

The Virtual Museum of the Third Millennium: between Apocalyptic and Integrated perspectives.

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Abstract: On rereading Umberto Eco's 1964 text "Apocalittici e integrati" today, the "things" and positions the book deals with are ascertained, sometimes outdated, but above all they sound as modern and contemporary. The gaze and words the author uses seem as prophetic as ever of our everyday life, of a time marked by the continuous mixing of "high, middle and low" (Eco, 1964), a time marked by technical reproducibility (Benjamin, 1935), a fluid modernity (Bauman, 2012). In the text, Eco analytically explores and plumbs the dichotomy between apocalyptic critics and integrated supporters of mass culture, not forgetting that both extremes are fallacious (Piga, 2014). In this contribution, we aimed to trace in Eco's work his original interpretation of what we now identify as virtual, augmented and mixed reality especially as applied to the field of education and inclusive virtual museums. Although Eco did not explicitly discuss the concept of an inclusive virtual museum in his writings, Eco's emphasis on the "open work" and the reader's role in interpretation (Djian, 2021) could be applied to the idea of a virtual museum that encourages multiple perspectives and interactive engagement, a museum that through the application of the Flipped Inclusion model (Corona, De Giuseppe, 2017) could encourage pro-social communities and personalities.



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1. Introduction

"Apocalittici e integrati", Umberto Eco's seminal work published in 1964, opens an innovative dialectical space between mass culture and society. And, sixty years after its release, this text maintains a surprising topicality, offering a precious interpretative framework for understanding the cultural transformations that have marked the last half century and that continue to shape our present. The work, far from being a simple historical document, reveals itself as an essential critical tool for navigating the contemporary media landscape, increasingly pervaded by new technologies and forms of communication, where disintermediation (or demediation) marks the birth of a "spectator" (Missika, 2007). Eco's (1964) intuition lies in having underlined, already in

the 1960s, the centrality of mass communication as a shaping force of culture, of the collective imagination and of the cultural industry (Morin, 1962). In an era in which television was beginning its rise as the dominant medium, Eco (1964) sharply analyses the impact of new means of communication on society, anticipating themes and issues that would become central in the following decades. His analysis focuses on the dichotomy between "apocalyptic" and "integrated", antithetical positions that represent different ways of approaching mass culture. The apocalyptic, critical and pessimistic, see the spread of mass media as a threat to traditional culture, a standardization of taste and a flattening of the intellect. The integrated, on the contrary, enthusiastically welcome new forms of communication, considering mass culture as an opportunity for democratization and access to knowledge for a wider audience. In the text, Eco analytically examines this dichotomy, without losing sight of the fact that both extremes are imperfect, and invites us to overcome the sterile opposition by proposing a critical and conscious approach to mass culture, capable of grasping both its potential and its risks. *Apocalittici e Integrati* (Eco, 1964) does not offer prepackaged answers, but stimulates a profound reflection on the transformations taking place, inviting the reader to question the role of the media in society and to develop autonomous critical thinking.

2. Apocalyptic and integrated in the digital age

Today, Eco's work is revealed to be somewhat prophetic, the advent of the Internet, social media and new digital technologies has amplified the phenomena analysed in the book, making the need for a critical and conscious approach to communication even more urgent. The proliferation of information, the speed of diffusion of news, the fragmentation of knowledge and the creation of *digital bubbles* are just some of the aspects that characterize the current media landscape and that find reverberation in Eco's reflections (1964). *Apocalittici e Integrati* (Eco, 1964) is an invitation to decode the messages that bombard us daily, to develop critical thinking and to resist simplifications and manipulations. From the perspective of an epistemic pluralism, in order to "recompose and reunite the knowledge dispersed in the natural sciences, human sciences and practical knowledge" (Morin, 1962), in the daily life targeted by the speed, the burden and the pervasiveness of technologies, Eco's text (1964) therefore becomes the theoretical framework of our analysis, offering us tools to understand these new challenges, inviting us not to demonize technology, but to use it responsibly and consciously, at the service of culture and individual and collective growth (De Giuseppe et al., 2017). The historical dichotomy introduced by Eco acquires great relevance in our field of investigation, that is, the inclusive virtual museum. In general, the transition from the physical museum to the virtual museum has been accompanied by a heated debate on the potential and risks of this transformation (Etges & Dean, 2022). On the one hand, supporters of the virtual dimension have highlighted the opportunities offered by digitalization to expand the accessibility, interactivity and immersive experience of museums, overcoming the spatial and temporal limitations of the traditional museum. On the other hand, critics have expressed fears about the loss of authenticity and materiality of the museum experience, fearing that the virtual museum could reduce the work of art to a mere digitalized representation (Banini, 2023), devoid of aura (Pescarin, 2014). Therefore, the virtual museum is configured as a field of experimentation and hybridization between apocalyptic and integrated, in which new technologies are tools to expand accessibility, interactivity

