

From a Babel Tower to a Common Ground. Trans-national and undisciplined dialogues about insurgent museologies and urban planning

Manuelina Maria Duarte Cândido¹ Giusy Pappalardo²

*Da torre de Babel a uma base comum.
Diálogos transnacionais e indisciplinados sobre museologias
insurgentes e planejamento urbano*

Introduction

During the pandemic crisis, many activities have been temporarily suspended. However, new forms of connection have been possible through virtual and intellectual encounters. Various expressions of kinships have emerged as manifestations of what Haraway (2016) has defined as the Chthulucene, in a provocative counterinterpretation of the Anthropocene: a relational response to the hard times and troubles which the most fragile (human and non-human) communities were, and still are, facing.

This paper is the result of a trans-national and undisciplined kinship between us, the authors.³ In 2021, we have been committed to organize a series of webinars – titled *Babel Tower: Museum people in dialogue* – that gave us the opportunity to reflect upon a broad topic, i.e.: how to push emancipatory paths to improve the life conditions of people, through an engaged and socially-aware approach to museology. Complementarily, looking at this question through the lens of community-based planning, we have questioned how such paths are contextualized and linked with the transformations of spatial, informal, and institutional settings. Through the webinars, we have received several inputs regarding emerging forms of museology entangled

¹ Permanent professor of the Graduate Program in Social Anthropology at the Federal University of Goiás (UFG) and visiting professor at the PhD in Sociomuseology of the Lusophone University of Humanities and Technologies, Portugal, she currently works at the University of Liège in Belgium. She is also part of the board of ICOFOM LAC - Museology Committee of the International Council of Museums for Latin America and the Caribbean. At ICOM, she has worked for the creation and implementation of the International Committee of Social Museology. *University of Liège, Liège, Belgium and Federal University of Goiás (UFG), Brazil* Orcid: 0000-0001-9695-3807 manuelin@uol.com.br

² Assistant Professor at the University of Catania, Department of Civil Engineering and Architecture, Laboratory of Ecological Planning and Design. She has long worked in the framework of community-university partnerships and action research processes in several distressed contexts. She is currently investigating community-based processes for revitalizing territorial heritage through the experimental practice of ecomuseums. *Department of Civil Engineering and Architecture, University of Catania, Catania, Italy* Orcid: 0000-0001-8194-8415 giusy.pappalardo@unict.it

³ This article is the result of the blend of two research projects developed at the time of our first encounter (2020). The first one – conducted at the University of Liège – was concerned with insurgent museologies and transnational dialogues, and it was aimed at exploring several tendencies of museologies that come from the bottom up in diverse places within the international arena. The plural in the word museologies is used to stress such diversities as a plea for context-based approaches (Duarte Cândido et al. 2019, 50). The second one – conducted at the University of Catania – was concerned with democratizing the processes and practices for enhancing and preserving territorial heritage, with a focus on ecomuseums (de Varine 1978, 2017; Davis 1999, 2004; Bellaigue 2007; Corsane et al. 2007; Coughlin 2012 and others), intended as devices aimed at advancing the discourse of ecological and social justice in community-based processes for the care of landscapes (Pappalardo, 2021).

with community-based planning practices that can open space to citizens' perceptions and actions.

Before entering into the details of our inquiry and findings, we feel obliged to clarify our positions: the dynamics of our kinship have been forged by our personal stories, as our native contexts are located in the so-called Global South (Brazil), and in a Southern context of the so-called Global North (Sicily). This fact has allowed us elaborating concepts that are grounded in the specific conditions of such contexts that both suffer various manifestations of marginalization and exploitation, albeit with differences.

We question if and how the intersection between museologies, urban planning – and other forms of knowledge – may reinforce a fertile common ground for change, reflecting upon insurgent practices, and the transformative power that such insurgent practices incorporate.

As the title recalls, the aim is to explore a *common ground* as a response to a *babel tower* of jargon, and terminologies inside and throughout disciplinary fields, as well as between academia and the world outside it. Our methodological approach is based on the analysis and systematization of a first set of trans-national dialogues that have been developed in six months of work, through the aforementioned cycle of webinars conducted in 2021. Lessons learned derive also from two questionnaires that gave us elements for assessing the involvement of participants, and the students' learning process through their proactive engagement in the webinars' organization.

This paper is structured as follows. After recalling the debate about trans-disciplinarity and undiscipline as an evolutionary tendency that is emerging in various contexts, the authors frame the concept of insurgencies within the blend of museologies and urban planning, and the results of the cycle of webinars, discussing some emerging trends in both fields. In conclusion, the authors argue that bridging insurgent forms of museologies and urban planning may contribute to opening new forms and trajectories of emancipation, grounded on a multifaceted awareness of the past and an ethos of ecological and social justice for the *now*.

Why do we blend museologies and urban planning? Working within the trans-disciplinary framework

The concept of trans-disciplinarity has long been at the centre of the international debate regarding the intersection between disciplines, as well as between the academia and the world outside it (Hadorn et al. 2008).

One aspect of trans-disciplinarity is related to the concept of post-normal science (Funtowicz and Ravetz 1991): due to the crisis of reductionist scientific approaches, Funtowicz and Ravetz propose an approach to science that tries to overcome the traditional problem-solving strategies based on stabilized paradigms (Kuhn 1962): through a blend of various fields of knowledge and disciplinary frameworks, new ways of understanding reality might emerge (Gibbons et al. 1994).

However, trans-disciplinarity is not only a matter of knowledge's production and academic disciplines. Another aspect of trans-disciplinarity is the intersection between academia and the world outside it⁴. Albeit in the literature there is not a wide agreement on this aspect, if one embraces the definition given by Jahn and Bergmann and Keil (2012), trans-disciplinarity is also an approach that links scientific problems (investigated through research questions) with social issues (discussed in public arenas). According to this interpretation, scientific knowledge can be co-produced through the integration of perspectives that come from inside and outside the academia. In line with Jahn *et al.*, we argue that this approach may be able to generate new narratives, and that such narratives can be catalysts for social change.

⁴ This aspect echoes the one of inter-knowledge (Santos 2007), as discussed in the following paragraph.

