

# Dark Heritage and its Sociological Conservation via Human and Artificial Intelligence Methods: A Case Study on Aljube Dark Museum

**Pedro Andrade**

Permanent Investigator, Universidade Católica Portuguesa, CITAR-Centro de Investigação em Ciência e Tecnologia das Artes, Porto, Portugal; Collaborator Investigator / former Permanent Investigator, University of Minho, Institute of Social Sciences, CECS-Communications and Society Research Centre, Braga, Portugal; pjoandrade@gmail.com

## Abstract

**Purpose.** The present text intends to critically articulate Urban and Cultural Studies to sociological theories and methods, that partially use both human interpretation and Artificial Intelligence, for research on urban cultural heritage. A case study here shown is about the Aljube Resistance and Freedom Museum. This political museum may be considered as a dark museum within the context of dark heritage, where a dark tourism takes place.

**Method.** Three modes of interpretation within sociological conservation of dark heritage are underlined: (1) human understanding via dialectical critique; (2) interpretation using concepts coded via artificial intelligence on the Museu de Aljube's 'Home Page' and inside the 'About Page' of the *EGEAC Cultura em Lisboa* site; (3) semi-automatic codification, using both human comprehension and A.I..

**Results.** Within such lens, the following points were examined: studies on dark heritage via a web of 'resistance dark museums'; memories, reflections and theories about socio-political heritage conservation using sociological methods; sociological preservation actions, their results and applications; their social and scientific impact on the urban socio-cultural fabric. The respective empirical fieldwork was made at the exhibition '*Ato Descolonial*', occurred on jan-jun 2022. Within this concrete museum space and visiting times, it is possible to extract social and political networks, such as the Salazarism panoptic carceral arena and its worldwide political prison web.

**Conclusion.** The essay may contribute to define the Aljube socio-cultural space and time as an object of studies by a Sociological Museum / Interpretation Centre, using a Sociological conservation methodology.

## Keywords

Urban Cultural Studies; Artificial Intelligence; Aljube Resistance and Freedom Museum; dark heritage, Sociological Museum, Sociological conservation on heritage

## 1. Introduction: Objectives and Methodology

Firstly, the present reflection must be socially contextualized, as for its substantive content, within the state regime discourse of former Portuguese dictator Salazar until 1974, connected with the *political resistance counter-discourse* and the respective *political museum mediating narratives*. Some impressions on such subject were written in 2022 and published in 2023, through a study on the condition of political prisoners, as a contribution to the development of a 'Dark Heritage Pedia', which means an augmented research Encyclopedia, as an indispensable piece for the construction of a *Virtual Sociological Museum* about the contemporary society, depicted there as a 'Insatiable/Unsafe/Insane Society' (Andrade, 2023).

Secondly, with regard to the conceptual, theoretical and dialectical interpretation of the Aljube Resistance and Freedom Museum, at Lisbon, it may be considered as a dark museum, where a dark tourism takes place. A *dark museum* is defined as a museum that collects, conserves and disseminates content related with negative phenomena, such as violence, death, dominance and war, but also with their opposites and counter movements, for example political resistance for human rights. *Dark tourism* means the cultural industries, services or stakeholders that manage activities related with *dark leisure* activities, e.g., touristic visits to dark museums (Biers, 2023).



**Figure 1.** Left: Sociologists at the political museum.

Middle: *Ato Descolonial* exhibition's presentation and credits.

Right: Museum's representation of citizens counter-observation on the State surveillance

Thirdly, concerning this essay methodology, the Aljube Museum is debated here as a case study on Dark Tourism, that includes two main interconnected sociological methods:

Classical sociological methods, such as: (a1) The exploration and *direct observation* of the museum visiting space and time, through photographs and videos (see Figure 1, on the left). The images here presented were made by the author as fieldwork sources, at the exhibition '*Ato Descolonial*', occurred on jan-jun 2022 (consult Figure 1, on its middle). (a2) The interpretation of *everyday life stories* of this museum visitor's itineraries, confronted with the social and political stories of the social agents shown within the museum (cf. Figure 1, on its right).

(b) Moreover, this text briefly presents a practical model and method for articulating classical sociological methodology with *Artificial Intelligence for heritage research*, within a Social Sciences and Digital Humanities object of studies. In both substantive and practical terms, it is important to develop AI innovative implementations, but also under realistic and critical ways.

(c) As a synthesis of the precedent two social, theoretical and methodological assumptions, this research is a process that poses attractive and promising potential, but also varied challenges and risks. E.g., on content essentially focused on Cultural Heritage and its preservation, simultaneously

undertaken by cultural heritage conservation methods and by social and human sciences methodologies. Such perspective is still emerging worldwide.

In particular, as for *Dark Heritage Sociological Conservation*, the texts and media arts sources presented below are being catalogued, indexed, conserved and preserved within a *Sociological Dark Heritage Archive, Library and Museum*.