and narration of cultural heritage, without neglecting the protection of the authenticity and materiality of the museum experience. In this regard, see all the virtuous examples of the sector, in particular our study reference will be the ScanItaly project (Di Tore, S. et al., 2022), developed at the Teaching Learning Centre for Education and Inclusive Technologies Laboratory Elisa Frauenfelder of the Department of Human, Philosophical and Educational Sciences of the University of Salerno, the result of a network composed of the Universities of Salerno, Cassino, Macerata and Neuchâtel, with the participation of Indire, the National Association of Small Museums, the Archaeological Museums of Carife and Villamaina, the Filangieri Museum of Naples and a network of secondary schools. ScanItaly aims to make accessible in an educational context through a range of technologies (3D Printing, Virtual Reality, Augmented Reality, Extended Reality) Digital Twins of elements of the historical, artistic and cultural heritage. Scanitaly aims to provide an accessible and meaningful educational experience by exploiting the potential of immersive technologies, such as virtual reality and augmented reality (Di Tore, PA et al., 2023). The success of this transition will depend on the ability to combine the demands of both positions, building a new model of virtual museum that becomes inclusive and that is able to enhance cultural heritage in an innovative and participatory way. This contribution aims to analyse inclusive virtual museums by adopting the work of Umberto Eco as a theoretical framework, in particular through three trajectories: *Apocalittici e Integrati* (Eco, 1964), *Opera aperta* (Eco, 1962), and a lecture held at the Guggenheim Museum in June 2001 on the Museum of the Third Millennium (Eco, 2001).

3. The inclusive virtual museum: opportunities and challenges

Although Eco did not develop a systematic theory of learning, his works offer valuable insights into how we learn and construct knowledge. Starting from the concept of "open work", we can deduce that for Eco learning is not a passive process of receiving information, but an interpretative and constructive activity. The reader, or in this case the learner, does not limit himself to absorbing the content, but actively interacts with it, attributing meanings to it and connecting it to his own previous knowledge and experiences. In Eco's thought the interpretative act is always a process of negotiation of meanings, influenced by the cultural context and the subject's prior knowledge, this type of learning is very close to the idea of non-formal learning. According to Tramma's definition, although it is an elusive object, difficult to define, identify and circumscribe «it is possible to affirm that informal education can be identified in those relational and communicative experiences, concerning collective or individual subjects, in which learning takes place without there being any institutions or organizations manifestly intended for the purpose and without there being a pedagogical intentionality, that is, an intentionality that consciously thinks of education as such» (Tramma, 2009, 36). Furthermore, these environments support diversified learning rhythms, allow more spontaneous pedagogical approaches and promote cognitive, affective and social development by encouraging active participation, collaboration and interdisciplinary thinking (Delello et al., 2015). Environments that are therefore perfectly coherent with the idea of a school that acts to seek "possible horizons of inclusion" (Canevaro, 2017, p. 133), so that each person can "find their own element, that is, the theme that corresponds to their own passion; develop the skills needed to respond to their own passion; organize the ways to offer others their own skills" (Canevaro, 2017, p. 133). And it is precisely in the contexts of non-formal