Still referring to Funtowicz & Ravetz (2008), post-normal science and trans-disciplinary approaches are complementary. The former emerges from an epistemological reflection; the latter from the practical concern of opening science up to emerging social needs. In other words, both try to respond to the crisis of scientific knowledge that is not able to solve wicked problems (Rittel and Webber 1973) as well as to tackle persisting social and ecological injustices (Schlosberg, 2008), being normal science constructed through a partial, sectorial, and professionalized contribution to science coming from a restricted number of subjects. These subjects are normally the only ones legitimated – by training, or privilege – to contribute to the advancement of knowledge. In contrast, post-normal science is based on the possibility of widening the circle of scientific knowledge's production, including a multiplicity of subjects. Similarly, trans-disciplinarity proposes a critical reflection on the importance of including a variety of perspectives in the production of knowledge and transformation of reality, trying to reconnect scientific advancement and emerging social demands (Gibbons and Nowotny 2001).

It is important to point out that this approach does not diminish experts' role in knowledge production (Fischer 2017). On the contrary, it calls for the co-production of knowledge (Norström et al. 2020). In other words, the point is avoiding the use of experts' knowledge as a leverage for reinforcing unbalanced relations of power that have been generated and perpetrated in the stratification of various hegemonic approaches to science (Pascale 2010). Thus, trans-disciplinarity opens a certain degree of opportunities related to the inclusion of those that are usually not legitimated to be part of the circle of production of knowledge, such as marginalized groups (may they be, e.g., indigenous groups, or disadvantaged groups in general).

Assuming that the South(s) – not only intended as Global South but in a broader sense – are contexts where cultural, political, and economic hegemonies subjugate marginalities for the advantage of polarized dominant powers, the discourse of trans-disciplinarity assumes specific nuances.

Trans-disciplinarity in the South(s)

The concept of trans-disciplinary research can be related to the notions of an *epistemology of the South* as conceived in Boaventura de Sousa Santos (2011) that refers to new production and evaluation of valid knowledge – scientific or not – which implies new relations between different types of knowledge, based on the practices of social groups that have systematically suffered inequalities and discriminations of capitalism, colonialism, neoliberalism.

The South(s) is therefore not only a geographical concept, even though the vast majority of the marginalized people live in the southern hemisphere of the world. Rather, it is a metaphor for the human suffering caused by capitalism, colonialism, and neoliberalism on a global scale, and the resistance to overcome or mitigate it.

The South(s) also exist in the North, in the form of excluded, silenced, and marginalized populations, such as the undocumented, the unemployed, victims of sexism, homophobia, and racism. Santos's assumptions are:

- the understanding of the world goes far beyond the northern/western knowledge of the world;
- the diversity of the world is infinite; it includes very different ways of being, of thinking, of feeling, of conceiving time, of apprehending the relations between human beings and those between humans and nonhumans, etc.

This diversity has remained largely silenced because the theories and concepts – developed in the so-called Global North and taken up in places of transmission of knowledge – do not recognize them. Still, in Santos, the concept of ecology of knowledge and intercultural translation is the basis for the epistemology of the South(s). Ecology of knowledge means that there is no such thing as absolute knowledge or ignorance. Inter-knowledge consists in acquiring others' knowledge without forgetting one's own, and allowing intercultural translation: the

process of creating mutual intelligibility between the different experiences of the world, whether they are available or possible.

Albeit acknowledging Santos's legacy, we, the authors of this paper, think that there is still a gap in translating such declarations into practice; therefore we call for a blend of disciplines, such as museologies and urban planning, with insurgent practice as a way to experiment alternative evolutionary paths for the South(s). The choice of these fields (museologies and urban planning) and the attention to insurgent practices are related not only to our personal stories and backgrounds, but also to the possibility of linking a critical understanding of the past (museologies) to a transformative tension for the future (urban planning) grounded on the insurgencies that emerge in the most marginalized communities of the South(s).

Being undisciplined, beyond trans-disciplinarity

Despite recognizing the novelty introduced with the debate around trans-disciplinarity in the effort of reconfiguring spheres of knowledge and action, we, the authors of this paper, build our argument assuming a more radical position, in relation with the field of the environmental humanities: the one of *undiscipline*, that calls for an existential – rather than only academic – turn, in the way of advancing and sharing scientific knowledge. In an online short text⁵ – a *Minifesto* – Marco Armiero, Stefania Barca, and Irina Velicu calls for an undisciplined approach to research aimed at opening new spaces of experimentation as a reaction to the oppressive models of scientific production. At the intersection between political ecology and environmental humanities, they state that being undisciplined “could be part of a wider societal purpose of radicalizing and transforming our way of thinking politically about the socio-ecological conditions of human and non-human existence.”⁶

As such, in this article trans-disciplinarity is intended as a translation of our undisciplined tension into an exploration of the potentialities of intersecting the epistemic realms of museologies and urban planning. Specifically, we reflect upon our experience of blending these two spheres of knowledge (and action), around the practices of insurgencies, as a promising field for advancing not only the theoretical debate of both disciplines, but also the possibilities of counteracting established dynamics of power, inside and outside the academia.

Undiscipline has already found its way in the museology field with the work of Chagas and Gouveia (2014), Drouguet (2016), Dubé (2018), and others. Similarly, planning scholars such as Sandercock (1998), Yftachel (1998), Miraftab (2009) and Watson (2013) could be considered as forerunners of these concepts. Their work recalls another concept, which is one of the insurgencies.

Insurgent museologies

According to Castriota and Tornatore (forthcoming), the notion of insurgent heritage emphasizes experiences that aim to oppose the process of heritage's commodification, supported and encouraged by the neoliberal policies implemented with the blessing of the States that sell the cities to private investors with top-down models of developments.

In the case of museums, Duarte Cândido uses the concept of insurgent museologies, bridging researchers from different continents interested in analysing new bottom-up approaches, to evaluate the possible cross-contamination among countries (Duarte Cândido *et al.* 2019). The so-called insurgent museologies correspond to different forms of expression of museology, intending to rethink the museum phenomenon and to experience it differently. From

⁵ The contribute of Armiero, Barca and Velicu is titled *Undisciplining Political Ecology: A Minifesto*, and it is accessible at <https://undisciplinedenvironments.org/2019/10/01/undisciplining-political-ecology-a-minifesto/#>. Last access: April, 13, 2023

⁶ *Ibid.*

the French *nouvelle muséologie* (Desvallées 1992, 1994) to ecomuseology (Davis, 1999), to the neighbourhood museums (Santos 2009; de Varine 2017), to the canadian alter-museology (Mayrand, 2009), and the museology of rupture in Switzerland (Raphaël and Herberich-Marx 1992), etc., there is a wave of renewal in the field. To varying degrees, these movements rise against current museological models based on the enshrining of things that are representative of the elites. However, a deeper understanding and connection among practices is still needed to reinforce such concepts.