## 2. Memories, Reflections and Theories

Taking a global perspective, within the contemporary post-colonial societies, and in particular in former colonial countries such as Portugal, it is urgent to discuss the issue of transnationality concerning the cultural heritage of the so-called 'global South', as is the case in African heritage sites designated by UNESCO (Houehounha, 2023).

Social and political Portuguese memories, such as those conserved at Aljube Museum (see Figure 2), were studied by researchers and were object of diverse dissertation theses, including first-person prisoner stories (AA.VV. 2011), and more profound essays, such as the analysis undertaken by Alfredo Caldeira, Fernando Rosas and Luís Farinha (2015), among other valuable contributions.



Figure 2. Left: Memories of / on prison

Right: Museological descriptions and reflections on political theories events

The museum collections must be preserved by professionals that have not just technical qualifications, but also a social conscience and democratic citizenship. With regard to *professional qualifications for heritage* conservation, the dimensions of judgment, method and decision-making are central (Caple, 2023).

Recently, the future of such new reality was debated in scientific and technological terms, with regard to design, monitoring and simulations, on the slippery slope of emerging virtual cultural heritage (Furferi, 2022). In addition, various practical digital applications have been on the rise for some years, through software for archiving, processing and disseminating heritage within various cultural institutions (Hemsley, 2017). Inside this context, *artificial Intelligence* tools constitute some of these instruments, that may augment advantages for heritage conservation, but as well provoke major controversies. Some practical examples on this matter will be shown below.

### 3. Socio-Political Heritage Conservation and Sociological Methods

The above-mentioned purpose in order to hybridize, on one hand, classical heritage conservation with, on the other hand, sociological methodology, and blend both with A.I. can be implemented by considering the following types and variations of social and technological processes and procedures, among others:

Firstly, universities, research centres, archives, libraries, museums, interpretation centres, think tanks and other cultural and political institutions, organizations O.N.Gs and associations, may use methods such as Heritage Conservation, Digital Humanities, Social Sciences and computer programming as *mixed, qualitative and quantitative methodology*, such as:

(a) *Classifications, thesauri, and ontologies*, which are instruments for organizing and indexing concepts, inside the above-mentioned institutions.

(b) *Content and discourse analysis*, in the treatment of textual, audiovisual, 2D and 3D sources and content, or procedures developed via Virtual and Augmented Realities and through media arts, often but not solely undertaken at research centres and alternative art galleries.

Some years ago, this text's author, while student, argued for the need for the construction of a *Sociology of documentary information*. In fact, there is not an emancipated specialized sociology whose subject of studies is such topic. Sociology of documentary information is different from Sociology of information, from where, however, it derives. Therefore, the social and human sciences professional and the documentary information experts, inside archives, libraries, museums, interpretation centers and art galleries, should also assume themselves, at least partly, as sociologists of documentary information. On their turn, social and human sciences staff, public authorities and the citizen in general may increase a critical attitude in relation to documentary information sources and products, and to the corresponding socio-economic, political and ideological uses (Andrade, 1985).

More recently, it was noted that one of the sociological genres, Artistic Sociology, may transport sociology and its scientific language, from the academia to creative extension activities such as the exhibition of sociological knowledge within urban public spaces, for example in the case of the media art gallery or the political museum. In the same way, artistic, media or political knowledges and languages should contaminate sociological discussion through an innovative sensibility. This is possible via the insertion, within a sociological text, not only of images from a media arts or political exhibition, e.g., presented as 'Figures' (1,2 ... n). In addition, the media arts or political exhibitions themselves can be understood as a social and sociological configuration that is an organic part of the very body of the traditional sociological text. Thus, a profound hybridization of knowledge is sought, which can enrich, but also subvert, both sociological debates and media arts or political exhibitions. (Andrade, 2018, p.243).

In the case of the conservation of dark heritage buildings, such as prisons, digital modeling constitutes an irreversibly indispensable methodology (Marzouk, 2023)



**Figure 3.** Left: Invisible resistance via clandestine press  
 Middle: Censorship on critical and leftwing newspapers  
 Right: A collective intercultural mural including images on social wars



Secondly, it is important to circumscribe *social and political everyday methods*, such as daily resistance techniques and ruses against authoritarian regimes, produced by common citizens and political activists and represented by museums, e.g. Aljube Museum depiction on clandestine methods, for example presses for making newspapers, flyers, posters and murals (see Figures 3, 4 and 5).

**4. Preservation Actions, Results and Applications**

Heritage conservation practical and final products, services and actions may be varied. For example:

(a) e-books and apps aimed at the preservation of material and intangible heritages, at the confluence of classical heritage conservation methods, sociology and A.I.

(b) Scientific events (conferences, seminars, workshops) for debates on *dark heritage, museum and tourism sustainability*;

(c) Interactivity at *dark art galleries* (dark visual installations, performances, etc.)