learning that the inclusive virtual museum is born and takes root, defined by Icom Italia in the Glossary of Digital Museology and New Technologies as *a digital entity that draws on the characteristics of a museum in order to integrate, enhance or increase the museum experience through personalization, interactivity and richness of content. Like a physical museum, the virtual museum is also designed to be open and accessible to the general public; furthermore, curatorial practices must guarantee the scientific validation of the contents and the quality of the experience* (Marras, 2020). It is therefore not simply a digitalization of the collections or a virtual visit, but an interactive digital environment that promotes active participation, learning and co-creation of meaning (de Prado & Gago, 2020). The link between teaching and museums is therefore essential in the implementation of educational projects, the numerous collaborations involving educational research and the protection of archaeological, historical, artistic and cultural heritage, have allowed, over the years, to apply teaching models in non-formal contexts, such as museums, archaeological sites, art galleries and galleries. "The complexity of socio-contextual variables, decisive in systemic- learning processes, underline the need to structure intrinsically conjectural methodological-didactic proposals, to overcome the linearity between learning, cognitive and attribution styles" (De Giuseppe et al., 2017, p.132). This pedagogical approach aims to enhance the connections between the different knowledge conveyed through new communication channels. This is in order to promote the cognitive, linguistic, creative and emotional singularities of individuals, through a strategic enhancement of differences and skills, with a view to developing critical and co-responsible thinking. This systemic vision integrates the museum organization with the theories and practices of teaching-learning, outlining a non-linear path that brings students-visitors closer to the preservation of artistic heritage. In fact, over the last decades, museum spaces have undergone significant transformations in their curatorial and pedagogical approaches. These changes have been guided by critical perspectives that have questioned the traditional ways of collecting, displaying and interpreting exhibition content (Andermann, & Arnold-de Simine 2012). The new technologies of the inclusive virtual museum, based on the constructivist theory of learning, in which knowledge is the result of personalized learning methods (Hein, 1991), can represent a valid teaching aid. As underlined by Gardner (2002), in the context of multiple intelligences, each individual shows unique aptitudes in the acquisition of knowledge. A plurality of communication and sensorial channels can therefore facilitate visitors in dealing with the same concept through diversified stimuli (Todino, 2016). Consequently, the transmission of information through a multiplicity of media favors the learning styles of each and every one, in line with an inclusive teaching approach. Therefore, the design and development of accessible virtual museums, leveraging the simple principle of cooperation and redundancy (Sibilio, 2014), offer significant opportunities to promote prosocial behaviour among visitors. Creating personalized and immersive experiences in these digital platforms can encourage empathy and understanding of diverse cultures and histories. Thus, interactive exhibits that highlight individual stories from diverse communities promote deeper connection and appreciation for shared human experiences. Visitors can engage with narratives that emphasize collaboration and resilience, leading to a stronger sense of social responsibility. The focus on interaction and engagement in virtual museums creates pathways for individuals to connect with one another, laying the foundation for meaningful community engagement. As we explore the impact of virtual museums on community engagement, it becomes clear that their potential extends beyond mere education, fostering a

culture of empathy and proactive social behaviour. Virtual museums encourage collaboration among community members, as they can share their thoughts, experiences, and interpretations of exhibits in real time. Existing literature highlights the importance of recognizing and embracing the diverse experiences of museum visitors (Isselhardt & Cross, 2020), visits are "deeply personal and strongly linked to each individual's sense of identity" (Isselhardt & Cross, 2020). This educational trend in museum curation has led to the emergence of the concept of the "inclusive museum", which aims to offer open representations and recognize the diverse experiences and identities of its visitors (Isselhardt & Cross, 2020; Andermann, & Arnold-de Simine 2012).

4. Opera aperta and the Museum of the Future

In the essay *Opera aperta* (Eco, 1962), Eco theorizes the concept of "open work" which, applied to the museum context, proves particularly fruitful especially in the digital age. The author argues that a work of art should not be understood as a finished and concluded product, bearer of a single predefined meaning, but rather as a structure open to multiple interpretations. The user, far from being a simple passive receiver, takes on an active role in the construction of the meaning of the work, interacting with it and contributing his own baggage of experiences, knowledge and sensitivity. Although traditional museums can provide valuable opportunities for learning, they tend to promote a type of unilateral interaction, in which art and culture are perceived as contents to be "communicated" to visitors. On the contrary, the virtual museum, thanks to interactive technologies such as augmented reality games or virtual reality installations, offers new opportunities for active participation and user involvement, sometimes allowing visitors to analyse the works from different perspectives, interact with them, manipulate visual elements and have more engaging and immersive experiences. We know that education, focusing on the development of socio-empathic skills (Bandura et al 2001), plays a crucial role in promoting permanent transformation, contemporary pedagogical research must therefore experiment with approaches aimed at managing democratic forms of cross-media remodulation in perspective (Masterman, 1997). In this perspective, the museum abandons its role as a simple repository of objects and transforms itself into a dynamic and interactive space, encouraging the visitor to actively participate in the construction of the meaning of the works on display. Here, the inclusive virtual museum lends itself to a full realization of the principles of the open work, allowing a flexible, personalized and interactive fruition of cultural contents. Involving students as museum curators, under the guidance of a teacher, perfectly reflects this idea, transforming the virtual museum into an active and collaborative learning laboratory, remembering that "Every learning process is a contextualized path", which through a form of proactive involvement and an awareness of the value of individuals and communities, must promote inclusive contexts, characterized by "a convergence between individual and socio-organizational interest" (De Giuseppe, 2016, p. 57). A virtual museum designed looking at Eco's semiotic theory promotes collaboration between visitors, educators, artists and curators (de Prado & Gago, 2020). Digital platforms and social media integrated into the museum experience to create environments in which visitors can interact with each other, share reflections and ideas, and contribute to the creation of content (Recupero et al., 2019). A space where "Technological interposition, altering the places and ways of teaching practice, introduces practical aspects, which are advantageous in the responsible

