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## **Experiências Turísticas em Dark Tourism**

**Dissertação de Mestrado**

Gestão Turística

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## **Dedicatória**

*Dedico este trabalho aos mais novos da minha família, para que acreditem que é possível.*



## RESUMO

O Dark Tourism é entendido como o tipo de turismo relacionado com morte, desastres, violência, sofrimento e o macabro (Stone, 2006) e é um tipo de turismo que data à Antiguidade. De facto, há muito que as pessoas são atraídas por estes tipos de lugares, conhecidos como lugares negros, que estão presentes em quase todo o mundo (Sharpley, 2009; Sharpley & Stone, 2009).

É um dos tipos de turismo mais procurados hoje em dia quando se trata de viver experiências turísticas únicas e autênticas. Apesar desta atratividade e, conseqüentemente, de um crescente interesse académico e científico pelo tema (Ilieve, 2020; Wang, Shen, Zheng, Wu & Cao, 2020), há ainda poucos estudos que relacionem o Dark Tourism com as experiências turísticas vividas em destinos dark (Martini & Buda, 2020) e quase nenhum que se foque especificamente na pré-experiência promovida por estes mesmos destinos.

Assim, o presente estudo visa, utilizando uma metodologia qualitativa, analisar as dimensões da pré-experiência turística promovida oficialmente por destinos turísticos dark, especificamente Auschwitz, Castelo de Bran, Catacumbas de Palermo, Ground Zero e Robben Island, com base no modelo de cinco dimensões de experiência apresentado por Schmitt (1999).

Os resultados apontam para uma pré-experiência turística multidimensional, de acordo com o tipo de destinos turísticos dark analisados. Pode observar-se que nestes locais escuros, a dimensão mais presente quando falamos da pré-experiência obtida através dos websites é *Sense*, ou seja, a que apela às emoções. Mais detalhadamente, é possível observar que diferentes sentimentos e emoções são desencadeados em função da tipologia do sítio escuro a ser analisado.

O trabalho também apresenta as implicações dos resultados, as limitações do estudo e desenha algumas linhas de investigação para o futuro.



## ABSTRACT

Dark Tourism is understood as the type of tourism related to death, disasters, violence, suffering, and the macabre (Stone, 2006) and it is a type of tourism that dates to ancient times. Indeed, people have long been drawn to these types of places, known as dark places, which are present almost everywhere in the world (Sharpley, 2009; Sharpley & Stone, 2009). It is one of the most sought-after types of tourism today when it comes to living unique and authentic tourist experiences.

Despite this attractiveness and, consequently, a growing academic and scientific interest in the topic (Ilieve, 2020; Wang, Shen, Zheng, Wu & Cao, 2020), there are still few studies that relate Dark Tourism to the tourist experiences lived in Dark destinations (Martini & Buda, 2020) and almost none that focus specifically on the pre-experience promoted by these same destinations.

Thus, the present study aims, using a qualitative methodology, to analyze the dimensions of the tourist pre-experience officially promoted by dark tourist destinations, specifically Auschwitz, Bran Castle, Palermo Catacombs, Ground Zero and Robben Island, based on the model of five dimensions of experience presented by Schmitt (1999).

The results point to a multidimensional tourist pre-experience, according to the type of dark destinations analyzed. It can be observed that in these dark places, the most present dimension when we talk about the pre-experience obtained through the websites is Sense, that is, the one that appeals to emotions. In more detail it can be seen that different feelings and emotions are triggered depending on the typology of the dark site being analyzed.

The paper also presents the implications of the findings, the limitations of the study and draws some lines of research for the future.



## **PALAVRAS-CHAVE**

Dark Tourism  
Pré-Experiência Turística  
Imagem do Destino  
Comunicação Digital  
Análise de Conteúdo



## **KEY WORDS**

Dark Tourism  
Pre-Touristic Experience  
Destination Image  
Digital Communication  
Content Analysis



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# Introdução

O setor do turismo contribui para a economia global com números no trilião de dólares, e move mais de 1,4 mil milhões de pessoas todos os anos (UNWTO, 2022). Entre os turistas, uma percentagem crescente está a colocar os olhos num mercado emergente: o turismo para lugares de morte, catástrofe e atrocidade (Lennon & Foley, 2000). Em 2019, mais de 2 milhões de pessoas visitaram o Memorial Auschwitz-Birkenau (Auschwitz, 2022b). Desde a sua abertura em 2011, e mais de duas décadas após a catástrofe do 11 de Setembro, o novo Memorial Ground Zero atraiu mais de 43 milhões de visitantes (Shalomov, 2022). Em Chernobyl, o lugar conhecido do desastre nuclear de 1986, registaram-se mais de 124 mil pessoas a visitar a área em 2019 (Statista, 2022).

A ligação entre a morte e o turismo foi identificada mais explicitamente como uma forma específica de consumo: o dark tourism. O dark tourism é um meio de conceptualizar as visitas a sítios ligados à morte, ao desastre e ao sofrimento humano, o que não é um fenómeno novo, mas sim um fenómeno enraizado nas circunstâncias do final do século XX (Luz, 2017).

O debate académico deste tipo de turismo começou nos finais da década de 1980 e princípios da década de 1990. Durante o início dos anos 90, vários académicos sublinharam a relação entre turismo e lugares de morte (Dann, 1994; Prentice, 1993). Foley e Lennon (1996) introduziram o termo "dark tourism" no léxico académico e mediático contemporâneo, para denotar a turistificação dos locais de morte e desastre. Definiram dark tourism como sendo o tipo de turismo que engloba a apresentação e o

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consumo, por parte dos visitantes, de locais de morte real, locais relacionados com a morte e locais de catástrofe.

Enquanto os debates anteriores sobre o consumo do turismo negro se concentraram exclusivamente na motivação, as discussões mais recentes passaram a considerar as experiências (Iliev, 2020). Não obstante o crescente interesse científico pela temática, existem ainda poucos estudos empíricos que analisem a experiência em dark tourism (Iliev, 2020).

Os turistas dark são essencialmente motivados pelo desejo de viver uma experiência memorável e autêntica (Sharpley & Stone, 2009) e sem possibilitarem esse tipo de experiências e conhecimento, os destinos são apenas espaços vazios sem contexto, história e significado (Frew, 2012; Podoshen, 2013).

A experiência turística é uma experiência de consumo e dessa feita é constituída por 3 etapas:

i) a pré-experiência – quando o turista prepara e planeia a viagem; ii) a experiência turística – o momento em que os turistas estão no destino; e iii) a pós-experiência – fase em que os turistas voltam para casa e avaliam a viagem (Seabra, Abrantes, & Kastenholz, 2014). No contexto do turismo, a experiência turística deve ser reconhecida como a chave para uma oferta turística bem-sucedida, inovadora e competitiva (Ellis & Rossman, 2008; Stamboulis & Skayannis, 2003; Zehrer, 2009).

O negócio do turismo, como muitos outros, continua o seu processo de globalização, e a pressão competitiva sobre os destinos individuais e as atrações aumenta, fazendo com que a Internet seja uma ferramenta valiosa para a comercialização de viagens e turismo (Pollock, 1995). De facto, estudos recentes indicam que os meios de comunicação social e as suas aplicações têm o potencial de ajudar os viajantes, proporcionando fácil acesso à informação em qualquer altura e qualquer lugar. Estes meios de comunicação influenciam a imagem projetada do destino que, conseqüentemente, influencia a imagem percebida pelos turistas e, em última análise, a experiência no local (Farmaki, 2013).

É reconhecido por académicos da área que os websites de turismo são capazes de proporcionar uma experiência virtual aos turistas sobre um destino, e são capazes de influenciar a formação da imagem de um destino turístico nas suas mentes (Doolin, Burgess & Cooper, 2002) Um website é uma das faces principais de uma organização em relação aos seu meio envolvente e no caso do turismo pode ser uma ferramenta poderosa

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para o conhecimento dos destinos por parte dos turistas que visitam o site e querem viajar para o local (Baggio, 2003).

Desta forma, este trabalho tem como objetivo analisar as pré-experiências turísticas fornecidas pelos websites oficiais dark tourism. Para tal foi feita uma recolha de material textual tendo por base os websites oficiais de cinco destinos de diferentes tipologias dark – Auschwitz, Bran Castle, Catacumbas de Palermo, Ground Zero e Robben Island – isto justificado pelo facto do estudo pretender aprofundar a temática do dark tourism numa perspetiva de relevância científica, mas especialmente recolher informações importantes de forma a contribuir para a definição de melhores estratégias de comunicação para atrair turistas através da informação disponibilizada online.

Assim, este trabalho divide-se, em primeiro lugar, numa revisão da literatura sobre o conceito de dark tourism, bem como os conceitos de experiência, imagem do destino e comunicação digital. Em seguida, é apresentada uma visão geral da abordagem metodológica e feita a caracterização dos destinos em estudo. A terceira secção é dedicada aos resultados obtidos. E, por fim, surgem as conclusões, onde são apresentadas as implicações do estudo, as suas limitações e algumas linhas de investigação futuras.



# 1. Revisão de Literatura

Neste capítulo é apresentada a revisão de literatura dos principais tópicos de investigação: Dark Tourism, Experiência Turística, Imagem do Destino e Comunicação Digital nos Destinos.

## 1.1 Dark Tourism

O termo “Dark Tourism” foi cunhado por Foley e Lennon, (1996) num estudo que visava explorar esse mesmo fenómeno. Este foi o termo utilizado pelos autores para o tipo de turismo que engloba a apresentação e o consumo, por parte dos visitantes, de locais de morte real, locais relacionados com a morte e locais de catástrofe.

Stone (2005a) menciona que Dark Tourism se refere, essencialmente, a visitas, intencionais ou não, a locais onde a essência é a morte e o sofrimento. Tarlow, (2005) reforça esta definição considerando que este tipo de turismo pode ser identificado como as visitas a locais onde ocorreram tragédias ou mortes historicamente notáveis e que continuam a impactar, atualmente, a vida das pessoas.

Embora os estudos académicos e científicos sobre Dark Tourism sejam relativamente recentes, (Iliev, 2020) a verdade é que viajar e experienciar eventos associados à morte, dor e sofrimento não é um fenómeno atual (Stone, 2005b). As próprias peregrinações, quer por motivos emocionais quer por motivos religiosos, atraem há séculos os indivíduos

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para locais de culto de morte e violência. Ainda antes de ser considerado turismo, mas por razões recreativas, os jogos dos gladiadores romanos em que a violência era o mote principal, atraíam multidões. Nos jogos os espectadores eram entretidos com sofrimento e com morte dos gladiadores, o que leva a que o Coliseu de Roma possa ser considerado uma das primeiras atrações de Dark Tourism. Outro exemplo, são as execuções públicas do século XIX que serviam de lembrança de dissuasão e retribuição e que tinham multidões a assistir (Stone, 2005 a,b)

Outro conceito associado ao Dark Tourism é o termo Thanatourism. Embora relacionados, distinguem-se na essência temporal, dado que os aspetos memoriais e associados à industrialização do Dark Tourism, fazem com que este pertença à pós-modernidade. Por sua vez, no Thanatourism a peregrinação é a forma mais precoce de viagem associada à morte, tornando estas viagens uma experiência do mundo pré-moderno (Buda & McIntosh, 2013). Isto quer dizer que o fascínio por cenas de morte e catástrofe é antigo e possivelmente universal, mas o que é novo é a forma como existe uma indústria de turismo comercializada e funcional capaz de tornar muito mais disponível a muito mais pessoas do que era no passado (Powell et al., 2018).

Existem alguns argumentos que justificam o consumo de Dark Tourism (Ashworth, 2002). O argumento da singularidade afirma que, por ser único, torna-se atrativo à satisfação da curiosidade humana. O argumento do horror, embora pareça desagradável e não aceitável moralmente, é explicado como sendo uma forma extrema da ligação dramática entre descrições de violência e entretenimento. O argumento da empatia é uma forma mais aceitável de expressar o fascínio pelo horror, no sentido em que os turistas/consumidores se identificam com os indivíduos envolvidos na atrocidade em questão. Por horror ou empatia, certo é que os turistas consomem cada vez Dark Tourism (Stone et al., 2018)

Sendo a definição de Dark Tourism ampla e variada e não existindo uma definição única e consensual, o Dark Tourism é um tipo de turismo que atrai os turistas para locais onde a morte e o sofrimento são características do mesmo (Powell et al., 2018; Stone, 2005a). O conceito de Dark Tourism contém na sua essência algumas variáveis que o tornam mais complexo, entre elas o interesse na morte, na medida em que esta é a razão dominante para visitar locais dark, e o “porquê?” e “como?” se encontram disponíveis sítios/experiências sombrios para diferentes fins (políticos, educativos, entretenimento, ganhos económicos). (Sharpley & Stone, 2009).

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Também os lugares são o que diferenciam as categorias do Dark Tourism e de acordo com Seaton, existem 5 categorias: (1) Viajar para locais de morte pública: geralmente tinha uma forma de grande espetáculo, como concursos de gladiadores, execuções, etc. Hoje em dia, por exemplo, podemos observar uma atividade turística em locais de ataques terroristas, guerras ou catástrofes naturais. Isto está ligado a uma necessidade de experimentar o macabro; (2) viajar para lugares de morte em massa (ou em alguns casos também individual): na primeira situação pode ser um campo de morte, um campo de batalha, um lugar de genocídio; na outra, por exemplo, um lugar de assassinato, acidente trágico ou tortura; (3). Viajar para memoriais dos mortos: cemitérios, catacumbas, mausoléus, memoriais de guerra, etc. (4) Viajar para lugares que não estão diretamente ligados à morte, mas apresentando alguns artefactos da mesma: nesta categoria são tidos em consideração principalmente museus, galerias e exposições; e (5) Viagens a lugares de encenação da morte: como a encenação de batalhas famosas ou religiosas ligadas em primeiro lugar ao martírio.

Com toda a sua complexidade, no Dark Tourism encontra-se uma grande diferença entre locais de morte, desastre e depravação e locais associados a estes factos. Se a visita a locais associados a morte, desastre e depravação é caracterizada como “dark tourism”, pode dizer-se que a visita a locais de morte efetiva são locais de “darker tourism” (Miles, 2002). Para Miles, o produto e a experiência no campo de concentração de Auschwitz-Birkenau é mais obscuro que o US Holocaust Memorial Museum em Washington, por exemplo.

Os locais e experiências dark podem partilhar características, perceções e particularidades, factos estes que podem ser vagamente traduzidos em tons de escuridão, podendo determinados locais ser "mais escuros" do que outros (Figura 1). Sharpley (2005) observou que existem diferentes "tonalidades de escuridão". O conceito de diferentes tonalidades é também investigado por Stone (2006), que sugere um "espectro de oferta" que vai desde as formas mais "escuras" até às formas mais "claras" de turismo escuro.

De acordo com a escala de cores, nas tonalidades mais escuras do Dark Tourism, os visitantes encontram os mortos e tomam consciência de certos tipos incomuns de morte (Walker, 2009).



**Figura 1 - "Darkest-lightest" Framework of Supply.**

Fonte: Stone, 2006

Para Stone (2006), a criação de uma base tipológica sustentada de categorias dark levará, não só a uma melhor compreensão da oferta turística “dark”, mas também a uma melhor compreensão de onde localizar e explorar a procura turística “dark”. Nesta linha, o autor apresenta sete categorias de oferta de Dark Tourism:

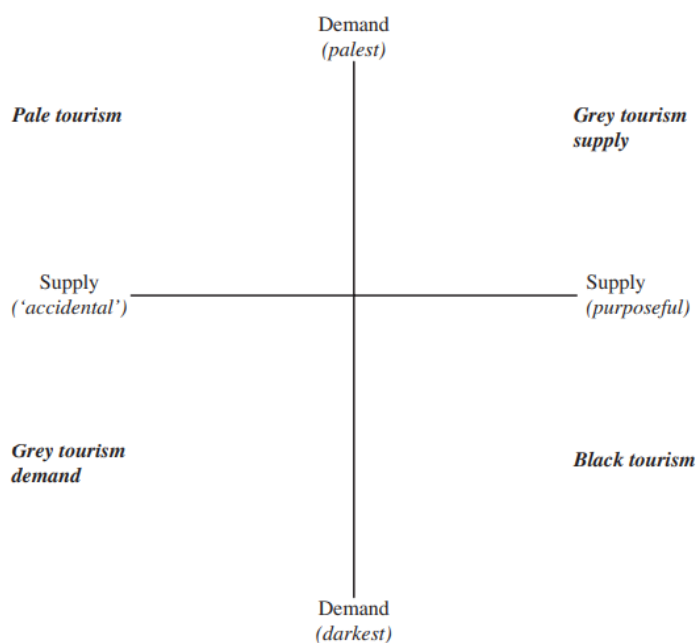
- Dark Fun Factories – os locais/destinos que pertencem a esta categoria permitem uma visita predominantemente de entretenimento e ética comercial onde estão presentes, de forma real ou fictícia, eventos de morte;
- Dark Exhibitions – estas exposições e locais estão essencialmente pensadas para propósitos educacionais. Embora estejam relacionados com a morte e sofrimento têm, comumente, uma mensagem refletiva;
- Dark Dungeons – esta categoria refere-se a locais e atrações que apresentam códigos penais e de justiça passados para o consumidor atual, e giram em torno de antigas prisões e tribunais. Este tipo de produtos tem combinados entretenimento e educação. O autor refere ainda que este tipo de produtos pode ocupar o centro da escala de “darkness” sendo uma mistura de elementos “dark” e “light”;
- Dark Resting Places – esta categoria foca-se em cemitérios ou sepulturas como potencial produto de Dark Tourism. No entanto, a sociedade atual romantiza este produto, perdendo, em parte, o que devia ser macabro;
- Dark Shrines – estes são locais de lembrança e respeito por algum recém-falecido. São frequentemente construídos, formal ou informalmente, muito perto do local da morte e dentro de um período de tempo muito curto da ocorrência da morte. Assim sendo, o autor sugere que este tipo de produtos esteja incluído na parte mais “dark” do Dark Tourism;

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- Dark Conflict Sites – esta categoria da oferta concentra-se em locais de guerra e conflitos e têm, essencialmente, um foco educacional e comemorativo, sendo, na sua generalidade de origem não provocada;
- Dark Camps of Genocide – estes são locais onde genocídio, atrocidade e catástrofe são a essência e, por isso, ocupam o lugar mais “dark” na escala de Stone.

Ainda na linha das tonalidades dark, Sharpley (2009), considera que as atrações ou experiências de Dark Tourism são diferenciadas pela medida em que tanto o fascínio pela morte é um fator de consumo dominante, como a oferta é propositamente orientada para a satisfação deste fascínio. Assim o autor identifica quatro diferentes “tonalidades” de Dark Tourism quer na oferta quer na procura ver (Figura 2):



**Figura 2 - Matrix of dark tourism demand and supply.**

Fonte: Sharpley, 2009

- Turismo pálido – procurado por turistas com um interesse mínimo ou limitado na morte que visitam locais sem intenção de serem atrações turísticas.
- Procura turística cinzenta – procurado por turistas já com um fascínio pela morte, mas que visitam locais de Dark Tourism de forma não intencional.

- Oferta turística cinzenta – locais intencionalmente criados e desenvolvidos para explorar a morte que atraem visitantes com algum, mas não dominante, interesse na morte.
- Turismo negro – esta é a tipologia que se refere ao Dark Tourism no seu estado “puro”, onde o fascínio pela morte é satisfeito pela oferta intencional de experiências destinadas a satisfazer este mesmo fascínio.

### 1.1.1 Tipologias de Dark Tourism

A interpretação de locais escuros e atrações, tanto em termos da forma como são apresentados, como das informações que transmitem, tem sido desde há muito foco da atenção académica (Sharpley, 2009). Segundo este autor, os locais de Dark Tourism oferecem a oportunidade de escrever ou reescrever a história de vidas e mortes de pessoas, ou fornecer interpretações particulares (políticas) de eventos passados, o que torna esta temática interessante quer do ponto de vista científico quer enquanto produto turístico. Nesta qualidade, o Dark Tourism é um produto turístico muito complexo, cuja definição ainda não é consensual entre os autores. O facto que é concordante entre os autores é que o Dark Tourism tem várias tipologias, dependendo das motivações do turista, bem como das características dos próprios locais dark. Neste âmbito, são considerados tipos de Dark Tourism: *War/battlefield Tourism*; *Disaster Tourism*; *Prison Tourism*; *Cemetery Tourism*; *Ghost Tourism*; *Holocaust Tourism* (Fonseca et al., 2016; Stone, 2006).

O tipo de turismo designado de *War/battlefield Tourism* pode ser descrito como a viagem recreativa a locais de guerra, para visita ou para estudos históricos (Blackford, 2005). Estas atrações não incluem apenas campos de batalha, memoriais e cemitérios, mas também inúmeros monumentos, museus e outras estruturas e locais que comemoram guerras, batalhas e eventos/atrocidades associadas (Baldwin & Sharpley, 2009).

Os turistas visitam nações que estiveram envolvidas em guerras com o propósito de conseguirem evidências desses conflitos. Os artefactos de guerra como campos de batalha, monumentos, museus e demonstrações servem como recurso para o desenvolvimento de uma grande variedade de atrações de *War/battlefield Tourism* (Blackford, 2005; Dunkley et al., 2011; Fonseca et al., 2016; Lloyd, 1998).

Uma das razões mais poderosas para visitar os campos de batalha é o luto pelos mortos, de facto, a visita a sepulturas e memoriais aos mortos é um ritual cultural comum.

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Existem, no entanto, diferenças nos tipos de visitantes dos campos de batalha mediante a visita ao local como um ato de peregrinação e/ou luto (Baldwin & Sharpley, 2009):

- Viúvas, veteranos e família direta – visitar uma sepultura é muito importante para muitas pessoas, pois ajuda a gerir a dor. Desta forma, os veteranos revisitam os antigos camaradas para prestar homenagem através do respeito, sendo que essas visitas podem simultaneamente funcionar como um processo de cura pessoal relacionado com o luto. Semelhante processo acontece com outras pessoas, não diretamente ligadas ao acontecimento em si, mas às pessoas envolvidas, como viúvas e membros da família direta, em que a revisita é importante e por eles considerada também uma forma terapêutica de lidar com o luto.
- Segunda e terceira gerações – não são apenas os membros da família direta que sentem o luto. Segundas e terceiras gerações poderão sentir-se da mesma forma e isso justificar as visitas a sepulturas.
- História da família – poderá existir orgulho em saber que se faz parte da família de um herói falecido em combate, bem como um sentido de identidade a partir da sua experiência e esforço na perpetuação do nome e prestígio da família.
- Luto público e peregrinações – as peregrinações a campos de batalha podem ser consideradas viagens de recordação, servindo como experiência espiritual e emocional e uma espécie de peregrinação a um lugar de culto.
- A dimensão social da peregrinação – a morte é, indubitavelmente, um tabu moderno em que as pessoas sentem desconforto ao falar com enlutados e dos próprios sentimentos associados. Contudo, a presença de outras pessoas numa viagem deste tipo pode ser muito reconfortante e terapêutica e por isso é procurada dessa forma.
- Viagens específicas ao campo de batalha – contrastando com a peregrinação que está diretamente enraizada como uma necessidade espiritual e de prestação de homenagem aos falecidos, uma viagem ao campo de batalha tem como propósito compreender o que aconteceu e porquê, a partir do estudo dos detalhes do terreno sobre qual a batalha foi travada.

Outra das modalidades do Dark Tourism é o chamado *Disaster Tourism*, que consiste na prática de viajar para áreas que experienciaram recentemente desastres, quer naturais, quer provocados pelo Homem (Fonseca et al., 2016). Os locais de turismo de catástrofe

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são tipicamente temporários e atraem turistas que vão para testemunhar as consequências do evento, apenas enquanto essas consequências estiverem em evidência (Sharpley & Wright, 2018). Em suma, o turista de desastre viaja para um cenário de catástrofe, não com o intuito de ajudar, mas sim para olhar com interesse para a devastação (Shondell Miller, 2008).

Uma outra característica destes locais é que, num contexto turístico, são frequentemente locais sem qualquer tipo de gestão: o número de serviços ou infraestruturas turísticas é limitado, ou até mesmo inexistente, embora nem sempre seja esse o caso (Sharpley & Wright, 2018).

A visita a locais de desastre natural é a única forma de turismo em que a motivação é sentir emoções e riscos associados a fenómenos como tornados, relâmpagos, inundações e atividade vulcânica (Rucińska, 2016). Podem realçar-se como os mais antigos pontos de turismo de catástrofe Pompeia e Herculaneum, que permitem que o turista aprenda sobre aspetos da atividade vulcânica e ver também os restos humanos preservados em cinzas. No que respeita a desastres provocados pelo Homem, é de se mencionar o desastre de Chernobyl que se deu na Ucrânia, em 1986. Este foi um dos maiores acidentes com centrais nucleares da história quando se fala de custos e vítimas (Fonseca et al., 2016).

A informação sobre esses desastres e os seus efeitos/consequências cativam a atenção humana e são uma fonte de informação e de educação muito importante (Rucinska & Lechowicz, 2014).

O *Prison Tourism* é outro tipo de Dark Tourism e é descrito como a visita a Prisões que têm em si toda uma história “negra” e obscura que servem de atração per si aos turistas e curiosos (Fonseca et al., 2016). Estes locais turísticos são frequentemente referidos como museus prisionais, na medida em que têm uma preocupação de conservação e, ao mesmo tempo, de exibição, tanto da parte arquitetónica como de artefactos de interesse histórico, social e cultural, semelhante aos designados museus padrão. Como acontece nos museus padrão e noutros locais turísticos “dark”, estes locais combinam educação com entretenimento (Barton & Brown, 2015).

Com este tipo de turismo, antigos locais de punição e encarceração tornaram-se alvo de experiências turísticas populares, pelo que prisões inativas se converteram em museus e locais de património, com a referência das prisões mais famosas no mundo serem Alcatraz e Robben Island.

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Outro tipo de Dark Tourism é o *Cemetery Tourism*. Os cemitérios são espaços multidimensionais porque são sagrados, emocionais, mas simultaneamente são testemunhos da história, memória e identidade local (Matecic et al., 2021). Segundo Abranja et al. (2012) o Cemetery Tourism, como o nome indica, corresponde à visita a cemitérios com o propósito de conhecer a história local através da visita a estátuas e ornamentos fúnebres de pessoas famosas mas também de pessoas desconhecidas e que marcaram de alguma forma esse local. Um dos cemitérios mais famosos no mundo é o Parisian Père Lachaise onde turistas vão para contemplar as sepulturas de personalidades conhecidas como Jim Morison (cantor e compositor dos The Doors), Edith Piaf (cantora, compositora e atriz francesa), Oscar Wilde (escritor irlandês), Gioachino Rossini (compositor italiano) e ainda o escritor francês Marcel Proust (Fonseca, 2015). Este tipo de turismo tem tanta relevância que existe mesmo a entidade promotora de Turismo Cemiterial designada de *A.S.C.E. – Association of Significant Cemeteries in Europe* (Associação dos Cemitérios Significantes da Europa). Entre outras, uma das responsabilidades desta associação é a promoção da Rota dos Cemitérios Europeus (*European Cemeteries Route, 2010*), uma iniciativa à promoção turística dos cemitérios e, conseqüentemente, deste tipo de turismo.

De acordo com (Fonseca et al., 2016) o *Ghost Tourism*, é considerado também uma modalidade de Dark Tourism e está associada à exploração comercial de fantasmas. Contudo, este conceito não é necessariamente novo porque são já muito antigas as crenças no paranormal, continuando a persistir até hoje. Inclusive, com o passar dos anos o número de pessoas que diz ter experienciado algum tipo de atividade paranormal aumentou, aumentando também o número de curiosos.

Esta tipologia de Dark Tourism, frequentemente, envolve espaços públicos, razão pela qual as excursões para observar atividade paranormal têm aumentado consideravelmente (Davies, 2007).

Existem, pelo menos, três elementos-chave no Ghost Tourism contemporâneo. Em primeiro lugar estão os hotéis que alegam e se promovem estarem assombrados para assim atraírem turistas. Em segundo lugar estão as empresas que oferecem aos turistas a oportunidade de caçar fantasmas (ghost hunting). O terceiro aspeto deste tipo de Dark Tourism são ghost tours/walks, ou seja, passeios ou caminhadas fantasma organizados em torno de cidades ou vilas em que são observados locais de supostas assombrações e que por isso são alvo fácil de curiosos (Holloway, 2010).

Outro tipo de turismo considerado Dark Tourism refere-se ao *Holocaust Tourism*, que se encontra inserido no denominado *Genocide Tourism*. Esta é considerada a forma mais extrema, mais dark do turismo (Sharpley & Stone, 2009). Para Thurnell-Read (2009), Holocaust Tourism consiste na visita a locais onde eventos históricos cruéis ocorreram, especialmente locais ligados à exterminação. De acordo com o mesmo autor, esta tipologia atrai muito o público jovem, nascido muito depois dos sucedidos eventos o que constitui um facto curioso e determina motivações específicas como a homenagem, o respeito e a responsabilidade social.

Entre os mais recentes, e em constante mudança, caminhos da morte podemos encontrar o *Suicide Tourism* que apresenta desafios éticos, legais e práticos distintos (Huxtable, 2009). O Suicide Tourism é o tipo de turismo que envolve viagens de um indivíduo suicida de uma jurisdição para outra, nas quais ele/a será (ou espera-se que seja) assistido no seu suicídio por alguma outra pessoa. Huxtable (2009) define *Assisted Suicide Tourism* como sendo a assistência ao indivíduo suicida para viajar para uma jurisdição na qual será assistido no seu suicídio por outra pessoa. Este tipo de turistas são motivados a viajar pelo desejo de acabar com a sua vida e alcançar uma situação melhor, livre de dor e sofrimento (Pratt et al., 2019). Em paralelo com Genocide Tourism, o Suicide Tourism é também uma das modalidades mais dark do Dark Tourism.

### 1.1.2 Motivações para a prática de Dark Tourism

As motivações do turismo negro surgiram como um conceito académico chave dentro dos estudos de turismo negro (Isaac, Nawijn, van Liempt, & Gridnevskiy, 2019). Uma vasta gama de motivações para o turismo negro foi conceptualizada na literatura inicial (Ashworth, 2002, 2004; Ashworth & Hartmann, 2005; Seaton & Lennon, 2004). As motivações conceptuais sugeridas pelos primeiros estudos parecem plausíveis, mas não são provadas pela investigação empírica. Por conseguinte, estudos recentes centraram-se na investigação empírica para provar motivações e para preencher lacunas na literatura. Em estudos recentes, as motivações para visitar sítios escuros foram examinadas de múltiplas perspetivas, particularmente elementos motivacionais em potenciais turistas (Isaac & Cakmak, 2014; Isaac et al., 2019; Weaver et al., 2018). As motivações do turismo negro surgiram como um conceito académico chave no âmbito dos estudos de turismo negro (Isaac, Nawijn, van Liempt, & Gridnevskiy, 2019). Uma vasta gama de

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motivações para o turismo negro foi conceptualizada na literatura inicial (Ashworth, 2002, 2004; Ashworth & Hartmann, 2005; Seaton & Lennon, 2004). As motivações conceptuais sugeridas pelos primeiros estudos parecem plausíveis, mas não são provadas pela investigação empírica. Por conseguinte, estudos recentes centraram-se na investigação empírica para provar motivações e para preencher lacunas na literatura. Em estudos recentes, as motivações para visitar sítios escuros foram examinadas de múltiplas perspectivas, particularmente elementos motivacionais em potenciais turistas (Isaac & Cakmak, 2014; Isaac et al., 2019; Weaver et al., 2018).