(d) *citizen and ecological participation*, via reading and/or writing cultural political urban and/or digital public arts sites, social media, etc. For instance, trough the consultation of political museums such as Aljube Museum and its valuable information, such as: archives on surveillance and informers (Figure 6, Left); statistics on Portuguese society under fascism (Figure 6, Right); publishing via underground ways (Figure 7, Left); visual archives on classes political struggles (Figure 7, Right).



**Figure 6.** Left: Archives on surveillance and informers for repression and oppression Right: Statistics on social structures within Portuguese society under fascism



Figure 7. Left: Publishing via scarce means (the ‘copiógrafo’). Right: Visual archives on struggles for freedom

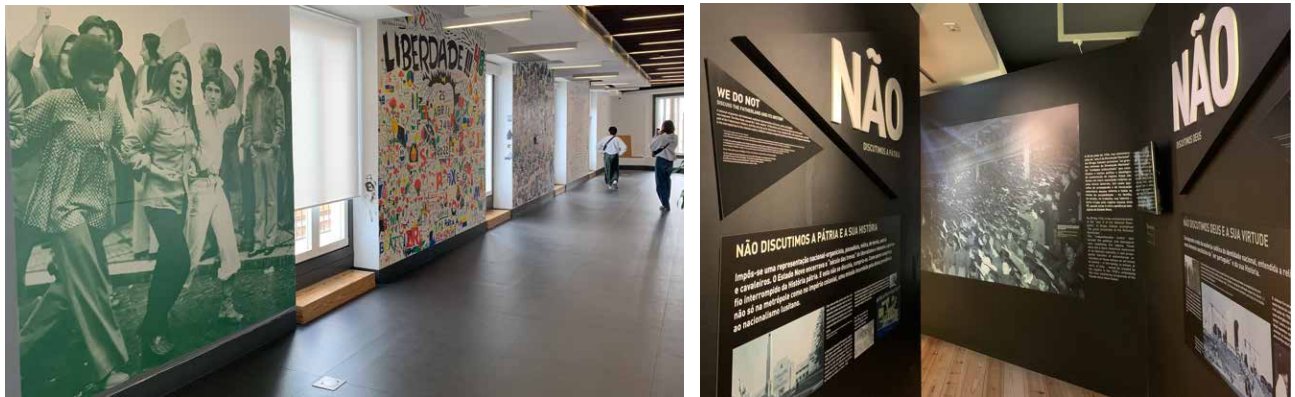
**5. Social and Scientific Impact**

Such a project could constitute one of the solid steps necessary to strengthen relationships with varied stakeholders:

Firstly, by developing *studies on audiences of dark heritage, museums and tourism*, such as surveys and questionnaires targeting the local, national and global opinion of citizens, tourists and migrants, but also administrative entities, organizations and associations, at local, regional, national and international levels, inside the areas of heritage

conservation/preservation, articulated with Digital Humanities, Social Sciences, A.I., etc. For instance, some studies have been conducted concerning the contents and its representation at the Aljube Museum, e.g., the exhibition on demonstrations and other political events, activities and activism (Figure 8, Left) or the critique on the ideological propaganda on fascism foundations (Figure 8, Right)

Secondly, in terms of more robust connections with the respective *cultural policies and politics networks*, be they European (Europeana), global (Unesco), etc.



**Figure 8.** Left: Exhibition on demonstrations and riots  
 Right: Ideological propaganda on fascism foundations

One of the methods provide by this museum, in order to seduce diverse audiences' profiles, is reading information

by seeing the museum knowledge through visual stories on History (Figure 9).



**Figure 9.** Audiences' profiles, reading by seeing the museum visual stories on History

### 6. Social Networks interpreted through Sociological Networks

Social networks were analyzed long before digital social networks emerged. In particular, such pre-digital social networks were defined through a pioneer study by sociologist Georg Simmel (1964), on social conflicts and the affiliation of actors involved in social networks. The Aljube museum exhibition strategy includes the dissemination of some socio-political networks such as: an individual body including a conceptual network of points

of repression and resistance (Figure 10, Left), a localized political network of political prisoners (Figure 10, right); and a globalized panoptic carceral web, implemented by the dictator Salazar's regime, through prison establishments spread worldwide across the various former Portuguese colonies (Figure 11).

Below, the present essay intends to show how to analyze some of the precedent topics, through *sociological networks* that present and represent social networks.