Duarte Cândido has chosen to refer to museologies in the plural, not to create a new modality of museology or to favour a single trend. Knowing that these various tendencies were not very widespread in Europe, despite the apparent geographical and cultural proximity with France – where the Ecomuseums and the *Nouvelle Muséologie* originated – the ambition is to present the multiplicity of alternative and counter-hegemony practices (Bishop, 2021), and to spread these practices out of niche attempts (Duarte Cândido, 2003). The expression “insurgent museologies” has been taken up in the sense of rebellious movement, bottom-up initiatives, and problematization of the mainstream. This includes searches for new epistemologies, which can generate undisciplined and affected⁷ museologies, committed to highlighting invisible social narratives and groups⁸. It may also bring together experiences of critical reading of collections and heritage, in opposition to the normative museums⁹, beyond the idea of participation in the experimentation and creation of new processes of musealization (Simon, 2010)

In the light of these current trends, authors did not want to come out with a new definition. Rather, the aim is to map the nuances and differences of insurgencies, which are context-based, both for the museology and the planning fields.

Insurgent planning

Alongside the concept of new and insurgent museologies, as introduced in the work of Duarte Cândido (2003), the concept of insurgent planning has emerged over the years. Specifically, it gained attention with the seminal book edited by Leonie Sandercock (1998), *Making the invisible visible*. As in Duarte Cândido *et al.* (2019), Sandercock’s “intention is not to produce a new, unified, radical interpretation of planning history, the new official story. Rather, it is to present a diversity of stories and interpretations, with an emphasis on the insurrection of subjugated knowledges” (Sandercock 1998, 28). Sandercock and others use the concept of insurgencies to frame the planning discipline beyond the mainstream, the official, and modernist paradigm, opening up spaces of critical thought and alternatives to the capitalistic and oppressive regulations of spaces and bodies. Sandercock highlights the need for rewriting the history of planning involving questions of power, to give voices to the most unrepresented groups, in terms of class, gender, and ethnic origins.

This implies a different approach to urban planning itself, to be intended not only as a profession – in line with the mainstream – but also as processes of community building, that is a process of trans-disciplinarity and undiscipline *de facto*, being based on intersections that

⁷ As in the declaration produced in the XV International Conference of the International Movement for a New Museology (MINOM), held in Rio de Janeiro. The declaration states the principles of a “sensitive and comprehensive museology, consisting of new forms of affection, mutual respect and indignation”.

⁸ In addition to the insurgent museologies already mentioned, which originated in the rich countries of the global North, other trends emerged elsewhere in the world, even before the contemporary decolonization movements. This is the case of African and Ibero-American museologies. Examples include popular museology, liberation museology, community, subaltern, mixed (*mestiza*) and critical museologies, as well as sociomuseology, social museology, etc.

⁹ With the expression the authors refer to museums that are very attached to norms. These museums also contribute to the reproduction of social norms and do not allow social transformation. As such, they remain within the framework of coloniality and reproduce systematic erasures of differences and the reproduction of subalternities.

trespass the academic planning domain, in an “interplay between hegemony and forces of resistance” (Sandercock 1998, 14).

In such processes, spaces of insurgent citizenship (Holston 1998) may emerge: a way of revealing

a realm of the possible that is rooted in the heterogeneity of lived experience [...], looking into, caring for, and teaching about the living experience as lived (ibid., 53–55)

In the same line, Gilkes (1988), Dubrow (1992), and Hayden (1997) had already discussed several examples of insurgencies, including cases of African-American women in their struggle against injustices, fostering self-help, community solidarity, and development within the socio-political context of U.S.A. in the second half of the 20th century.

As such, these are examples of South(s) situated in the Global North, which recall to the new epistemologies, to the ecology of knowledge and intercultural translation, as discussed referring to Santos.

Miraftab (2009) frames insurgent planning as radical planning, in response to the dominance of the neoliberal approach to inclusion and participation, which lays to hegemony as normalized relations. Miraftab warns about the routinization of community participation as a way for depoliticizing struggles and maintaining the *status quo*. In contrast, she points out the need for a decolonization of the “planning imagination by taking a fresh look at subaltern cities to understand them by their own rules of the game and values rather than by the planning prescriptions and fantasies of the West”, locating the role of histories and memories at the centre of such an effort (Miraftab 2009, 45). She then introduces insurgent planning practices as counter-hegemonic, transgressive, and imaginative.

Recalling Yftachel’s concept of “stubborn realities (to invoke a useful Gramscian term), where liberalism is not a stable constitutional order, but at best a sectoral and mainly economic agenda” (Yftachel 2006, 213), Watson (2012) traces back the concept of insurgency to its first appearance in planning literature and identifies such concept as a key-one to explore in the practices that emerge in the Global South-East, calling to more attention and investigation around such perspectives.

Mapping insurgencies amongst museum people within diverse contexts: exploring the Babel Tower as a powerful educational experience in the midst of a pandemic

The last paragraphs have traced back some of the major references in the museology and urban planning fields related to the concept of insurgency. In this framework, the authors question what are the trans-national, trans-disciplinary and undisciplined intersections of both fields? What insurgencies are currently emerging? This question has been explored through a series of conversations organized in the form of online webinars in 2021. The series was called *Babel Tower: Museum People in Dialogue*¹⁰. This experience has combined the need to adapt a University of Liège Museology Course for Master’s students and a visiting research scholarship from the University of Catania, to the situation of confinement during the COVID-19 pandemic, and the potential to bring speakers from around the world to online meetings, as well as offering free access to all the people willing to participate.

¹⁰ The series *Babel Tower: Museum People in Dialogue* was related to the idea of exploring different languages, areas, and jargons concerned with the broad concept of heritage: may it be heritage as a collection, or in its territorial dimension. Duarte Cândido and Pappalardo (2022) have edited a book that extensively discusses some of the mapped experiences, published by ICOFOM and open access, available online at <https://icofom.mini.icom.museum/new-publication-babel-tower-museum-people-in-dialogue/>. Last access: April, 13, 2023.

