and insurgent museologies: spontaneous initiatives, as well as innovative breaches into the institutional machines, showing alternatives to the mainstream. However, here the editors do not want to come out with a new definition. Rather, the book proposes an exploratory journey around different emerging concepts and examples that seem to open some windows of opportunities in the broad and diverse international community. It offers some insights on how various expressions of museologies are changing with current socially and ecologically pressing issues. The idea of the title – Babel Tower – stresses the opportunity of exploring different languages, areas, and jargon related to the field of museums, planning, and experimental devices (such as ecomuseums), their relations with communities, citizenship, territories, heritage, landscape, and the broad debate concerned with sustainability and socio-ecological justice.

About the editors

Manuelina Maria Duarte Cândido holds a Master's Degree in Archaeology (University of São Paulo, Brazil), a Ph.D. in Museology (University Lusófona, Lisboa, Portugal), and a Post-Doc in Museology (Université Sorbonne Nouvelle – Paris III: Paris, France). She is a member of the board of ICOFOM LAC 2018-2023.

Giusy Pappalardo holds a Master's Degree in Architectural Engineering and a Ph.D. in Regional and Environmental Planning and Design (University of Catania, Italy). After visiting several universities around Europe and the U.S.A., she is currently Assistant Professor of Urban Planning in her alma mater, where she is developing a trans-disciplinary project concerned with Cultural Heritage.