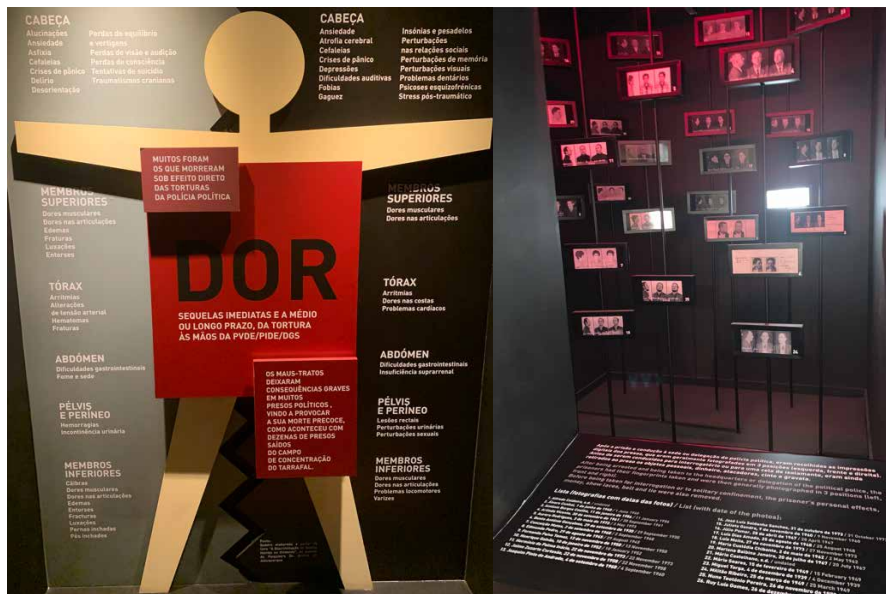


Figure 10. Left: Individual resistance body Right: Localized political network of political prisoners



Figure 11. A global panoptic carceral arena: the Salazarism worldwide political prisons web

### 7. Three Modes of Sources Interpretation within Sociological Conservation on Dark Heritage

Since the XIX century, *classifications* such as CDU-Classification Décimale Universelle and Dewey Classification, constituted useful tools for substantively and conceptually classify and index documents, objects and events, by archives and libraries staff. In the XX century,

such tools were perfected via *thesauri* and *Ontologies*. In this essay, it is shown how *Dark Heritage collections* may be deconstructed and reconstructed through the following three modes of interpretation on resistance counter discourses, e.g., on the case of the dark heritage visible, represented and disseminated at the Aljube museum site, within is home page.

**MUSEU DO ALJUBE**  
RESISTÊNCIA E LIBERDADE

EXPOSIÇÕES PROGRAMAÇÃO EDUCALJUBE CENTRO DE DOCUMENTAÇÃO

PT EN

## Sobre o Museu

O Museu do Aljube Resistência e Liberdade, criado em 2015, é dedicado à memória do combate à ditadura e à resistência em prol da liberdade e da democracia, que pretende preencher uma lacuna no tecido museológico português, projetando a valorização dessa memória na construção de uma cidadania responsável e assumindo a luta contra a amnésia desculpabilizante e, quantas vezes, cúmplice da ditadura que enfrentámos entre 1926 e 1974.

Museu do Aljube Resistência e Liberdade | O futuro c...

## Missão

Pretende valorizar as memórias comuns de resistência e evidenciar os principais traços do regime ditatorial que submeteu o nosso país durante quase meio século.

Pretende dar a conhecer o silêncio em que todo um povo foi mergulhado, resgatando-o para ensinamento de toda a comunidade, em especial dos mais novos.

Pretende partilhar nos nossos dias aspetos das realidades então vividas, organizando-os de modo sistemático e rigoroso.

Pretende inscrever na vivência coletiva os valores das lutas travadas pela liberdade e pela democracia, com a firmeza da esperança num país mais livre, justo e fraterno.

Pretende patrocinar o resgate das memórias de luta e de sofrimento, evocando momentos duros e, também, momentos empolgantes da resistência, seguros da vitória que se haveria de alcançar sobre o arbitrio e a violência.

Pretende assumir a luta contra a amnésia desculpabilizante e, quantas vezes, cúmplice da ditadura que enfrentámos entre 1926 e 1974.

Pretende remar contra a corrente da desmemória organizada pelas ideologias dominantes nas sociedades contemporâneas.

Pretende combater essa fabricação de um "presente contínuo", que torna fácil e eficaz a manipulação, a demagogia e o regressismo "invisível" às piores formas de opressão.

Pretende dar voz às vítimas e mostrar como é longo e difícil o caminho da sua reabilitação, impondo a verdade e o exemplo sobre o silêncio e o embuste.

Pretende honrar os resistentes que ousaram empenhar-se numa luta desigual e sempre ameaçada pela perseguição e pela prisão, pela tortura, pelo exílio, pela deportação e quantas vezes pela morte.

Pretende restituir a memória coletiva à cidadania, na sua pluralidade.

Pretende, em suma, assegurar que o nosso futuro não seja amputado do nosso passado.

O futuro cria-se no presente com a memória do passado.