A broader question behind this experimental and empirical research has been to identify how people relate with the tangible and intangible signs of their past, to plan a more just and inclusive future, in times of ecological transition and societal changes. During the webinars, we have tried to explore which different forms of museologies emerge from spontaneous initiatives as well as in innovative spatial, informal, and institutional settings.

In three months, we have involved 35 invited speakers sharing experiences and cases from 15 countries, reaching 225 participants from 26 different countries as a broader audience (see Fig.1).

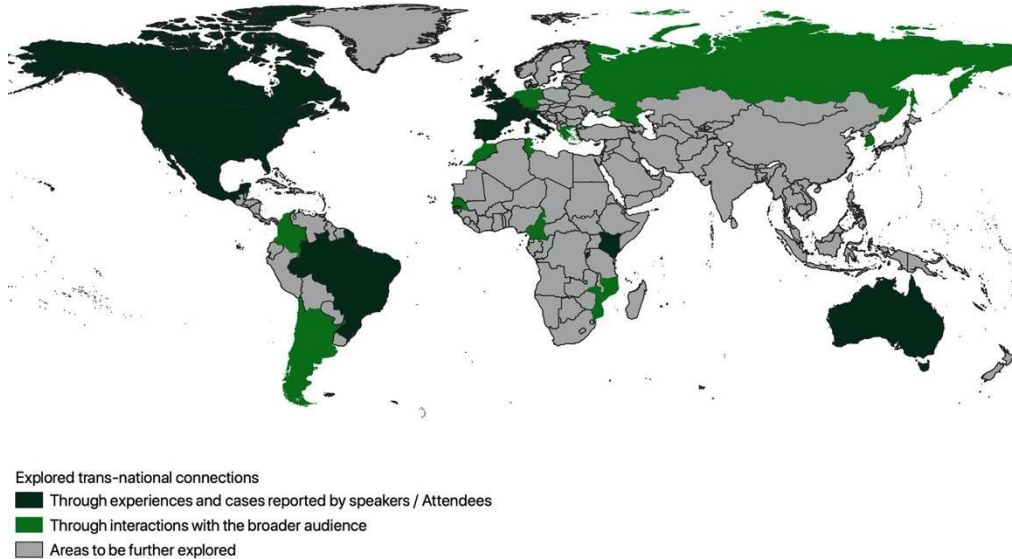


Figure 1. A map of the explored trans-national connections around the concept of insurgent museologies and planning. Source: authors' original elaboration

First reflections about such an effort have already been discussed in Pappalardo (2021), Duret & Paquay (2021); Duarte Cândido & Pappalardo (2022). However, a systematic organization and analysis of the results and a deeper reflection based on such results are at the core of this paper.

In its organization, the webinars actively involved a group of students of the Master's degree in Museology of the University of Liège, as well as some doctoral and undergraduate students, empowering them through a process that was of interested for us to experiment a new methodology for academic training, trying to deconstruct hierarchical assets. So, the webinars were conceived and conducted through the pedagogical approach of service-learning (Deans 1999), extending the concept of the *community to engage with* to the group of various people that gathered online around the discourse of insurgencies. In other words, in this case, the *community* was formed by the wider network of people variously committed with the effort of counteracting the dominant debate concerned with heritage. This has triggered the enthusiasm of students that actively participated in the development of the presented results. As some of them stated, the participation in this research project "allowed an exploration of the *lexica* of museologies, as well as of communities and their relationship with their heritage and their territories. As students, this led us to reflect on our own identity and what generates it" (Duret and Paquay 2021, 198; English translation of the authors).

Speakers and participants, including students, have been surveyed through a first questionnaire circulated before and during the months of development of the series to enroll and take a census of attendees. The questionnaire has been spread among various networks, including the Italian Network of Ecomuseums (Rete degli Ecomusei Italiani – EMI), the Brazilian network of ecomuseums and community museums (Associação Brasileira de Ecomuseus e Museus Comunitários – Abremc), and authors' academic networks.

The most numerous groups of participants were from Italy (59), Brazil (55), and Belgium (40). However, all the different participants were not attending each webinar simultaneously, and many of them took part in one or two webinars in total. On average, 20 up to 30 people attended each webinar, with a peak of 70 people attending the discussion of Hugues de Varine's book, *L'écomusée singulier et pluriel*, co-organized with EMI.

After 10 webinars, preliminary reflections have been discussed with the President of the International Council of Museums (ICOM), Alberto Garlandini, and the Chair of the ICOM International Committee for Museology (ICOFOM), Bruno Brulon.

The used languages have been English and French. Someone can argue the necessity of keeping diversity in the selection of idioms as a means for inclusion and cultural decolonization, while we had to limit to a) English as widely spoken by presenters, and b) French as the official language of the courses at the University of Liège. This limitation has been faced with a two-folded strategy:

- a respectful attitude if any expressed the necessity of speaking additional languages, trying to arrange consecutive translation, when possible, with the engagement of the attendees that could provide support;
- bilingual versions of the presentations, including the subsequent insertion of subtitles in video recordings, stored and available online.

In addition, after the closing of the webinars, another questionnaire (a feedback questionnaire) has been circulated (with a rate of 10% of responses compared with the total number of involved attendees), to highlight the strengths and weaknesses of the series, and to explore the possibilities of forming a thematic network around the discussed concepts, using open-ended questions or order to give space for comments and reflections.

Notes from the webinars

Results can be divided in terms of the capacity of the series of strengthening transnational connections on one side, and its capacity of providing the bases for an exploration of the various nuances of insurgencies from a trans-disciplinary standpoint, on the other.

Regarding the first aspect, almost all responders to the feedback questionnaire stated their availability for engaging in a thematic network after this first set of webinars. In their open-ended responses, the most used word has been "diversity": it has been pointed out how the diverse geographical distribution of speakers has allowed contextualizing various nuances of insurgencies. Similarly, it has been pointed out that the diverse background of the speakers and attendees, at the intersection between museologies and planning, has enriched the debate. Some limitations emerged as well. Beyond technical issues, the quest for language and cultural diversification – with a specific claim for a better exploration of both the African and Asian regions – has been done, witnessing the search for a wider trans-national exchange. Another critical aspect has been pointed out: someone argued that the "presentation model of the webinar was still too related with an approach that continues to favor an academic hegemony disconnected from the world" (quoting the words of one attendee). We embrace this critique and take into consideration this comment for possible further initiatives.