management of research times and the use of contents, in compliance with the purposes of the shared path” (Corona et al., 2017, p. 1). Translating Eco's work *Apocalittici e Integrati* (Eco, 1964) into the present and applying it as an analysis framework, supporters of an apocalyptic approach could criticize the use of immersive technologies in museums, arguing that they distort the genuine cultural experience. According to this vision, augmented or virtual reality would represent a "simulation" that fails to capture the authenticity of the physical object, depriving the user of the depth and richness of direct sensory experience. But, in this regard, Eco's own words in *The museum of the third millennium* (2021), a lecture held at the Guggenheim Museum in Bilbao on 25 June 2001, clarify the issue well.

Copie o originali?...Ecco pertanto che, di fronte alle possibilità di godimento estetico e comprensione culturale permesse da una visita affrettata in un museo di originali, si dovrebbe talora prendere in considerazione l'allestimento di musei o esposizioni temporanee fatte soltanto di ottime riproduzioni. Esiste a Ferrara un museo della pittura metafisica dove al posto di ogni quadro c'è uno schermo su cui l'opera originale appare splendidamente proiettata. Il museo permette di vedere, insieme, tutte le opere della pittura metafisica italiana, cosa che nessun museo esistente consente di fare...Una volta, anticipando l'idea del museo ferrarese, Konrad Wachsmann aveva progettato una struttura architettonica in metallo, trasportabile e costruibile in città diverse, in modo da poterla installare, per esempio, a Dallas, Texas, e permettere ai cittadini di vedere, su schermi di varia grandezza, tutte le opere, poniamo, del Louvre, e magari la settimana dopo tutte le opere degli Uffizi. L'esperimento è stato talora tentato. Si potrà osservare che questo è ormai reso possibile da un buon CDrom, ma certamente l'impressione spettacolare, il fascino delle dimensioni reali sarebbe diverso. Capisco che sarebbe diverso che passare un'intera giornata a Chartres, ma tra il tutto e il nulla vi sono molte e interessanti soluzioni intermedie. Il problema di un uso intelligente delle riproduzioni diventa sempre più urgente in un mondo in cui le opere d'arte viaggiano sempre più da paese a paese, per permettere l'allestimento di esposizioni tematiche, sul seicento fiammingo, su Raffaello o sul cubismo.

Still in *The museum of the third millennium* (Eco, 2021), Eco, after having analysed the evolution and the problems of museums, proposes an innovative vision for the future and precisely in underlining the possible technical improvements, from the use of screens or copies to the creation of personalized paths, we find some of the characteristics of the current inclusive virtual museum. Eco denounces first of all a *fruition in the carelessness* due to noisy and inattentive visitors:

Per quanto sia bene organizzato e suddiviso per epoche, generi o stili, il museo moderno diventa un luogo dove, chi volesse vedere tutto quello che c'è, non vedrebbe nulla, e se pure guardasse non potrebbe memorizzare. Torme di turisti che non potrebbero tornare a casa senza avere visto (o dire di avere visto) il Louvre, la National Gallery o gli Uffizi, percorrono a passo di maratona una lunga sequenza di sale, si arrestano brevemente e senza discriminazione davanti a quadri irrilevanti, trascurano capolavori, affollano le code davanti alle sole opere di cui hanno sentito parlare (la Gioconda, La vergine delle Rocce, la Primavera) riuscendo a malapena a vedere l'opera-feticcio, ed escono avendo realizzato scarsa informazione e un godimento estetico del tutto superficiale. In compenso, con i loro fiati mortiferi, contribuiscono alla rovina dei grandi capolavori che sono andati a venerare...Infine, ciascuno conosce la frustrazione di una visita della Gioconda al Louvre. Davanti a noi stanno squadre di giapponesi con la loro