**10:1 O Museu do...**

- Cultura: Democracia
- Gestão cultural: Cidadania
- Gestão cultural: História
- Gestão cultur...sponsabilidade
- Justiça social: Compromisso
- Luta: Amnésia
- Luta: Ditadura
- Luta: Liberdade
- Luta: Resistência
- Memória: Memória

**10:2...**

- Gestão cultur...aços históricos
- Justiça social:...gime ditatorial
- Luta: Resistência
- Memória: Memória coletiva

**10:3...**

- Gestão cultur...de organização
- Luta: Rigor

**10:4...**

- Cultura: Idealismo
- Cultura: Valores políticos
- Luta: Esperança

**10:5 Pr...**

- Luta: Luta
- Luta: Resistência
- Luta: Sofrimento
- Luta: Violência
- Luta: Vitória
- Memória: Memória

**10:6...**

- Luta: Ditadura
- Memória: Memória histórica

**10:7...**

- Cultura: Ideologia dominante
- Gestão cultur...ontemporânea
- Luta: Contra a corrente

**10:8 Pr...**

- Cultura: Crítica social
- Cultura: Demagogia
- Justiça social: Regressismo
- Luta: Manipulação
- Luta: Opressão

**10:9...**

- Gestão cultural: Resiliência
- Justiça social: Justiça social

**10:10...**

- Gestão cultural: Resiliência
- Luta: Coragem
- Luta: Luta

**Figure 12.** Interpretation for sociological heritage conservation, applying concepts coded both via human comprehension and artificial intelligence, on the Aljube museum site, inside it Home page

1. *Human interpretation* on each analysis unit of the text, such as a sentence, a period or a paragraph.
2. *Artificial intelligence automatic coding*:
3. A synthesis of the precedent, via a *semi-automatic comprehension* on the museum and related ideas.

In a precedent essay, a previous semi-automatic interpretation on dark heritage and tourism was conducted on Aljube prison related with 'prisoner' ideas or concepts by using *sociological networks* (Andrade, 2023).

**Informações institucionais**

O Museu do Aljube Resistência e Liberdade é um museu municipal, integrado na Empresa de Gestão de Equipamentos e Animação Cultural, E.M., S.A. - EGEAC - responsável pela preservação, promoção e gestão de alguns dos mais emblemáticos espaços culturais da cidade e pela realização das Festas de Lisboa e de outros grandes eventos culturais.

» **Canal de Denúncias da EGEAC**

O canal destina-se à apresentação de denúncias sobre um conjunto tipificado de matérias, cujo conhecimento de incumprimento possa ocorrer ou ter ocorrido no âmbito de atividade profissional em sentido lato. Está garantido o sigilo e, se pretendido, o anonimato.

» **Política de privacidade e proteção de dados pessoais**

Na EGEAC, em cumprimento do Regulamento Geral de Proteção de Dados e demais legislação em vigor aplicável à proteção de dados pessoais, esforçamo-nos por garantir a segurança e confidencialidade dos seus dados, os quais são solicitados e tratados de acordo, exclusivamente, com a finalidade a que se destinam (por exemplo, cumprimento de obrigações legais ou contratuais ou divulgação da nossa atividade). Assim, a informação que nos é fornecida é tratada com responsabilidade e respeito e não é partilhada com parceiros. Poderá ser partilhada com terceiros no estrito cumprimento de obrigações legais aplicáveis, ou outras causas legalmente tipificadas, e na justa medida em que tal se mostrar adequado ao fim a que essa partilha se destinar e, por exemplo, também, na subcontratação de serviços de segurança, videovigilância e comunicação.

» **Resolução extrajudicial de litígios de consumo**

» **Acesso a documentos administrativos**

**Documentos Institucionais**

Plano para a Igualdade  
 Plano de Prevenção de Riscos de Gestão  
 Código de Ética e Conduta  
 Código de Conduta - Assédio no Trabalho

SOBRE O MUSEU | DIREÇÃO | COMO CHEGAR | BILHETEIRA ONLINE | PRECÁRIO | LIVRO DE RECLAMAÇÕES | CANAL DE DENÚNCIAS DA EGEAC

Museu do Aljube  
 Rua de Augusto Rosa, 42  
 • 1100-059 Lisboa

Aberto de Terça-feira a Domingo das 10h00 às 18h00. Última entrada às 17h30. Encerra segundas-feiras e nos feriados de 1 de janeiro, de 1 de maio e de 25 de dezembro.

Recaba a nossa newsletter  
 Endereço de e-mail **SUBSCREVER**

«Chamada para a rede Ipa Nacional»  
 Telefone: +351 215 838 535

10-11 O Mus...

Cultura: Cultura
Cultura: Eventos culturais
Cultura: Museu
Gestão cultural: História
Gestão cultural: Património
Gestão cultural: Preservação

10-12 Assim, a In...

Gestão cultural: Segurança
Memória: Confidencialidade

Figure 13. Institutional information analyzed through classes and sub-classes of meaning

The model and method presented below, using simultaneously human dialectical critique and Artificial Intelligence analyses, within a Social Sciences and Digital

Humanities object of studies on dark heritage, dark museums and dark tourism, is not the only legitimate mode of interpretation.