Regarding the second aspect, the authors have grouped the explored various nuances of insurgencies in the following tables.

Table 1 groups those experiences and cases concerned with museums as permanent institutions, according to current ICOM's definition. In this sense, in the first group of cases, insurgencies have been discussed as various nuances of institutional innovations. Table 2 groups the experimental practices of ecomuseums and community museums (de Varine 1978, 2017; Davis 1999, 2004), as it has spread in various geographical regions and is specifically discussed in de Varine (2017). Such experiences are community-based planning practices that interact with institutional assets in places. As such, the second group of cases shows various manifestations

of insurgencies related to territorial heritage and landscapes, going beyond single museums yet incorporating them as part of a governance system.

Table 3 groups other experiences and tools that have a territorial dimension, not necessarily labelled as ecomuseums but close to their approach.

Rows show:

- 1) the broad contexts where the discussed cases and experiences are located;
- 2) key concepts;
- 3) involved scholars, professionals, activists related to the key concepts. As a reference, their full contributions are available and stored online in a repository of the University of Liège¹¹.
- 4)

Contexts	Key concepts	Scholars/professionals/activists
East Africa	Political and social functions of community museums.	Nzoyihera
USA, France, and Brazil	Rethinking immigration: museum's role as a mediator in identity-making.	Delaplace
Brazil	Developing socially committed practices in traditional museums	Aidar
Belgium	Open Museums, Participatory Museums, Museums, and social responsibility, Exhibition design and public awareness about contemporary issues.	Al Bitar, Vercammen-Grandjean, Van Oost, Cappart
North America	Human Rights Museology	Perla
UK	Re-thinking the value of museums concerning new values of things	Robinson

Table 1. Various nuances of insurgencies within museums as normative institutions

Contexts	Key concepts	Scholars/professionals/activists
International experiences, Brazil, France, Italy	Educational roles and catalysts for change	de Varine, Garlandini
North Italy	Communities of practice Lens for "the special" in the everyday life	Dal Santo, Murtas, Reina, Tondolo
South Italy	Co-production of community-based processes	Bonanno, Del Campo
Ireland	Co-production of community-based knowledge	Breslin

Table 2. Insurgencies that emerge in the experimental practice of ecomuseums

Contexts	Key concepts	Scholars
----------	--------------	----------

¹¹ <https://www.youtube.com/@museologieuliege759> . Last access: April, 13, 2023.

Spain	The Museology dessous dessus: Community, territory, and utopia.	Navajas Corral
Portugal	Archaeology, museums and local development (Campo Arqueológico de Mértola)	Torres, Gómez-Martínez
	Sociomuseology: a school of thought, an ongoing process.	Moutinho, Primo
Switzerland, Brazil	“Expographic rupture”, territorial invention, citizenship in museologies	Schoeni
Australia	Leisure space, indigenous place: presence, absence, and restorative attachment.	Lambert-Pennington
Southern U.S.A.	The use of historical survey documents in ecological design.	Schauwecker
South Italy	Students’ engagement in University Museums	Santagati

Table 3. Other forms of territorial and museological insurgencies

Discussion

In the first group of cases (Table 1), it is possible to identify how “museums as institutions” may rethink themselves concerning societal changes, incorporating various nuances of insurgencies within such changing processes.

Nzoyihera describes the political and social function of community museums in Kenya as means for restructuring and reappropriating colonial heritage. He points out that community museums can participate in the process of decolonization that Kenya is going through. In this sense, insurgencies are related to decolonizing efforts.

Museums mirror the evolving characters of human-things relations. As such, Robinson argues the importance of exploring new physical and intellectual spaces upon the new things that societies value. In this sense, he provocatively challenges the existing institutional structures and invites reflecting on the dynamic dimension of such institutions, triggering imaginative alternatives. However, this does not necessarily happen in an insurgent manner and it does not mean to question the dominant power structures radically.

Delaplace moves from the assumption that today – under the impact of globalization and a growing awareness of the positive role played by cultural diversity – museums can no longer claim to represent societies and cultures monolithically. The contributions of foreign and migrant cultures are essential for understanding the construction (and reconstruction) of identities. In this context, museums of immigration may be places for unveiling stories that have been largely ignored in the past, which are also part of complex and differentiated geographical interconnections. Considering how to represent and build multiple identities is an essential duty for strengthening social cohesion and mutual understanding in contemporary multicultural societies.

Museums can also be safe spaces for the most unprivileged people. Aidar shows this with her work at the Education Department of the *Pinacoteca de São Paulo*, in Brazil. She opens her reflection with a general question: Is it possible to think of social museological practices within institutions? Quoting Vlachou (2013), she stresses the importance of a full interexchange among the diverse groups that form a community, including the most unprivileged ones. With these premises, Aidar presents the example of the social educational practices that the

Education Department of the *Pinacoteca* has carried out with groups of homeless people and also incarcerated people, actively involved in some museums' works. This example shows an attempt to incorporate insurgencies as counter-hegemonic tensions inside institutions, although Aidar points out that the main challenge is to extend the impact of these processes to the rigid organizational structures and dynamics of power within the more traditional museums, transforming them.

Al Bitar discusses the concept of the participatory museum recalling Simon (2010), as a space to build up relationships between institutions, and the public, inviting the latter to engage actively as cultural participants and not as passive consumers¹². Al Bitar uses the example of the Migration Museum in Brussels, created by a non-profit organization called Foyer, which opened on October, 12th 2019 in Molenbeek, a neighborhood sadly known for being the base of Islamist terrorists who carried out attacks in both Paris and Brussels. In his words, "this museum offers a permanent place for the stories of the first generation of immigrants, whether they are workers, refugees, expatriates, etc.". The museum's collection is made up of testimonies, souvenirs, photos, and personal objects that give a more human aspect to the visit. This Museum has a twofold objective which is to highlight the diversity and ethnic richness of the city of Brussels and also to stimulate reflection on immigration issues. In this case, insurgencies are incorporated in the mission of the museum itself, offering spaces for collecting untold stories and creating an open environment for all.

In terms of creating open environments, the initiative Open Museum is fostered by Brussels Museums, and presented by Vercammen-Grandjean. It is an attempt to make museums safe spaces where everyone feels welcome regardless of gender, skin color, ethnicity, disability, sexual orientation, religion, socio-economic status, education level, and age. Not only do such museums focus on the public, but they start reframing the role of their personal and workers, looking not just externally, but especially inside themselves, fostering critical reflections about relations of power inside institutions.