Por outro lado, o fascínio pela morte era considerado a motivação principal de procura de destinos dark, nos primeiros estudos sobre este tipo de turismo. No entanto, os estudos mais recentes revelam outras motivações e mais relacionadas com motivações pessoais, culturais e mesmo psicológicas dos turistas (Ilieve, 2020).

Efetivamente, na literatura em turismo, as motivações para visitar destinos dark foram listadas e analisadas a partir de múltiplas perspectivas e através de várias abordagens: fatores de motivação na perspectiva da oferta (Stone, 2006), perspectivas socioculturais (Gillen, 2018; Stone, 2012, Stone & Sharpley, 2008), correlações entre atrações e motivação (Seaton, 1999), e análise das motivações turísticas na perspectiva do potencial turista dark (Ashworth & Hartmann, 2005; Chang, 2017; Isaac & Çakmak, 2014; Isaac, Nawijn, van Liempt, & Gridnevskiy, 2017; Tunbridge & Ashworth, 1996; Weaver et al., 2018).

Um número significativo de turistas visita locais “dark” por questões de **identidade**, pois procuram obter uma conexão ou identificação pessoal (Fonseca, 2015). Os turistas são ainda atraídos para os locais para honrar a memória das vítimas e aliviarem o sentimento de culpa de terem sobrevivência.

No que respeita a **curiosidade**, (Ashworth, 2002) afirma o Dark Tourism é simplesmente incomum e, portanto, torna-se atraente experimentar como uma satisfação da curiosidade humana. O mesmo autor refere ainda que o Dark Tourism tem o valor de entretenimento do inusitado, ou pelo menos o não comum.

Smith (1998) refere que a **nostalgia** como motivação afeta de forma bastante significativa o Dark Tourism, principalmente quando estamos a falar da tipologia de *War/Battlefield Tourism*. Este sentimento verifica-se, por exemplo, em veteranos e todos aqueles que serviram em guerras. Estes visitam locais que fazem parte do passado, mas que ao mesmo tempo irão fazer sempre parte deles próprios.

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Enquanto narrativas de morte, o Dark Tourism tem uma forte motivação educacional (Stone, 2012). Tipicamente, os turistas que viajam com esta motivação de **educação** têm como objetivo aprender e é isto que os diferencia dos turistas que visitam por questões culturais (Balwin & Sharpley, 2009).

O turista “dark” que viaja com propósitos **culturais**, vai para ver, contemplar locais e obras de arte (Fonseca, 2015). Este tipo de motivações é um excelente exemplo daquilo que não são motivações exclusivas do turista “dark”, contudo a autora supracitada refere que estas se manifestam em grande escala no Dark Tourism. Muitas vezes os locais/destinos “dark” não dispõem de boa localização, ou seja, não estão localizados (nem perto) dos locais onde efetivamente aconteceu o evento, como é exemplo o Imperial War Museum (Londres). Este museu foi fundado em 1917 em memória a todas as guerras em que o Império Britânico esteve envolvido. O museu é composto por milhares de artefactos, que por si só já são uma “comemoração” dos eventos fatídicos. Isto significa que a representação ou a “comemoração” da morte, desastre ou tragédia pode, frequentemente, depender de uma interpretação pessoal ou da narrativa que é criada à volta dos acontecimentos e locais (Sharpley & Stone, 2009).

A **memória** também é considerada uma motivação significativa no Dark Tourism (Stone, 2012). O ato de relembrar, memorizar e conseqüentemente de respeitar e prestar homenagem, são motivos que levam os turistas a muitos dos destinos dark. É uma necessidade de perpetuação da memória do que aconteceu como forma de evitar que se repita (Stone, 2006).

Segundo Wight (2009) o turista dark é um exemplo de turista alternativo, ou seja, procura **novas experiências** e novos conhecimentos e procura também a verdade (**autenticidade**) por trás dos eventos/tragédias que aconteceram naqueles locais.

O **entretenimento** também é uma forte motivação para o Dark Tourism ainda que nas tonalidades mais claras do dark (Stone, 2012). Efetivamente as características do Dark Tourism podem ser consumidas com o propósito de recreação e entretenimento nomeadamente nas modalidades em que os cenários são recriados e “inofensivos”, tratando-se de um conjunto de atividades e experiências de dark leisure (Stone & Sharpley, 2013).

As motivações não são apenas relegadas para questões de compreensão, empatia, ou desejos orientados para o afeto; são também impulsionadas pelo estatuto (Podoshen, 2018). Anteriormente, Biran, Liu, Li, e Eichhorn (2014) determinaram que alguns

visitantes são motivados a visitar locais de desastre para atividades de lazer, incluindo o de prestígio. Hoje em dia, estes tipos de provas não devem realmente surpreender-nos, porque testemunhamos visitantes a tirar selfies sorridentes em locais escuros (Iliev, 2020).

Em geral, a literatura inicial relacionada com a motivação enfatizava o fascínio pela morte como o principal motivo para visitar lugares escuros onde a morte é apresentada (Stone & Sharpley, 2008). Apesar de a morte e a curiosidade mórbida serem identificadas em muitos estudos (por exemplo, Ashworth & Hartmann, 2005; Best, 2007; Biran et al., 2014; Raine, 2013; Yankholmes & McKercher, 2015); contudo, não é o motivo exclusivo para visitar locais escuros (Iliev, 2020).

### 1.1.3 Destinos de Dark Tourism

Os destinos de Dark Tourism oferecem a oportunidade de capturar e conservar a memória mais “escura” da Humanidade tornando-a disponível, através do turismo, para o público em geral (Powell et al., 2018).

O turismo negro vem sob uma vasta gama de formas, todas ligadas por um compromisso com a morte e as suas representações. Os turistas em lugares escuros dão sentido às suas viagens através das relações sobrepostas, fluidas e em constante mudança dos seus corpos, emoções, afetos, pensamentos, sociais, culturais e espaciais entre ações. Os lugares escuros são frequentemente redes desordeiras em que a identidade é executada e contestada (Buda et al., 2014).

Provocam reações complexas nas pessoas que as visitam (Cooke, 2012), porque tais viagens podem ser realizadas por razões que podem não seguir motivações obscuras (Sather-Wagstaff, 2011). O turismo negro pode ser considerado uma busca para experimentar um desastre a partir de um local seguro, ou para experimentar thanatopsis num cenário familiar cuja iconografia é culturalmente partilhada e já experimentada através de filmes, notícias e outros meios de comunicação (ver Pile, 2011; Romanillos, 2008).

Ao visitar lugares escuros, os turistas podem experimentar uma sensação de perigo e medo, frequentemente misturado com excitação (Buda, 2015b; Yankowska & Hannam, 2014). De facto, o medo e o perigo, podem fazer as pessoas sentirem-se vivas, e à medida que os turistas se envolvem com a morte e o medo de um espaço seguro, podem sentir

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afetivamente a grandiosidade e magnificência do que aconteceu, o que se pode manifestar numa emoção como a excitação, ou a catarse (ver também Causevic & Lynch, 2011). Estes locais onde os turistas podem expressar o seu desejo de compreender acontecimentos trágicos, ou relacionados com a morte do passado (Yan et al., 2016), podem ser permanentes ou transitórios, um tipo de espaço experimental, onde a "experiência da morte" acontece em "tempo real" (Podoshen et al., 2015).

Assim, os locais considerados como destinos de Dark Tourism assumem as mais variadas formas (ver Tabela 1), desde museus, cemitérios, prisões, memoriais, campos de concentração, cenários de guerra, atentados, desastres naturais ou ainda outros lugares de referência onde ocorreram factos trágicos (Fonseca, 2015). Em consequência, o Dark Tourism simboliza locais de património dissonante, locais de silêncios seletivos, locais tornados políticos e ideológicos e outros sítios repletos de interpretação, simbologias e significado (Stone, 2013).

**Tabela 1 - Lista de alguns locais de Dark Tourism.**

Local	Descrição
Auschwitz-Birkenau (Polónia)	Foi o maior campo de concentração do complexo de Auschwitz. Começou a ser construído em outubro de 1941 e abriu em 1942. Esteve em atividade até 1944 e estima-se que cerca de 1 milhão de pessoas morreram neste campo de concentração (9 em cada 10 eram judeus) (Auschwitz, 2022a)
Casa de Anne Frank (Amesterdão)	Anne Frank foi uma jovem escritora do Holocausto que morreu em Auschwitz aos 15 anos de idade. Anne Frank relatou o seu dia a dia num diário enquanto vivia escondida num anexo em sua casa com o resto da sua família e com a família Van Pel. Após denuncia, todos foram presos e levados para campos de concentração, sendo que o único sobrevivente foi Otto Frank, pai de Anne. Em 1960, foi inaugurado o museu biográfico no local que, outrora, teria sido a casa e o esconderijo de Anne Frank (Anne Frank House, 2022).

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<p>Centro Memorial do Genocídio de Murambi (Ruanda)</p>	<p>Em 1994, Murambi foi local de um massacre do decorrer do genocídio em Ruanda. No dia 21 de abril cerca de 45.000 Tutsi foram assassinados na escola técnica e todos os que conseguiram fugir foram mortos no dia seguinte (Genocide Archive of Rwanda, 2022).</p>
<p>Memorial do Genocídio de Kigali (Ruanda)</p>	<p>Este é o maior memorial que homenageia as vítimas do genocídio de Ruanda. Inaugurado em 2004, este é o local de descanso final para mais de 250.000 vítimas do Genocídio contra os Tutsi. Este memorial serve também para educar sobre como o Genocídio aconteceu e fornece apoio aos sobreviventes, em particular órfãos e viúvas (Visit Rwanda, 2022).</p>
<p>Museu das Ocupações e Lutas pela Liberdade (Vilnius)</p>	<p>O museu está situado no antigo edifício do KGB, onde os crimes do regime soviético foram planeados e executados durante cinquenta anos. Aqui pode ser visitada a antiga prisão do KGB, as instalações onde as sentenças de morte foram aplicadas e exposições modernas que relatam a perda da independência em meados do século XX, as repressões das autoridades soviéticas e a luta pela independência (Vilnius, 2022).</p>
<p>Ground Zero – 9/11 Memorial e Museu (Nova Iorque)</p>	<p>Este memorial e museu são uma homenagem de recordação e honra às quase 3.000 pessoas mortas nos ataques terroristas de 11 de Setembro de 2001, no local do World Trade Center. Nas visitas guiadas ouvem-se relatos daquela terrível manhã e da vida dos nova iorquinos daí em diante (9/11 Memorial &amp; Museum, 2022).</p>

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<p>Alcatraz (São Francisco)</p>	<p>Após se ter transformado num forte durante a Guerra Civil, em 1934, Alcatraz voltou a ser aberta como uma prisão de máxima segurança para onde foram levados os presos considerados incorrigíveis e perigosos. Os presos de Alcatraz tentaram fugir catorze vezes do rochedo, mas sem sucesso.</p> <p>Em 1963, Alcatraz fechou as suas portas definitivamente por uma questão de falta de rentabilidade. A água do mar corroeu as estruturas e os gastos de manutenção aumentaram excessivamente tendo os prisioneiros sido transferidos para outras instalações (civitalis São Francisco, 2022).</p>
<p>Robben Island (África do Sul)</p>	<p>As fortificações foram erguidas durante a Segunda Guerra Mundial, e desde meados da década de 60 até 1991 serviu como prisão de alta segurança na África do Sul. A maioria dos reclusos, incluindo Nelson Mandela, eram homens negros encarcerados por ofensas políticas. O último destes prisioneiros foi libertado em 1991, no entanto a ilha continuou a servir como prisão de segurança média até 1996.</p> <p>Em 1997 foi transformada num museu e declarada monumento nacional, e em 1999 recebeu a designação de Património Mundial (Robben Island Museum, 2002).</p>
<p>Hotel e Museu da Prisão da Letónia (Letónia)</p>	<p>O edifício da Prisão de Karosta foi construído por volta de 1900, e serviu como prisão para o pessoal militar. Os últimos reclusos deixaram as suas celas em 1997. A prisão de Karosta foi reconhecida como um dos hotéis mais surpreendentes e invulgares do mundo.</p> <p>Desde o seu início, esta prisão tem sido um lugar sombrio onde vários fenómenos inexplicáveis têm sido observados desde lâmpadas elétricas a desenroscar-se, abertura de celas fechadas a aparições nos corredores.</p>

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	<p>A equipa de profissionais "Ghost Hunters International", com o equipamento mais atualizado, tentou encontrar fantasmas na prisão de Karosta, concluindo que é um dos locais mais infestados de fantasmas do mundo (Magnetic Latvia Travel, 2022).</p>
Chernobyl (Ucrânia)	<p>O acidente nuclear em Chernobyl deu-se devido à conceção defeituosa de um reator que, por sua vez, era operado por uma equipa com poucas qualificações para o efeito. As várias anomalias detetadas aquando de um teste de resistência tiveram como resultado uma explosão de vapores e incêndios que libertaram pelo menos 5% do núcleo do reator radioativo para o ambiente. Morreram 2 trabalhadores da central na noite do acidente, mais 28 pessoas morreram em poucas semanas como resultado da síndrome de radiação aguda e ainda cerca de 350.000 pessoas foram evacuadas (World Nuclear Association, 2022)</p>
Hoa Lo Prison (Vietnam)	<p>Em 1896, os franceses construíram a prisão Hoa Lo no terreno, que era uma famosa aldeia de cerâmica. Hoa Lo foi uma das maiores prisões construídas pelos franceses na Indochina. A prisão foi construída para internar milhares de combatentes patriotas e revolucionários vietnamitas. Estes prisioneiros foram torturados física e mentalmente. As condições de vida eram terríveis, comida de má qualidade, más condições sanitárias, muitas doenças e má higiene pessoal.</p> <p>Em 1993, a fim de satisfazer o desenvolvimento económico de Ha Noi, o governo vietnamita reteve uma parte de Hoa Lo para se transformar numa relíquia histórica sendo preservada, renovada e melhorada. Aqui, existe um monumento memorial dedicado aos combatentes patrióticos e revolucionários vietnamitas. Este é também um "Red Address" para educar o povo vietnamita sobre as tradições patrióticas e revolucionárias</p>

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	daqueles que se sacrificaram em nome da independência e liberdade da nação (Hoa Lo Prison, 2022).
Hiroshima (Japão)	A 26 de julho de 1945, Hiroshima foi o local escolhido pelos Estados Unidos da América para o lançamento de uma bomba nuclear. A bomba nuclear que tinha como objetivo a rendição do Japão causou uma explosão com uma onda de calor de mais de 4.000°C num raio de cerca de 4,5 km. Uma área de 10 km <sup>2</sup> da cidade foi devastada e a explosão foi sentida por mais de 60 km de distância. Acredita-se que entre 50 mil e 100 mil pessoas morreram no dia da explosão (Serrano, 2020).
Pompeia (Itália)	Pompeia é, possivelmente, um dos mais antigos destinos Dark. No ano 79 depois de Cristo, a antiga cidade de Pompeia ficou perdida após a erupção do vulcão Vesúvio. Estima-se que cerca de 2.000 habitantes tenham morrido (Kalil, 2022)
Cemitério Nacional de Arlington (Estados Unidos da América)	O Cemitério Nacional de Arlington é um tributo duradouro àqueles que dedicaram as suas vidas à defesa dos ideais da nação norte americana. Neste cemitério estão sepultados heróis de guerra, veteranos e escravos libertados, bem como luminárias da ciência, engenharia, medicina e governo (Arlington National Cemetery Tours, 2022).
Père-Lachaise (Paris)	Este é um dos cemitérios mais famosos do mundo, onde estão sepultadas celebridades das mais diversas áreas: artistas, músicos, cantores, militares e historiadores. O cemitério de Père-Lachaise é o maior cemitério de Paris e cobre 43 hectares. Faz parte dos parques e jardins geridos pela Câmara Municipal da cidade (Cimetière du Père-Lachaise, 2022).

## Experiências Turísticas em Dark Tourism

Catacumbas de Paris (Paris)	As Catacumbas de Paris foram abertas ao público em 1809 e desde então tornaram-se uma grande atração para o público em geral. Começando por ser, no final do século XVIII, o local escolhido para a transladação dos restos mortais dos cemitérios parisienses, com o passar dos anos o ossuário tornou-se o local de descanso de personalidades prestigiadas (Les Catacombes de Paris, 2022).
Catacumbas de Palermo (Palermo)	Após serem encontrados os restos mortais de 45 frades naturalmente mumificados, o espaço que inicialmente servia para enterrar apenas os constituintes do convento, tornou-se no local de último descanso de todos aqueles que assim o pretendessem. Em 1783, deu-se início ao processo de mumificação artificial, tendo-se este processo tornado num símbolo de estatuto social. O cemitério foi definitivamente encerrado em 1880 (Palermo Catacombs , 2022).
Ossuário de Sedlec (República Checa)	O Ossuário de Sedlec é constituído por mais de 40.000 esqueletos humanos. Após ter sido um cemitério, 300 anos mais tarde os ossos foram dispostos artisticamente, como estão nos dias de hoje pela mão do escultor de madeira local Frantisek Rindt (Sedlec Ossuary The Church of Bones, 2022).
Capela dos Ossos (Évora)	A capela foi construída no século XVII, por iniciativa de três frades franciscanos. O seu objetivo era transmitir a mensagem de provisoriedade e fragilidade da vida humana. No século XVI existiam quase 42 cemitérios monásticos na cidade, que ocupavam demasiado espaço. Como solução, os monges extraíam ossos do chão e utilizavam-nos para construir e "decorar" esta capela. No total, existem cerca de 5.000 crânios humanos na Capela dos Ossos, entre numerosos ossos (Visit Évora, 2022).

## Experiências Turísticas em Dark Tourism

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Castelo de Bran (Roménia)	Drácula, o personagem de Bram Stoker, é um conde que possuía um castelo no alto de um vale, sobre uma rocha, com um rio a passar por baixo. Esta é a descrição do Castelo de Bran, que levou a que esta edificação ficasse associada ao personagem (Bran Castle, 2022).
Leap Castle (Irlanda)	Construído no início dos anos 1500, o Leap Castle possui uma história turbulenta e sangrenta, usada como fortaleza, casa e túmulo. Dizem ser o lar de muitos espíritos fascinantes e por vezes horríveis e por isso é considerado o castelo mais assombrado do mundo (Leap Castle, 2022).
Jack The Ripper Tours (Londres)	Jack The Ripper foi um assassino em série que aterrorizava as ruas de Londres. Matou, pelo menos, cinco mulheres mutilando os seus corpos. Nunca se soube a sua verdadeira identidade, sendo que foram mais de 100 os indivíduos suspeitos ao longo dos anos. Hoje em dia, é considerada uma das mais emblemáticas dark tours do mundo (History, 2019).
The London Dungeon (Londres)	É uma atração turística Londrina, que recria vários eventos históricos macabros e sangrentos. Utiliza uma mistura de atores ao vivo, efeitos especiais e “carrosséis” (The London Dungeon, 2022).
Titanic Belfast (Irlanda do Norte)	No próprio local onde o Titanic foi construído e lançado, esta atração irlandesa conta a história do Titanic desde a sua conceção, até à sua viagem inaugural e naufrágio (Titanic Belfast, 2022).
Ilha das Bonecas (México)	Esta pequena ilha é o lar de centenas de bonecas aterrorizantes que têm os seus membros cortados, cabeças decapitadas e olhos em branco. Diz-se que uma rapariga foi encontrada afogada em circunstâncias misteriosas há muitos anos nesta ilha e que as bonecas estão possuídas pelo seu espírito (Isla de las Muñecas, 2022).

Floresta Aokigahara (Japão)	Esta floresta tem reputação de ser o segundo lugar mais popular no mundo para cometer suicídio. Segundo os registos oficiais, cerca de 105 corpos foram descobertos da floresta no ano 2003, a maioria deles gravemente decompostos ou comidos por animais selvagens. Os espíritas japoneses acreditam que estes suicídios penetraram nas árvores de Aokigahara, que por sua vez originaram atividades paranormais. Este é considerado o local natural mais dark (Srivastava, 2018).
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Fonte: Elaboração Própria

A extraordinária resiliência e adaptabilidade da indústria do turismo, pode ser vista no fato de que a devastação e sofrimento causados pelo Homem e pelas catástrofes naturais pode tornar-se numa grande atração turística (Korstanje & Clayton, 2012). Infelizmente, o mundo está cheio de acontecimentos trágicos, mas nem todos os acontecimentos trágicos se tornam atrações turísticas sombrias. Esta realidade leva-nos a perceber que o Dark Tourism faz tanto parte do turismo icónico como do turismo histórico (Tarlow, 2002).

### 1.1.4 Perfil do Turista Dark

Da análise feita anteriormente consegue perceber-se que o turista dark não segue uma linha específica que se possa generalizar. Apesar de em alguma bibliografia ser mencionado que apenas o turista de black metal procura estes locais, é importante destacar, de acordo com Stone e Sharpley (2009), que a maioria destes turistas são atraídos essencialmente pela curiosidade de ver um sítio onde outrora houve um trágico acontecimento (Gonçalves, 2017).

O Dark Tourism pode estar ligado a diferentes fatores sociopsicológicos (Stone & Sharpley, 2008) e teorias que tentam explicar o desejo dos turistas de visitar, indicando que este tipo de turismo serve como um encontro sociopsicológico afetivo e está relacionado com o interesse genuíno das pessoas pela mortalidade (Biran & Buda, 2018; Martini & Buda, 2020). Neste aspeto, o Dark Tourism desempenha um papel de mediação

entre a vida e a morte (Stone, 2012), uma vez que os visitantes têm a oportunidade de contemplar a morte e refletir sobre a sua mortalidade nestes locais (Min et al., 2020).

Stone (2012) defende que o turista negro procura experiências associadas ao consumo de narrativas de morte, onde o ato de viver conduz inevitavelmente à mortalidade. A busca destes tipos de sítios está geograficamente encapsulada num território específico, que estimula uma interação entre a vitimização e as necessidades de consumir autenticidade. Os turistas sombrios são psicologicamente movidos pelas necessidades de estar em contacto com experiências autênticas, encarando a morte do Outro como uma forma de imaginar o seu fim. Quando a morte se encontra com uma ordem cultural, como acrescenta Stone, os discursos dominantes e as crenças partilhadas são sistematicamente confrontados e contraditos. Dado isto, embora a morte seja um facto objetivo e universal, a morte toma muitas formas (Korstanje, 2020).

Cohen (2018) insiste que as motivações do turismo negro podem diferir consideravelmente dependendo da cultura, dos antecedentes e das perceções da pessoa em relação à morte. Além disso, os desejos dos turistas de visitar os locais são complexos e discursivos e não podem ser definidos por um simples fator motivacional, uma vez que cada turista pode trazer diferentes combinações de motivações turísticas obscuras (Seaton, 1996). Desde o interesse genuíno pela morte até ao desejo de se envolver numa atividade de lazer contemporânea, vários fatores motivacionais encarnados são centrais para as visitas e experiências turísticas obscuras dos turistas. Permanece em grande parte inexplorado como as motivações e experiências individuais diferem com base nas características pessoais. Assim, este estudo utiliza a segmentação e observa características pessoais e informação demográfica para preencher esta lacuna na literatura.

### 1.2 Experiência Turística

Segundo Pine e Gilmore (2011), uma experiência é uma oferta económica largamente diferenciada das outras e que desde sempre esteve diretamente ligada ao entretenimento remontando ao início da expansão da experiência com Walt Disney e a sua empresa.

Por sua vez, Schmitt (1999) argumenta que as experiências são eventos privados que resultam de um estímulo e que são geralmente induzidas, como sendo resultado de uma observação e/ou participação em algum evento. O mesmo autor refere que uma experiência é uma estrutura complexa, sendo essa a principal razão pela qual cada

experiência é única e não pode ser replicada. Hirschman (1984) defende uma perspectiva subjetivista da experiência de consumo e define "procura de experiência" como uma combinação de cognição, sensação, e procura de novidade. Schmitt (1999) também destaca o carácter multidimensional da experiência de consumo, argumentando que esta inclui a estimulação dos sentidos, a geração de emoções, processos cognitivos, e o fomento de relações e o envolvimento em atividades.

No âmbito do turismo, tudo o que um turista vive num destino pode ser considerado como uma experiência e é essa experiência que vai determinar o valor do próprio destino (Oh et al., 2007). Nesse sentido, o interesse e o número de estudos na área da experiência turística tem vindo a aumentar, particularmente na conceitualização (Volo, 2009; Jovicic, 2016; Packer & Ballantyne, 2016) no processo (Aho, 2001; Ritchie & Hudson, 2009; Kim & Fesenmaier, 2017) e nas consequências (Lin & Kuo, 2016; Sterchele, 2020; Prebensen, Woo & Uysal (2014).

A experiência turística é uma experiência de consumo e nessa qualidade tem 3 etapas: i) a pré-experiência, ou seja, quando o turista prepara e planeia a viagem; ii) a experiência turística, ou seja, o momento em que os turistas estão no seu destino e usufruem de todos os produtos e atividades que fazem parte da sua viagem; e iii) a pós-experiência que é a fase em que os turistas voltam para casa e avaliam a viagem (Seabra, Abrantes, & Kastenholz, 2014).

No contexto do turismo, a experiência turística deve ser reconhecida como a chave para uma oferta turística bem-sucedida, inovadora e competitiva (Ellis & Rossman, 2008; Stamboulis & Skayannis, 2003; Zehrer, 2009). De facto, os turistas procuram experiências atrativas, únicas e memoráveis em contextos de destino específicos, condicionadas pelas suas motivações, experiências de viagem anteriores, a imagem do destino, e correspondentes expectativas, bem como por comportamentos concretos no local e formas de lidar com o ambiente, o contexto específico de viagem, e ocorrências circunstanciais (Ellis & Rossman, 2008; Mossberg, 2007; Prebensen & Foss, 2011; Stamboulis & Skayannis, 2003). As experiências turísticas devem, portanto, ser entendidas como altamente subjetivas e variáveis, marcadas principalmente por facetas afetivas, hedónicas e simbólicas (Otto & Ritchie, 1996), acabando por conduzir a uma excitação sentida positivamente, traços na memória (Martin, 2010; Morgan & Xu, 2009), e satisfação geral com a experiência (Ali, Ryu, & Hussain, 2016; Bigné, Andreu & Gnoth, 2005). Apesar de a experiência turística ser um tema de investigação relativamente

recente, várias escalas já foram desenvolvidas numa tentativa de avaliar em diferentes contextos.

### 1.2.1 Modelos da Experiência Turística

A primeira abordagem à experiência turística é feita com Cohen (1979) quando refere que o turismo, enquanto fenómeno cultural, só se torna possível quando o Homem desenvolve um interesse generalizado naquilo que vai além do seu ambiente natural, quando aquilo que lhe é estranho e novo é valorizado como promotor do seu próprio bem. A partir desta ideia, Cohen desenvolve uma tipologia de experiências turísticas, analisando os diferentes significados que o interesse e a apreciação da cultura, da vida social e do ambiente natural dos outros têm para o viajante individual. O seu modelo apresenta cinco modos principais de experiência turística: *The Recreational Mode*; *The Diversionary Mode*; *The Experiential Mode*; *The Experimental Mode*; *The Existencial Mode*. Estes vários modos de experiência turística são apresentados numa ordem ascendente desde o mais "superficial", motivado pelo desejo de mero "prazer", até ao mais "profundo", motivado pela procura de significado. Os modos são separados para fins analíticos, sendo que qualquer turista pode experienciar vários modos numa única viagem. São eles:

- *The Recreational Mode* – A viagem como experiência recreativa é uma forma de entretenimento de natureza semelhante a outras formas de entretenimento como o cinema, teatro ou televisão. O turista "desfruta" da sua viagem, porque restaura os seus poderes físicos e mentais e isto confere-lhe uma sensação geral de bem-estar. Como o termo "recreação" indica, este modo de experiência turística está em última análise e distintamente relacionado a viagem religiosa ao sagrado, centro de vida, que rejuvenesce e "recria".
- *The Diversionary Mode* – Para algumas pessoas, viajar no modo que se acaba de descrever, perde o seu significado recreativo tornando-se uma mera fuga do tédio e da existência quotidiana, para o esquecimento através das férias e que podem dirigir o corpo e acalmar o espírito, mas não faz "recreativo". O modo de diversão da experiência turística é, portanto, semelhante ao recreativo, exceto que não é "significativo".

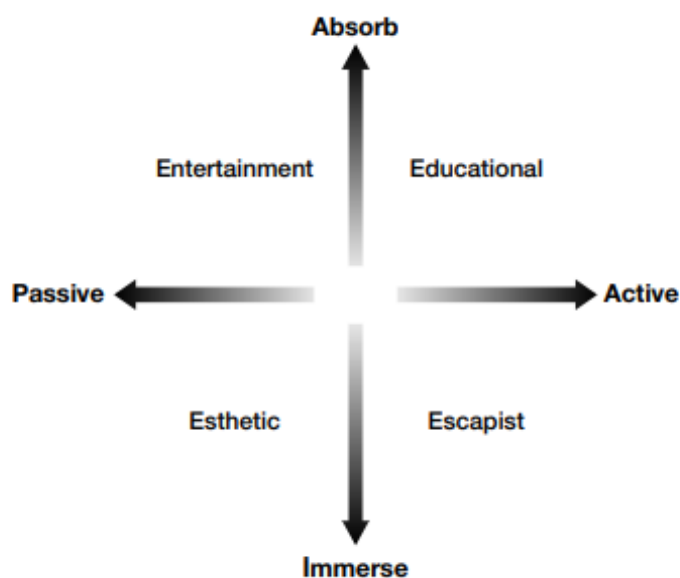
- *The Experiential Mode* – O modo de turismo “experiential” consiste na busca renovada de significado, iniciada sob qualquer forma embrionária e não articulada, pela procura de "experiências". No entanto, este tipo de turistas são incapazes de levar uma vida autêntica em casa e apenas experienciam a autenticidade da vida dos outros, mas não se apropriam dela para si próprios.
- *The Experimental Mode* – Este modo de experiência turística é característico de pessoas que se empenham na procura de uma alternativa em muitas direções diferentes. Enquanto o viajante no modo experiential deriva do prazer e a tranquilidade do facto de outros viverem autenticamente, o viajante no modo experimental procura uma vida autêntica mais ainda assim não se compromete inteiramente com ela. De certo modo, o turista experimental está em busca de si próprio num processo de tentativa e erro: recolhe amostras e compara as diferentes alternativas, na esperança de, eventualmente, descobrir uma que se adapte às suas necessidades e desejos particulares.
- *The Existencial Mode* – Se o modo precedente de experiência turística caracteriza o turista como o que procura, o modo existencial na sua forma extrema é característico do viajante que está totalmente comprometido com uma vida autêntica. Contudo, o que faz das experiências "existenciais" um fenómeno turístico é o facto de haver muitas pessoas que, por uma variedade de razões práticas, viverão sempre em dois mundos: o mundo da sua vida quotidiana, onde seguem as suas atividades práticas, mas com o qual não têm um significado mais profundo e o mundo do seu centro "eletivo", para o qual partirão em busca de significado.