guida che parla ad alta voce, e anche se si riesce ad avvicinarsi al quadro sarà per breve tempo. Se in una sala attigua ci fossero anche più di una buona copia del quadro, e magari schermi con i particolari delle mani o del sorriso, una volta soddisfatto il bisogno feticistico di aver visto l'originale, il visitatore veramente interessato all'opera potrebbe ammirarla a lungo e sotto ogni punto di vista. Questo accorgimento didattico è ora realizzato da alcuni musei, e sono pronto a scommettere che per molti la visione delle copie sarà stata esteticamente più soddisfacente che il rapido sguardo all'originale.

His extreme and perhaps provocative proposal of a museum consisting of a single work, then deconstructed in the analysis of the details that compose it or in the reconstruction of the contexts in which that work came to life, all accompanied by music, voices, etc., etc. recalls what we find today in virtual museums thanks to the use of technology. Eco declares:

permettetemi di chiedere il massimo come si conviene a un'utopia, miro alla sua forma estrema, anche se mi accontenterei di soluzioni intermedie... Il mio ideale è quello di un museo che serva a capire e godere un solo quadro (o una sola statua, o anche una sola saliera del Cellini). Prendiamo a esempio la Primavera di Botticelli. L'intera sequenza delle sale degli Uffizi dovrebbe essere trasformata in un unico percorso attraverso il quale si arrivi, alla fine, a capire tutto della Primavera. Ci sarebbero sale introduttive sulla Firenze dell'epoca, la cultura umanistica, la riscoperta degli antichi, i fermenti mistici del tempo, e sulla Roma in cui lavoravano Ghirlandaio e il Perugino, con pannelli didattici, esposizioni di libri e incisioni (dai manoscritti ai primi incunaboli che erano già apparsi in quegli anni). Poi seguirebbero le opere dei pittori che hanno preceduto e ispirato Botticelli, nella bottega di Lippi e del Verrocchio (e in quel caso, purché la documentazione fosse completa, si potrebbero accettare delle ottime copie, o trarre dai magazzini opere che il museo non aveva mai esposto), e le opere di Botticelli prima della Primavera. Poi vorrei vedere quadri con volti femminili che annunciano quelli di Botticelli, o al contrario mi dicano che la donna all'epoca era vista in modo diverso e lui ha radicalmente innovato; dovrebbero udirsi le musiche che Botticelli poteva avere ascoltato, le voci dei poeti e dei filosofi che poteva avere letto, e se necessario dovrebbero apparire grandi fotografie dei paesaggi toscani (immagino che per un pittore di paesaggio questa documentazione dovrebbe essere fondamentale); vorrei vedere documenti sulla flora dell'epoca, per capire come Botticelli abbia poi concepito i suoi fiori e i suoi alberi. Insomma, vorrei arrivare alla sala centrale, dove finalmente mi apparirà la Primavera, con l'occhio ormai educato di un fiorentino del Quattrocento. Poi, nelle sale seguenti, vorrei vedere su schermi tutti i particolari della Primavera, le soluzioni pittoriche adottate, comparazioni con particolari di altri pittori. E infine, nelle ultime sale, tutto ciò che mi può dire qualcosa sull'eredità di Botticelli, sino ai Prerafaeliti. Aveva ragione Valery. Troppe opere, l'una diversa dall'altra, tutte fatalmente fuori contesto, mi affaticano l'occhio e la mente. Ma un tragitto che mi conduca (come accade a me quando ad Amsterdam vado a vedere un solo quadro di Saenredam, conoscendone già la storia e l'ambiente in cui è nato) a entrare veramente "dentro" a una sola opera, farebbe di quella visita al museo un'esperienza memorabile... Si noti che questo museo a un solo quadro potrebbe anche viaggiare ed essere riallestito in molti luoghi... Il mio museo del terzo millennio sarebbe sempre inedito, sempre capace di offrirmi nuove sorprese. Lo stesso Valery sarebbe tentato di tornarvi. E anche un quadro che, come avvertiva Foucault, fosse stato concepito direttamente per il museo, in quel nuovo allestimento tornerebbe alla vita e alla cultura da cui è nato e non dialogherebbe soltanto con altri

quadri ma con la cultura che lo ha prodotto e la natura, o la vita, che lo ha ispirato. Se l'Utopia che ho delineato vi pare irrealizzabile, state calmi. Ho intitolato il mio intervento al museo del terzo millennio, e prima che questo millennio termini ci vogliono ancora 999 anni. Un tempo sufficiente per vedere – e spero di esserci – un'utopia realizzata.