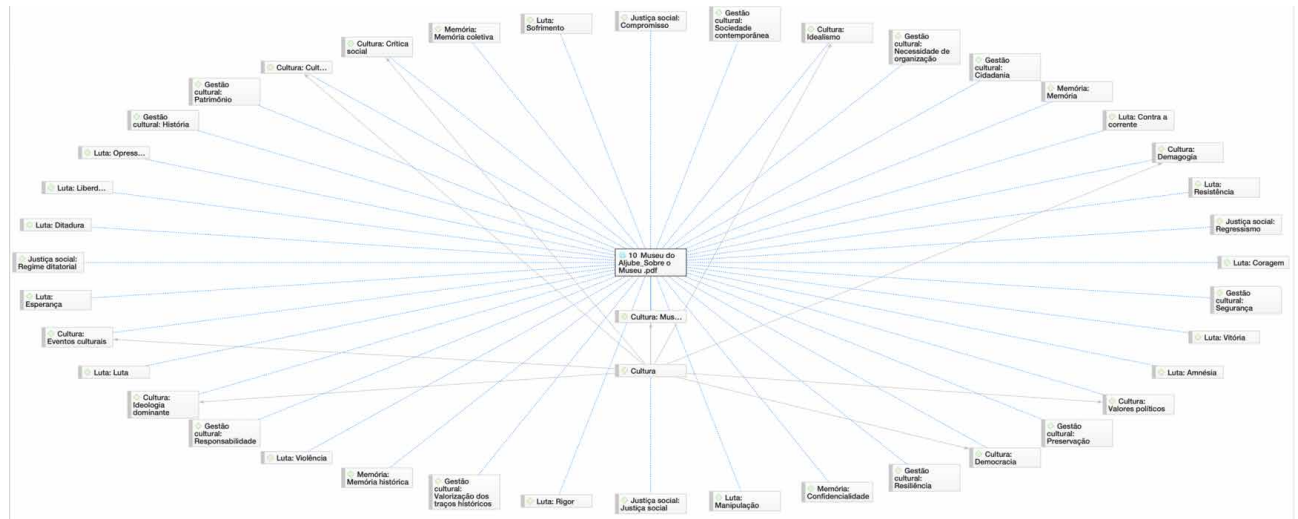


Figure 14. A sociological conceptual network on the Aljube Museum site, inside its 'Home page'.

**EGEAC**  
 Lisboa  
**Cultura em Lisboa.**  
 A empresa Espaços culturais Programação  
 PT EN

**Sobre a empresa**

A EGEAC – Empresa de Gestão de Equipamentos e Animação Cultural, E.M., S.A., é responsável pela preservação, promoção e gestão de alguns dos mais emblemáticos espaços culturais da cidade e pela realização das Festas de Lisboa e de outros grandes eventos culturais, que se concretizam sazonalmente.

Com uma intervenção privilegiada na cidade, a EGEAC assegura uma programação multidisciplinar, abrangente, inclusiva e democrática, procurando ser um agente ativo e recetivo, tanto na esfera contemporânea como na mais popular e tradicional.

Constitui missão da EGEAC promover o acesso diversificado e qualificado aos bens e serviços de cultura, estimular a criação artística, valorizar o património cultural, incentivar o acréscimo e a formação de públicos e desenvolver a promoção, preservação e dinamização da atividade cultural de Lisboa.

- 11:1 Com uma intervenção...
- Cultura: Cultura
  - Gestão cultural: Diversidade
  - Gestão cultur...a comunidade
  - Gestão cultur...Inclusão social
  - Gestão cultur...abilidade social

Figure 15. Cultural industries and services: EGEAC cultura em Lisboa site, inside its 'About' page: dark heritage interpretation via human and artificial intelligence coded terms