Outro dos modelos de referência na análise das experiências turísticas é o modelo de Pine e Gilmore (2011) (ver Figura 3). Este modelo considera duas dimensões da experiência. A primeira dimensão (eixo horizontal) corresponde ao nível de participação dos envolvidos, em que num dos extremos é apresentada uma participação passiva por parte dos consumidores, enquanto meros observadores e ouvintes, e no extremo oposto a participação ativa, onde os consumidores têm impacto no evento produzindo ativamente a própria experiência vivida. A segunda dimensão

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(eixo vertical) descreve o tipo de conexão que liga o consumidor ao evento e em que no extremo superior se encontra a absorção que ocorre quando se ocupa a atenção de uma pessoa ao trazer a experiência para a mente da mesma, e no extremo inferior está a imersão onde o indivíduo se torna fisicamente (ou virtualmente) parte da própria experiência. São estas duas dimensões que geram quatro campos da experiência: (1) *Entertainment*; (2) *Educational*; (3) *Escapist*; (4) *Esthetic*.



**Figura 3 - "Experience Realms".**

Fonte: Pine & Gilmore, 2011

- *Entertainment* – O entretenimento proporciona não só uma das formas mais antigas de experiência, mas também uma das mais desenvolvidas, a mais comum e familiar. Este tipo de experiências, que a maioria das pessoas pensa como entretenimento, ocorre quando as mesmas absorvem passivamente as experiências através dos seus sentidos (quando por exemplo veem uma atuação, ouvem música ou leem por prazer);
- *Educational* – Tal como nas experiências de entretenimento, nas experiências educacionais o indivíduo absorve o desenrolar de acontecimentos. Contudo, ao contrário do entretenimento, a educação engloba uma participação ativa do indivíduo – estes eventos devem envolver ativamente a mente (no caso da educação intelectual) ou o corpo (no caso do treino físico);

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- *Escapist* – Na realidade, as experiências escapistas são o oposto do puro entretenimento. Nestas experiências os participantes estão completamente envolvidos, participando ativamente na experiência. Exemplos destes ambientes incluem atividades artificiais na sua generalidade, como diversões em parques temáticos, jogos de fortuna e azar em casinos, jogos de computador, etc.
- *Esthetic* – Nesta tipologia de experiências, os indivíduos estão imersos num evento ou ambiente, mas têm pouco ou nenhum efeito sobre ele, deixando-o praticamente intocado (mas não eles próprios). São exemplos de experiências estéticas estar de pé na borda do Grand Canyon, ver uma obra de arte numa galeria ou museu, e sentar-se no Caffè Florian em Veneza do Velho Mundo.

Neste contexto, Pine e Gilmore (2011) referem que o ponto ideal para qualquer experiência convincente incorporando elementos de entretenimento, educativos, escapistas e estéticos – é um lugar memorável, uma ferramenta que ajuda na criação de memórias, distinto do mundo dos bens e serviços.

Outro modelo de referência na investigação em experiência turística é o modelo de Schmitt (1999) que identifica 5 dimensões de experiência: *sense, feel, think, act e relate*. A dimensão *sense*, refere-se à criação de experiências sensoriais através da audição, visão, tato, olfato e paladar. A *feel*, está relacionada com a criação de experiências afetivas, sentimentos e emoções, como a alegria e o orgulho. A dimensão *think* envolve experiências cognitivas, apelando à inteligência dos consumidores na criação das experiências, pretendendo gerar pensamento, curiosidade. A dimensão *act*, é sobre a criação de experiências físicas que visam o desenvolvimento físico do consumidor, mostrando aos clientes diferentes formas de fazer as coisas, experimentando estilos de vida e interações alternativos. Por fim a dimensão *relate* que engloba aspetos das dimensões remanescentes e está essencialmente relacionada com a identidade social e cultural do “eu”, indo para além dos sentimentos individuais e satisfazendo um desejo de autoaperfeiçoamento.

A associação de sentimentos e emoções às experiências turísticas é continuada em estudos posteriores. Por exemplo, Hosany, Prayag, Deesilatham, Senija, Causevic e Ode (2015) incluíram alegria, amor, e surpresa positiva como componentes da experiência no contexto do destino turístico. Também Gentile, Spiller e Noci (2007) conceptualizaram

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elementos da experiência do cliente com componentes sensoriais, cognitivos, emocionais, de estilo de vida, pragmáticos e relacionais. Já Kim, Ritche e McCormik (2012) argumentaram que os principais componentes da experiência turística são o conhecimento, o revigoramento, o hedonismo, a cultura local, o significado, o envolvimento, e a novidade.

Gnoth e Matteucci (2014) sugeriram que a construção da teoria na investigação turística é limitada pela incapacidade de captar os componentes reais da experiência turística e introduziram o Modelo de Experiência Turística (TEM) para diferentes componentes da experiência turística: (a) puro prazer, (b) nova descoberta, (c) exploração existencialmente autêntica, e (d) procura de conhecimento. Mais recentemente Rahmani, Gnoth e Mather (2019) forneceram uma visão psicolinguística dos componentes emocionais da experiência turística, extraíndo-os dos blogs de experiências turísticas e descreveram a experiência emocional no turismo como um processo multicomponente, que inclui dimensões positivas como a antecipação, confiança e a alegria, e negativas tais como a tristeza, a repugnância e mesmo a raiva.

### **1.2.2 A Experiência Turística em Dark Tourism**

Os turistas dark são essencialmente motivados pelo desejo de viverem uma experiência única e autêntica com o objetivo de aprenderem e sentirem mais além do que conhecem (Sharpley & Stone, 2009). Sem possibilitarem experiências e conhecimento, os destinos são apenas espaços vazios sem contexto, história e significado (Frew, 2012; Podoshen, 2013). No entanto, a ideia de Dark Tourism tem mais a ver com as experiências que os locais dark proporcionam (Ashworth & Isaac, 2015) do que com os meros locais e as ligações entre os respetivos atributos e a motivação dos turistas para os visitar (Isaac & Çakmak, 2014, p. 176). Tais experiências consideradas dark estimulam emoções que as reforçam como experiências sensoriais únicas (Ashworth & Isaac, 2015).

Visitar destinos dark pode induzir experiências tanto positivas como negativas. Geralmente, as principais atrações desses destinos suscitam experiências emocionais negativas, como por exemplo, sensação de vingança, medo, horror, depressão, tristeza, empatia, etc. (Austin, 2002; Miles, 2002). No entanto, a atividade turística nos locais relacionados com a morte, pode também envolver experiências emocionais positivas

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(Biran et al., 2014) como esperança, amor, orgulho, fascínio, interesse, gratidão, etc. (Best, 2007; Lisle, 2004; Nawijn & Fricke, 2015; Thurnell-Read, 2009).

As emoções associadas às experiências turísticas em Dark Tourism são um fator crítico na conceitualização deste tipo de turismo e são mais do que as emoções experimentadas em “locais hedônicos” (Ashworth & Isaac, 2015; Miles, 2002; Nawijn et al., 2016). Ashworth e Isaac (2015) listaram as emoções mais frequentemente experimentadas em locais de Dark Tourism e que são: curiosidade, vergonha, luto empático, distúrbios psicóticos, ofensa/respeito e medo. Pelo contrário, nem todos os sítios de património negro produzem experiências sombrias em relação às emoções negativas (Matečić et al., 2021). Neste âmbito, as experiências cognitivas dos locais dark, que levam a uma verdadeira experiência educacional é considerada a mais importante.

Alguns turistas podem estar interessados numa interpretação que seja uma experiência educacional (Biran et al., 2011). A interpretação do que se vê é um elemento importante da experiência turística em atrações dark (Moscardo & Ballantyne, 2008), e uma parte significativa da própria apresentação desses locais dark (Sharpley & Stone, 2009). A interpretação do que se vê é crucial para a própria experiência, pois sem ela, os sítios existem como espaços ociosos e sem significado (Frew, 2012; Sharpley & Stone, 2009). Isso reforça a ideia de que paralelamente aos atributos e atrações dos lugares, aquilo que os turistas veem, observam e interpretam tem de ser considerado na própria conceptualização da experiência turística (Biran et al., 2011).

As experiências cognitivas são mais frequentemente adquiridas através da aprendizagem (Kamber, Karafotias, & Tsitoura, 2016). De acordo com os guias turísticos de locais dark, muitos turistas que visitam um dos locais mais infames do turismo escuro e tóxico – Chernobyl – esperam uma experiência educacional a fim de aprenderem sobre o desastre e o seu impacto no ambiente e saúde (Yankovska & Hannam, 2014). Assim, é evidente que nem todos os visitantes estão de facto envolvidos numa experiência sombria.

Os estudos mais recentes e focados na experiência turística em Dark Tourism revelam que a visita a locais e destinos dark não se mede apenas pela visita em si, ou seja, pela presença física dos visitantes nesses locais, mas por aquilo que as essas visitas possibilitam ao nível de se viver uma experiência cognitiva e emocional. Por outro lado, não existe uma só categoria de experiência turística dark, mas sim uma vasta diversidade. De acordo com Cohen (2018), a própria obscuridade e escuridão dos locais e a profundidade das experiências que proporcionam são o que mais atraem os turistas e esses

destinos. Esta heterogeneidade das experiências turísticas vividas e proporcionadas pela própria gestão do destino (ou do próprio destino em si) torna difícil distinguir uma motivação comum, transversal a todos os turistas e que os leva a esses locais (Seaton, 2018).

### 1.3 Imagem do Destino

Segundo (Carvalho et al., 2011), a Imagem é um conceito complexo e interdisciplinar, que tem vindo a permitir vários focos de abordagem, dos quais são exemplo a imagem do destino, imagem da marca, identidade da marca, o valor da marca, a imagem territorial, o posicionamento da marca, a fidelização da marca, entre outros.

A avaliação e análise da imagem do destino tem sido objeto de muita atenção na literatura académica e tem contribuído significativamente para uma maior compreensão do comportamento turístico (Beerli & Martín, 2004). No entanto, de acordo com as mesmas autoras, apesar deste crescente interesse na imagem de destino, é concordante que a maioria dos estudos realizados até à data não se baseia suficientemente na teoria, resultando numa falta de enquadramento e de uma concetualização sólida.

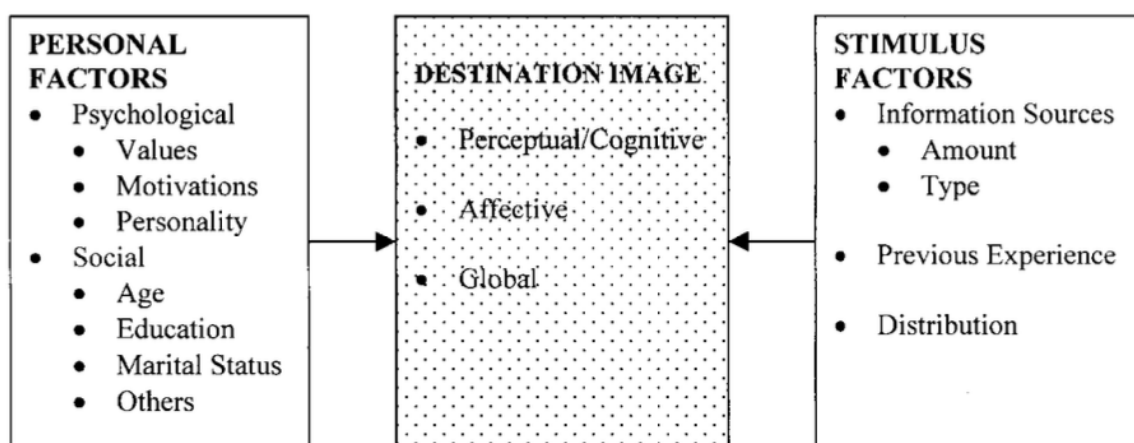
Almeida-García et al. (2020) referem que a maior parte dos estudos sobre a imagem de destino realizados até ao momento se centraram na análise dos seus componentes e das suas ligações à satisfação e lealdade turísticas, bem como das chaves para uma projeção bem-sucedida. Acrescentam que as análises de disfunções como dissonância, incongruência, ou uma lacuna entre a imagem projetada e a imagem percebida pelo turista são bastante recentes e têm sido realizadas principalmente desde 2000. Referem ainda que quase todos os estudos sobre a dissonância na representação do destino e da congruência do destino estão relacionados com a gestão dos mesmos.

No contexto do turismo, uma imagem do destino está profundamente associada às experiências dos turistas no destino e às suas perceções do mesmo (Moon & Han, 2019). Inúmeros investigadores de diferentes campos e disciplinas concordam que a imagem é causada ou formada por duas forças principais: fatores de estímulo e fatores pessoais. Os primeiros são aqueles que provêm do estímulo externo e do objeto físico, bem como da experiência anterior. Os fatores pessoais, por outro lado, são as características (sociais e psicológicas) do observador

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(Baloglu & McCleary, 1999). Tendo esta constatação como fundamento, os autores apresentam um quadro geral de formação da imagem de destino (Figura 4).

Segundo os mesmos autores, existem três determinantes principais para a ausência de visitação real ou experiência anterior: motivações turísticas, características sociodemográficas, e várias fontes de informação. Estas últimas representam variáveis de estímulo, enquanto as motivações e as características sociodemográficas representam as características do consumidor.



**Figura 4 - Quadro geral da formação da Imagem de um Destino.**

Fonte: Baloglu & McCleary, 1999

Investigadores de várias disciplinas e campos concordam que a construção da imagem tem tanto avaliações perceptivas/cognitivas como afetivas. As avaliações perceptuais/cognitivas referem-se às crenças ou conhecimentos sobre os atributos de um destino, enquanto a avaliação afetiva se refere a sentimentos em relação a, ou apego a um destino. Um acordo comum é que isto depende de uma avaliação cognitiva dos objetos e as respostas afetivas são formadas em função das respostas cognitivas. Forma-se uma imagem global de um lugar como resultado tanto das avaliações perceptivas/cognitivas como afetivas desse lugar.

Por sua vez a imagem projetada é influenciada por canais de comunicação, tais como os meios de comunicação social. Vários fatores interagem para atrair visitantes a um local, incluindo as características específicas do local, o ambiente infraestrutural, a existência de instalações turísticas e a localização de um local (Farmaki, 2013). O mesmo autor refere que a imagem projetada do local influencia consequentemente a imagem percebida pelos turistas e, em última análise, a experiência no local. No entanto, a imagem percebida

de um turista está interrelacionada com as suas motivações e necessidades intrínsecas, que atuam como fatores de pressão para visitar os locais. Do mesmo modo, vários fatores influenciam a procura e a experiência turística dark, incluindo a fonte que fornece informações sobre o sítio escuro (ou seja, Internet, operadores turísticos, etc.), a passagem do tempo desde a ocorrência do evento escuro e fatores pessoais dos turistas, tais como nacionalidade, sentido de solidariedade com a comunidade afetada e nível de conhecimento.

### 1.4 Comunicação Digital nos Destinos

O setor do turismo é parte fundamental da economia mundial e é, a par da tecnologia, uma das indústrias de maior e mais rápido crescimento em todo o mundo (UNWTO, 2022). E o desenvolvimento da tecnologia digital e da informação desempenha um grande papel para o próprio desenvolvimento do turismo mundial. A tecnologia de comunicação digital através da internet aplicada para o desenvolvimento do turismo, especialmente para o marketing turístico que inclui promoção e transação para negócios turísticos tem sido um instrumento de sucesso para os destinos (Bhaskara e Sugiarti, 2019).

Para ser promovido com sucesso nos mercados-alvo, um destino deve ser diferenciado favoravelmente dos seus concorrentes. O desenvolvimento das tecnologias de informação e comunicação e a sua crescente utilização mudaram radicalmente a relação entre os destinos e os seus visitantes, bem com as experiências proporcionadas (Királ'ová & Pavlíček, 2015).

Doolin, Burgess e Cooper (2002) reconheceram que os websites de turismo são capazes de proporcionar uma experiência virtual aos turistas sobre um destino, e são capazes de influenciar a formação da imagem de um destino turístico nas suas mentes. A gestão da imagem e a perceção da imagem estão no cerne do turismo induzido pelos media. Num estudo anterior, Gartner (1993) ligou a formação da imagem e a seleção do destino ao longo de um *continuum*. Dois tipos de imagens são formados com base na natureza das fontes de informação. Estas são imagens orgânicas e imagens induzidas. As imagens orgânicas são o resultado de fontes de informação imparciais, enquanto as imagens induzidas provêm de fontes pagas como por exemplo, elementos promocionais de marketing.

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De acordo com Marujo (2012), “(...) na sociedade atual de consumo e de informação, em que o turismo assume uma importância incontestável, a comunicação tem um papel na divulgação dos destinos turísticos”. No contexto da promoção turística, a comunicação toma o nome de “*branding*”, ou seja, “marca destino”. O *Branding* é uma importante área de investigação e um poderoso instrumento para a construção do posicionamento do destino turístico (Ruiz-Real et al., 2020). Atualmente, o marketing digital desempenha um papel crucial no sucesso de cada indústria e a indústria do turismo tem sido fortemente influenciada devido ao fácil acesso a muita informação relacionada com os melhores negócios e ofertas disponíveis para o consumidor (Kaur, 2017). A utilização dos meios digitais como recurso de informação e plataformas de comunicação para turistas, tem crescido significativamente. Estes recursos incluem a disponibilização de informação em linha facilmente acessada a partir de websites, correio eletrónico, publicidade na web, blogs, e sites de redes sociais, entre outros. A gestão de destinos turísticos (DMOs), e outros atores chave na indústria do turismo, estão a capitalizar no fenómeno da convergência dos meios digitais para divulgar simultaneamente conteúdos de informação, e acelerar as propensões de consumo de bens e serviços turísticos nos destinos (Divinagracia, L. A., Divinagracia, M. R. G., & Divinagracia, D. G., 2012). A Internet, com a sua riqueza de informação, imagens e multimédia, tem a capacidade de fornecer os estímulos adequados para favorecer a compra de um produto ou serviço de viagem. O negócio do turismo, como muitos outros, continua o seu processo de globalização, e a pressão competitiva sobre os destinos individuais e as atrações aumenta. A crescente concorrência, gama de mercados, produtos e destinos de viagens, torna a tarefa cada vez mais difícil de encontrar novos segmentos de mercado e comunicar com eles. A Internet assume-se como uma ferramenta valiosa para a comercialização de viagens e turismo (Pollock, 1995), uma atividade em que o sucesso é principalmente dado pela facilidade com que a informação sobre lugares, instalações e eventos é transferida para o visitante (Sheldon, 1993). De facto, estudos recentes indicam que os meios de comunicação social e as suas aplicações têm o potencial de ajudar os viajantes, proporcionando fácil acesso à informação em qualquer altura e (quase) em qualquer lugar. A partir de uma base muito pequena, os profissionais de marketing já começaram a explorar uma vasta gama de abordagens no sentido de alavancar o meio de comunicação social (Galan, Lawley, & Clements, 2015).

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A influência da qualidade do website na construção e fidelidade à marca foi avaliada em vários trabalhos empíricos e teóricos (ver Holland & Menzel, 2001; Barwise, Elberse & Hammond, 2002; Ilfeld & Winer, 2002), e muitos salientam o papel crítico da primeira impressão criada por um website, bem como a sua facilidade de utilização (Smith, 2000). Um website é uma das faces principais de uma organização em relação aos seus clientes, fornecedores, empregados e parceiros e pode ser uma ferramenta poderosa para o conhecimento da marca, informação sobre produtos, comércio e serviço ao cliente. Estas considerações devem ser bem compreendidas pelas organizações nacionais de turismo que devem reconhecer o valor da importância da comunicação dos destinos turísticos nomeadamente na oferta de experiências únicas e diferenciadas (Baggio, 2003).

### Resumo – Capítulo 1

O Dark Tourism, embora enquanto temática de estudo seja recente, é um fenômeno que remete à Antiguidade e que se traduz na visita, intencional ou não, a locais de morte efetiva, locais relacionados com a morte e/ou locais de tragédia e catástrofe (Stone, 2005a; Foley & Lennon, 1996). Existindo uma grande diferença entre locais de morte efetiva e locais relacionados com a morte, é assim possível dizer que existem diferentes tons de *darkness*, que vão pautar diferentes concetualizações, motivações e experiências de Dark Tourism (Miles, 2002; Stone, 2006). É consensual na literatura que o Dark Tourism é de uma grande complexidade e que se divide em várias tipologias dependendo não só das motivações dos turistas, mas também das características dos próprios locais (Fonseca et al., 2016). As motivações dos turistas que visitam e consomem estes produtos são igualmente diversas porque vão de encontro a diferentes necessidades e interesses dos turistas (Isaac & Ashworth, 2011). Também os destinos dark são diversificados mercê de ofertas distintas e por isso apresentando várias tipologias (Fonseca, 2015). Esta diversidade das motivações e da própria oferta vai traduzir-se em experiências de Dark Tourism variadas.

A experiência turística é uma área recente de investigação, mas que nos últimos anos tem sido alvo de inúmeros estudos. Existem na literatura em Turismo diversos modelos da experiência apresentando diferentes dimensões da mesma. Alguns desses estudos apresentam modelos de referência tornando-se paradigmas na análise da experiência em turismo. É o caso do Modelo de Experiência Estratégica (SEM) de Schmitt (1999) que considera cinco dimensões: *Sense, Feel, Think, Act* e *Relate*.

No contexto do turismo, as experiências estão associadas à imagem do próprio destino turístico (Moon & Han, 2019). A imagem dos destinos é formada por fatores de estímulo (impulso externo, objeto físico, experiência anterior...) ou fatores pessoais (características sociais e psicológicas) (Baloglu & McCleary, 1999). Essa imagem projetada dos destinos é influenciada por canais de comunicação, como os meios de comunicação social, as redes sociais e a própria internet, que utilizam diferentes meios para atrair visitantes (Farmaki, 2013). A Internet constitui o canal de comunicação generalizado, parte integrante dos hábitos de milhões de utilizadores que se tem mostrado ser mais eficaz na projeção da imagem dos destinos e, conseqüentemente na motivação e experiência turística. Assim, uma estratégia eficaz de comunicação em linha com as expetativas, motivações e experiências desejadas dos turistas é hoje em dia considerada

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um elemento-chave para alcançar vantagem competitiva no mercado, oferecendo experiências únicas e memoráveis aos turistas (Baggio, 2003).

## 2. Estudo de Caso

Este capítulo pretende analisar as pré-experiências turísticas dos locais de dark tourism, mais concretamente Auschwitz, Bran Castle, Catacumbas de Palermo, Ground Zero e Robben Island através de uma análise de conteúdo da informação disponibilizada pelos sites oficiais desses destinos. O principal objetivo deste estudo é analisar as dimensões da pré-experiência turística promovida oficialmente pelos destinos turísticos dark. Este estudo apresenta uma abordagem única sobre as pré-experiências dark tendo como base o Modelo da Experiência Estratégica (SEM) de Schmitt (1999). Este modelo divide-se em cinco dimensões distintas: Act (ação), Feel (emoções e sentimentos), Sense (cinco sentidos – percepção), Relate (relação), Think (inteligência). Loureiro (2014) considera que categorias Sense, Feel e Think são conceituados como experiências individuais. Em contraste, o Act e Relate são consideradas como experiências compartilhadas.

### 2.1. Metodologia

Apesar do crescente interesse académico sobre o Dark Tourism e experiência turística, ainda há poucos estudos que liguem estes dois constructos e menos ainda que recorram a metodologias qualitativas de análise. Neste sentido, para a prossecução do objetivo, pretende-se utilizar como metodologia central, a técnica qualitativa de análise

de conteúdo, por esta constituir um dos procedimentos metodológicos qualitativos mais reconhecidos na análise de discursos. Esta abordagem permite, através da análise temática categorial, identificar as frequências de determinados conceitos e palavras em textos materiais e tratar as variáveis ou dimensões mais frequentes. No seu procedimento, a análise categorial utiliza os elementos técnico-operativos do sistema de categorias, as unidades de registo, de contexto e de enumeração (Bardin, 1977). Neste estudo vai considerar-se um sistema de categorias a-priori (i.e corpus a-priori) e subcategorias a-posteriori (i.e corpus a-posteriori) embora baseadas nas categorias de Schmitt (1999). O tema foi considerado como unidade de registo, as frases como unidade de contexto e, por fim, como unidade de enumeração, utiliza-se a frequência como forma de contagem, onde todos os elementos se apresentam a-priori com o mesmo grau de importância (Bardin, 1977).

## 2.2. Fontes de Informação

Ao longo da última década, a crescente e mediática investigação do *dark tourism* e das atividades dos denominados "*dark tourists*" trouxe o interesse de visitar as paisagens da morte para a imaginação contemporânea (Stone, 2013). Desta forma, para a prossecução do objetivo deste estudo, neste subcapítulo será feita uma caracterização dos destinos em análise: Auschwitz, Bran Castle, Catacumbas de Palermo, Ground Zero e Robben Island. Numa segunda fase deste mesmo subcapítulo irá ser abordada a temática da recolha dos dados considerados relevantes para a análise de conteúdo.

### 2.2.1. Caracterização dos destinos turísticos em estudo

No presente subcapítulo são apresentados os cinco destinos dark em estudo: Auschwitz, Bran Castle, Catacumbas de Palermo, Ground Zero e Robben Island.

Será feita uma descrição dos locais, bem de alguns acontecimentos macabros que sucederam em alguns destes locais.

#### 1. Auschwitz

O Campo de Concentração de Auschwitz (Figura 5), também conhecido como Auschwitz-Birkenau, foi um complexo de 40 campos de concentração que se tornou o

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centro do genocídio executado pelos nazis, estabelecido em Oswiecim, uma cidade polaca que foi anexada ao Terceiro Reich, no ano de 1940.

A razão para o estabelecimento do campo foi a sobrelotação de polacos nas prisões locais existentes. O primeiro transporte de polacos chegou a Auschwitz a partir da prisão de Tarnów, a 14 de Junho de 1940. Inicialmente, Auschwitz iria ser mais um campo de concentração do género que os nazis tinham vindo a criar desde o início dos anos 30, e assim foi ao longo de toda a sua existência. No entanto, a partir de 1942, tornou-se também o maior centro de extermínio onde a "Endlösung der Judenfrage" (a solução final para a questão judaica) foi levada a cabo (Auschwitz, 2022a).

A maioria – cerca de 90% – das vítimas do Campo de Concentração de Auschwitz morreram em Birkenau, o que significa aproximadamente um milhão de pessoas. Nove em cada dez eram judeus, um grande número dos mais de 70 mil polacos que morreram ou foram mortos no complexo de Auschwitz pereceu em Birkenau. Aqui morreram também cerca de 20 mil ciganos e Sinti, para além de prisioneiros de guerra soviéticos e prisioneiros de outras nacionalidades.

O número de visitantes a este local dark tem vindo aumentar ao longo dos anos, tendo atingido o seu número máximo em 2019 – cerca de 2 milhões. Em 2020 este número caiu drasticamente devido ao vírus COVID-19, tendo Auschwitz registado pouco mais de 5 mil turistas (Auschwitz, 2022b).



**Figura 5 - Auschwitz II-Birkenau.**

Fonte: Auschwitz, 2022a

### 2. Bran Castle

Bran Castle – Castelo de Bran – localizado em Bran, na Roménia, data a sua construção no século XIV, quando o rei húngaro Luís o Grande emitiu um documento concedendo ao povo de Brasov o privilégio de construir um castelo. Tendo sido palco de muitas batalhas e vítima de forças da natureza, foi sendo reconstruído em alguns reinados, como por exemplo no reinado de Gabriel Bethlen (1613 – 1629) e no ano de 1723 conforme indicam inscrições na torre norte. No ano de 1836 o castelo perdeu a sua importância militar e defensiva, vindo a ser a primeira residência da Rainha Marie que o converteu numa residência familiar. No ano de 1938, após a morte da Rainha Marie, o castelo foi legado à Princesa Ileana que, segundo uma declaração de Balchik de 29 de Junho de 1933, seria a sua favorita. Anos mais tarde, com o regime comunista a tomar conta da Roménia, a Princesa Ileana e a sua família foram forçados a abandonar o país.

Em 1956, o Castelo de Bran foi transformado pelas autoridades comunistas num museu dividido em três departamentos: o Castelo - que continha peças do património real; os costumes medievais; e a Etnografia - que incluía casas tradicionais no parque perto do castelo. Tendo sido encerrado e sofrido algumas restaurações, abriu novamente ao público no ano de 1993 e foi introduzido no circuito turístico.



**Figura 6 - Bran Castle.**  
Fonte: Bran Castle, 2022

O Bran Castle, é conhecido por ser o castelo do Drácula (Figura 6), personagem criado por Bram Stoke. Drácula é um conde da Transilvânia com um castelo localizado no alto de um vale empoleirado numa rocha com um rio que corre por baixo no Principado da Transilvânia. O Castelo de Bran é o único castelo em toda a Transilvânia que realmente se encaixa na descrição de Bram Stoker do Castelo de Drácula.

O Conde Drácula de Stoker é um vampiro secular, feiticeiro e nobre da Transilvânia, que afirma ser um Székely descendente de Átila, o Huno. Nas aldeias perto de Bran, há uma crença na existência de espíritos malignos. Até há meio século atrás, acreditava-se que existiam certas pessoas vivas que levavam uma vida normal durante o dia, mas à noite, durante o sono, as suas almas deixavam os seus corpos e assombravam a aldeia atormentando as pessoas durante o sono. Estes espíritos malignos assombram as suas presas desde a meia-noite até ao primeiro galo, quando o seu poder de prejudicar as pessoas se desvaneceu (Bran Castle, 2022).

### **3. Catacumbas de Palermo**

Os frades capuchinhos foram estabelecidos em Palermo em 1534, na igreja de Santa Maria della Pace (Senhora da Paz) e tinham criado um cemitério no qual os frades falecidos eram enterrados. Contudo, a comunidade capuchinha cresceu e em 1597 a primeira sala do cemitério tornou-se insuficiente, tendo sido iniciadas escavações para criar um grande cemitério atrás do altar principal, utilizando a existência de antigas cavernas. Após dois anos, o novo cemitério estava pronto e os frades decidiram transferir os seus irmãos para o novo local. No momento em que foram exumaram os cadáveres, quarenta e cinco frades foram encontrados naturalmente mumificados e magnificamente preservados.

Os capuchinhos acreditavam que este acontecimento era um ato de Deus e, em vez de enterrar os restos mortais, decidiram exibir e adorar os corpos dos seus irmãos como relíquias, apoiados em nichos ao longo das paredes do primeiro corredor do novo cemitério (Figura 7).

A notícia dos 45 corpos encontrados intactos no convento dos Capuchinhos atraiu grande atenção e, pouco a pouco, os Capuchinhos começaram a aceitar cada vez mais leigos até que finalmente, em 1783, decidiram conceder o enterro a qualquer pessoa que o solicitasse.

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Do século XVII ao século XIX, milhares de pessoas, especialmente cidadãos ricos de Palermo e celebridades ricas, podiam ser enterradas nas Catacumbas. Com as suas generosas doações, podiam financiar o processo de mumificação dos Frades e preparar-se para a exibição eterna.

A mumificação tornou-se assim um símbolo de estatuto, uma forma de preservar dignidade mesmo após morte, com a possibilidade de as famílias do falecido visitarem e venerarem não só as sepulturas comuns, mas também os cadáveres bem preservados.

O cemitério foi definitivamente encerrado em 1880, com dois casos excepcionais nos primeiros anos do século XX: o primeiro, em 1911, o corpo de Giovanni Paterniti, vice-cônsul dos Estados Unidos; o segundo, em 1920, foi uma das pequenas Rosalia Lombardo, que morreu na tenra idade de dois anos e hoje conhecida como a "múmia mais bela do mundo".