In the same line, Van Oost discusses the social responsibility of the museum, moving from the experience of FARO (Flemish Institution for Cultural Heritage), inspired by the 2005 EU Faro Convention on the value of cultural heritage. Van Oost stresses the importance of moving from a concept of participation (how to involve diverse people and communities in the heritage discourses) to a concept of polyphonic narratives (how to ensure a diversity of narratives, avoiding a dominant one). In contexts of contested heritage and conflict, museums are called to exercise their social responsibility. Recalling the concept of agonism as in Mouffe (1999), the purpose of an "agonist museum" should be fostering democracy employing the creation of a public space that allows people to develop their critical skills and to work with communities at all levels. In this sense, insurgencies may find space in these agonist tensions.

Following this thread, Cappart reflects on the way to raise awareness of contemporary issues within museums. She points out how long-term structural change must involve a sense of inner activism.

Perla discusses the Museology of Human Rights (*droits de la personne*). According to his definition, it is a type of "museology from below, a set of museum practices, and a corresponding body of theory that aims to further human rights through the prioritization and participation of historically excluded people in all museum processes that directly affect them". Such a set of practices incorporate the concept of insurgency as related to the exercise of rights and the concept of justice.

In the second group of cases (Table 2), experiences of ecomuseums and community museums have been reported by Dal Santo, Murtas, Reina, Tondolo, Bonanno, Del Campo, Breslin, and discussed with Garlandini and de Varine.

¹² A critical approach the limits of participation are discussed by Robinson (2017).

As in de Varine (2017), ecomuseums are context-based practices: their specificities depend on the places where they emerge and develop. However, it is possible to find a *fil rouge* in the search for the various nuances of insurgencies.

Ecomuseums can be considered themselves as the expression of the very concept of insurgencies both in the museology and the urban/territorial planning field, having arisen in the international arena as a community-based response to the limitations of both fields. They are devices aimed at fostering both the coproduction of community-based knowledge as reported by Breslin, and community-based processes, as reported by Bonanno and Del Campo.

Recalling the words of de Varine, in his point of view an ecomuseum is not a museum, as it is not made to acquire and own the heritage of the territory. Rather, an ecomuseum is meant to relate to the daily life of a community. In his view, there are two categories of heritage: one that is sterilized, kept as a treasure (such as registered monuments, natural reserves, and collections inside museums themselves); one that has to be helped to live, not to be conserved, but to be recognized and managed. The latter is what ecomuseums are about: devices aimed at helping people to recognize and manage their living heritage. In the birth of ecomuseums in 1971, the original idea with ICOM was to convince natural museums to do a different use of their collections. Now the idea has evolved, has changed into something very lively and dynamically expressing insurgencies as spaces of interaction between people and their territories.

The third group of cases (Table 3) is dedicated to various examples that involve both heritage, territories, and various forms and initiatives related both with the museologies and planning fields.

Among them, Navajas Corral offers an overview of the Spanish geography, where it is possible to find initiatives that have contributed to a communal and democratic practice in the appropriation of heritage and the creation of new narratives. In the country, there have been many pioneering experiences aimed at raising social cohesion, such as the Cultural Park of Maestrazgo, the Ecomuseum of Rio Gaisena in Andalusia, the Ecomuseum of Valls d'Àneu, and other emerging ones, such as La Ponte Ecomuseu in the north, the Centro Social Rey Heredia in the south, etc.

Schoeni discusses the concept of the museology of rupture, as traditional museology rethought, that tries to overcome the impasse of the ethnographic exhibition traditionally associated with the collections and their classifications. According to Schoeni, societies cannot be represented through fragments of their material cultures. Rather, there is a need for the free use of scenography, available objects, and urban heritage, to build a theoretical reflection or a story. As such, visitors are triggered with doubts about their knowledge, beliefs, and judgments.

Torres and Gómez-Martínez shared the experience of Vila-Museu e Campo Arqueológico de Mértola (CAM). The project started 40 years ago, to create a path of development in the poorest, most remote Portuguese region, to let this exceptional site survive. It started with a little exhibition in an old church that was abandoned at that time, asking the inhabitants to bring everything old from their houses. They brought the most fabulous things that they own and a process of rediscovery took place. Then, archeological excavations started and allowed a process of unveiling. Torres and Gómez-Martínez explain that their idea has been to make harmonious management of the heritage while at the same time doing research, the conservation of the vestiges, their enhancement, and dissemination, leading to a sense of reappropriation for the inhabitants.

In this line, Lambert-Pennington's reflections on restorative attachment have been developed thanks to her ethnographic research in La Perouse, suburban Sidney. Lambert-Pennington introduces the concept of restorative attachment as "human-eco-solidarity in which identity, place, and becoming shape representations of connections using a particular space, the resources of that space and allows to see the potential in the context of post-colonial spaces".

Schauwecker and Santagati have added their contributions related to various forms of representation of the physical space as means for understanding the historical dynamics of

societal evolution. They point out the importance of actively involving students in such processes of mapping, representing, and rediscovery.

Garlandini (ICOM International) and Brulon (ICOFOM) have confirmed how such an “incredibly diverse journey” has unveiled various nuances of insurgencies as a promising field of further explorations.

Finally, Moutinho and Primo have discussed sociomuseology and its contribution to educational processes, following a Freirean approach, education is intended not as a formal set of procedures, but as critical pedagogy: a means for social justice, a multicultural experience, community education for the emancipation of the oppressed, and democracy. In this framework, they argue that museums are institutions created by humans for the service of humans: they are not ends in themselves.

In this sense, we, the authors of this paper, argue that museums, ecomuseums, and territories can be considered as three interrelated entities that can allow insurgent practices to meaningfully interact with evolving institutions, in the awareness that the dynamics of oppression, colonization, and hegemonic power have to be constantly challenged with an agonistic approach.

Conclusion

Blending memory (museology) with spatial changes (urban planning) through practices of insurgencies: a common ground.

This Chapter has explored trans-national, trans-disciplinary, and undisciplined connections that emerge in investigating and acting various forms of relations between individuals and things (Ingold 2010), within communities, territorial heritage, and landscapes, digging into various nuances of insurgencies, both in the field of museology and urban planning. These intersections open up a fertile ground of experimentation for pushing toward the active engagement of citizens in the process of making and remaking museums, heritage, spatial, informal, and institutional settings.