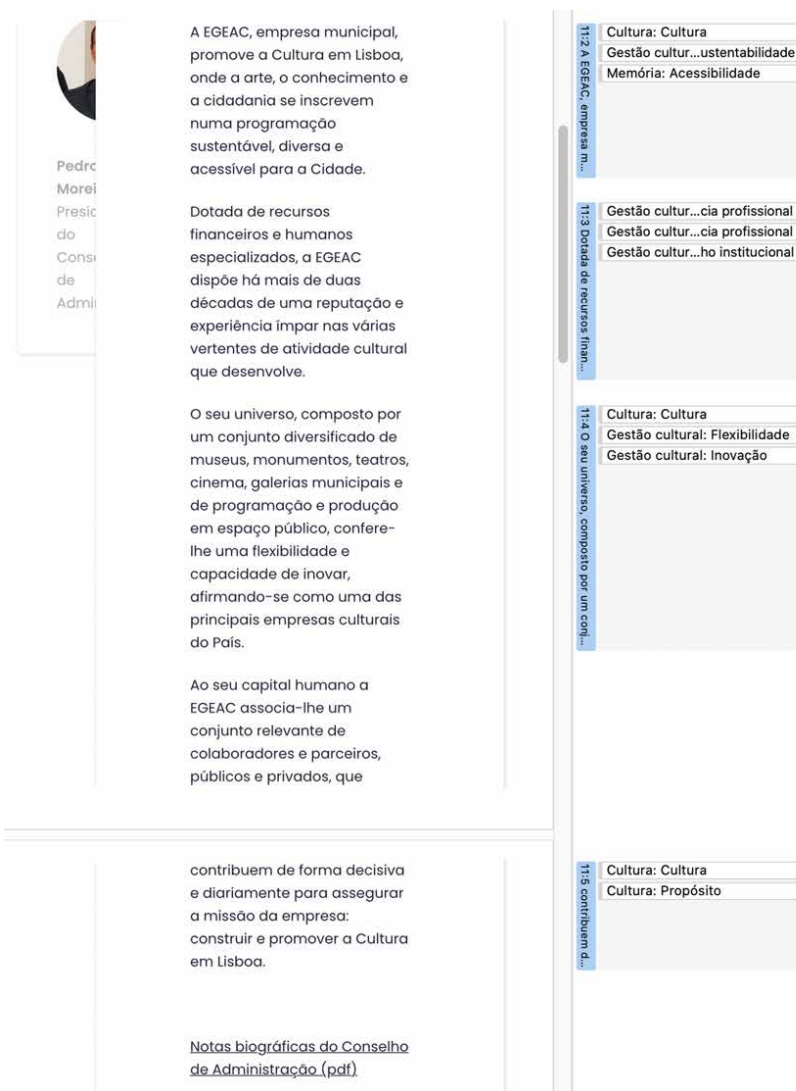
However, it may be one of the possible ways to deconstruct and reconstruct the methodology of heritage conservation and preservation, by using *mixed methods* that allow a more interdisciplinarity and interculturality among national and international research communities and peoples.

In order to illustrate such approach, some examples of semi-automatic interpretation are the following, extracted from the home page of the Aljube museum’s site.

In Figures 12 and 13, it is possible to read some main concepts that circumscribe the strategy of public (re) presentation and mobilization defined by this museum. The analysis extracted and assessed various central *conceptual*

*classes* (e.g., ‘culture’) and *sub-classes* (‘museum’, ‘cultural events’, etc.) that may elucidate the museum visitor on major questions and issues pertaining to the topics debated. Figure 14 provides a *sociological network* which works as a visual representation of the main relations among the concepts interpreted inside this source.

The next Figures 15, 16 and 17 depict an example of cultural industries and services, the ‘EGEAC cultura em Lisboa’ site, at its ‘About’ page, where it is possible to observe another inter-dialog among classical heritage conservation, Social and Human Sciences and A.I. methodologies, in order to obtain a Sociological understanding for socio-cultural heritage conservation.



**Figure 16.** Sociological understanding for socio-cultural heritage conservation, by using sociological concepts’ classes and sub-classes

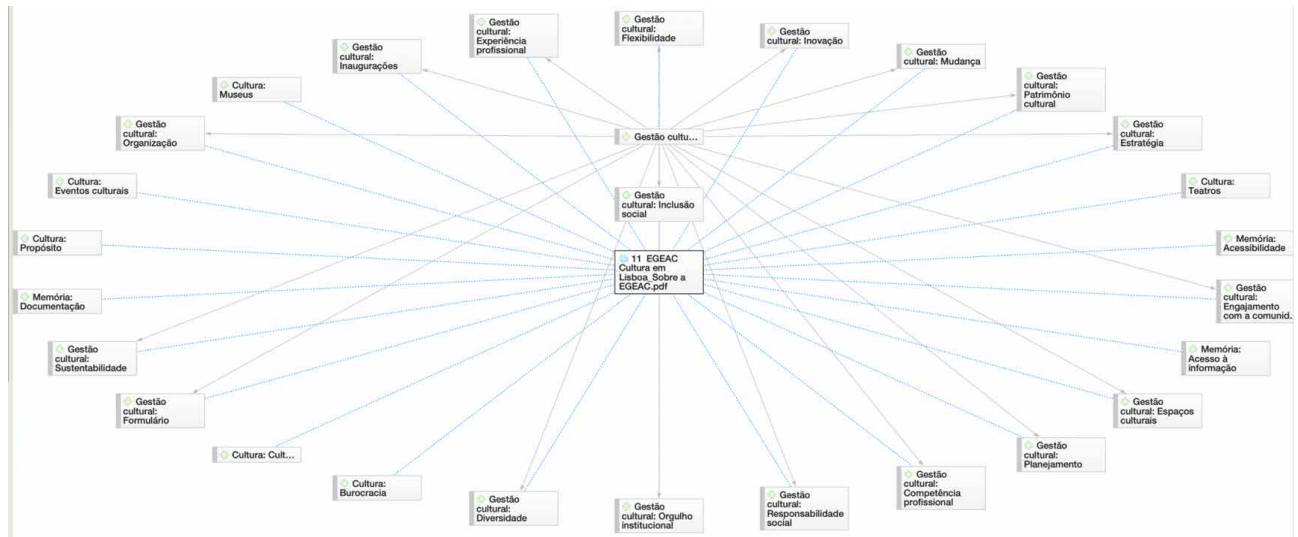


Figure 17. EGEAC cultura em Lisboa ('About' page): (socio)logical concepts and their relations' network

**8. Conclusion and Recommendations:**

Researching Dark Heritage via a Web of 'Resistance Dark Museums'?