**Figura 7 - Corredor das Catacumbas de Palermo.**

Fonte: (Vannini, 2018)

A maioria dos corpos encontrados nas Catacumbas de Palermo foram preservados naturalmente, contudo, não foi o único método utilizado pelos Capuchinhos para a conservação de cadáveres. Durante períodos de epidemias, banhavam os corpos em arsênico e os resultados foram múmias surpreendentemente intactas, ainda hoje em dia. A mumificação artificial, também chamada embalsamamento, foi utilizada ocasionalmente, de como é exemplo Rosalia Lombardo (Palermo Catacombs, 2002).

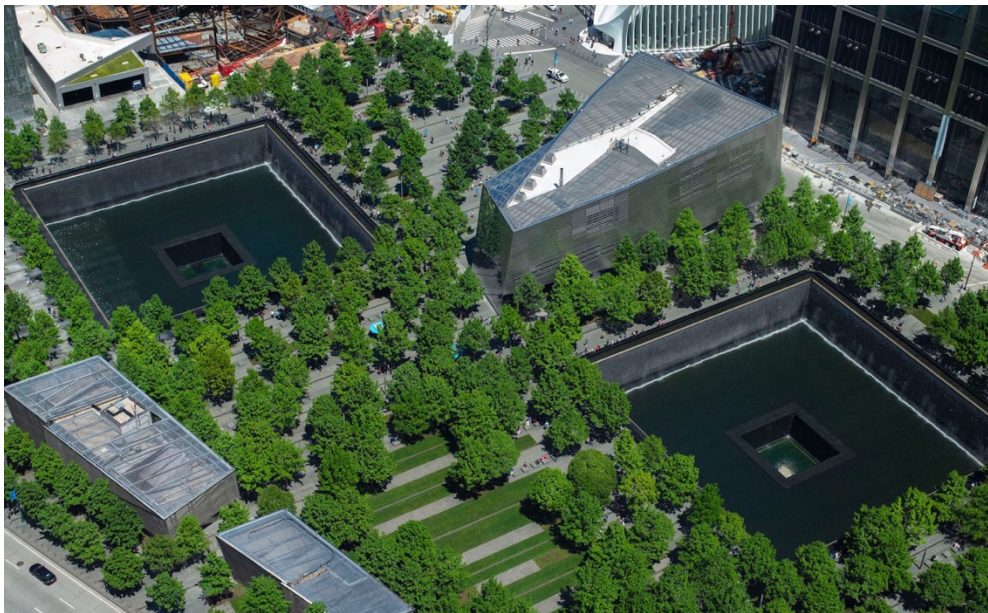
#### 4. Ground Zero

No dia 11 de Setembro de 2001, dezanove terroristas membros da al-Qaeda sequestraram quatro aviões comerciais. Num ataque coordenado, os sequestradores pilotaram intencionalmente dois dos aviões para as Torres Gêmeas do World Trade Center, um terceiro para o Pentágono, e o quarto acabou por despenhar num campo na Pensilvânia<sup>2</sup>. O World Trade Center, inaugurado em 1973, era um complexo formado por sete edifícios, sendo as Torres Gêmeas as mais conhecidas. O complexo ficava no centro financeiro de Nova Iorque e por isso, na hora do ataque, cerca de 15 mil pessoas estavam no prédio. O ataque começa com o voo 11 da American Airlines que descolou às 07:59 e, logo depois, às 08:46, foi lançado contra a Torre Norte. Poucos minutos depois, às 09:03, o voo 175 da mesma companhia aérea foi lançado contra a Torre Sul. O ataque à segunda torre ampliou o grau de devastação do atentado e aumentou o número de mortos em Nova Iorque. Às 09:37, o voo 77 da American Airlines foi lançado contra o Pentágono, prédio que sediava o Departamento de Defesa dos Estados Unidos. Com o início de um incêndio a estender-se em alguns minutos para os andares mais altos das Torres Gêmeas, o resultado foi o superaquecimento das estruturas, que não suportaram e desmoronaram - às 09:59 a Torre Sul e às 10:28 a Torre Norte. Ao saber dos outros sequestros, passageiros e tripulantes do quarto avião lançaram um contra-ataque, incitando o piloto sequestrador a despenhar o avião num campo na Pensilvânia. Cerca de 3.000 pessoas foram mortas nesse dia, a maior perda de vidas resultante de um ataque estrangeiro em solo americano. Em Abril de 2003, a Lower Manhattan Development Corporation, estabelecida para supervisionar a revitalização do centro da cidade após o 11 de Setembro, lançou um concurso internacional para escolher um desenho para um memorial permanente no local do World Trade Center. O concurso contou com 5201 submissões de 63 países que foram julgadas por um júri de 13 pessoas. O objetivo era que os projetos honrassem as vítimas,

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falassem das necessidades das famílias que tinham perdido entes queridos, e que proporcionasse um espaço para cura e reflexão. Em Janeiro de 2004, o projeto apresentado pelo arquiteto Michael Arad e pelo arquiteto paisagista Peter Walker, *Reflecting Absence*, foi escolhido como o trabalho vencedor (Figura 8).



**Figura 8 - Reflecting Absence – Memorial.**

Fonte: (Lee, 2021)

O seu projeto apresenta piscinas duplas rodeadas de parapeitos de bronze que listam os nomes das vítimas dos ataques de 11 de setembro e do bombardeamento do World Trade Center de 1993. As piscinas estão inseridas numa praça onde crescem mais de 400 carvalhos brancos do pântano. O Memorial abriu a 11 de Setembro de 2011, 10 anos após os ataques do 11 de Setembro (9/11 Memorial & Museum, 2022).

### 5. Robben Island

Robben Island (Figura 9) foi utilizada em várias épocas entre o século XVII e o século XX como uma prisão, um hospital para grupos socialmente inaceitáveis, e uma base militar. Os seus edifícios, e em particular os da prisão de segurança máxima para presos políticos do final do século XX, testemunham a forma como a democracia e a liberdade triunfaram sobre a opressão e o racismo. O que sobrevive da sua história episódica são as pedreiras do século XVII, o túmulo de Hadije Kramat que morreu em 1755, edifícios administrativos da "aldeia" do século XIX, incluindo uma capela e um presbitério, um

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pequeno farol, a igreja dos leprosos, os únicos restos de uma colônia de leprosos, estruturas militares abandonadas da Segunda Guerra Mundial em torno do porto e a prisão de segurança máxima, funcional e austera do período do Apartheid, iniciada na década de 1960.

A maioria dos reclusos, incluindo Nelson Mandela, eram homens negros encarcerados por ofensas políticas. O último destes prisioneiros foi libertado em 1991, no entanto a ilha continuou a servir como prisão de segurança média até 1996.



**Figura 9 - Robben Island - entrada.**

Fonte: (Bandarin, 2019)

O valor simbólico de Robben Island reside na sua história sombria, como prisão e hospital para infelizes que foram sequestrados como sendo socialmente indesejáveis. Isto chegou ao fim nos anos 90 quando o desumano regime do Apartheid foi rejeitado pelo povo sul-africano e os presos políticos que tinham sido encarcerados na ilha receberam a sua liberdade após muitos anos (Robben Island Museum, 2002).

Em 1997 Robben Island foi transformada num museu e declarada monumento nacional, e em 1999 recebeu a designação de Património Mundial da Humanidade pela UNESCO segundo os seguintes critérios<sup>1</sup> (UNESCO, 2022):

- Critério (iii) – Os edifícios de Robben Island são um testemunho eloquente da sua história sombria.
- Critério (vi) – Robben Island e os seus edifícios prisionais simbolizam o triunfo do espírito humano, da liberdade e da democracia sobre a opressão.

### 2.2.2. Recolha dos Dados

No presente estudo, os dados foram recolhidos utilizando o software NVivo, versão 12, após a recolha da informação nos websites dos cinco locais descritos no ponto anterior (2.2.1.).

Bardin (1977), refere que a análise de conteúdo está dividida em três fases distintas, sendo uma delas a pré-análise. A pré-análise, por sua vez, pressupõe a escolha dos documentos que serão submetidos e a formulação de hipóteses ou dos objetivos da análise.

Neste estudo, que tem como objetivo perceber qual o tipo de pré-experiências obtidas através dos sites oficiais de locais dark, a escolha foi feita com base na regra da pertinência de Bardin (1977), pois correspondem ao objetivo que suscita a análise.

Após a recolha, toda a informação foi agrupada em diferentes documentos (ver Anexos – Fontes) intitulados com os nomes dos locais dark – Auschwitz, Bran Castle, Catacumbas de Palermo, Ground Zero e Robben Island, documentos estes que foram objeto de análise e tratamento de dados.

Como Richards, G. (2018) refere “(...) a hegemonia da língua inglesa na pesquisa em turismo” é notória, assim, importa ainda mencionar que se considerou a informação recolhida em inglês.

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<sup>1</sup> Critérios de Seleção da UNESCO usados na classificação das cidades estudadas (UNESCO, 2018): Critério (iii) – dar um testemunho único ou pelo menos excepcional de uma tradição cultural ou de uma civilização que está viva ou que desapareceu; Critério (vi) – conter fenómenos naturais superlativos ou áreas de excepcional beleza natural e importância estética.

### 2.3. Análise e Tratamento de Dados

O tratamento de dados foi feito com base numa técnica qualitativa de análise de conteúdo. Esta técnica permite, essencialmente, através da análise temática categorial, identificar frequências de determinados conceitos e palavras em textos materiais e tratar as variáveis ou dimensões mais frequentes, e é um dos procedimentos metodológicos qualitativos mais aceites na medição de discursos (Bardin, 1977). De acordo com Bardin (1977), uma referência na área, análise de conteúdo é:

*Um conjunto de instrumentos metodológicos cada vez mais sutis em constante aperfeiçoamento, que se aplicam a "discursos" (conteúdos e continentes) extremamente diversificados. O fator comum dessas técnicas múltiplas e multiplicadas - desde o cálculo de frequências que fornece dados cifrados, até a extração de estruturas traduzíveis em modelos - é uma hermenêutica controlada, baseada na dedução: a inferência.*

Na análise de conteúdo tratam-se os dados através da codificação (Bardin, 1977), codificação que segundo Holsti (1969) é “(...) o processo pelo qual os dados brutos são transformados sistematicamente e agregados em unidades, as quais permitem uma descrição exata das características pertinentes do conteúdo”. Para Bardin (1977) esta categorização cabe na denominada exploração do material, a segunda etapa da análise de conteúdo. Neste caso em concreto, foram considerados para o estudo dois patamares de análise: categorias e subcategorias. Pode considerar-se que a categorização foi feita à priori – antes da leitura dos documentos em análise – tendo como base as cinco dimensões apresentadas por Schmitt (1999) – Act, Feel, Relate, Sense e Think. Desta forma utilizou-se a análise temática “(...) quer dizer, da contagem de um ou vários temas ou itens de significação (...)” (Bardin, 1977),

Esta abordagem através análise de conteúdo e, por sua vez, da análise temática categorial, permite identificar com que frequência são encontrados determinados conceitos e palavras em textos materiais e tratar as variáveis ou dimensões mais frequentes. No entanto, Bardin (1977) afirma que:

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*é evidente que tudo depende, no momento da escolha dos critérios de classificação, daquilo que se procura ou que se espera encontrar. (...).  
A finalidade desta classificação é deduzir daí certos dados...*

É importante lembrar as cinco dimensões do modelo de experiência de Schmitt (1999). Desta forma, a dimensão **Act** é sobre a criação de experiências físicas que visam o desenvolvimento físico do consumidor, mostrando aos clientes diferentes formas de fazer as coisas, experimentando estilos de vida e interações alternativos; **Feel**, está relacionada com a criação de experiências afetivas, sentimentos e emoções; **Sense**, refere-se à criação de experiências sensoriais através da audição, visão, tato, olfato e paladar; **Think** envolve experiências cognitivas, apelando à inteligência dos consumidores; **Relate** engloba aspetos das dimensões remanescentes e está essencialmente relacionada com a identidade social e cultural do “eu”.

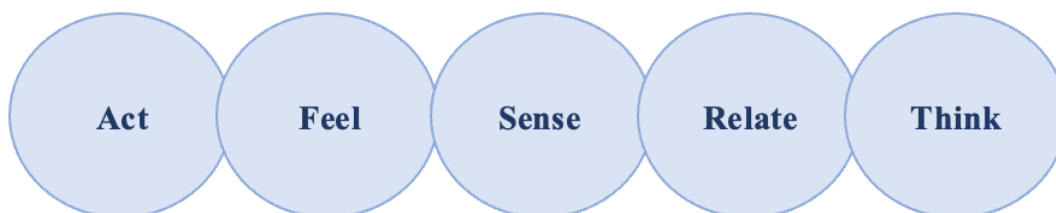
No que respeita às subcategorias, estas foram consideradas especificamente para cada uma das categorias anteriores. Para a categoria **Act** foram consideradas as subcategorias estilo de vida – tudo o que diz respeito ao fazer, servindo de sugestão aos visitantes – e interação – que desperta para as diversas possibilidades do que pode ser feito, chama à atenção para aspetos da vida social/cultural, do que pode ser visto e/ou feito e/ou sentido. A **Feel** foi dividida em alegria, medo, mágoa, orgulho, raiva e tristeza – diferentes emoções são experienciadas dependendo da tipologia de dark tourism que estamos a analisar, por exemplo, locais de morte efetiva estão mais ligados às emoções negativas (tristeza, mágoa, etc.) enquanto os locais apenas relacionados com a morte e o horror podem apresentar emoções mais positivas como a alegria e o orgulho.

Na categoria **Sense** foram consideradas as subcategorias audição, olfato e visão – três dos cinco sentidos. A categoria **Think** considerou como subcategorias a aprendizagem – tudo o que possa servir para desenvolver os conhecimentos e ensinar coisas novas – a curiosidade – todos os elementos que despertam este lado mais introspetivo e curioso – e a componente surpresa – tudo o que cativa e surpreende. O **Relate** considerou as subcategorias cultura e sociedade, considerando o tipo de relacionamento que é estabelecido.

Neste estudo utilizou-se o tema como unidade de registo, as frases como unidade de contexto e, por fim, como unidade de enumeração, utilizou-se a frequência de contagem, onde todos os elementos se apresentam com o mesmo grau de importância (Bardin, 1977).

### 3. Resultados

No que respeita à análise de conteúdo, Bardin (1977) refere que a terceira etapa deste tipo de estudos diz respeito ao tratamento dos resultados, à inferência e à interpretação. Analisando todas as referências de forma generalista, encontram-se as 5 categorias da escala apresentada por Schmitt (1999) em todos os sites, à exceção da categoria **Relate**. As categorias apresentadas por Schmitt (1999) são: **Act**, **Feel**, **Sense**, **Relate** e **Think** (Figura 10).



**Figura 10 - As cinco dimensões da experiência de Schmitt (1999).**

Fonte: Elaboração Própria

A categoria **Act** diz respeito ao apelo para a ação e para o estilo de vida e está subdividida em duas categorias – Interação e Estilo de Vida. A categoria **Feel** apela às emoções, quer positivas, quer negativas e encontra-se também dividida em subcategorias – Alegria, Medo, Mágoa, Orgulho, Raiva e Tristeza. A categoria **Sense** diz respeito aos cinco sentidos, e é

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sob essa forma que se encontra dividida – Audição, Visão, Olfato. Por sua vez, a categoria **Relate** apela à identidade e à relação que possa ser estabelecida entre o local/pessoas e o indivíduo, estando desta forma dividida entre Cultura e Sociedade. Já a categoria **Think** engloba todas as experiências cognitivas e que envolvem criativamente os turistas fazendo parte desta as subcategorias Aprendizagem, Curiosidade e Componente Surpresa. De entre todas as categorias, a que mais regista referências na totalidade é a **Feel**, com 65 referências nos 5 sites. Analisando um pouco mais a fundo, percebe-se que são na sua maioria emoções negativas: Tristeza (Ref. = 39) e Medo (Ref. = 36).

**Tabela 2 - Relação entre as fontes, as categorias e a subcategorias**

Categorias e Subcategorias	Fontes	Referências
Act	5	22
Estilo de Vida	3	5
Interação	5	14
Feel	5	65
Alegria	1	2
Medo	4	36
Mágoa	1	8
Orgulho	3	7
Raiva	2	16
Tristeza	2	39
Relate	4	21
Cultura	2	2
Sociedade	5	20
Sense	5	47
Audição	3	13
Olfato	2	4
Visão	5	42
Think	5	57
Aprendizagem	5	15
Curiosidade	3	11
Componente Surpresa	5	36

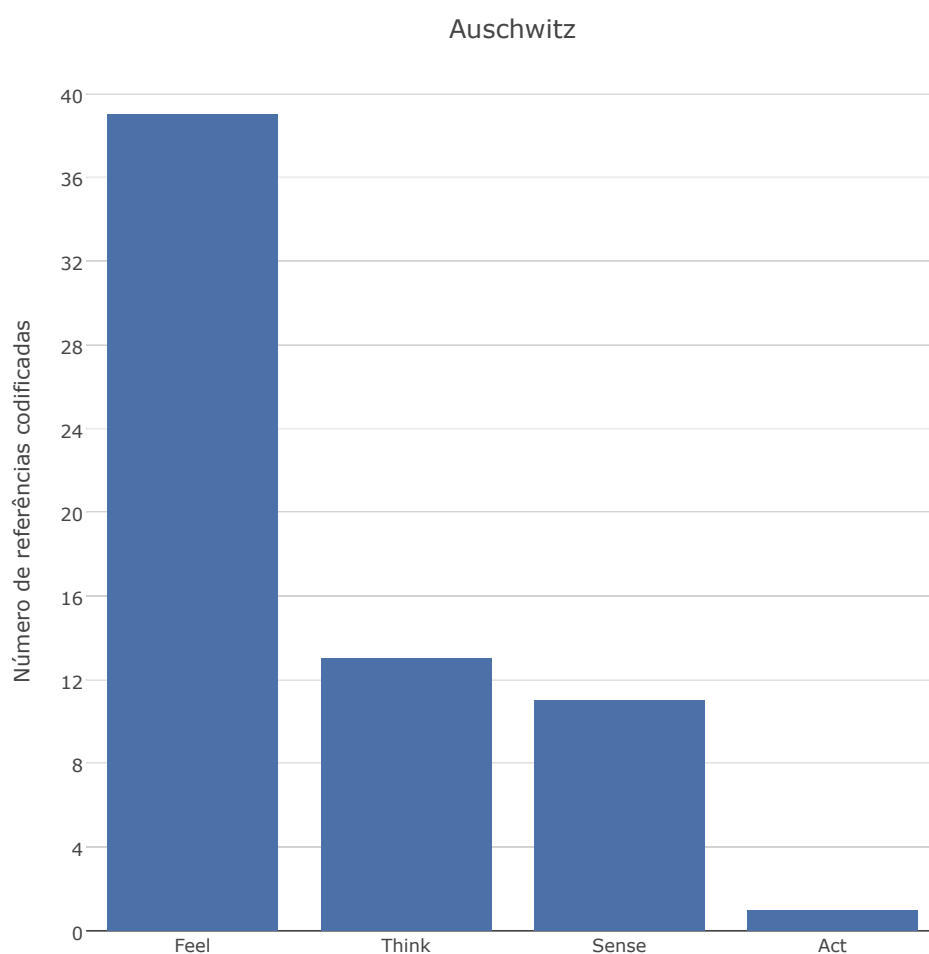
Fonte: Elaboração Própria.

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Assim, percebe-se que analisando as referências como um todo, sem individualizar os sites, não se conseguem conclusões objetivas, pois como é referido no capítulo 1, o Dark Tourism tem diversas tipologias e diversos níveis de escuridão (Stone, 2002), o que justifica que sejam apresentados diferentes tipos de comunicação, concebendo pré-experiências distintas.

Passando a uma análise individualizada dos sites, começando por Auschwitz, é possível ver no Gráfico 1 que foram referenciadas 4 categorias: **Act**, **Sense**, **Think** e **Feel**.



**Gráfico 1 - Relação entre o site de Auschwitz e as categorias.**

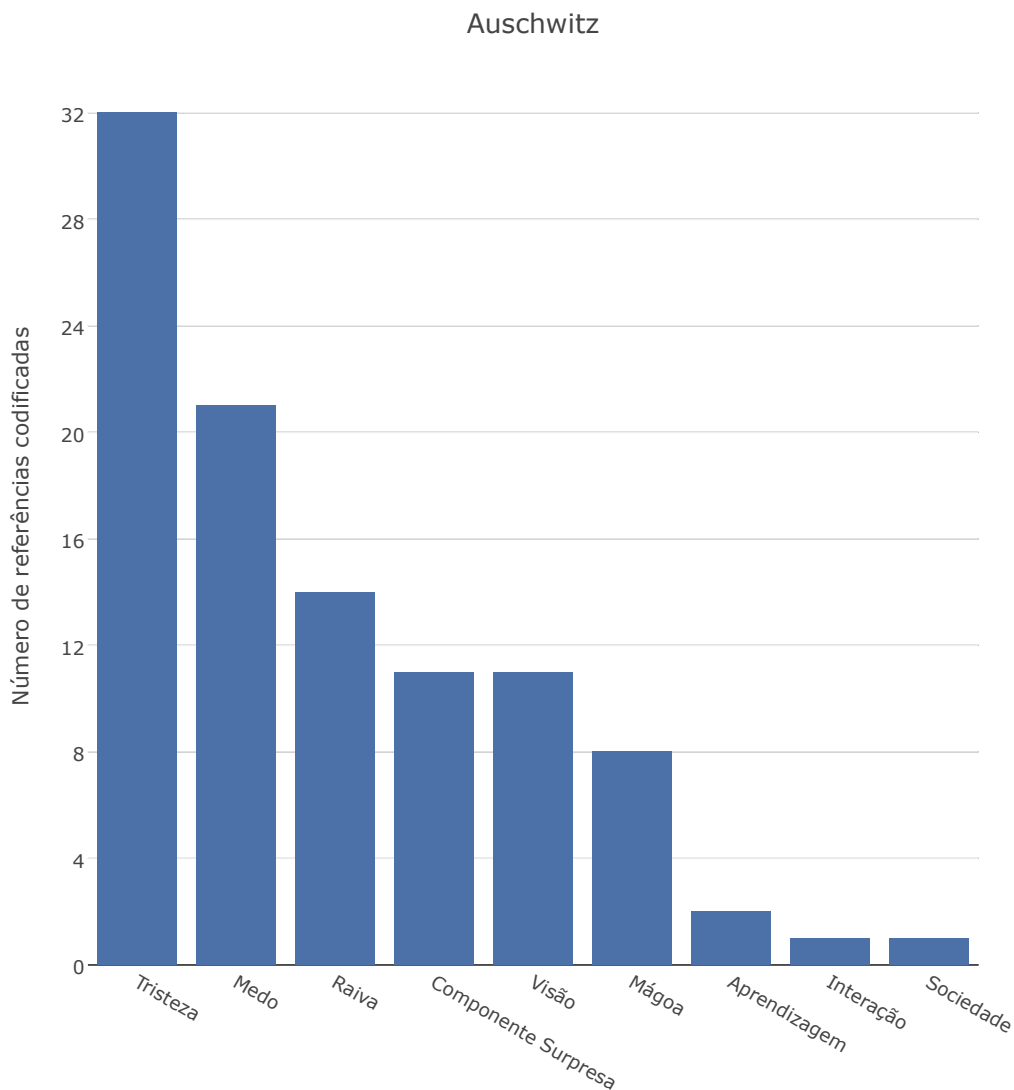
Fonte: NVivo 12, Projeto “Dark Tourism” de elaboração própria.

Pode afirmar-se que Auschwitz promove muito o Feel (Ref. = 39), transmitindo essencialmente emoções negativas: Tristeza - “Victims' hair, one of the most dramatic

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proofs of the atrocities, was also exhibited.”; e Medo – “All over the world, Auschwitz has become a symbol of terror, genocide, and the Holocaust.” (ver Gráfico 2).

Em seguida, mas com muito menos representatividade encontra-se a categoria Think (Ref. = 13), em que a subcategoria que mais se destaca e que representa quase a totalidade é a Componente Surpresa (Ref. = 12) – “The crematoria could burn 4,416 corpses per day - 1,440 each in crematoria II and III, and 768 each in crematoria IV and V. This meant that the crematoria could burn over 1.6 million corpses per year.” Com menor representatividade ainda encontramos a categoria Sense (Ref. = 11), cuja todas as referências correspondem ao sentido da Visão – “Two types of barracks, brick and wooden, housed prisoners in the second part of the camp, Birkenau.”; “Victims' hair, one of the most dramatic proofs of the atrocities, was also exhibited.”.



**Gráfico 2 - Relação entre o site de Auschwitz e as subcategorias.**

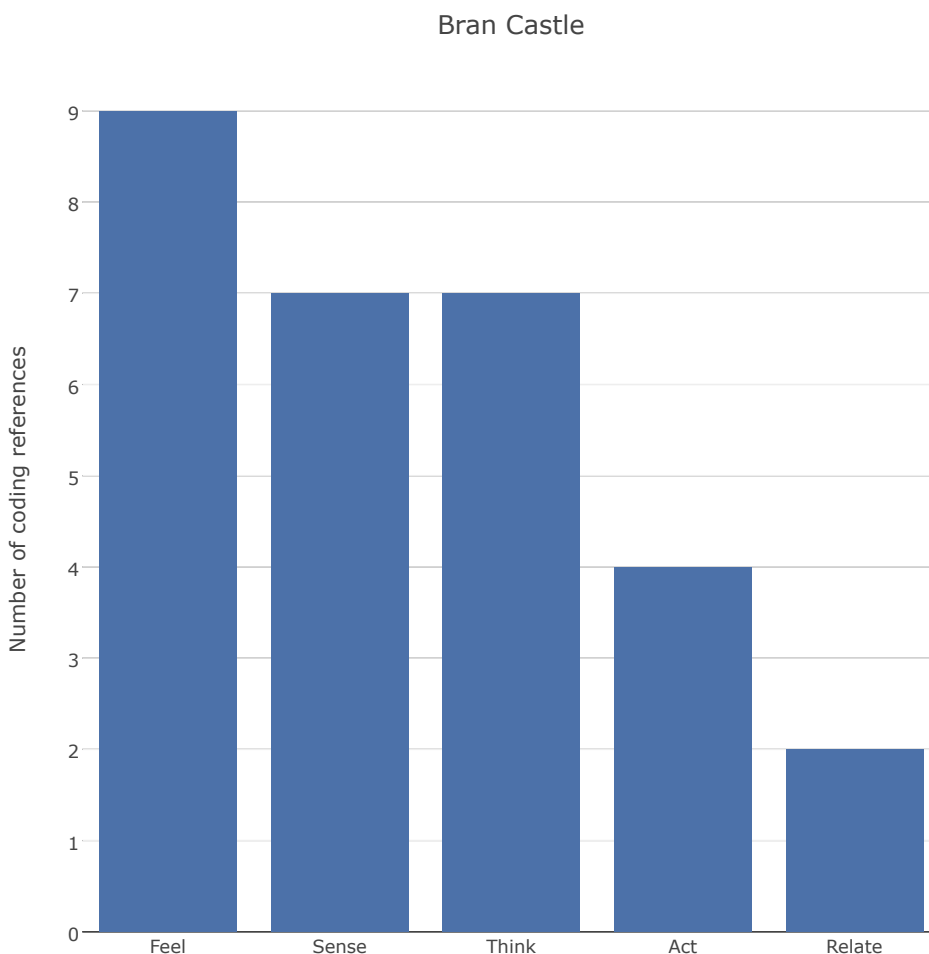
Fonte: NVivo 12, Projeto “Dark Tourism” de elaboração própria.

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No site de Auschwitz em específico, uma categoria supera as restantes no que toca a representatividade (39 referências de Feel para 13 referências de Think), o mesmo não acontece, por exemplo, com Bran Castle.

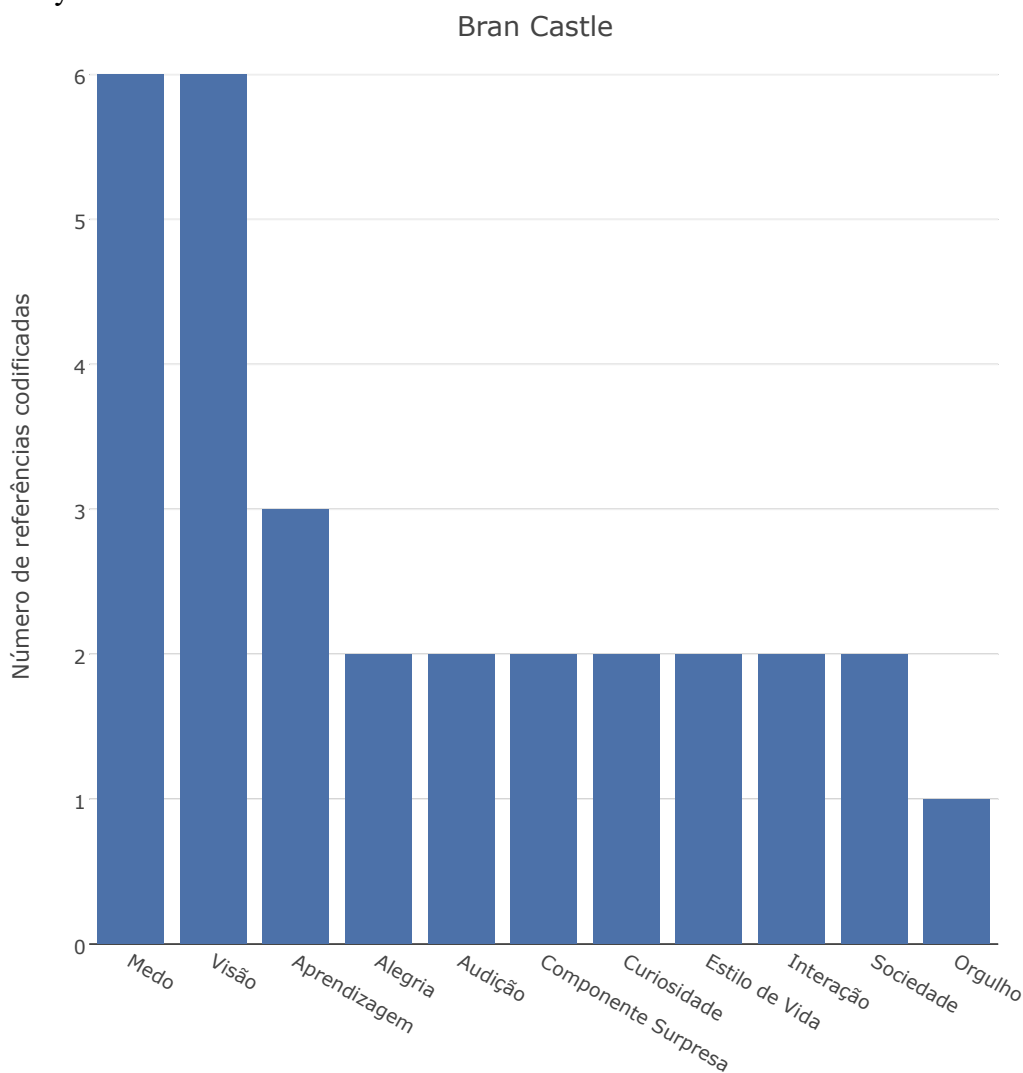
Bran Castle tem presentes referências das 5 categorias, sendo que a que tem mais peso é a Feel (Ref. = 9). Como se pode ver no Gráfico 3 e no Gráfico 4, neste site apela-se muito aos sentimentos (Feel), mas também aos sentidos (Sense) e à inteligência dos turistas (Think). Isto porque é feita uma descrição dos locais e do meio envolvente e é referido o quão assustador se pode tornar ao longo da visita. Embora os sentimentos sejam a predominância, em nada as referências se assemelham a Auschwitz, uma vez que não estão presentes emoções negativas como a tristeza, e a origem do medo e o seu fundamento são totalmente diferentes. Um local é de morte efetiva e tem a presença de toda essa história negra e real, enquanto o outro é apenas uma lenda baseada num livro.