In our understanding, based on what we have learned through the webinars, citizens' engagement is strictly related to educational processes, intended not as a transfer of knowledge from experts to others in one rigid direction, but as opportunities of reciprocal and relational exchange between various forms of insurgent knowledge(s) and forms of action circularly. We both converge to this lesson coming from two disciplinary fields which we have intersected through our common investigation.

Specifically, we have intersected museology as the study of the individual-things relations, immersed in a scenario, or a stage (Rússio 1986), which is also a field of investigation for urban planning. The latter is aimed at identifying paths of transformations for such scenarios, intended as systems of relationships between humans/non-humans and their environments of life. The most democratic and eco-socially aware planning approaches are concerned with the way such scenarios are perceived and shaped, how they could be transformed, how to allow humans and non-humans to have a decent life on the Earth, how to guarantee basic rights for all.

Based on what we have explored along with this joint effort, museology is concerned with memories, but at the same time it is understood as applied discipline: it exists not only to identify and analyze the relations between societies and things but also to intervene in realities to transform them. Urban planning is concerned with such transformations. At the same time, the awareness of the past is a key aspect to be considered to plan future scenarios.

In addition, both fields have long opened their investigations to engaged approaches to research (such as action research; Bradbury 2015) to create beneficial connections between academia and the world outside it. As such, participants are engaged in long-term partnerships, no matter whether they are academic researchers or individuals belonging to the local

communities: their agency is recognized and mobilized in the process to advance knowledge collectively while producing transformative outcomes, in line with the premises of trans-disciplinarity (as discussed in Gibbons and Nowotny 2001, Funtowicz and Ravetz, 2008, Jahn and Bergmann and Keil 2012), and the insurgent practices of indiscipline (Armiero et al., 2019).

For these reasons, the undisciplined intersection between these two fields – museologies and urban planning – is a promising perspective that the authors had the opportunity to start exploring.

Such opportunity has led to identifying the idea of various practices of insurgencies – such as ecomuseums – as a common ground. However, authors do not want to develop a new jargon, to define it, and to spread it as something new. Rather the idea has been to put under the same umbrella a variety of trends, ideas, and experiences that are transforming museologies and planning practices.

The characteristics in common between the presented experiences, cases, and trends are to place living beings at the center of their work, relating with things, territorial, immaterial, integrated heritage.

Planning needs to be informed through past experiences and museologies can offer insights related to past communities' needs and lives (as in the Declaración de Córdoba of MINOM-ICOM¹³). Museologies can be seen as sometimes lost in the past but – as discussed in the previous paragraphs – in some experiences there is also a strong tension toward the understanding and transformation of the world.

As a closing statement, with this work together, we want to spread the idea of museums and museologies committed to the present and relevant to the future, as well as the idea of planning practices grounded in the awareness of the past. As such, we have decided to put together our knowledges and experiences, to reinforce our mutual contributions toward the end of informed transformations of societies that are based on the awareness of the past, valuing insurgent practices as a common tension toward processes of maieutic emancipation (Freire 1972, Dolci 2009) for the *now*.

References

- BELLAIGUE, M. 2007. "Globalisation and memory". *International Journal of Heritage Studies* 5 (1): 35–43.
- BISHOP, C. 2021. *Vers un musée radical – Réflexions pour une autre muséologie*. Paris: MkF éditions.
- BRADBURY, H. 2015. *The Sage handbook of action research*. London: Sage.
- CASTRIOTA, L. and TORNATORE, J-L.. Forthcoming. *Musées et patrimoines : expériences sociales, communautaires, insurgentes, citoyennes, contrehégémonique. Perspectives en France et au Brésil*. Dijon: Université de Bourgogne
- CHAGAS, M. de Souza and Gouveia, I.. 2014. "Museologia social: reflexões e práticas (à guisa de apresentação)" *Museologia Social. Cadernos do CEOM*, 27(41): 2014: 09–22.
- CORSANE, G., DAVIS P., ELLIOTT, S., MAGGI, M., MURTAS D., and ROGERS S. 2007. "Ecomuseum Performance in Piemonte and Liguria, Italy: The Significance of Capital". *International Journal of Heritage Studies* 13 (3): 224–239.
- COUGHLIN, M. 2012. "Representing heritage and loss on the Brittany coast: sites, things, and absence". *International Journal of Heritage Studies* 18(4): 369–384.

¹³ Accessible at http://www.minom-icom.net/files/minom_2017_-_declaracion_de_cordoba_-_esp-port-fr-ing_0.pdf. Last access: November, 25, 2021.