5. Beyond the Dichotomy: Towards a Critical and Aware Virtual Museum

It is therefore, in the creation of an inclusive virtual museum that we believe we can overcome the dichotomy between apocalyptic and integrated that Eco had outlined in the early 60s. Finding in this museum the emphasis placed by Eco on the open work and on the role of the reader in interpretation (Djian, 2021), which encourages multiple perspectives and interactive engagement, which allows students, under the guidance of a teacher, to operate as museum curators (Todino et al., 2024), a museum that through the application of the Flipped model Inclusion (Corona, De Giuseppe, 2017) can encourage pro-social communities and personalities. The concept of "Flipped Inclusion", proposed by the authors in 2017, represents an innovative approach to design, applied in this case to inclusive museum experiences. According to this model, inclusiveness is not limited to the accessibility of content, but promotes active participation, co-creation and critical reflection by visitors. The "Flipped Inclusion" suggests a reversal of traditional modes of fruition, transforming visitors from passive spectators to active protagonists of the cultural process, encouraging the creation of online communities, which share experiences, reflections and interpretations of the works. A concrete practice of "Flipped Inclusion" in the EIPS matrix is embodied for example in the design of a virtual exhibition that allows visitors to add comments, reflections or personal reinterpretations of the works on display or in which visitors themselves are involved in the creation of new content, such as the development of alternative visit routes or educational activities based on their experiences and knowledge. In this way, the museum becomes a context that encourages active learning, participation and self-expression, allowing each visitor to feel part of a constantly evolving cultural community. In the general discussion, it seems important to us not to overlook the fact that while Eco's early works focused on the aesthetics of mass culture, his later writings took a more pessimistic turn, the author becoming increasingly interested in the mechanisms of lies, falsification and manipulation in the media and culture (Rodríguez-Ferrándiz, 2019). This change of vision (which will not be discussed in this contribution) underlines a growing awareness of the dangers of communication and the need for a critical engagement with cultural products, making the author's words once again highly topical. Likewise, museums also face the challenging task of incorporating new technologies in a critical way, avoiding the risks of superficiality and manipulation. The adoption of technologies must be guided by careful reflection that does not limit itself to exploiting immediate benefits, but also considers the long-term implications. An inclusive virtual museum must use technology consciously, designing experiences that stimulate critical reflection without reducing culture to a mere consumer good. As Eco points out, the risk lies not so much in the technology itself, but in its unconscious or manipulative use. The future of virtual museums will depend on the ability to balance innovation with a cultural vision that preserves the depth and complexity of the artistic experience.

6. Conclusions

Umberto Eco's ideas provide a significant and pertinent interpretative framework for understanding the future of museums in the third millennium, as his in-depth analysis of mass media and the cultural transformations brought about by new technologies offers valuable insights. Reflection on how his theories can be applied to virtual museums highlights a complex dialectic between opportunities and risks, between the potential for inclusiveness and the dangers of superficiality. While acknowledging the potential of new media, Eco has consistently warned of the dangers they entail, underlining the need for a critical and conscious approach. In light of these concerns, the debate between apocalyptic and integrated visions, which he himself outlined, maintains extraordinary relevance even in the digital age. The museums of the future will have to be able to seize the challenges and opportunities offered by technologies, incorporating them intelligently and aimed at promoting a deep and participatory cultural experience, in line with Umberto Eco's intellectual legacy. In this scenario, the museum of the third millennium is not limited to preserving and presenting cultural heritage, but becomes a dynamic, inclusive and participatory learning environment. The future of the museum will be, in this sense, a synthesis between physical and digital heritage, between the authenticity of direct experience and the possibility of enriched media experiences. Eco's theories suggest that the adoption of technologies in museums should be oriented not only towards the pursuit of efficiency or spectacularization, but towards the creation of meaningful experiences that stimulate critical reflection and inclusion.

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