**Gráfico 3 - Relação entre o site de Bran Castle e as categorias.**  
Fonte: NVivo 12, Projeto “Dark Tourism” de elaboração própria.

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Dentro da categoria Feel, destaca-se a subcategoria do Medo (Ref. = 6) – “In the virtual space created at the 4th floor, the meeting with the seven fantastic beings takes place, a symbol of the fear that haunts the real night through the Castle.”; “Those brave enough to face their fears are finding out, on the 4th floor, who the creatures of the night really are and what they do, through an exhibition entitled "A history of dreads in Transylvania"”.



**Gráfico 4 - Relação entre o site de Bran Castle e as subcategorias.**

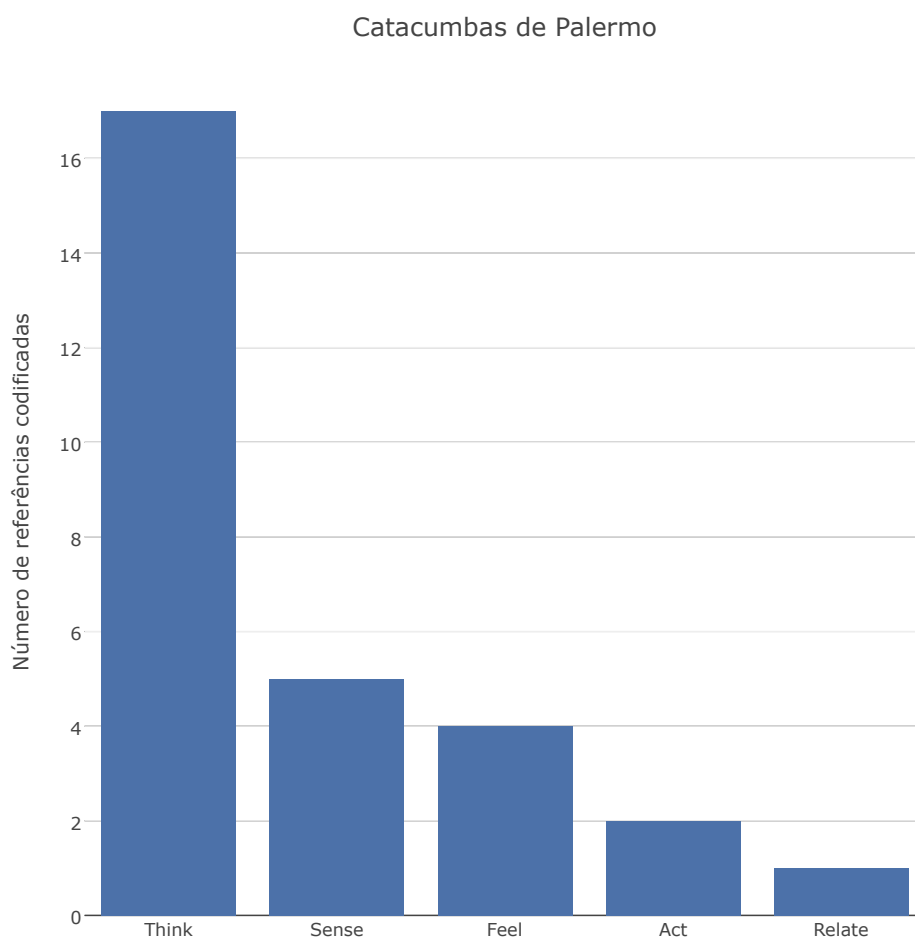
Fonte: NVivo 12, Projeto “Dark Tourism” de elaboração própria.

Na categoria Sense, o sentido a que mais se apela é a Visão (Ref. = 6) – “The landscape from this area is a harmonious mixture of different landforms (high mountains, plateaus, the curvy shapes carved by the rivers along their banks and the valleys that cross the land, shaped by the rich hydrographic network).”; “The Castle was built on a steep cliff between Măgura and Dealul Cetății (“fortified town’s hill”), with an exceptional view of

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the nearby hills, Moeciu Valley and Valea Bârsei.”. Na categoria Think, regista mais referências a subcategoria da Aprendizagem (Ref. = 3) – “Tourists now find out about the evolution of the Count from an English romantic literature character, to that of a Hollywood horror character, but also about the way he returns to the public, at Bran Castle, in its modern, fantastic form.”

Por sua vez, como observável no Gráfico 5 e no Gráfico 6, as Catacumbas de Palermo promovem a Componente Surpresa (Ref. = 11) e a Curiosidade (Ref. = 6), fazendo da categoria Think a dominante (Ref. = 17).

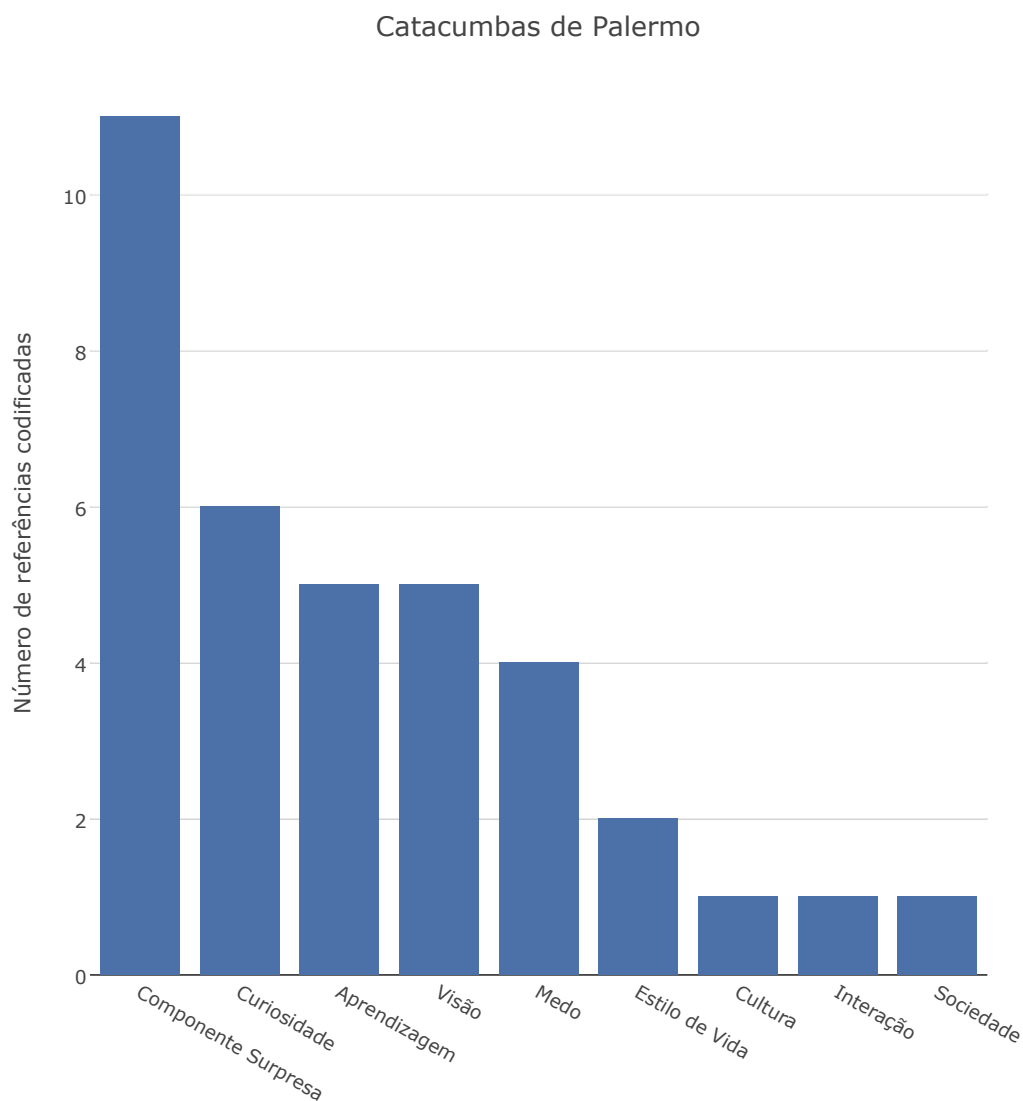


**Gráfico 5 - Relação entre o site das Catacumbas de Palermo e as categorias.**  
Fonte: NVivo 12, Projeto “Dark Tourism” de elaboração própria.

“However, when the friars exhumed the corpses something incredible had happened: forty-five friars were found naturally mummified and magnificently preserved. They had not decomposed and their faces were recognizable.” (Componente Surpresa); “Natural mummification, however, was not the only method employed by

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Capuchins for cadaver preservation. During periods of epidemics, they bathed the bodies in arsenic. The results were mummies surprisingly intact, still nowadays.” (Curiosidade). Embora estejam referenciadas as 5 categorias, as restantes 4 têm muito pouca representatividade.



**Gráfico 6 - Relação entre o site das Catacumbas de Palermo e as subcategorias.**  
Fonte: NVivo 12, Projeto “Dark Tourism” de elaboração própria.

A segunda categoria com mais referências é a categoria Sense (Ref. = 5), onde está apenas referenciada a Visão – “Around 2,000 skeletons and mummified bodies are kept in these rooms, making the Catacombs of Palermo the largest and most extraordinary collection of mummies in the world.”; “The results of the method used by Dr. Salafia on small Rosalia are still visible today: Rosalia looks as if she was plunged into an endless sleep, with long eyelashes profiling eyes closed, a yellow ribbon in her

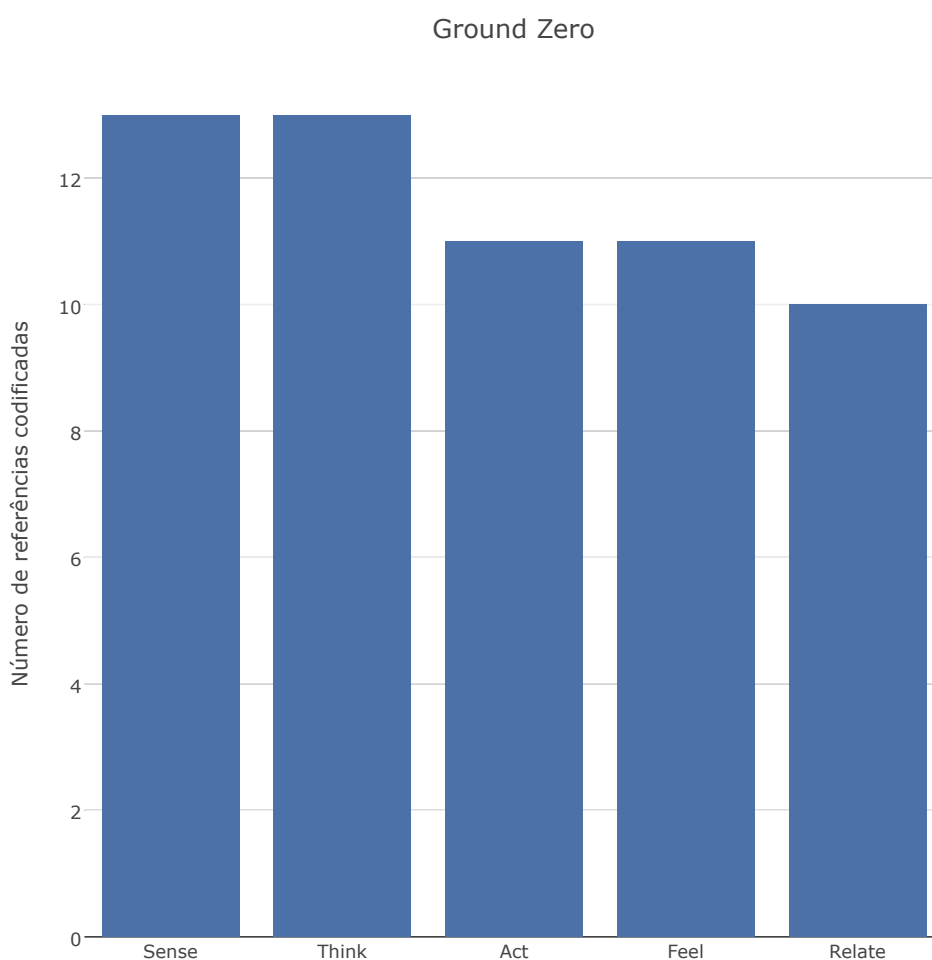
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blonde flowing hair, a plump face and rosy red cheeks. Rosalia is so perfectly preserved that she is considered the "world's most beautiful mummy"

No que diz respeito à categoria das emoções, Feel (Ref. = 4), a subcategoria que representa a totalidade das referências é o Medo – “Shortly after death, the bodies were placed in a preparation room called the "colatoio", where were removed the internal organs; in their place were added straw or bay leaves, in order to facilitate the process of dehydration.”.

Ground Zero apresenta referências equilibradas em todas as categorias, mas destacam-se as categorias Sense (Ref. = 13) e Think (Ref. = 13), como se pode ver no Gráfico 7.



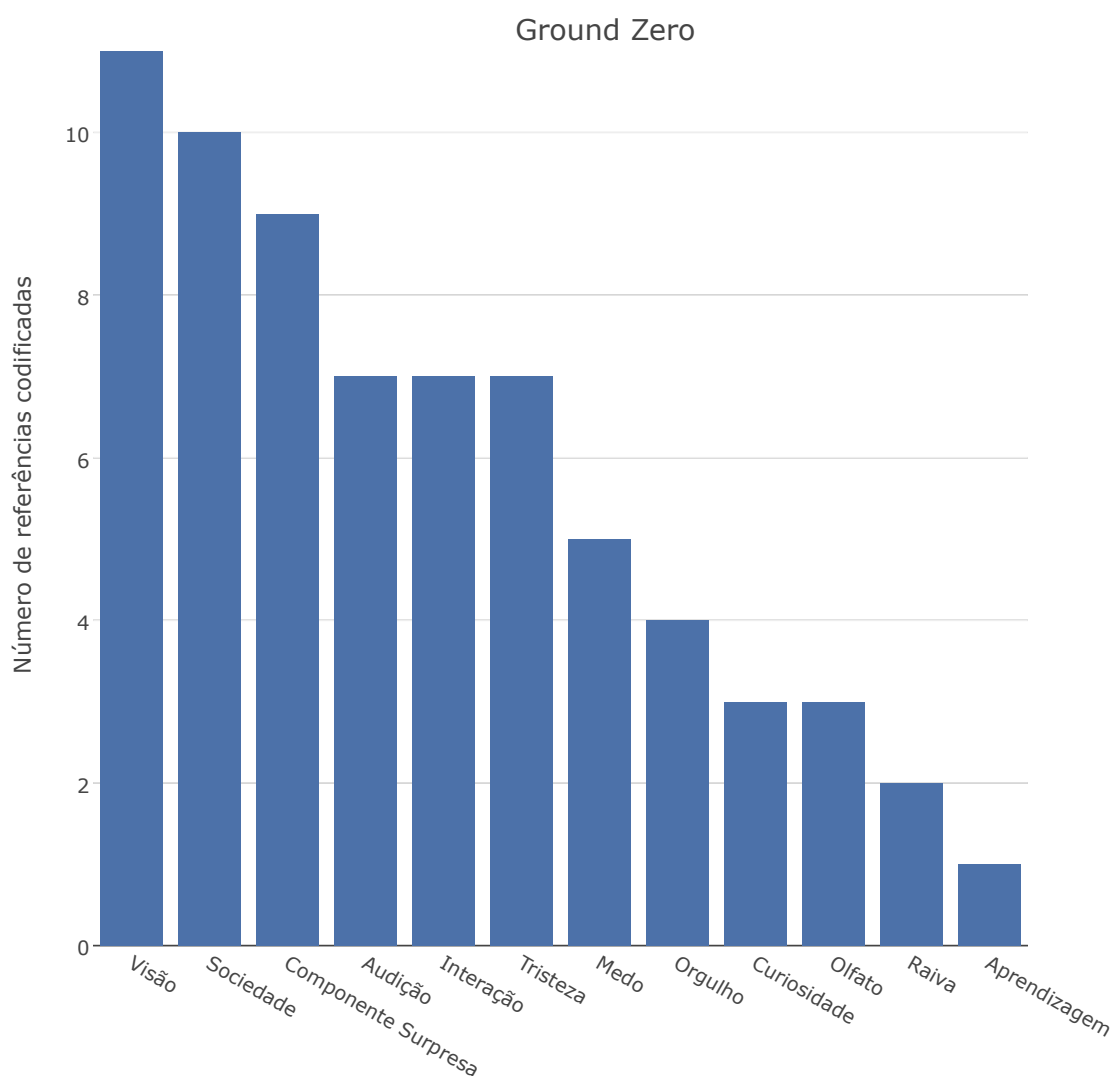
**Gráfico 7 - Relação entre o site de Ground Zero e as categorias.**

Fonte: NVivo 12, Projeto “Dark Tourism” de elaboração própria.

Indo ao detalhe, dentro da categoria Sense, o sentido a que mais se apela é Visão (Ref. = 11) – “As the train came out from underground to cross the Manhattan Bridge over the East River, the few of us passengers on board all stood and went to the windows to look

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at the now permanently changed skyline still fuming with smoke.”; “Afterward, visit the new One World Trade Center, also known as Freedom Tower, where your experience includes the incredible One World Observatory, featuring the highest panoramic views in the city.”. Da categoria Think, dá-se mais destaque à Componente Surpresa (Ref. = 9) – “Two days later, I returned to work in a city that had completely changed. Military soldiers with machine guns lined the street in Times Square as I walked to my office.”; “Just one block away from the 9/11 attacks, it miraculously survived the falling building and debris. St. Paul’s Chapel served as a makeshift rescue center during the aftermath. Its iron fence became a bulletin board where family members posted notices of their missing loved ones.”.



**Gráfico 8 - Relação entre o site de Ground Zero e as subcategorias.**

Fonte: NVivo 12, Projeto “Dark Tourism” de elaboração própria.

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Pode também perceber-se que embora exista a presença de emoções negativas: Tristeza (Ref. = 7) – “On the street level outside, it was a stream of chaos: emergency vehicles, people standing in shock, crying, pointing.” e Medo (Ref. = 5) – “The explosion when the plane flew into the tower was almost blinding, and we could feel the shockwave hit the windows and set them vibrating. We could hear the rumble from across the river and see as pieces of steel and glass flew out of the South Tower into the clear blue sky.”, como se pode ver no Gráfico 8, aparece referenciado o Orgulho (Ref. = 4) – “Today, mementos shared from loved ones and supporters are on display inside the church, a testament to solidarity in the face of tragedy.”; “Your self-guided visit to Freedom Tower begins in the lobby with "Voices," a film dedicated to the men and women of the Twin Towers and Freedom Tower.”

Robben Island, como demonstram os Gráficos 9 e 10, promove intensamente o Sense (Ref. = 11) apelando essencialmente à Visão (Ref. = 9) – “The spectacular veld flowers typical of the West Coast also occur on the Island during spring.”; e à Audição (Ref. = 4) – “The Audio collection includes interviews with exiles, political prisoners and the Radio Freedom collection. The film and video recordings include hundreds of hours of news footage, production rushes and stock footage from more than 200 film and video production projects.” – através da descrição dos locais.

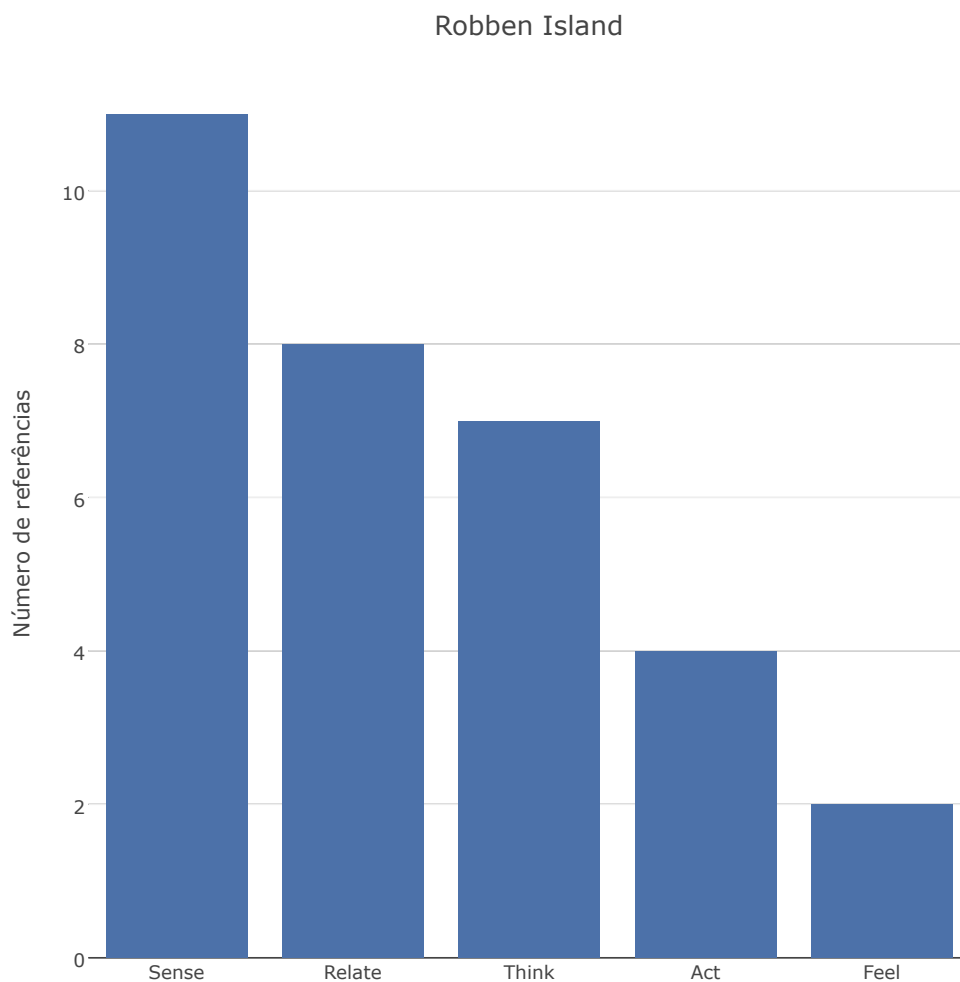
A segunda categoria mais frequente nas referências é a Relate (Ref. = 8), destacando-se a subcategoria que apela à identificação com a Sociedade (Ref. = 6) “Robben Island’s heritage value is both local and universal”; “The buildings of Robben Island bear eloquent testimony to its sombre history... Robben Island and its prison buildings symbolise the triumph of the human spirit of freedom and of democracy over oppression.”.

A categoria Think (Ref. = 7) é a terceira categoria com mais representatividade, onde a subcategoria predominante é a Aprendizagem (Ref. = 3) – “The tour provides information and experiences of the Island that are more in-depth than the general visitor tour and focuses on inculcating an understanding of, and commitment to human rights and development”; “Subjects include the history of colonialism, the history of apartheid, images of apartheid, liberation movements, forced removals and resettlements, repression, political prisoners, trials, labour and trade unions, women, culture, education and the armed struggle.”.

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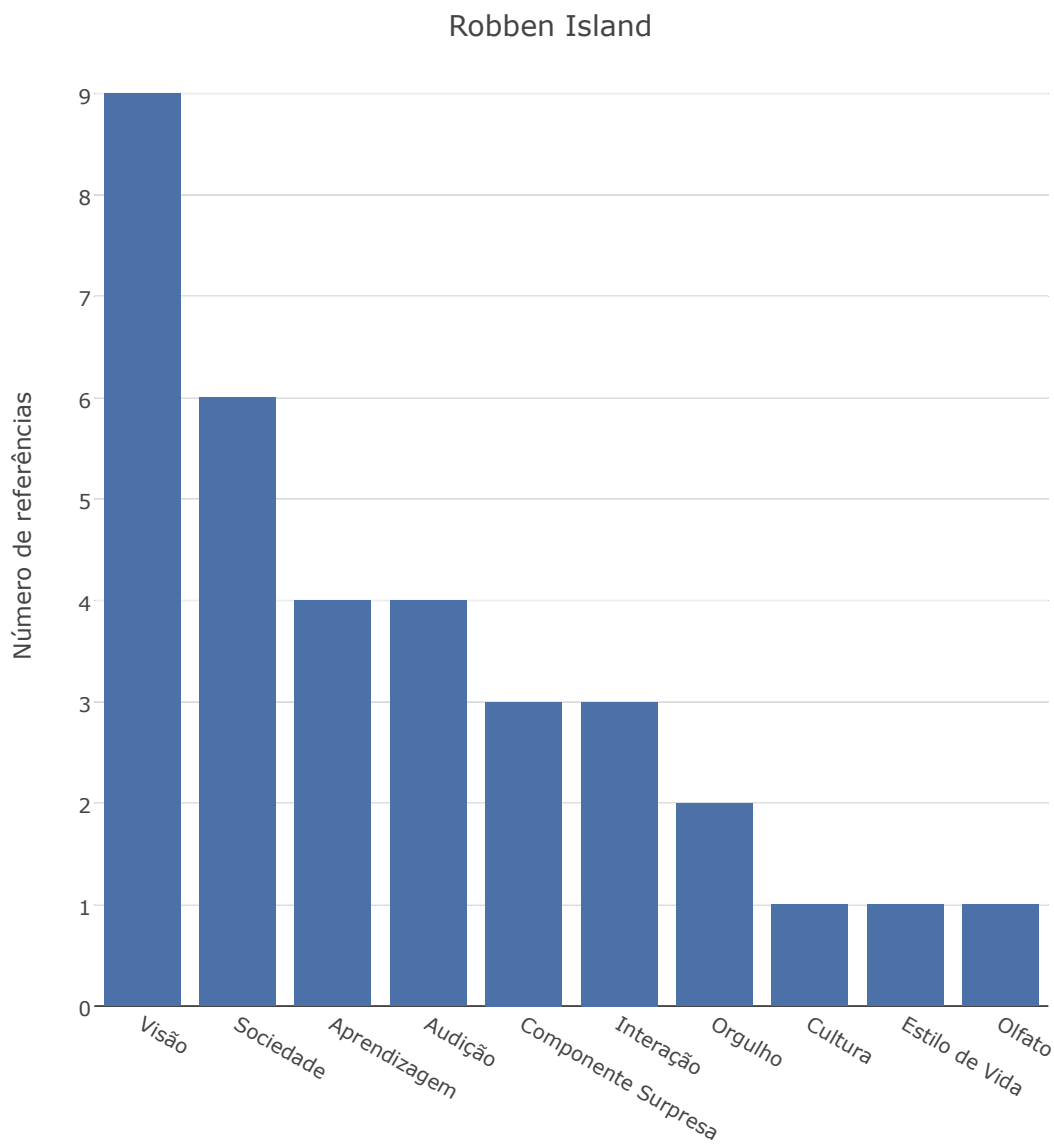
É também possível perceber que a categoria Feel tem muito pouca presença e foco (Ref. = 2), sendo que se apresenta na forma de Orgulho – “The triumph of the human spirit over adversity, suffering and injustice.”.



**Gráfico 9 - Relação entre o site de Robben Island e as categorias.**  
Fonte: NVivo 12, Projeto “Dark Tourism” de elaboração própria.

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**Gráfico 10 - Relação entre o site de Robben Island e as subcategorias.**  
Fonte: NVivo 12, Projeto “Dark Tourism” de elaboração própria.

## 4. Conclusões

Ao longo deste estudo foi possível responder ao principal objetivo: perceber as dimensões das pré-experiências induzidas através dos websites oficiais dos locais dark.

No capítulo seguinte irá ser feita uma conclusão do estudo, analisando as suas implicações, limitações e sugerindo algumas linhas de investigação futuras.

### 4.1. Discussão dos Resultados

O principal objetivo deste estudo era analisar as dimensões da pré-experiência turística promovida oficialmente pelos destinos dark com base no Modelo da Experiência Estratégica (SEM) de Schmitt (1999).

Após uma revisão da literatura sobre as temáticas e a aplicação da metodologia qualitativa de análise de conteúdo, é possível retirar algumas conclusões. A principal é que, efetivamente, o Dark Tourism é um tipo de turismo de emoções, quer positivas, quer negativas, sustentando claramente a literatura existente da temática.

As experiências dark estimulam emoções, tornando-se experiências sensoriais memoráveis (Ashworth & Isaac, 2015). Geralmente, as principais atrações dos destinos

dark suscitam emoções negativas, no entanto, conforme demonstrado neste estudo as emoções induzidas nas pré-experiências são tanto negativas (medo, mágoa, raiva, tristeza) como positivas (alegria, orgulho). Com os resultados do estudo, podemos concluir que a intensidade das emoções está diretamente ligada à tipologia de destino e, conseqüentemente, à sua classificação na escala de tonalidades de Stone (2006). Os locais de morte efetiva, são os que mais apresentam emoções negativas, sendo essa presença cada vez mais forte quanto mais sombrio o destino for. No caso de Auschwitz, as referências totais na dimensão Feel são emoções negativas – Tristeza, Medo, Raiva e Mágoa. No caso de locais de morte recreada, ou seja, locais mais light de acordo com a escala de Stone (2009) podemos verificar a existência de emoções positivas. Por exemplo, no caso do website de Bran Castle, uma castelo que se tornou um local de dark tourism originário de uma lenda, é induzida uma pré-experiência completamente diferente. Verificamos a presença de emoções positivas – Alegria e Orgulho – e é disponibilizada ao consumidor uma experiência de “diversão assustadora”. Por outro lado, estes resultados poderão também confirmar o estudo de tonalidades de Stone (2006), ou seja, a existência de locais mais sombrios e locais mais “leves” que, conseqüentemente, irão pautar a intensidade das experiências.

É confirmado também por este estudo que, embora sejam essencialmente experiências emocionais, as experiências cognitivas dos locais dark também estão presentes como a segunda dimensão com maior número de referências. Estas experiências são muito importantes, pois nem todos os visitantes estão envolvidos numa experiência sombria, mas sim numa experiência educacional (Yankovska & Hannam, 2014). Uma vez que as experiências estão associadas à imagem do destino (Moon & Han, 2019) e essa imagem é cada vez mais influenciada por canais de comunicação como a comunicação social, redes sociais e a própria internet (Farmaki, 2013), comprova-se com este estudo a importância dos websites oficiais que serão, muitas vezes, usados na preparação de uma viagem turística.

## 4.2. Implicações

Como implicações teóricas o estudo pode contribuir para o desenvolvimento da ciência, particularmente no que respeita aos temas do dark tourism e da experiência turística. Pode

também contribuir para uma compreensão mais profunda das experiências em turismo, ainda que focalizada no dark tourism.