- DAVIS, P. 1999. *Ecomuseums. A sense of place*. London, New York: Leicester University Press.
- DAVIS, P. 2004. "Ecomuseums and the Democratisation of Japanese Museology". *International Journal of Heritage Studies* 10 (1): 93–110.
- DEANS, T. 1999. "Service-Learning in Two Keys: Paulo Freire's Critical Pedagogy in Relation to John Dewey's Pragmatism". *Michigan Journal of community service learning* 6:15–29.
- DESVALLEES, A. 1992. *Vagues: une anthologie de la nouvelle muséologie (vol. 1)*. Paris: W M. N. E. S
- DESVALLEES, A. 1994. *Vagues: une anthologie de la nouvelle muséologie (vol. 2)*. Paris: W M. N. E. S
- de VARINE, H. 1978. "L'écomusée". *Gazette* 11 (2): 28–40.
- de VARINE, H. 2017. *L'écomusée singulier et pluriel : un témoignage sur cinquante ans de muséologie communautaire dans le monde*. Paris: L'Harmattan.
- DOLCI, D. 2009. *La struttura maieutica e l'evolverci*. Firenze e Venezia: La Nuova Italia.
- DROUGUET, N. 2016. "L'inconfort du conservateur face au musée 'indiscipliné'. La mise en exposition dans le musée de société", *Théma*, 4: 11–22.
- DUARTE CÂNDIDO, M. M. 2003. *Ondas do pensamento museológico brasileiro*. Lisboa: ULHT. (Cadernos de Sociomuseologia, 20).
- DUARTE CÂNDIDO, M. M.; CORNELIS, M.; NZOYIHERA, É. 2019. "Les muséologies insurgées: un avenir possible pour une tradition épistémologique", in Smeds, K. 2019. *The Future of Tradition in Museology: Materials for a discussion. Papers from the ICOFOM 42nd symposium held in Kyoto (Japan), 1-7 September 2019*. Paris: ICOFOM/ICOM, p. 50-54.
- DUARTE CÂNDIDO, M. M., PAPPALARDO, G. (eds.) 2022. *Babel Tower. Museum People in Dialogue*. Paris: ICOFOM
- DUBE, P. 2018. "Une discipline de l'indiscipline", Chap. 6 in *Entre disciplines et indiscipline, le patrimoine*. Québec: Presses de l'Université de Québec.
- DUBROW, G. L. 1992. "Claiming public space for women's history in Boston: A proposal for preservation, public art, and public historical interpretation". *Frontiers: A journal of women studies* 13(1):111–148.
- DURET, P., PAQUAY, F. 2021. « Tour de Babel. Les gens de musée en dialogue : dans le regard d'étudiantes en muséologie à l'Université de Liège ». *Les Cahiers de Muséologie*, 1 : 195-202
- FISCHER, F. 2017. *Climate crisis and the democratic prospect: participatory governance in sustainable communities*. Oxford: Oxford University Press.
- FREIRE, P.. 1972. *Pedagogia do oprimido*. São Paulo: Paz e Terra
- FUNTOWICZ, S. and RAVETZ, J. 1991. "A new scientific methodology for global environmental issues". *Ecological economics* (10): 137.
- FUNTOWICZ, S., and RAVETZ, J. 2008. "Values and uncertainties". Chap. 23 in *Handbook of transdisciplinary research*. Dordrecht: Springer.
- GIBBONS, M., LIMOGES C., NOWOTNY, H., SCHWARTZMAN, S., SCOTT P., and TROW. M.1994. *The new production of knowledge: The dynamics of science and research in contemporary societies*. London: Sage.

- GIBBONS, M. and NOWOTNY, H.. 2001. "The potential of transdisciplinarity". Chap. 3.3 in *Transdisciplinarity: joint problem solving among science, technology, and society*. Birkhäuser, Basel: Springer.
- GILKES, C. 1988. "Building in many places: Multiple commitments and ideologies in black women's community work". Chap. 2 in *Women and the politics of empowerment*. Philadelphia: Temple University Press.
- HADORN, G. H., HOFFMANN-RIEM H., BIBER-KLEMM, S., GROSSENBACHER-MANSUY W., JOYE, D., POHL, C.... and ZEMP E. (Eds.). 2008. *Handbook of transdisciplinary research*. Dordrecht: Springer.
- HAYDEN, D. 1997. *The power of place: Urban landscapes as public history*. Cambridge (MA): MIT press.
- HOLSTON, J. 1998). "*Spaces of Insurgent Citizenship*", Chap. 1 in *Making the invisible visible*. Berkeley. CA: University of California Press.
- HARAWAY, D. 2016. *Staying with the Trouble. Making Kin in the Chthulucene*. Durham: Duke University Press.
- INGOLD, Tim. (2010). Bringing Things to Life: Creative Entanglements in a World of Materials. University of Aberdeen, NCRM Working Paper. Online http://eprints.ncrm.ac.uk/1306/1/0510_creative_entanglements.pdf JAHN, T.,
- BERGMANN, M., and KEIL, F.. 2012. "Transdisciplinarity: Between mainstreaming and marginalization". *Ecological Economics* 79: 1–10.
- KUHN, T. 1962. *The Structure of Scientific Revolutions*. Chicago: University of Chicago Press.
- MAYRAND, P. 2009. "Parole de Jonas essais de terminologie, Augmentés des chroniques d'un altermuséologue". *Cadernos de Sociomuseologia*, 31: 70.
- MIRAFTAB, F. 2009. "Insurgent planning: Situating radical planning in the global south". *Planning theory*, 8(1): 32–50.
- MOUFFE, C. 1999. "Deliberative democracy or agonistic pluralism?", *Social research*, 66(3): 745-758.
- PASCALE, C. 2010. *Cartographies of knowledge: Exploring qualitative epistemologies*. London: Sage Publications.
- PAPPALARDO, G. 2021. *Paesaggi tenaci. Il processo ecomuseale del Simeto*. Milano: FrancoAngeli
- RAPHAËL, F. and HERBERICH-MARX, G.. 1992. "Une muséologie de la rupture. Le 'Métier de Conservateur' selon Jacques Hainard. *Revue des sciences sociales de la France de l'Est* 158 : 158–165.
- ROBINSON, M. 2018. "Talking of heritage: The past in conversation". Chap. 14 in *The Routledge Handbook of Language and Superdiversity*. London: Routledge.
- RÚSSIO, W. 1986. "Concepts and limitations of preservation: a museological vision". Chap. 3 edited by Carvalho, L. and Escudero, S. 2020. In *Teoría museológica latino-americana*. Paris: ICOM (ICOFOM).
- SANDERCOCK, L. (ed.) 1998. *Making the invisible visible*. Berkeley. CA: University of California Press.
- SCHLOSBERG, D. 2009. *Defining environmental justice: Theories, movements, and nature*. Oxford: Oxford University Press.

- SIMON, N. 2010. *The Participatory Museum*. Santa Cruz, California: Museum 2.0
- RITTEL, H. W. J. and M. M. WEBBER. 1973. "Dilemmas in a General Theory of Planning". *Policy Sciences* 4 (2): 155–169.
- SANTOS, B de S.. 2007b. "Para além do pensamento abissal: das linhas globais a uma ecologia de saberes". *Novos estudos CEBRAP* (79): 71–94.
- SANTOS, B de S.. 2011. "Épistemologies du Sud". *Études Rurales - Le sens du rural aujourd'hui* 187: 21–50.
- SANTOS, P.A. 2009. "Museology and Community Development in the XXI Century". *Cadernos de Sociomuseologia* 29: 47–116.
- VLACHOU, M. 2013. *Musing on culture: management, communications and our relationships with people*. Lisbon: Bypass.
- WATSON, V.2013. "Planning and the 'stubborn realities' of global south-east cities: Some emerging ideas". *Planning Theory*, 12(1):81–100.
- YIFTACHEL, O. 1998. "Planning and social control: Exploring the dark side". *Journal of planning literature*. 12(4): 395–406.