A web of resistance museums has been previewed during the last years in Portugal.

Such program can be implemented by creating its economic, political and cultural conditions, in connection with cities municipalities. One possible tool for this process is an inquiry and its dissemination about urban historical memories in new ways, useful for the inclusion of marginalized social groups, and for the development of interculturality among citizens, tourists and migrants.

For instance, by promoting more coordinated visits to the political and resistance museums, in order to understand its eventual underlying dark heritage. Such approach may renew the touristic guides offered for travelers.

As notated above, dark heritage means heritage related to death, war, prisons and other negative social phenomena. More specifically, *dark heritage literacy* signifies a mode of reading and writing dark content, and its awareness by local and global communities, including researchers, professors and students. The aim here is to analyze a *political prison heritages* configuration, by collecting and exhibiting the diverse *cultures of resistance* undertaken by political prisoners.



Figure 18. Left: A visual gallery on resistance protagonists Middle: The cell of the prison, as a total institution symbol Right: Writing machine, a symbol of ideas freedom

Such research may raise the following questions, among others: the political prison may be considered a *total institution*? According to the sociologist Erving Goffman (1961), a total institution has three core characteristics: total separation of its repressive interior space, from the exterior public space; total domination of the inmates by the guards and other institutional staff; total control of the intimate inmates' bodies.

And how and why occurred textual and iconic alternatives to Salazarism ideology and discourses within the Estado Novo dictatorship regime, through manifestations of political and cultural resistances? Such clashes of discursive heritages may be perceived as *alternative, dark, tragic, or/ and hybrid heritages conflicts*?

In order to undertake such resistance archive, multiple types of museology sources such as texts, photos and videos are being analyzed and interpreted, for defining the inherent *dark heritage* and its corresponding *dark literacy*. For instance, a visual gallery on resistance protagonists, the cell of the prison as a total institution symbol, or the writing machine translating an empowering icon of ideas freedom (Cf. Figure 18).

## References

AA.VV., 2011. *Aljube – A Voz das Vítimas*. Lisboa: Fundação Mário Soares, Instituto de História Contemporânea e Movimento Não Apaguem a Memória.

Andrade, 2023. *Dark Heritage Pedia: An Augmented Research Encyclopedia, for a Virtual Sociological Museum on the Insatiable/Unsafe/Insane Society*, in Pascoal, S., Tallone, L, Furtado. M. (Eds.). *Dark Heritage Tourism in the Iberian Peninsula: Memories of Tragedy and Death* Cambridge Scholar Publishing, pp. 199-272.

Andrade, 2018. *Epistemology and methodology of urban cultural tourism: the case of the artistic sociology of mobile cultures and tourism communication in urban social networks*. *Comunicação e Sociedade* 33, 215-242.

Andrade, 1985. [For a Sociology of Documentation: sensitization to the need for its construction] *Para uma Sociologia da Documentação: sensibilização à necessidade da sua construção*. In (Coord.) *Actas do 1º Congresso Nacional de Bibliotecários, Arquivistas e Documentalistas 'A informação em tempo de mudança'*, 19-21/6/85. Porto, pp. 421-450.

Biers, T., Clary, K., 2023. *Museums, Heritage, and Death*. Taylor & Francis.

Caldeira, A., Rosas, F., Farinha, L. 2015. *Museu do Aljube – Resistência e Liberdade*. Lisboa: Câmara Municipal de Lisboa.

Caple, C., Williams, E., 2023. *Conservation Skills for the 21st Century: Judgement, Method, and Decision-Making*. Taylor & Francis.

Furferi, R., Governi, L., Volpe, Y., Gherardini, F., Seymour, K., 2022. *The Future of Heritage Science and Technologies: Design, Simulation and Monitoring*. Springer Nature.

Goffman, E., 1961. *Asylums: Essays on the Social Situation of Mental Patients and Other Inmates*. Anchor Books.

Hemsley, J., 2017. Digital Applications for Cultural and Heritage Institutions. Routledge.

Houehounha, D., Moukala, E., 2023. Managing Transnational UNESCO World Heritage Sites in Africa. UNESCO Publishing.

Marzouk, M., 2023. Heritage Building Conservation: Sustainable and Digital Modelling. Taylor & Francis.

Simmel, G., 1964. Conflict / the Web of Group Affiliation. Free Press.