Por outro lado, a aplicação de uma metodologia qualitativa na análise da pré-experiência turística promovida dos destinos dark pode constituir o novo foco. Sem possibilitarem experiências e conhecimento, os destinos são apenas espaços vazios sem contexto, história e significado (Frew, 2012; Podoshen, 2013). Desta forma, este estudo pode ser um instrumento útil à gestão dos destino dark, no que diz respeito à comunicação e gestão de marketing que potencialize a atratividade do destino com base no Modelo da Experiência Estratégica (SEM) de Schmitt (1999). Verifica-se assim que é possível analisar a experiência tendo por base este modelo.

O carácter experimental dos turistas dark faz com que se deva agir ativamente, para desenvolver laços emocionais e cognitivos com os destinos, e, satisfazer as suas necessidades. Para a gestão dos locais dark, o consumo de experiências deve ser o foco principal de forma a tornar os destinos mais atrativos. Desta forma, como implicações práticas, este estudo poderá ajudar as entidades oficiais de promoção dos destinos dark no desenvolvimento de estratégias de marketing e promoção da sua oferta.

### **4.3. Limitações e Futuras Linhas de Investigação**

O presente trabalho apresenta algumas limitações que devem ser consideradas. Não obstante terem-se escolhido destinos dark de referência e que podem ser representativos da maior parte dos tipos de Dark Tourism, não aborda, no entanto, efetivamente todos os tipos de turismo e por isso os resultados não podem ser generalizados a todas as modalidades dark. Seria por isso desejável estender-se o estudo a outros destinos dark que possam completar e abranger a totalidade dos tipos de Dark Tourism.

Por outro lado, o estudo centra-se na fase da pré-experiência turística, que embora seja uma fase decisiva à escolha efetiva do destino, não pode traduzir os resultados de uma experiência in loco ou pós-experiência turística. Neste sentido, seria interessante poderem analisar-se as outras fases da experiência de modo a ter-se uma ideia das diferenças e semelhanças das dimensões das experiências turísticas dar vividas nos diferentes momentos.

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Por último, foi utilizada uma metodologia qualitativa através da técnica de análise de conteúdo e, não obstante ser muito rica, não pode ser “confrontada” com uma metodologia estruturada quantitativa de forma a confirmar-se ou comparar resultados, como aplicar um inquérito aos potenciais turistas dark que procurem estes destinos.

Para investigações futuras poderia ainda ser interessante abordar os stakeholders sobre as experiências que na sua perceção podem ser mais atrativas para os turistas e que potenciem o fator autenticidade como diferenciador turístico.



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## **ANEXO 1**

Fontes (Conteúdo Analisado)

Nome: Sites\\Auschwitz

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## **MEMORIAL AND MUSEUM AUSCHWITZ-BIRKENAU FORMER GERMAN NAZI CONCENTRATION AND EXTERMINATION CAMP**

### **KL Auschwitz-Birkenau**

All over the world, Auschwitz has become a symbol of terror, genocide, and the Holocaust. It was established by Germans in 1940, in the suburbs of Oswiecim, a Polish city that was annexed to the Third Reich by the Nazis. Its name was changed to Auschwitz, which also became the name of Konzentrationslager Auschwitz.

The direct reason for the establishment of the camp was the fact that mass arrests of Poles were increasing beyond the capacity of existing "local" prisons. The first transport of Poles reached KL Auschwitz from Tarnów prison on June 14, 1940. Initially, Auschwitz was to be one more concentration camp of the type that the Nazis had been setting up since the early 1930s. It functioned in this role throughout its existence, even when, beginning in 1942, it also became the largest of the extermination centers where the "Endlösung der Judenfrage" (the final solution to the Jewish question - the Nazi plan to murder European Jews) was carried out.

#### Division of the camp

The first and oldest was the so-called "main camp," later also known as "Auschwitz I" (the number of prisoners fluctuated around 15,000, sometimes rising above 20,000), which was established on the grounds and in the buildings of prewar Polish barracks;

The second part was the Birkenau camp (which held over 90,000 prisoners in 1944), also known as "Auschwitz II" This was the largest part of the Auschwitz complex. The Nazis began building it in 1941 on the site of the village of Brzezinka, three kilometers from

Oswiecim. The Polish civilian population was evicted and their houses confiscated and demolished. The greater part of the apparatus of mass extermination was built in Birkenau and the majority of the victims were murdered here;

More than 40 sub-camps, exploiting the prisoners as slave laborers, were founded, mainly at various sorts of German industrial plants and farms, between 1942 and 1944. The largest of them was called Buna (Monowitz, with ten thousand prisoners) and was opened by the camp administration in 1942 on the grounds of the Buna-Werke synthetic rubber and fuel plant six kilometers from the Auschwitz camp. On November 1943, the Buna sub-camp became the seat of the commandant of the third part of the camp, Auschwitz III, to which some other Auschwitz sub-camps were subordinated.

#### Interessengebiet

The Germans isolated all the camps and sub-camps from the outside world and surrounded them with barbed wire fencing. All contact with the outside world was forbidden. However, the area administered by the commandant and patrolled by the SS camp garrison went beyond the grounds enclosed by barbed wire. It included an additional area of approximately 40 square kilometers (the so-called "Interessengebiet" - the interest zone), which lay around the Auschwitz I and Auschwitz II-Birkenau camps. The local population, the Poles and Jews living near the newly-founded camp, were evicted in 1940-1941. Approximately one thousand of their homes were demolished. Other buildings were assigned to officers and non-commissioned officers from the camp SS garrison, who sometimes came here with their whole families. The pre-war industrial facilities in the zone, taken over by Germans, were expanded in some cases and, in others, demolished to make way for new plants associated with the military requirements of the Third Reich. The camp administration used the zone around the camp for auxiliary camp technical support, workshops, storage, offices, and barracks for the SS.

### **Before the extermination**

#### Road to Auschwitz

At the beginning of the 1920s, the Nazi party (Nationalsozialistische Deutsche Arbeiterpartei – NSDAP) was one of many radical political groups that gained support in Germany as a result of public dissatisfaction with the outcome of World War I. The loss of territory in the east, the numerical limitations on the army and navy, and finally the economic crisis with its ruinous hyperinflation all served to foster a belief among the people that the situation resulted from collusion between sinister forces aiming at

destroying Germany and depriving the country of its status as a superpower. The majority of the Germans, fed for years on nationalist propaganda, had no doubt that Germany enjoyed a divine right to such status.

### **The popularity of the Nazis**

The popularity of the Nazis therefore stemmed from an accurate reading of the public mood; the adoption of a program that combined a rather dissonant assortment of nationalist, socialist, and anti-Semitic slogans; and the fact that, in Adolf Hitler, the party had a charismatic leader.

The beginnings of Hitler's career did not presage his later success. When he left prison after an unsuccessful coup attempt in Munich (1924), the German economy was just recovering its equilibrium, and the democratic system of the Weimar Republic was showing signs of stabilization. This significantly reduced the susceptibility of the Germans to radical slogans. Hitler therefore concentrated on rebuilding the party structure and enhancing his own image as a politician who was uncompromising yet responsible. Then he waited for his chance.

It came soon enough, with the onset of the worldwide Great Depression in 1929. The economic crisis left millions unemployed and placed many Germans in a truly precarious situation. Since the traditional political parties were patently incapable of coping with the crisis, voters proved ready to support anyone who could offer a convincing explanation of the causes of the crash, and who could propose a solution. The most desperate among them saw it as a straight choice between the communists and the Nazis. The former placed the blame for the depression on big business, and pointed to the contradictions inherent in the capitalist system; although these explanations convinced some, they were too complicated and abstract to win over the majority of the public. The Nazis, on the other hand, had a simpler answer: it was all the fault of the Jews, who were capitalists and communists at the same time; depriving the Jews of their influence over the economy and the state administration would automatically lead, the Nazis claimed, to increased prosperity and a recovered sense of social safety.

However, it would be a mistake to see the reasons for the Nazi electoral successes of 1930-1933 as limited to the exploitation of antisemitism rooted deep in the national psyche. Besides his call for reducing the role of the Jews, Hitler offered the Germans a relatively coherent vision of national greatness, in which history and geopolitics destined Germany for the leading role in Europe. This vision swept many off their feet. They

regarded the recovery of the territory lost during World War I, the integration into Germany of German-populated areas in neighboring states, and an as yet undefined form of hegemony over the other countries of Central and Eastern Europe, populated by racially inferior peoples, as right and just. Some Germans learned with satisfaction that there was a credible, “scientific” justification for their intuitive belief in their superiority not only to the Jews and Roma, but also to the Slavs. To turn this vision into reality, it would suffice to gather together all the strength of the nation and submit to the leadership of Adolf Hitler, who always knew best what needed to be done, and who was always right.

### **Hitler takes power**

In spite of Hitler’s hopes, the NSDAP never achieved a result in free elections that allowed it to govern on its own. There were parties and social groups in Germany that objected to both Nazi aims and the brutal methods that the Nazis used in the political struggle. These opponents, however, turned out to have too little influence, and the democratic elites were too divided and disoriented to block Hitler’s path to power. As a result, following the latest in a series of cabinet crises in January 1933, President Hindenburg designated Hitler as chancellor of Germany. This was a turning point, and the beginning of the end, in the history of the Weimar Republic. Having gained control over the state apparatus, and especially the police, the Nazis managed within a few months to suspend civil liberties, liquidate the independent press, remove opposition deputies from the Reichstag, and arrest their political opponents.

German Jews watched these developments uneasily, but without falling into exaggerated pessimism. Like many foreign observers, they regarded the anti-Semitism of the NSDAP as mere populist electoral sloganeering intended to mobilize the far-right electorate. There was universal anticipation that, having gained power, Hitler would concentrate as a politician on the current problems of state administration, and distance himself from such nonsensical and counterproductive prejudices. Soon, however, it would turn out that the new chancellor took antisemitism all too seriously.

### **The persecution of the Jews**

A boycott of Jewish shops was organized in Germany as early as April 1, 1933. From then on, laws and regulations were regularly issued that systematically limited Jews’ civil rights and their part in economic life. The law on the reorganization of the civil service

led to the dismissal of Jewish employees of the national and local governments; the Nuremberg Laws of 1935 introduced a ban on mixed marriages and tightened the definition of “Jew” in “racial-legal” terms; finally, a series of regulations in late 1938 sanctioned the “Aryanization” (in other words, the confiscation) of Jewish businesses. A plethora of separate rulings deprived Jews of the capacity to work as journalists and artists; the works of Jewish writers were burned publicly, and access to education for Jewish youth was limited. Characteristically, aside from the actions of the Nazi leadership, many German associations and organizations took matters into their own hands and passed bylaws that discriminated against Jews. Some of these restrictions had injurious practical consequences, while others clearly had the nature of malicious harassment.

In this situation, German Jews could only resort to moral suasion, pointing out their shared language and culture, and citing as examples Jewish inventors, scientists, and soldiers who gave their lives for Germany during World War I. Any remaining illusions cherished by some Jews came crashing down during the Kristallnacht pogrom (November 9/10, 1938), when hundreds of synagogues and thousands of shops and dwellings were ransacked and torched, dozens of Jews were injured, and many thousands sent off to concentration camps.

### **Emigration and the so-called Jewish Problem**

Persecuted Jews attempted to find safe havens abroad. Emigration reduced the number of Jews in Germany by about 170 thousand by 1938 (from a total of more than half a million in 1930). Unfortunately, many countries, among them the USA and Great Britain (in Palestine), imposed restrictions on refugees at this time. As a result, even those Jews who expressed a desire to leave Germany were unable to do so before the start of the war. As a consequence, they died afterwards at death camps in the East.

Even if the Nazis did indeed think that the “Jewish problem” in Germany could gradually be solved through emigration, the implementation of the policy of forced annexation (Austria and Czechoslovakia) and conquest (Poland and France) meant that, instead of decreasing, the number of Jews in the German sphere of influence rose. Historians still dispute the meaning of the decree in occupied Poland, in September 1939, to concentrate Jews in separate urban districts (ghettos): some see it as preparation for deportation to remote regions of the Nazi empire (Nisko, the Lublin region, Madagascar, or some parts of the Soviet Union), while others regard it as a prelude to execution and genocide in the

gas chambers. While waiting for further decisions, the Jews in the ghettos, crowded into tiny areas, deprived of sustenance, and, above all, deliberately starved, began dying en masse in mid 1940. The Nazi administration saw this as, at worst, a sanitation problem: the large number of corpses could lead to the outbreaks of epidemics threatening German settlers.

### **The founding of Auschwitz**

At the same time, the German police continued arresting Poles, a policy they initiated as early as September 1939. They imprisoned teachers, civil servants, artists, priests, politicians, representatives of the intellectual elite, and members of the numerous resistance organizations that were springing up, or simply shot them on the spot. They arrested people guilty of trivial offenses and sent them to concentration camps (as indicated by entries in the camp records: “attempted to escape from a place of compulsory labor,” “said that the Germans will not win the war,” “sang the Polish national anthem,” “did not turn in his radio,” or “injured a German horse”). Some Poles were imprisoned and killed as hostages in reprisal for sabotage or resistance movement actions.

The Germans detained people at random on the street (“roundups”) and sent them off to the camps. Although incomparable in scale to the later killing of the Jews, these actions affected tens of thousands of people in a short time. Soon, the jails and prisons, and the concentration camps in Germany, were unable to hold all the Poles that the police continued to arrest. In Oświęcim (which they renamed Auschwitz) in the spring of 1940, the Germans therefore began setting up the first concentration camp in occupied Polish territory. For almost two years, the overwhelming majority of the prisoners there were Poles. There were also Polish Jews in the constantly rising numbers of arriving transports, but there were not yet many of them. The Germans organized the camp along the lines of the prewar concentration camps in the “Old Reich”; the high prevailing death rate resulted from hunger, sickness, and murderous labor.

By the end of 1941, almost all the Jews in occupied Poland were in ghettos or forced labor camps. Despite the high number of victims of starvation and epidemics, it might have seemed that the ghettos would continue to exist for several more years, especially since the Germans were exploiting Jewish labor to an increasing extent in various types of workshops and production facilities. In this context, the hopes of some Jewish council

leaders (Czerniakow, Rumkowski) that at least a part of the ghetto population would survive until the end of the war did not initially seem groundless. As time passed, however, these hopes became less and less real, especially in the light of events in the German-occupied parts of the Soviet Union.

### **The Einsatzgruppen**

Even before the start of the war in the east, Hitler decided to kill Soviet political commissars and communist party activists. However, it was mostly Jews, regardless of gender and age, who fell victim to the mass executions carried out, beginning in June 1941, by special SS units (Einsatzgruppen), which murdered hundreds of thousands of people in massacres at Babi Yar near Kiev, and in Odessa, Kaunas, Charkiv, and many other places. Since shooting women and small children proved too great a psychological hardship for some SS men and German policemen, the Nazis began using mobile gas chambers in the form of modified trucks that asphyxiated the victims with exhaust fumes.

### **The Final Solution**

It is not known when Hitler formed the intention of the “final solution of the Jewish question” on the scale of the European continent. The conference in Wannsee on January 20, 1942 considered only the details of the undertaking: the methods for organizing the deportation and ensuring the cooperation of the civilian administration. Overall, the plans called for the murder of 11 million Jews living in Germany, the occupied territory, the states opposed to the Third Reich, and the allied and neutral countries.

The first killing center set up in occupied Polish lands was the camp at Chełmno on the Ner; Jews brought in from the ghettos in the Wartheland were being killed there from December 1941. Three more camps, somewhat larger, were opened at Bełżec, Sobibor, and Treblinka (in what was known as “Aktion Reinhard”) somewhat later, between March and July 1942.

In Auschwitz, the murdering of prisoners in gas chambers began even earlier, when 575 sick and disabled prisoners were sent to their deaths at the euthanasia center in Germany at the end of June 1941. At the beginning of September, the SS used Zyklon B gas in the cellars of block 11 to kill about 600 Soviet POWs and another group of patients from the camp hospital. Soviet POWs and Jews brought from Upper Silesia were killed in the gas chamber in crematorium I over the following months. It was probably at the end of March

or in April 1942 that the Germans began killing sick prisoners and Jews in a provisional gas chamber in Birkenau (the so-called “little red house”). The tempo of atrocities increased in June and July 1942, with transports of Jews sent to Auschwitz being subjected to systematic “selections” during which SS doctors sentenced people classified as unfit for labor to death.

At the same time, the Germans set about liquidating the ghettos in occupied Poland. July 22, 1942, when the deportation of Jews from Warsaw to the death camp in Treblinka began, is regarded as a symbolic date. A decided majority of the Polish Jews were killed in a little over half a year, after which the SS began liquidating the Aktion Reinhard camps. However, the last great death camp—Auschwitz—remained in existence until the beginning of 1945. It was mainly Jews from Western and Southern Europe, from the liquidated labor camps, and the ghettos in Sosnowiec and Łódź, who died in the gas chambers there.

## **Auschwitz I**

### **The Building and Expansion of Auschwitz Concentration Camp**

The basis for Auschwitz consisted of 22 prewar brick barracks buildings. Over time, the camp expanded steadily in both organizational and spatial terms. At its peak in the summer of 1944, Auschwitz covered about 40 sq. km. in the core area, and more than 40 branch camps dispersed within a radius of several hundred kilometers. At this time, there were about 135 thousand people (105 thousand registered prisoners and about 30 thousand unregistered) in the Auschwitz complex, which accounted for 25% of all the people in the entire concentration camp system.

Considering the functions of the camp, it is plain that it underwent significant evolution in the almost 5 years of its existence: from the concept of a quarantine camp, which was the starting point for the decision to found the camp in 1940 (the concept was never implemented), through concentration camp (a place for the annihilation of all prisoners by depriving them of the basic prerequisites for life), to a new type of camp combining a Dachau- or Gross-Rosen-type concentration camp with a center for immediate killing on the model of Treblinka or Belżec.

In view of the basic functions of Auschwitz, its history may be divided into two basic periods:

from its founding in 1940 and the deportation of the first transport of Poles, political prisoners on June 14, 1940, to the first months of 1942, when it functioned exclusively as a concentration camp—that is, predominantly a place of slow killing as the result of deliberately created, inhuman conditions, above all starvation;

from the first months of 1942 to October 1944, when the camp continued to function as a concentration camp for prisoners of various ethnic backgrounds (from mid-1942 mainly Jews, Poles, and Gypsies), while simultaneously functioning as the largest center for the immediate, mass killing of Jews brought here within the framework of the campaign for the destruction of the entire Jewish population of Europe.

In the last two months of its existence, after the closing of the gas chambers in October 1944 in connection with the critical military situation of the Third Reich and the expected Soviet offensive, the camp entered the phase of final liquidation, which ended with the evacuation of the prisoners.

A complex of blocks...

### **The division of the Auschwitz camp**

The difficulties in running such a large camp complex led to its formal division on November 22, 1943 into three camps with considerable autonomy. There was a formally sanctioned functional division that was clear in most, but not all, aspects:

Auschwitz I, the main camp in Oświęcim. In August 1944, it held about 16 thousand prisoners (roughly 10 thousand Jews, 4 thousand Poles, and 3 thousand prisoners from other ethnic groups). This was the location of the SS garrison administration (SS Standortverwaltung), the commander of the local garrison, and the commandant of Auschwitz I, who enjoyed the formal prerogative of “senior” service status in relation to the other two commandants (“Der Lagerkommandant des KL Auschwitz I ist dienstältester Lagerkommandant und SS-Standortältester des SS-Standesortes Auschwitz”). Auschwitz I was also the seat of the main offices of the political department and the prisoner labor department. Here, too, were the main supply stores, workshops, and SS companies (DAW, DEST, and Deutsche Lebensmittel GmbH). Work in these administrative and economic units and companies was the main labor assignment for the prisoners in this camp.

In October 1944, a camp for several thousand women prisoners employed producing artillery-shell fuses in the Union-Werke factory opened in the new blocks in the so-called camp extension (Schutzhaftlagererweiterung).

### **Auschwitz II-Birkenau**

Birkenau was the largest of the more than 40 camps and sub-camps that made up the Auschwitz complex. During its three years of operation, it had a range of functions. When construction began in October 1941, it was supposed to be a camp for 125 thousand prisoners of war. It opened as a branch of Auschwitz in March 1942, and served at the same time as a center for the extermination of the Jews. In its final phase, from 1944, it also became a place where prisoners were concentrated before being transferred to labor in German industry in the depths of the Third Reich.

The majority—probably about 90%—of the victims of Auschwitz Concentration Camp died in Birkenau. This means approximately a million people. The majority, more than nine out of every ten, were Jews. A large proportion of the more than 70 thousand Poles who died or were killed in the Auschwitz complex perished in Birkenau. So did approximately 20 thousand Roma and Sinti, in addition to Soviet POWs and prisoners of other nationalities.

### **Auschwitz and Shoah**

Auschwitz (1940-1945), one of four Nazi concentration camps founded in occupied territory that was part of the prewar Polish state (the other three were at Majdanek, Warsaw, and Płaszów), was the largest Nazi concentration camp—a place for the gradual annihilation of prisoners—and, at the same time, the largest center for the immediate, direct extermination of Jews.

Although the camp was founded for Poles and had a Polish majority among its prisoners for the first two years it was in operation, there were also Jews among the deportees to Auschwitz from the very start. The relatively small numbers of Jews transported there in 1940-1941 were placed in the camp like other prisoners, that is, on an individual basis, usually for violating German law or the police and administrative regulations.

### **Gas chambers**

The operational use of the gas chambers in Auschwitz was preceded by experiments intended to find the most effective chemical agent and to work out the proper method for

its use. About 600 Soviet POWs and 250 sick Poles were killed in such experimentation from September 3-5, 1941. Afterwards, the morgue at crematorium I in the main camp was adapted for use as a gas chamber. Several hundred people at a time could be killed in this room.

#### The provisional gas chambers

In the spring of 1942, a second gas chamber went into operation in a specially adapted farmhouse whose owner had been expelled. The house stood outside the fence of the Birkenau camp, which was then under construction. Camp commandant Rudolf Höss and Adolf Eichmann, the Reich Main Security Office representative in charge of deportation to extermination center, chose this house together during a visit by Eichmann.

The adaptation work involved partially walling up the windows and reconfiguring the interior. According to Höss, about 800 people at a time could be killed in the house. Two barracks for undressing were erected nearby. This gas chamber was withdrawn from service in the spring of 1943, after the entry into use of the new gas chambers at crematoria II-V.

A second house belonging to a farmer who had been expelled, and also standing outside the Birkenau camp fence, was adapted as a gas chamber in mid-1942. Höss estimated that 1,200 people at a time could be killed in this house. Three barracks for undressing were erected nearby. This gas chamber was also withdrawn from use in the spring of 1943. It was put back into use in the spring of 1944, at the time of the extermination of the Hungarian Jews.

#### **The four large gas chambers and crematoria**

The construction of 4 large gas chambers and crematoria began in Birkenau in 1942. They went into operation between March 22 and June 25-26, 1943. The gas chambers at crematoria II and III, like the undressing rooms, were located underground, while those at crematoria IV and V stood at ground level. About 2 thousand people at a time could be put to death in each of them. According to calculations made by the Zentralbauleitung on June 28, 1943, the crematoria could burn 4,416 corpses per day—1,440 each in crematoria II and III, and 768 each in crematoria IV and V. This meant that the crematoria could burn over 1.6 million corpses per year. Prisoners assigned to do the burning stated that the daily capacity of the four crematoria in Birkenau was higher—about 8 thousand corpses.

The construction of another facility according to a new design, crematorium VI, never progressed beyond the planning stage.

## Murdering people in the gas chambers

In principle, all Jews classified because of their age or physical condition as unfit for labor were subject to immediate extermination directly after their arrival in the camp, without being registered or assigned a number.

In addition to the Jews, a certain number of Soviet POWs, estimated by witnesses as several thousand men, were killed with gas. A certain number of Poles were also killed in the gas chamber. The first group of prisoners selected and killed in a gas chamber outside the camp, at the Sonnenstein euthanasia center, consisted mostly of Poles. Cases are also known of the killing in the gas chambers of groups of Poles selected in the so-called camp hospital, numbering up to several hundred at a time, or as a punishment for the revolt of the penal company, or sentenced to death by the summary court. Several thousand Gypsies also died in the gas chambers. Prisoners of other nationalities also died during the period, from mid-1941 to the spring of 1943, when selection took place in the camp, usually in the blocks for the sick.

## **The unloading ramps and selections**

Selections of mass Jewish transports took place on three railroad unloading platforms, or ramps. SS doctors made most of the decisions about who was qualified for labor, and who was killed immediately.

The first unloading ramp, located adjacent to the main camp, was in use throughout the period when the camp was in operation and mainly served the main camp. This is where the first transport of 728 prisoners from Tarnów was unloaded on June 14, 1940. Later transports of Poles also arrived here, as did, from 1942, some mass transports of Jews. It was also at this ramp, during the years 1941-1942, before the building of the Buna sub-camp, that the prisoners constructing the Buna-Werke (the IG Farbenindustrie plant) boarded the train that carried them to labor, and disembarked on their return to the camp. The second ramp [the so-called "Alte Judenrampe"] went into operation in 1942. It was located on the grounds of the Oświęcim freight station, between the Auschwitz and Birkenau camps. This is where the majority of the mass transports of Jews arrived between 1942 and May 1944, as well as the mass transports of Gypsies who were imprisoned in the Birkenau camp beginning in February 1943.

At first, selections of mass Jewish transports took place sporadically. Only after July 4, 1942 did selection take place regularly. Almost all the mass transports of Jews to Auschwitz after that date were subject to selection.

The third ramp was built from 1943 inside the Birkenau camp, and went into operation in May 1944 in connection with the anticipated arrival of transports of Hungarian Jews. The railroad spur along this ramp ran as far as gas chambers and crematoria II and III. Aside from the 430 thousand Hungarian Jews, 67 thousand Jews from the Łódź ghetto and some of the transports from the ghetto in Terezin and from Slovakia were unloaded at this ramp. From this point on, mass selections of Jews took place inside the camp, before the eyes of thousands of prisoners. Transports of Poles from Warsaw during the Uprising there, sent to Auschwitz by way of the transit camp in Pruszków, were also unloaded here. All three ramps also served as embarkation points for prisoners transferred from Auschwitz to sub-camps and other concentration camps.

The selection procedure carried out on the ramps was as follows: families were divided after leaving the train cars and all the people were lined up in two columns. The men and older boys were in one column, and the women and children of both sexes in the other. Next, the people were led to the camp doctors and other camp functionaries conducting selection. They judged the people standing before them on sight and, sometimes eliciting a brief declaration as to their age and occupation, decided whether they would live or die. Age was one of the principal criteria for selection. As a rule, all children below 16 years of age (from 1944, below 14) and the elderly were sent to die. As a statistical average, about 20% of the people in transports were chosen for labor. They were led into the camp, registered as prisoners, and assigned the next numbers in the various series. Of the approximately 1.1 million Jews deported to Auschwitz, about 200 thousand were chosen in this way. The remainder, about 900 thousand people, were killed in the gas chambers.

### **The extermination procedure in the gas chambers**

The picture was...

SS men escorted the men, women, and children selected for death to the gas chambers—initially to the gas chamber in crematorium I and “bunkers” 1 and 2, and, from the spring of 1943, to the gas chambers in crematoria II, III, IV, and V.

Trucks carried those too infirm to walk, and the rest marched. These people had to disrobe before entering the gas chambers. In crematorium I, they undressed either in the yard (surrounded by a wall) or in the antechamber. Wooden barracks were erected for this purpose at bunkers 1 and 2. There were special undressing rooms at crematoria II-V.

When large numbers of transports were arriving in 1944, the people assigned to death in the gas chamber in crematorium V also disrobed in the open air. After the

Sonderkommando was quartered in the undressing room in crematorium IV, the people sent to die there undressed in a specially constructed barracks.

The SS men kept the people fated to die unaware of what awaited them. They were told that they were being sent to the camp, but that they first had to undergo disinfection and bathe. After the victims undressed, they were taken into the gas chamber, locked in, and killed with Zyklon B gas.

After they were killed, Sonderkommando prisoners dragged the corpses out of the gas chambers. They cut off the women's hair and removed all metal dental work and jewelry. Then they burned the corpses in pits, on pyres, or in the crematorium furnaces. (Until September 1942, some of the corpses were buried in mass graves; these corpses were burned from September to November 1942.)

Bones that did not burn completely were ground to powder with pestles and then dumped, along with the ashes, in the rivers Soła and Vistula and in nearby ponds, or strewn in the fields as fertilizer, or used as landfill on uneven ground and in marshes.

### **The demolition of the gas chambers**

Ruins of crematory... The first crematorium and gas chamber, and the two "bunkers," were withdrawn from use in 1943, when the four large crematoria and gas chambers in Birkenau went into operation.

The gas chamber in crematorium I in the Auschwitz main camp was used for the last time in December 1942, although the crematorium furnaces there functioned until July 1943. The crematorium I building was adapted as an air-raid shelter in 1944. The first provisional gas chamber, bunker 1, was demolished in 1943, while the second, returned to operational use in the spring of 1944, was demolished in the fall of 1944.

As part of the overall liquidation of the evidence of crime, crematoria II and III together with their gas chambers were partially dismantled in late 1944, and blown up in January 1945. Crematorium IV was partially burned during the Sonderkommando mutiny on October 7, 1944, and later dismantled. Crematorium V functioned until the very end, and was blown up on January 26, 1945, the day before the liberation of the camp.

### **The number of victims**

Things that...

Until the end of its existence, the Auschwitz camp was above all a place of extermination. In other camps, the death rate was lowered from 1943 in an effort to conserve the labor

force. In Auschwitz, however, where new transports, mostly of Jews, arrived continuously and kept the camp supplied with laborers, human life never had any great significance.

Historians estimate that around 1,1 million people perished in Auschwitz during the less than 5 years of its existence. The majority, around 1 million people, were Jews. The second most numerous group, from 70 to 75 thousand, was the Poles, and the third most numerous, about 20 thousand, the Gypsies. About 15 thousand Soviet POWs and 10 to 15 thousand prisoners of other ethnic backgrounds (including Czechs, Byelorussians, Yugoslavians, French, Germans, and Austrians) also died there.

In view of the role that it played in the realization of the Nazi extermination plans, Auschwitz is known around the world as a symbol of Nazi genocide, and especially of the destruction of the Jews.

### **Life in the camp**

Auschwitz Concentration Camp opened in former Polish army barracks in June 1940. Twenty brick buildings were adapted, of which 6 were two-storeys and 14 were single-story. At the end of 1940, prisoners began adding second stories to the single-storey blocks. The following spring, they started erecting 8 new blocks. This work reached completion in the first half of 1942. The result was a complex of 28 two-storeys blocks, the overwhelming majority of which were used to house prisoners. As a rule, there were two large rooms upstairs and a number of smaller rooms downstairs. The blocks were designed to hold about 700 prisoners each after the second stories were added, but in practice they housed up to 1,200.

During the first several months, the prisoners' rooms had neither beds nor any other furniture. Prisoners slept on straw-stuffed mattresses laid on the floor. After reveille in the morning, they piled the mattresses in a corner of the room. The rooms were so overcrowded that prisoners could sleep only on their sides, in three rows. Three-tiered bunks began appearing gradually in the rooms from February 1941. Theoretically designed for three prisoners, they in fact accommodated more. Aside from the beds, the furniture in each block included a dozen or more wooden wardrobes, several tables, and several score stools. Coal-fired tile stoves provided the heating.

In the first months, the prisoners drew water from two wells and relieved themselves in a provisional outdoor latrine. After the rebuilding of the camp, each building had lavatories, usually on the ground floor, containing 22 toilets, urinals, and washbasins with trough-

type drains and 42 spigots installed above them. The fact that prisoners from the upstairs and downstairs had to use a single lavatory meant that access was strictly limited.

Two types of barracks, brick and wooden, housed prisoners in the second part of the camp, Birkenau. The brick barracks stood in the oldest part of the camp, known as sector BI, where construction began in the fall of 1941. Inside each of them were 60 brick partitions with three tiers, making a total of 180 sleeping places, referred to as “bunks,” designed to accommodate 4 prisoners. The SS therefore envisioned a capacity of over 700 prisoners per block. At first, the buildings had earthen floors. Over time, these were covered with a layer of bricks lying flat, or with a thin layer of poured concrete. The barracks were unheated in the winter. Two iron stoves were indeed installed, but these were insufficient to heat the entire space. Nor were there any sanitary facilities in the barracks. Only in 1944 were sinks and toilets installed in a small area inside each block. Nor was there any electric lighting at the beginning.

Wooden stable-type barracks were installed in segment BI, and above all in segments BII and BIII. These barracks had no windows. Instead, there was a row of skylights on either side at the top. A chimney duct, which heated the interior in the winter, ran almost the entire length of the barracks. The interior was divided into 18 stalls, intended originally for 52 horses. The two stalls nearest the door were reserved for prisoner functionaries, and containers for excrement stood in the two stalls at the far end. Three-tier wooden beds or three-tier wooden bunks intended for 15 prisoners to sleep in were installed in the other stalls, for a total capacity of more than 400 prisoners per barracks.

In the brick blocks, prisoners slept on straw strewn on the boards of the bunks; paper mattresses stuffed with so-called “wood wool” were placed on the beds or bunks in the wooden barracks.

The number of prisoners that the barracks were supposed to hold should be treated as only a starting point, since the actual number was often much higher. It varied according to the size and number of transports arriving at any given time.

During the first year or so, water in sector BI was available only in the kitchen barracks, and prisoners had no access to it. Unable to wash, they went around dirty. They had to perform their bodily functions in unscreened outside privies. The barracks were frequently damp, and lice and rats were an enormous problem for the prisoners. It is therefore hardly strange that epidemics of contagious diseases erupted frequently. Sanitary conditions improved to a certain degree in 1943, when each part of the camp was outfitted with a bathhouse and equipment for disinfecting clothing and linen.

Nevertheless, the capacity of these facilities in proportion to the number of prisoners limited the possibilities for making use of them. In sector BI, for instance, there were 4 barracks with sinks for washing (90 spigots per barracks), 4 toilet barracks (a sewer with a concrete lid that had 58 toilet openings in it), and 2 barracks containing toilets and sinks—for a sector containing 62 barracks housing prisoners. The prisoners also had limited opportunities for bathing. Additionally, they had to undress in their own barracks before doing so and, regardless of the weather, walk naked to the bathhouse. For many prisoners, this led to sickness and death.

### **Day of liberation**

Soldiers of the 60th Army of the First Ukrainian Front opened the gates of Auschwitz Concentration Camp on January 27, 1945. The prisoners greeted them as authentic liberators. It was a paradox of history that soldiers formally representing Stalinist totalitarianism brought freedom to the prisoners of Nazi totalitarianism.

The Red Army obtained detailed information about Auschwitz only after the liberation of Cracow, and was therefore unable to reach the gates of Auschwitz before January 27, 1945.

About 7 thousand prisoners awaited liberation in the Main Camp, Birkenau, and Monowitz. Before and soon after January 27, Soviet soldiers liberated about 500 prisoners in the Auschwitz sub-camps in Stara Kuźnia, Blachownia Śląska, Świętochłowice, Wesola, Libiąż, Jawiszowice, and Jaworzno.

Over 230 Soviet soldiers, including the commander of the 472nd regiment, Col. Siemen Lvovich Besprozvanny, died in combat while liberating the Main Camp, Birkenau, Monowitz, and the city of Oświęcim. The majority of them are buried at the municipal cemetery in Oświęcim.

In the Main Camp and Birkenau, Soviet soldiers discovered the corpses of about 600 prisoners who had been shot by the withdrawing SS or who had succumbed to exhaustion.

### **Holocaust denial**

The concealment of the crime and removal of evidence by the perpetrators

Despite the fact that the tens of thousands of prisoners who survived Auschwitz were witnesses to the crimes committed there; despite the fact that they left behind thousands of depositions, accounts, and memoirs; despite the fact that considerable quantities of documents, photographs, and material objects remain from the camp—despite all of this,

there are people and organizations who deny that hundreds of thousands of people were murdered in this camp, that gas chambers operated there, or that the crematoria could burn several thousand corpses per day. In other words, they deny that Auschwitz was the scene of genocide.

Auschwitz is, in many ways, the main target of attacks by deniers, yet the denial of genocide, the existence of the gas chambers, and mass murder nevertheless extends to all the camps, the death camps, and, generally, the mass killing of the Jews.

The scale of this phenomena and its social harmfulness have been acknowledged in many countries as a threat to the social order and made punishable under the law. The legal procedures launched every so often against the deniers prove that the problem is real. It a problem not only for public prosecutors, but also a challenge for historians and educational institutions.

There is nothing new about denial of the crime of genocide or silence about genocide. From the beginning of the war, mainly for political reasons, the Nazis themselves did everything they could to keep international public opinion, and above all the Allied and neutral countries, but also the potential victims, in the dark about the extermination of people in the occupied countries.

Among themselves, however, the narrow circle of the Nazi ruling elite did not conceal these criminal acts.

Addressing high ranking officers in Poznań on October 4, 1943, Himmler, the head of the German police and the SS, said that “Most of you here know what it means when 100 corpses lie next to each other, when 500 lie there. . . . This is an honor roll in our history which has never been and never will be put in writing” (IMT translation).

What did the Nazis do to conceal the crime they had committed? What did they do so that this “honor roll in our history”—or roll of shame—would never be put in writing?

First: they limited the written record of their crime to a minimum;

Second: they falsified the record, to the degree that technical and organizations made its existence necessary;

Third: they destroyed the superfluous and the most incriminating part of the record, once it had served its purpose, in the final phase of the Third Reich. They destroyed not only documents. They also destroyed the mass killing apparatus and liquidated the witnesses.

### **Guided Tours for Individual Visitors**

Individual visitors may tour the Memorial independently or in organised groups with a guide-educator.

Entrance to the Museum, to both Auschwitz I and Birkenau parts, is possible only with a personalized entry pass booked in advance. Reservations can be made at [visit.auschwitz.org](http://visit.auschwitz.org). The number of entry passes available is limited.

Due to the limited number of the entry passes visitors are kindly requested to book in advance at the website [visit.auschwitz.org](http://visit.auschwitz.org), as well as to arrive 30 minutes before the start of the tour. Larger luggage should be left in vehicles in the car park. Before the visit, please read the rules of visiting and the opening hours of the Museum.

Sanitation gate for visitors at the Auschwitz Museum

In order to ensure safety of Memorial's visitors and staff, sanitation gate has been installed in front of the entrance to the Museum to minimize the risk of spreading of SARS-CoV-2 coronavirus as well as other viruses and bacteria which can be brought inside for example on clothes.

The Museum has already developed new rules for visiting the museum, adapted to stricter sanitary and epidemiological requirements. Visits with an educator will be organized in groups smaller than so far. The number of visitors on site at the same time is also reduced. Visitors also have to maintain safe personal distance. Contactless hand sanitation devices have also been installed in several spots within the Museum.

You can book a place on a tour at [visit.auschwitz.org](http://visit.auschwitz.org), where you will find information on available dates and prices of entry passes.

A tour lasts approximately 3.5 hours and it starts at Auschwitz I.

The price includes a tour of the former Auschwitz I and Auschwitz II-Birkenau camps with a guide-educator, rental of a headset. The Museum provides transfer between both sites of the former camp. The shuttle bus is intended for individual visitors in guided tours. The transfer takes place in accordance with security procedures in force in the territory of the Republic of Poland regarding public transport means.

Sale of entry passes for language tours ends 5 minutes before the start of the tour.

Concessionary entry passes are available to pupils and students aged up to 26 years, people over 75 years of age and disabled upon presentation of a proper document.

During periods of increased visitor traffic, there may be a temporary limitation in the availability of group tours.

### **Plan your visit**

Fence and barbed...

In order to take in the grounds and exhibitions in a suitable way, visitors should set aside a minimum of about 90 minutes for the Auschwitz site and the same amount of time for Auschwitz II-Birkenau. It is essential to visit both parts of the camp, Auschwitz I and Auschwitz II-Birkenau, in order to acquire a proper sense of the place that has become the symbol of the Holocaust as well as Nazi crimes against Poles, Romas and other groups. The grounds and most of the buildings at the sites of the Auschwitz I and Auschwitz II-Birkenau sites are open to visitors. Some buildings are not accessible to visitors (including the blocks reserved for the Museum administration and its departments). Please familiarize yourself with "the rules for visiting".

Remains of wooden...

Auschwitz I is where the Nazis opened the first Auschwitz camps for men and women, where they carried out the first experiments at using Zyklon B to put people to death, where they murdered the first mass transports of Jews, where they conducted the first criminal experiments on prisoners, where they carried out most of the executions by shooting, where the central jail for prisoners from all over the camp complex was located in Block No. 11, and where the camp commandant's office and most of the SS offices were located. From here, the camp administration directed the further expansion of the camp complex.

Birkenau is where the Nazis erected most of the machinery of mass extermination in which they murdered approximately one million European Jews. At the same time, Birkenau was the largest concentration camp (with nearly 300 primitive barracks, most of them wooden). Over a hundred thousand prisoners were here in 1944: Jews, Poles, Roma, and others. The nearly 200 hectares of grounds include the ruins of the gas chambers and crematoria and places filled with human ashes. There are primitive prisoner barracks and kilometers of fences and roads.

### **Virtual Tour**

Virtual Tour

The Virtual Tour of the Auschwitz Memorial includes over 200 high-quality panoramic photographs. The 360° images present the authentic sites and buildings of the former German Nazi concentration and extermination camp, complete with historical descriptions, dozens of witness accounts, archival documents and photographs, artworks created by the prisoners, and objects related to the history of the camp.

### **Guided tours options**

Visitors arriving in groups are required to engage a guide-educator. This ensures efficient movement around the entire Museum grounds and full information about the museum, the buildings and their history, and the exhibitions. A fee is charged for guide services. Only guides-educators licensed by the Museum are authorized to serve visitors. Guides-educators are available to serve visitors in Croatian, Czech, Dutch, English, French, German, Hebrew, Hungarian, Italian, Japanese, Korean, Norwegian, Polish, Romanian, Russian, Serbian, Slovak, Spanish and Swedish.

- General tours for groups and individuals (around two-and-a-half hours): Tour of the permanent exhibitions and buildings at the Auschwitz I-Main Camp and the most important original camp buildings in Auschwitz II-Birkenau: prisoner barracks, the unloading platform (ramp).

NOTICE: Reservations of this type of tours are accepted only if the opening hours of the Museum do not allow booking 3,5 h general tour.

- General tours for groups and individuals (around three-and-a-half hours): Tour of the permanent exhibitions and buildings at the Auschwitz I-Main Camp and the most important original camp buildings in Auschwitz II-Birkenau: prisoner barracks, the unloading platform (ramp), and the ruins of gas chamber and crematoria II or III.

- One-day study tours (around six hours): Specialist tour of the Auschwitz I and Auschwitz II-Birkenau camps, enhanced with selected national exhibitions, the so-called Central Sauna, and the ruins of gas chambers and crematoria IV and V.

- One-or-Two-day study tours (approximately 8 hours): The first day comprises a tour of the main exhibition and selected national exhibitions and buildings at the site of the Auschwitz I-Main Camp; the second day is a tour of the entire Auschwitz II-Birkenau site, together with the ruins of gas chambers and crematoria II-V, the barracks where prisoners lived, their sanitary facilities, and the so-called Central Sauna.

It is possible at set times for individual visitors to assemble into a group and engage a guide-educator (in Polish, English, German, French, Italian and Spanish).

## **Permanent Exhibition**

The exhibition opened in 1955 remains one of the main elements in visits to the site, along with areas featuring original or partly reconstructed objects. Aside from documentary photographs, photocopies of documents, models, and sculptures, it also used historical exhibits including prisoner garments, bunks and other furnishings from prisoner rooms, and items seized from Jewish deportees. It is located in blocks 4, 5, 6, 7, and 11 at the Auschwitz main camp site.

### Commemoration signs

The grounds of the crematorium, the existing buildings, and the other camp objects are original. At both the Auschwitz and the Birkenau sites, signs commemorating or explaining the most important places, objects, and events have been installed. They include:

Stones with the commemorative inscription "In memory of the victims of Nazi genocide—men, women, and children. Their ashes are here. May they rest in peace." These stones were placed next to places where mass killing was carried out, and where the ashes of the victims lie.

Overall maps of the camp layout.

Information on the most significant objects and notable events.

Maps of camp sectors placed at the entrances to those parts of the Auschwitz II camp that they describe.

Beside the maps - where possible, in places where no barracks remain standing - are photographs showing how the sector looked when the camp was in operation.

Documentary maps and photographs next to objects outside the camp sectors.

Documentary photographs of people deported to Birkenau, placed where the originals were taken.

Stones with the numbers of barracks where the buildings are gone and only vestiges of them remain.

Historical and commemorative description of the grounds of the former Auschwitz I and Auschwitz II-Birkenau concentration camps: authors of the scenario — Teresa Świebocka, Teresa Zbrzeska; authors of the graphic design — prof. Barbara Borkowska, graphic designer Jacek Maria Stokłosa.

### Extermination

Auschwitz I, Block 4 – Extermination

This section shows the reasons why prisoners of various ethnicities were imprisoned in the camp, and the deportation and mass killing of the European Jews. These issues are presented with the help of photocopies of camp records, photographs taken when the camp was in operation, large-format plans, maps, and texts, models and mock-ups of the extermination facilities, and original exhibits including canisters of the Zyklon B used for mass killing in the gas chambers and metal parts from the destroyed crematoria.

Victims' hair, one of the most dramatic proofs of the atrocities, was also exhibited.

Evidence of crime

Auschwitz I, Block 5 – Physical evidence of crime

Items seized from murdered Jews were exhibited here, including baskets, suitcases, and various everyday articles: kitchen utensils, shaving brushes, toothbrushes, shoe brushes, shoe polish cans, shoes, clothes brushes, various other brushes, and children's garments. Aside from articles of everyday use, prostheses and Jewish prayer garments were also exhibited.

### **Life of prisoners**

Auschwitz I, Block 6 – The life of the prisoners

A presentation of the treatment of people imprisoned in Auschwitz from the moment of admission (procedures for registration, assignment and marking of a camp number, classification in the appropriate prisoner category, prisoner garments and footwear).

Everyday camp reality was also shown through reproductions of former prisoner Mieczysław Kościelniak's series *A Day in the Life of a Prisoner*. The block also contained enlarged camp mug shots of victims with camp number, name, date of birth, occupation (if known), date of arrival in the camp, and date of death.

### **Living conditions**

Auschwitz I, Block 7 – Living and sanitary conditions

Illustration of the living and sanitary-hygienic conditions for prisoners in various phases of the existence of the camp. Original camp interiors contained reconstructions of the appearance of residential rooms in the main camp and a reconstruction of part of the interior of a brick barracks.

Living conditions were also illustrated through photographs and reproductions of artwork by former prisoners. As in block 6, there were enlarged prisoner mug shots here.

Death block

## Auschwitz I, Block 11 – The death block

This building had several functions, but was used above all as the camp jail. The SS placed men and women prisoners from all parts of the camp complex in the basement cells. These were people suspected of and under camp Gestapo investigation for, among other things, involvement in the camp resistance movement or attempting to escape.

Prisoners sentenced to death by starvation or stays in the dark or "standing" cells were also held here. It was in the cellars of this block, as well, that the SS carried out tests on mass killing with Zyklon B before the start of the operation for the total extermination of the Jews.

On the ground floor, an SS man was always on duty. Beginning in 1941, people in the separate "police prisoner" category were held here. These Polish men and women were prisoners of the Katowice district Gestapo waiting for trial before the summary court that usually sentenced them to death or imprisonment in Auschwitz.

Visitors could see the jail cells in the basement and, on the ground floor, the room where the summary court sat, the SS duty room, and the room where police prisoners were held. Also presented on the ground floor were two displays connected with the functions of the block and the subjects of punishment, execution, and the camp resistance movement.

## **Death Wall**

The Death Wall (reconstruction)

Located in the yard at the side of block 11. The condemned were led to the wall for execution. SS men shot several thousand people there—mostly Polish political prisoners and, above all, members of clandestine organizations.

Executions were also carried out here on Poles brought in from outside with death sentences, including hostages detained in reprisal for Polish resistance movement operations. Cases are known in which prisoners from other groups—Jews and Soviet POWs—were shot. The wall was dismantled in 1944, while the camp was still in existence. This did not mean the end of executions, however. Prisoners were also subjected to other form of punishment in the yard, including flogging and "the post."

## **Gas chamber I**

Auschwitz I, Crematorium I and the first gas chamber

This object is preserved in an original state to a large degree. Crematorium I operated from August 1940 in a prewar ammunition bunker adapted for its new function. The

largest room was a morgue, which was changed into a provisional gas chamber. There were three furnaces for burning corpses in crematorium I, ordered by the camp administration from the Topf and Söhne company, which installed them.

When the gas chambers in Birkenau were going into operation, the camp authorities transferred the mass killing operation there and gradually phased out the first gas chamber. In July 1943, after the completion of the Birkenau crematoria, the burning of corpses in crematorium I ended. The furnaces and chimney were dismantled, and the holes in the roof used for introducing Zyklon B were closed. Two of the three furnaces and the chimney were reconstructed (from original parts), and several of the holes in the roof of the gas chamber were reopened.

Outside the boundaries of the Museum, the railroad siding and unloading platform (the so-called Judenramp or "old ramp") is commemorated. Transports of Jews deported for killing, and also of Roma and prisoners of other nationalities, arrived here from 1942-1944.

### **Central camp baths**

Auschwitz II-Birkenau, the permanent exhibition in the central camp sauna building  
There is a system of informational and commemorative signs at the Birkenau site. The only permanent exhibition here is located in the building that contained the largest camp bathhouse.

Visitors can learn about its functions by going from room to room in the same sequence followed by people being admitted to the camp, and by prisoners in the camp sent for showers and disinfection.

Visitors walk along a special glass walkway that indicates the route and protects the original floor.

The object is mostly in its original state. Nearby are ruins of the gas chambers, crematoria, and places where corpses were burned in the open air.

Family photographs belonging to Jews deported to Auschwitz, and discovered on the grounds after liberation, are displayed in one of the rooms. In the room next door is one of the carts used to carry the victims' ashes.

Nome: Sites\\Bran Castle

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- [www.bran-castle.com](http://www.bran-castle.com)

The Bran Castle is sited at the entrance to the Rucăr - Bran passage, on the road connecting Braşov to Câmpulung, overtowered by the peaks of the Bucegi and the Piatra Craiului Mountains. Bran is less than 30 km far from Braşov, when following the national route 73, which leaves Braşov by its West end, through the Bartolomeu district. The distance to Bucharest is of less than 200 km.

Due to its lovely landscape and charming people, Bran-Moeciu is one of the most popular touristic areas in Brasov County and the ideal place to spend a great week-end or your holidays.

One can say that nature has been generous with this area because it is surrounded by the impressive silhouettes of the massifs Bucegi and Piatra Craiului, two of the most important elements in the Romanian mountainous touristic scenery. The landscape from this area is a harmonious mixture of different landforms (high mountains, plateaus, the curvy shapes carved by the rivers along their banks and the valleys that cross the land, shaped by the rich hydrographic network).

### **The spice road passes by “Casa de ceai” Restaurant**

#### **Welcome to Bran Castle, we are glad to have you as our guest!**

We hope you enjoyed Bran with its fresh air, the amazing nature of the place, the old medieval fortress, the nighttime residence of the legendary Count Dracula and Queen Marie's house of her heart. It would be a pity to miss the last touch of this perfect holiday painting: a memorable stop to “Casa de ceai” Restaurant. All the roads lead to Bran: from the past to the future and backwards, from the east to the west and back, a border that separates and then unites roads wandered by sounds, colors and flavors.

At this frontier, you have the chance to join a culinary adventure where pieces of local history are boiled in our full of personality pot, in order to display delicious food on the plate. Such as: double-concentrated soups with cut into strips flavored pancakes, nutmeg and tarragon; Romanian soups, cooked with lovage and thyme; dishes originating from

different villages, later adapted to the nobles' cuisine: beef, duck, turkey, lamb and fish with seasonal or stinky cheese, wrapped in a variety of savors, with lemon or forest fruits, powdered with mint, coriander, saffron and thyme; fresh and tangy vegetarian dishes.

The spice road naturally ends with a surprising dessert, in which raspberry sauce, milk jam and rose petal powder have all crept into. And because you are here, in this legendary place, we are offering you the "Ritual" cake, to remind you, with each grain, of the people's power to return, generation after generation, to the same crossroads they once loved.

### **ABOUT US**

CASA DE CEAI Restaurant is able to subtly and continuously transform from a Romanian neo-classic restaurant to a café, from a bustling and noisy space to a quiet and tranquil romantic niche or to a themed restaurant that is full of history but easily adaptable to the needs of the modern generation. As examples, it can transition to a jazzy music lounge, to theatre and stand-up comedy shows, and from culinary classes to wine tasting. Holidays such as Halloween, Harvest Day, Mother's Day, Easter, Children's Day, Christmas and New Year are also celebrated as well as any other events on the secular and Christian calendars.

### **CONTACT DETAILS**

24 General Traian Mosoiu Street, Bran, Brasov, Romania - In The Royal Parc of Bran Castle

+40 268 237 700

restaurant@bran-castle.com

**PERMANENTLY CLOSED!**

### **THE TIME TUNNEL// BRAN CASTLE'S CHILD**

The Time Tunnel, Bran Castle's child, was born today from the entrails of the impressive building. The journey was long and started almost 641 years ago, in 1377. As the fortress was being built, a traditional well was dug into the stone. Then, centuries later, in 1930, Queen Marie of Romania became the owner, she and architect Karel Liman decided that the well's shaft could be transformed into an electric elevator. Thus, the horizontal gallery was dug, in order to link it with the Royal Park at the foot of the castle. Soon after the Royal Family left in 1948 the two galleries were forgotten and were engulfed by darkness and silence.

Seventy years later, a multi-disciplinary team shaped a part of the rock that survived over the ages, witnessing historical events at the crossroads between countries and nations. Almost 6 years have passed until the idea came into being and the site was opened during the spring of 2017.

It all began with geotechnical and geomorphic studies and surveys, topographic excavations of the entire existing route, technical expertise of the rock, historical studies, marketing studies. These, along with the idea of what should become in the end, have led to the theme that we are introducing today.

Designing the project took approximately 7,000 hours, developed by an extensive multidisciplinary team consisting of over 100 people having various specialties: architecture, resistance studies, restoration, electrical installations, sanitary facilities, heat ventilation, and technological specialties (elevator and IT structure).

The unique construction, 100% Romanian, was executed underground, under unusual conditions, in a historical monument, with special technologies, due to the fact that the geometry of both the tunnel and the dome was entirely asymmetrical and the execution's difficulty was extremely high. Twelve miners displaced 330 cubic meters of various rocks in order to increase the section of the shaft and horizontal tunnel. 29,000 hours of work were needed, the total excavation volume being 1,900 cubic meters (equaling 100 trucks) and 420 cubic meters of concrete were cast (100 concrete mixers).

Today, the Time Tunnel lives and grows as a result of the intelligence and creativity that people have devoted to technology. What the Time Tunnel offers today as a media show can be expanded and adapted to new technologies.

Equally, the elevator booth is specially designed for Bran Castle, it is unique, it has a warranty of 25 years of daily operation and holds a special record: it performs the longest approved ride in Romania, 31.5 meters between the two stations (start and arrival). A challenge for designers who were forced to find a whole new kind of solution for emergency evacuation: a hatch in the ceiling and an electric mechanism that was placed at the top of the shaft. The elevator is also equipped with sensors for earthquake detection, smoke sensors, temperature, humidity, and gas sensors. If they are activated, the booth will be directed to the upper station. The speed is flexible in order to accommodate media needs and scenarios, and last-generation screens and cameras have been installed inside the elevator, so that the media show could be adjusted whenever desired.

For the multimedia show to take place, an interactive multimedia exhibition was designed, by integrating high technology solutions and concepts from complex computer

servers and systems to sensor areas, automation systems, power drives, electronic control, platforms, applications and software solutions. New multimedia content, animations, shaping and three-dimensional simulations were added.

The numbers are eloquent: 20 kilometers of cable trails, over 150 sensors across the entire electromagnetic spectrum, 60 servers and control systems, 5 independent audio systems, 80 sound control channels, intelligent lighting systems, special effect equipment (fog machines, light effects), position and presence sensors, facial expression detection, 120 dedicated software and applications.

### **The Interactive Multimedia Exhibition**

A hundred percent Romanian project, the soundtrack was made by Romanian composers and sound editors (Adrian Sarbu, Alexandru Nuca and Raymond Manu), everything was produced for the Time Tunnel, to describe the history and culture of Bran Castle and the geographical area it belongs to. The show will permanently be tracked, 24 hours a day, 7 days a week and it will be operated by an automated system and supervised by system engineers.

By launching the Time Tunnel, Bran Compound is increasing the range of services offered to tourists coming to Transylvania, to Bran Castle, fascinated by history, by Queen Marie's beautiful story and Count Dracula's myth. A new attraction comes into sight along with the castle, its shops, the Royal Park and "Casa de ceai" Restaurant

THE "STONE" ELEVATOR ABSOLUTE WINNER OF TO THE "SPECIAL-PURPOSE LIFTS"

FEBRUARY 25, 2019

Bran Castle was pleased to welcome its champions.

The "STONE" elevator, designed and manufactured by ELMAS S.A., was deemed designated the absolute winner of to the "Special-Purpose Lifts" section in of the "ELEVATOR WORLD" competition, held in the United States of America. The "Stone" elevator is an integral part of the Time Tunnel, which is considered to be the greatest current innovation among the European museums. The award is a new recognition of the Romanian professionalism, creativity and excellence; it comes after 56 years spent by Mr. Marton Geza Roth in the field and 28 years of teamwork under his direction.

**A HISTORY OF DREADS IN TRANSYLVANIA // FACE YOUR FEARS!**

From July 2020, Bran Castle's visitors are getting in touch with the characters of the night even during daytime! Those brave enough to face their fears are finding out, on the 4th floor, who the creatures of the night really are and what they do, through an exhibition entitled "A history of dreads in Transylvania". It is a foray into the history of local myths and fears (their symbols and significance) and the way they were reflected in the historiography of the 15th century, and then discovered and used by the Irish writer Bram Stoker in the 19th century, the one who created Count Dracula.

The study conducted by the scientific coordinator of the project, Mrs. Antoaneta Olteanu, professor at the University of Bucharest, reveals seven fundamental fantastic characters of the Transylvanian fears. The Grim Reaper, the Iele, the Sântoaderi, the Solomonari, the Ghost, the Strigoi and the Werewolves come to light for the first time, eager to tell us how and when they appeared in the mists of time and why they haunt people's houses, souls and minds. What their special powers are and when and how they can use them against the mortals. They took shape at Bran Castle to remind people of ancestral traditions and richness of Transylvanian customs and beliefs. To these fears were added, in the 15th century, various writings about the cruelty of the ruler Vlad the Impaler, that traveled as horror stories until the 19th century, when Bram Stoker created, based on them, the character Dracula.

On the 4th floor, visitors enter the realm of fear in the Romanian mythology. As it is known, the night and the darkness compose the platform on which the story of these characters is amplified, as a symbol of evils and fears forgotten in the mists of time. The contrast between the characters of the day, who populate the Castle on the lower floors, is accentuated by the presentation of the latter. In the virtual space created at the 4th floor, the meeting with the seven fantastic beings takes place, a symbol of the fear that haunts the real night through the Castle.

These are naturally intertwined with the portrait of the ruler Vlad the Impaler, depicted in the chronicles of the time as a bloody tyrant. Tourists now find out about the evolution of the Count from an English romantic literature character, to that of a Hollywood horror character, but also about the way he returns to the public, at Bran Castle, in its modern, fantastic form. The exhibition explains the story of Prince Vlad the Impaler's demonization, as an answer, among others, to the question why Bran Castle is considered Count Dracula's refuge.

The section "A history of dreads in Transylvania" is part of the permanent exhibition of Bran Castle and can be visited at no extra cost. Through its accomplishment, Bran

Castle's management aimed to enrich the experience of tourists who came to Bran, to complete, by rigorously documenting it and relating it to the local customs, the fantastic, legendary story of the old medieval fortress in Transylvania. A story that comes to life, at the end of the tour, in the Time Tunnel, a place where the characters of the night collaborate with the historical ones in the most spectacular multimedia show that exists in the European museums area. The exhibition "A history of dreads in Transylvania" is the result of the research and documentation of Mrs. Antoaneta Olteanu, ethnologist and professor at the University of Bucharest and Mrs. Ana-Maria Altmann, art historian and curator of the exhibition, and was staged by Eugen Oprina, artistic director and Bogdan Ionescu, scenographer.

### **1211**

The Teutonic Knights – “Ordo domus Mariae Sanctae Theutonicorum Hierosolimitanorum” – a catholic religious order formed in Palestine during the late twelfth century by German crusaders, received Țara Bârsei (“Terra Borza” or “Burzenland” – a country named after the Cuman tribe of Burci) from King Andrew II of Hungary. The purpose of this gift was to establish the Teutons in the area and to defend the Southeastern border of Transylvania from the Cumans and the Pechenegs.

The Teutons erected a fortress in Bran (a Slavonic name meaning “gate”), before they were driven away from the area in 1226.

### **1377**

On November 19, the office of the Hungarian King Louis the Great – Louis I of Anjou – issued a document granting to the people of Brasov (“Kronstadt” – The Crown’s City) the privilege of building a castle. Through this document, the Saxons of Transylvania (“Sachsen” – a population of German origin that came to Transylvania in the twelfth century), from the region encompassing Brasov, were urged to participate in the building of Bran Castle, which was previously named “Dietrichstein” or “Törzburg” in German, “Töröcsvár” in Hungarian, and “Turciu” in Romanian.

### **1388**

In 1388, the castle's construction was complete. The Castle was built on a steep cliff between Măgura and Dealul Cetății (“fortified town’s hill”), with an exceptional view of the nearby hills, Moeciu Valley and Valea Bârsei. It served the role of customs – holding 3% of goods transferring in and out of Transylvania – and the role of a fortress – the castle stood at the Eastern border of Transylvania and was used in an attempt to stop the Ottoman Empire’s expansion. The castle was inhabited by professional soldiers,

mercenaries, and the storyteller Ioan de Târnava, wrote about “the English brigands and ballista soldiers” of the fifteenth century. The lord of the castle was elected by the King, usually from among the Saxons, and whose role was increasingly important in the history of Transylvania. By the end of the fifteenth century, the castle’s commander also held the title of Vice-Voivode of Transylvania.

#### **1407**

The Castle was given as fief (“property given in return for loyalty”) by Sigismund of Luxembourg to his ally, Prince Mircea, the Elder of Wallachia, where he could escape to in case of an attack by the Turks. After the death of the Romanian Prince in 1419, due to the political instability of Wallachia, Sigismund took over the castle and entrusted it to the Princes of Transylvania.

#### **1441**

The Turks raided Transylvania, but John Hunyadi (Iancu de Hunedoara) defeated them in Bran. Iancu, Prince of Transylvania, who needed the support of the Saxons at the border, reinforced the promises granted to the inhabitants of Brasov by Mircea the Elder and by Sigismund.

#### **1459**

Vlad the Impaler (Vlad Tepes) was allied with Bran and Brasov during his first reign (1448) and through the start of his next reign, after the Princes of Transylvania requested that he handle the anti-Ottoman resistance at the border. During his second reign (1456 – 1462), however, his army passed through Bran in early 1459 to attack Brasov, in order to settle a conflict between the Wallachia Voivode and the Saxons, who requested higher customs taxes and supported his opponent for the throne. Vlad the Impaler burned the city’s suburbs and murdered hundreds of Saxons from Transylvania, provoking the Saxon community to seek revenge by later mentioning in reports that the Voivode were a tyrant and extremely ruthless.

#### **1498**

On January 1, the Saxons of Brasov purchased the right to use the castle for 10 years, for 1000 florins, from King Vladislav II Jagello of Hungary. The King’s treasury was previously emptied due to war expenses. The Brasov inhabitants also took on the castle’s profit-making customs as part of the lease.

#### **1651**

After extending the castle's lease with the Princes of Transylvania several times – even after the Ottoman conquest of the Hungarian kingdom in 1541 – Brasov managed on April 25, 1651 to sell the castle to George II Rackoczi.

### **1691**

Although Transylvania became part of the Habsburg Empire since 1687, the promises offered by the Princes of Transylvania, including the 1651 sale of the castle, were reconfirmed by the Leopold Diploma.

### **1723**

In 1723, renovation was completed on the northern tower of the castle, as mentioned in an inscription. The Castle was damaged over time, often by sieges and otherwise by common negligence or even by forces of nature. For example, in 1593 there was an explosion on the powder mill and in 1617 a severe storm destroyed the roofs. The castle also underwent reconstruction during the reign of Gabriel Bethlen (1613 – 1629), when the gate's tower, the round tower and the donjon were all renovated.

### **1836**

By 1836, Bran Castle lost its military and commercial importance, after the border between Transylvania and Wallachia was moved to the mountains, at Pajura. Although Bran ceased to be a border and customs point of Austro-Hungary, the castle continued to be an administrative seat.

### **1886**

Between 1883 and 1886, the imperial authorities agreed, at the insistence of the Brasov inhabitants, to repair damages made to the castle during the Revolution of 1848 and during the Russo-Turkish war of 1877. Extensive restoration work was carried out.

### **1888**

The City Administration of Brasov transferred the castle to the region's forestry. For 30 years, the castle fell into decay – it was inhabited, up to 1918, by the foresters, woodsmen and forest inspectors coming from Brasov.

### **1920**

After 1918, Transylvania became part of Greater Romania. On December 1st 1920, the citizens of Brasov, through a unanimous decision of the city's council, led by Mayor Karl Schnell, offered the castle to Queen Maria of Romania, who was described in the deed as “the great queen who (...) spreads her blessing everywhere she walked, thus wining, with an irresistible momentum, the hearts of the entire country's population”.

The Castle became a favorite residence of Queen Maria, who restored and arranged it to be used as a residence of the royal family.

### **1932**

From 1920 until 1932, the Castle was converted into a royal summer residence, coordinated by the Czech architect Karen Liman, who designed the castles Peles and Pelisor.

The 57 meter deep well of the castle gave insufficient water; therefore water was piped to the castle from natural springs situated across the valley. In 1932, the castle added a hydroelectric power plant on the stream Turcu, to light the castle but was also connected to the towns of Bran, Simon and Moeciu. The grateful inhabitants thanked Queen Marie, to which she referred in her writings: “poor villages, pure Romanian that in a near future would not have had this advantage.” The area around the Castle was turned into an English Park with two ponds and a Tea House. An elevator was installed into the well shaft to provide easy access between the castle and the park for the Queen suffering from arthritis. Other buildings were erected: a guesthouse, a wooden church, staff housing, stables and garage.

### **1938**

When Queen Marie died, on July 18, Bran Castle was bequeathed to the Princess Ileana, now married to Archduke Anton of Austria since 1931. The Queen’s favourite, according to a statement from Balchik on June 29, 1933. The Archduchess continued the planning for the castle's future.

### **1940**

After the Vienna Award, when Romania lost the South Danube territories, Queen Marie’s heart that had been in the Stella Maris chapel of the Balchik’s palace on the Black Sea, was brought in its sarcophagus to Bran. The sarcophagus containing the heart was placed into a crypt chapel carved into the rock across the valley from the Castle. Upon Queen’s death, her heart had been placed in a silver box that was placed into a precious ornate box, which were then wrapped in the flags of Romania and of her native England and then placed in a marble sarcophagus.

### **1944**

The Princess Ileana built a hospital in Bran, she named it “the Hospital of the Queen’s Heart”, which serviced the treatment for wounded soldiers from Brasov after the Red Cross hospital was bombed by American aircrafts. After 1945, the hospital continued to treat people wounded and maimed in the war and the population of the region. Princess

Ileana herself cared for patients as a nurse and even operated in the hospital. She continued the work with great efforts until January 1948.

### **1948**

Princess Ileana and her family were forced to leave the country by the newly installed communist regime. Ileana moved via Switzerland and Argentina to the United States in 1950, together with her six children: Stefan (born 1932), Maria-Ileana (born 1933), Alexandra (born 1935), Dominic (born 1937), Maria – Magdalena (born 1939) and Elisabeth (born 1942. At the same time, Archduke Anton returned to Occupied Austria to save what he could of his war ravaged estate. In the United States, Princess Ileana provided for herself, her children and their education through proceeds from lecturing on her life, Romania and Communism.

### **1956**

Bran Castle was transformed by the communist authorities into a museum. The museum had three departments: the Castle – which contained pieces of royal heritage; the medieval customs; and Ethnography – that included traditional houses in the park near the castle.

### **1990**

In September 1990, Princess Ileana, who since 1961 lived in a convent and was ordained as Mother Alexandra, visited Bran Castle and witnessed the damaged buildings and loss of some of the inter-war construction.

She died shortly after, on January 21, 1991, and was buried in The Orthodox Monastery of Transfiguration Ellwood City, Pennsylvania, which she founded and of which she was the abbess. In her grave was placed a small box containing earth from the foot of Bran Castle, collected when she was exiled.

### **1993**

The castle's restoration works, which had started in 1987, were finished. The Castle was reopened as a museum and was reintroduced into the tourist circuit.

2006. On May 18, after several years of legal proceedings, the castle was legally returned to the heirs of Princess Ileana of Romania and Archduke Anton of Austria. However, the Romanian Government, through the Ministry of Culture, provisionally administered the castle for another three years.

2009. On June 1, 2009, the Castle fully re-entered the possession of its legal heirs, Archduke Dominic, Archduchess Maria Magdalena and Archduchess Elisabeth.

## **COUNT DRACULA // THE MYTH**

Bram Stoker's character, Dracula, is a Transylvanian Count with a castle located high above a valley perched on a rock with a flowing river below in the Principality of Transylvania.

This character is often confused with Vlad Tepes (Vlad the Impaler), sometimes known as Vlad Dracul, who was a Walachian Prince with a castle, now in ruins, located in the Principality of Wallachia. Because Bran Castle is the only castle in all of Transylvania that actually fits Bram Stoker's description of Dracula's Castle, it is known throughout the world as Dracula's Castle. Chapter 2, May 5 of "Dracula" describes the Count's castle as ". . . on the very edge of a terrific precipice . . . with occasionally a deep rift where there is a chasm [with] silver threads where the rivers wind in deep gorges through the forests."

Bram Stoker never visited Romania. He depicted the imaginary Dracula's castle based upon a description of Bran Castle that was available to him in turn-of-the-century Britain. Indeed, the imaginary depiction of Dracula's Castle from the etching in the first edition of "Dracula" is strikingly similar to Bran Castle and no other in all of Romania. Stoker is widely purported to have used the illustration of Bran Castle in Charles Boner's book, "Transylvania: Its Product and Its People", (London: Longmans, 1865) to describe his imaginary Dracula's Castle.

Dracula – as he is perceived today – is a fictitious character whose name derives from the appellation given to Vlad Tepes, the ruler of Wallachia from 1456-1462 and 1476, and who, for largely political reasons, was depicted by some historians of that time as a blood-thirsty ruthless despot.

Stoker's character, Count Dracula, first appeared in the novel "Dracula", published in England in 1897, by the Irish writer Bram Stoker. But the name "Dracula", far from being a frightening term, derives from the Crusader Order of the Dragon with which Order both Vlad Tepes and his father had been associated. The rest of the Dracula myth derives from the legends and popular beliefs in ghosts and vampires prevalent throughout Transylvania. Stoker's Count Dracula is a centuries-old vampire, sorcerer, and Transylvanian nobleman, who claims to be a Székely descended from Attila the Hun. He inhabits a decaying castle in the Carpathian Mountains. In his conversations with the character Jonathan Harker, Dracula reveals himself as intensely proud of his boyar culture with a yearning for memories of his past. Count Dracula appears to have studied the black arts at the Academy of Scholomance in the Carpathian Mountains, near the town of Sibiu (then known as Hermannstadt). While Stoker named his Transylvanian Count "Dracula",

he was careful not to suggest an actual link to the historical character of Vlad Tepes. While Stoker's character Van Helsing muses as to whether Count Dracula might be the Voivode Dracula, he obviously is not since Count Dracula of Transylvania is plainly not Prince Vlad Tepes of Wallachia and Stoker was disinclined at all to make his character a real person of historic significance. In the villages near Bran, there is a belief in the existence of evil spirits called ghosts or "steregoi" (a variant of "strigoi"). Until half a century ago, it was believed that there existed certain living people – "strigoi" – who were leading a normal life during the day but at night, during their sleep, their souls left their bodies and haunted the village tormenting people in their sleep. These evil spirits haunt their prey from midnight until the first cockcrow, when their power to harm people faded. "The undead [i.e., ghosts, vampires] suffer from the curse of immortality," writes Stoker, "they pass from one period to another, multiplying their victims, augmenting the evil in the world..." The Dracula character derives from these local myths.

As for Vlad Tepes, the ruler of Walachia, he does, indeed, have an association with Bran Castle. Vlad was involved in several campaigns to punish the German merchants of Brasov who failed to abide by his commands as regards their trade in his Walachian markets. Passage to Wallachia was through Bran, the closest gorge to Brasov, which connects with Targoviste, Vlad Tepes' capital. The original customs houses at which taxes were collected from merchants entering Transylvania are still at the base of Bran Castle. The relationships with the Bran lords were not very cordial, as they were representatives of the Citadel of Brasov, which were hostile to Vlad the Impaler. It is not known if Vlad Tepes captured Bran Castle. Written documents do not describe it. The documents that do exist in archives with regard to Bran Castle, are mainly administrative and refer to the income and expenditure of the domain of the Bran Fortress, with little mention of political and military events.

However, in the fall of 1462, after the army of the Hungarian king, Matei Corvin, captured Vlad Tepes nearby the fortress of Podul Dambovitei, near Rucar, it appears that Vlad was taken to Bran Castle and locked up there for two months. This is affirmed in the recent volume *Vlad The Impaler – Dracula*, published by the Mirador Printing House, Arad, 2002, authored by Gheorghe Lazea Postelnicu. From here, Vlad was taken and imprisoned in the Visegrad Fortress.

Visitors to Bran Castle should make the distinction between the historic reality of Bran and the character of the Count in Bram Stoker's novel. Dracula exists in the imagination.

## **MEDIEVAL FORTRESS // 1211 -1918**

Every historical episode is characterized by certain factors that function as a constant, such as time and space. These factors define its place in the evolution of the human community.

The region between Bucegi and Piatra Craiului has sparked a series of historical episodes, from prehistoric days until current times, all due to one major geographical and historical factor: the Bran Gorge.

The Bran Gorge, one of the most important trans-Carpathian passages, has had a dynamic history. Its story has been characterized by two major components: the trade routes of its crossroads, and the recurring military invasions that utilized them.

A natural amphitheater, guarded from the East by the Bucegi Mountains and from the West by the Piatra Craiului Massive, the Bran Gorge offered, due to its concave space, a wide panorama both to Burzenland (Țara Bârsei), and to the hills and valley of Moeciu.

## **ROYAL RESIDENCE // 1920 -1947**

After 1918, Transylvania became part of Greater Romania. On December 1st 1920, the citizens of Brașov, through a unanimous decision of the city's council, led by Mayor Karl Schnell, offered the castle to Queen Maria of Romania, who was described in the deed as "the great queen who (...) spreads her blessing everywhere she walked, thus wining, with an irresistible momentum, the hearts of the entire country's population".

The Castle became a favourite residence of Queen Maria, who restored and arranged it to be used as a residence of the royal family.

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- [www.palermocatacombs.com](http://www.palermocatacombs.com)

## **The Capuchin Catacombs**

### **WELCOME TO THE WEBSITE OF THE CAPUCHIN CATACOMBS OF PALERMO**

The place where the living meet the dead

The conservation status of the countless corpses exposed make the cemetery of the Convent of the Capuchin Friars, known as the Capuchin Catacombs of Palermo, one of the most impressive places to visit in the world. A macabre spectacle that brings out the uses, customs and traditions of the Palermo society from the seventeenth to the nineteenth century. A unique cultural heritage that in many centuries has attracted and fascinated onlookers from all over the world, including many intellectuals, poets and writers such as Alexandre Dumas, Mario Praz, Guy de Maupassant, Fanny Lewald and Carlo Levi. A place so evocative that did not remain insensitive even Ippolito Pindemonte, who visited the Catacombs of the Capuchins November 2, 1777 and wrote in the verses of his "Sepolcri": "Death looks at them and it seems to have missed all shots." The city of Palermo expressed gratitude to the illustrious poet, calling the road leading to the church of Santa Maria della Pace, and then to the cemetery, via Pindemonte.

#### **A place suspended between life and death**

The practice of mummification is an ancient tradition that has taken hold particularly in Sicily and the Capuchin Catacombs of Palermo are the highest expression of this tradition, because of the huge number of preserved human housed in them. A fascinating overview that lead to reflection on the meaning of death and it allows a better understanding of this solemn tradition of the ancient Sicilian society, particularly evident in the Palermitan aristocracy and Palermitan people.

#### **Origin**

The Capuchin Catacombs of Palermo were built as a simple cemetery in which to bury the monks of the monastery and their current development it must be, in some ways, to the case. The Capuchin friars were established in Palermo in 1534, at the church of Santa Maria della Pace (Lady of Peace). They had created a cemetery in which deceased friars were buried digging a mass grave that opened like a tank under the altar of St. Anne. Soon, however, the Capuchin community grew and by 1597 the first room of the cemetery, the pit/tank, became insufficient. For this reason, excavations were begun to create a large cemetery behind the main altar, using the existence of ancient caves. After

two years the new cemetery was ready and it was decided to transfer the brothers from the overflowing charnel house to the new resting place.

However, when the friars exhumed the corpses something incredible had happened: forty-five friars were found naturally mummified and magnificently preserved. They had not decomposed and their faces were recognizable.

The Capuchins believed that this instance was an act of God and, instead of burying the remains, they decided to display and adore the bodies of their brothers as relics, propped in niches along the walls of the first corridor of the new cemetery. The body that was first housed in the newly-created catacomb was that of Fra Silvestro da Gubbio, still exposed in a simple brown robe and headdress clutching a sign commemorating the event (16 Ottobre 1599).

## **HISTORY**

The news of the 45 bodies found intact in the Capuchin convent attracted great attention and, little by little, the Capuchins began accepting more and more laypeople until finally, in 1783, they decided to concede burial to anyone requesting it. So it was that the Capuchin Catacombs of Palermo expanded and additional corridors were created. And what was the private cemetery of the Friars became a sort of museum of death.

From the seventeenth to the nineteenth century, thousands of people, especially wealthy citizens of Palermo and rich celebrities, could gain burial in the Catacombs: with generous donations they could afford the Friars mummification process and prepared for eternal display in the wall niches of the underground cemetery.

Mummification became a status symbol, a way to preserve status and dignity even in death with the possibility for the families of the deceased to visit and venerate not just ordinary graves, but dead bodies well preserved. The cemetery was definitively closed in 1880, except in exceptional accommodate two more bodies in the early years of the twentieth century: the first, in 1911, regarded the body of Giovanni Paterniti, Vice-Consul of the United States; the second, in 1920, was one of the little Rosalia Lombardo, who died at the tender age of two years and today known as the "world's most beautiful mummy".

## **Mummification process**

A mummy is a corpse that has been preserved after death and it has not decomposed. It is considered a mummy, and not simply a skeleton, the body that retains a bit of its tissue, such as skin, hair, muscles. This can happen as a natural process, called natural mummification, or as an intentional process, called artificial mummification.

### **NATURAL MUMMIFICATION**

Most of the bodies found in the Catacombs of Palermo were preserved naturally. The natural mummification is a process of transformation of the body which is based on dehydration: removing the fluids present in the tissues it stops the growth of bacteria and consequently also the process of decay of the body. And this is the mummification process that the Capuchins perfected after the miraculous discovery of forty-five corpses intact. Shortly after death, the bodies were placed in a preparation room called the "colatoio", where were removed the internal organs; in their place were added straw or bay leaves, in order to facilitate the process of dehydration. The bodies were placed in a supine position on grids made of terracotta tubes, so their bodily fluids could drain away and their flesh desiccate. The colatoio, which represented the optimal environment for mummification, with drier air and very low humidity, were then shut off for close to a year. After the corpses were exposed to the air, washed with vinegar and dressed, often in clothes of their own choosing, before being inserted in the wall niches. At the end, the skin took on the consistency of leather and the body was characterized by a reduced weight and general stiffness.

### **ARSENIC BATHS**

Natural mummification, however, was not the only method employed by Capuchins for cadaver preservation. During periods of epidemics, they bathed the bodies in arsenic. The results were mummies surprisingly intact, still nowadays. Is this the method used for the body of Antonio Prestigiacomo standing in the Catacombs within a niche with rose-colored face.

### **ARTIFICIAL MUMMIFICATION**

The artificial mummification, also called embalming, is achieved by injection of chemicals. In the Catacombs of Palermo this process of preservation of the bodies was used only occasionally. Famous is the case of Rosalia Lombardo, a child of two years died in Palermo in 1920 and embalmed by Dr. Alfredo Salafia, which results are still visible:

the serene face, the golden curls that fall on the forehead, the soft and relaxed skin give an incredible feeling of life so as to be considered the "world's most beautiful mummy".

### **Explore**

The Catacombs of the Capuchins of Palermo are composed of long galleries communicating in the tuff, for an extension of about 300 square meters. Around 2,000 skeletons and mummified bodies are kept in these rooms, making the Catacombs of Palermo the largest and most extraordinary collection of mummies in the world.

The mummies face death in the white niches, with clothes that have been extraordinarily preserved for centuries and with the signs bearing the name and the date of death. The legend says that among these bodies there would also be that of the Count of Cagliostro, unnecessarily sought by Napoleon when he visited the convent.

### **The corridors of death**

The mummies were arranged throughout the corridors by profession, sex and social status. The oldest part consists of the corridor of the Capuchin Friars, mummified wearing the habit, typical dress of their order. Then there is the hall dedicated to priests who retain priestly regalia.

Suggestive is the corridor of the women, dressed in embroidered clothing and ornamental caps on their heads. In a chapel, known as the "Crucifix", there are the bodies of young virgin women. The corridor of the men contains the bodies of members of Palermo's prominent families. In the middle of this corridor there is also the last visible preparation room, the "colatoio". There is the chapel of the children and the corridor of families (which includes mummies of the same family). The corridor of professionals keeps the mummies of doctors, lawyers, painters, officers and soldiers, including the painter Velasquez, the sculptors Filippo Pennino and Lorenzo Marabitti and the surgeon Salvatore Manzella.

### **The Sleeping Beauty**

At the end of the first corridor of the Capuchin Catacombs of Palermo, in the chapel of Santa Rosalia, between two coffins with the corpses of children, there is that of the little Rosalia Lombardo, a two years old girl died in 1920, amazingly preserved and with the aspect of a sleeping angel. Rosalia Lombardo, which is often referred to as the "Sleeping Beauty of Palermo", was one of the last people to be interred in the cemetery

of the Capuchin Friars. Daughter of a noble family, she was embalmed by a famous local taxidermist called Alfredo Salafia, who was asked by her father to make it "live forever". The results of the method used by Dr. Salafia on small Rosalia are still visible today: Rosalia looks as if she was plunged into an endless sleep, with long eyelashes profiling eyes closed, a yellow ribbon in her blonde flowing hair, a plump face and rosy red cheeks. Rosalia is so perfectly preserved that she is considered the "world's most beautiful mummy". Now the child mummy rests inside a glass-covered coffin saturated with nitrogen to prevent any hint of decomposition.

### **The master of eternal sleep**

Alfredo Salafia was a self-taught chemist and taxidermist who never completed medical school. He dedicated his life to research and study how to preserve bodies after death and his principal recognition is displayed in the Capuchin Catacomb in Palermo, Rosalia Lombardo. Salafia perfected a method of preservation based on the injection of chemicals. Great importance was given to the aesthetics of death so that the dead could preserve for eternity her/his lifelike appearance. Salafia died in 1933 and it was thought that he had taken the secret of his embalming process with him to his grave. However, recently, the study of a few handwritten sheets, kept by the relative, by a biological anthropologist named Dario Piombino-Mascali, tracked down the miraculous formula that had allowed Salafia to embalm Rosalia Lombardo. He did not remove her organs and X-ray analysis reveals that they are still remarkably intact, but he drained her blood and replaced it with a preserving fluid that was a mixture of formalin, zinc salt, alcohol, salicylic acid and glycerin. Often he could add a treatment of the face with paraffin dissolved in ether, to maintain an aspect of the living face and rounded. Throughout his life Salafia embalmed over one hundred bodies, including personalities such as Francesco Crispi, the cardinal Michelangelo Celesia, Senator Giacomo Armò, the ethnographer Giuseppe Pitrè and the Cont of Francavilla. And among those still preserved in the crypt of the Capuchin, in addition to small Rosalia, his brother Ernesto Salafia and the vice consul Giovanni Paterniti.

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- [www.911groundzero.com](http://www.911groundzero.com)

### **Guided tours led by New Yorkers with personal connections to the events of 9/11**

When the planes hit the Twin Towers on September 11th, the world watched as one of the most recognizable symbols of power and freedom fell. From the smell of fire to the sound of sirens, New Yorkers witnessed firsthand the events of that day. Even now, they can recall the moments of tragedy and heroism that tested and ultimately strengthened our city.

Walk with us as we explore Ground Zero. Hear firsthand accounts from guides who remember 9/11. Learn about the new World Trade Center and the 9/11 Memorial and Museum. Take a moment to honor the lives lost and to see and celebrate New York City's resilience.

### **Firsthand Accounts**

As longtime New Yorkers, we'll never forget September 11, 2001, and the days that followed. We each had different experiences, but together they tell a shared story. Here, our guides relate a few of their memories from 9/11.

On September 11, I awoke to a delightful break from the sweltering heat and humidity we had endured all summer long. I was singing at a nursing home, a distance away from the Financial District, and had begun engaging with the residents in the dementia unit when a nurse ran in saying, "A small plane just hit the twin towers!" We ran to the TV and watched in horror, along with 2 billion other people, as the second plane hit. This was no accident. All I could think was "Wow, it's going to take a long time to repair this damage." My heart broke in a thousand different ways as I watched what happened over the next hour or so. The Activities Director said I could go home if I wanted to and that the residents on the Dementia Unit would not really know the difference. Those words struck a nerve in me. I wanted to stay. I wanted to have a few more hours in a room full of people who did not know the world just changed.

***Linda***

I was sleeping in on September 11, 2001, and was awakened at around 9:15am by the sound of fire engine sirens- lots of them. I looked out of the apartment window, out into the gorgeous Indian summer day, and saw a stream of firetrucks racing downtown. A big plume of thick smoke was visible in the sky as I looked south from 24th street. Judging by its size, I figured it must have been in a nearby neighborhood.

***Jon***

I went to bed in my Hell's Kitchen apartment about 6am and didn't wake up until the phone rang at 11:30am. My wife at the time answered and, from the conversation, I could immediately tell that something terrible had happened, the extent of which I couldn't fathom until I turned on the TV and witnessed the nightmare that had happened just three miles to the south of me. The World Trade Center had been attacked and was now gone.

***Tom***

The smell of death eventually faded, but the fire burned under the rubble for three months. The explosion looked like something out of a live-action movie — only this was real.

**Reviews**

Great experience... the tour was a bit surreal and Fred relayed the stories and how the events that day impacted New Yorkers.

***Jean-Jack Pollet***

His account was informative and emotional but showed the resilience and determination of the New York people—who are adorable. We toured the chapel, the plaza and the memorial itself, which is obviously very emotional. John was able to give us the information that we would most definitely had missed if we hadn't taken this tour.

***Kim Gordon***

Ray our guide gave the day the respect it deserved. He told us what it was like to be a New Yorker not only that day but since. He talked about people who were intimately involved in the day, including his family members. To walk up to the Pools where the towers stood is one thing, but to get the story behind how and what's there, is so much more

***Robert Duncan***

All Access TourParte superior do formulárioBegin with a guided tour of Ground Zero, hearing firsthand stories from your guide and learning about the events of 9/11.

Afterward, visit both the 9/11 Museum, with its extensive collection of artifacts and narratives, and the One World Observatory at Freedom Tower. The incredible views overlooking Manhattan are the perfect way to end your visit to Ground Zero.

"I got a ride over to Manhattan in an ambulance that was heading over from a local hospital, as thousands were crossing the opposite way into Brooklyn to escape the chaos..."

### ***Rob, tour guide***

#### **What's Included**

##### **St. Paul's Chapel**

Only a block from where the Twin Towers collapsed, St. Paul's Chapel miraculously survived the falling debris. The church was a landmark even then, the city's oldest, continuously used public building. But in the aftermath of 9/11, it became even more — a rescue center for victims, a bulletin board where families posted notices of their missing loved ones, a gathering place for recovery workers. Today, it stands as a living memorial

##### **9/11 Memorial**

Pause to pay your respects at the 9/11 Memorial and learn about its many symbolic elements. One of the most famous of these, Michael Arad's "Reflecting Absence" is one of the largest man-made waterfalls in the world, pouring endlessly into the empty footprints of the Twin Towers and inscribed with the names of those who died in the attacks.

##### **9/11 Museum**

No place covers the events of 9/11 as extensively as this museum. The 9/11 Museum includes firsthand accounts, artifacts, historical records, and more relating to September 11th. Before your self-guided tour of the museum, your guide will tell you about the exhibit to help you prepare. You'll receive a timed ticket for entry. We recommend allowing two hours to see everything.

##### **Freedom Tower and the One World Observatory**

Visit the One World Trade Center, built after the destruction of the World Trade Center. In the Freedom Tower lobby, watch "Voices," dedicated to the men and women of both

the old and new WTC. Next, climb aboard the SkyPod, an elevator that shows you a time-lapse of NYC while whisking you 1,250 feet in the air to the One World Observatory. This three-level observation deck features a theater, interactive displays, dining, and the highest panoramic views in the city.

### **More at Ground Zero**

Each guide's experience of 9/11 is unique, and so is each tour. In addition to the stops above, you may visit other sites at Ground Zero. These include the FDNY Memorial Wall, the Survivor Tree, the Brooks Brothers building that served as a temporary morgue, and the Millennium Hotel, where the FBI thwarted another attack on New York. Your guide may also stop into the Oculus, the grand entrance to the WTC Transportation Hub.

See and hear more with a highly-rated tour guide

Join us for a tour of the former World Trade Center in New York City as we commemorate the tragic events of 9/11. You will hear firsthand accounts from our guides who are New Yorkers with personal connections to 9/11.

### **What's Included**

#### **St. Paul's Chapel**

We'll start the tour at St. Paul's Chapel, New York City's oldest public building still in continuous use. Just one block away from the 9/11 attacks, it miraculously survived the falling building and debris. St. Paul's Chapel served as a makeshift rescue center during the aftermath. Its iron fence became a bulletin board where family members posted notices of their missing loved ones. Featuring mementos shared from people around the world in solidarity with NYC, the church serves as both a landmark and a tribute.

#### **9/11 Memorial**

You'll enter the 9/11 Memorial, where you can pay your respects to those who lost their lives in the attacks at the World Trade Center. Pause for a moment at Michael Arad's "Reflecting Absence," a man-made waterfall that symbolizes the void left behind by tragedy. Learn how the names of the nearly 3,000 victims were placed around the waterfall next to their friends, family members, and colleagues. See where the new Freedom Tower and World Trade Center were built from the ashes of Ground Zero.

## **More Ground Zero Sites**

Each guide's experience of that day is unique, and therefore so is each tour. In addition to the stops above, you may stop at other sites connected to Ground Zero. These include the FDNY Memorial Wall, the Oculus at the entrance of the WTC Transportation Hub, the famous Survivor Tree, the Brooks Brothers building that served as a temporary morgue, and the Millennium Hotel, where the FBI later thwarted another attack on the city.

"I was typing a reflection paper due in class that day when my best friend's mom messaged me on AOL asking to me to look out my dorm room window to see if the World Trade Center was bombed."

*Tom, tour guide*

## **+ Museum**

This experience begins with a tour of the former World Trade Center, led by a guide with a personal connection to the events of 9/11. After your tour, you'll receive a timed-entry ticket to the 9/11 Museum so you can explore the extensive collection and exhibits without waiting in line.

## **What's Included**

### **St. Paul's Chapel**

As one of NYC's oldest buildings, this church is a landmark worth visiting in its own right, but it also has a close tie to 9/11. Just a block from the former World Trade Center, the church opened its doors to victims needing help in the aftermath of 9/11. Today, mementos shared from loved ones and supporters are on display inside the church, a testament to solidarity in the face of tragedy.

### **9/11 Memorial**

Our tour of the memorial covers the sites and symbols that make this place a fitting tribute to the lives lost in the World Trade Center attacks. Here, you can see the largest artificial waterfall on the continent, "Reflecting Absence," filling the footprints of the Twin Towers. In the distance, admire the new World Trade Center and Freedom Tower that show how New York rebuilt after 2001.

### **9/11 Museum**

The 9/11 Museum offers an extensive collection of artifacts, firsthand accounts, and historical records relating to September 11th, and a visit here is a great follow-up to your guided tour. Your guide will give you a preview of the museum so you know what to expect and can plan accordingly. You'll receive a timed ticket for entry and can tour the museum at your own pace. We recommend allowing two hours.

### **More at Ground Zero**

Each guide's experience of that day is unique, and therefore so is each tour. In addition to the stops above, you may stop at other sites connected to Ground Zero. These include the FDNY Memorial Wall, the Oculus at the WTC Transportation Hub, the famous Survivor Tree, the Brooks Brothers building that served as a temporary morgue, and the Millennium Hotel, where the FBI later thwarted another attack on the city.

### **+ Observatory**

Tower Walk with your guide through the sites of Ground Zero, including the 9/11 Memorial. Afterward, visit the new One World Trade Center, also known as Freedom Tower, where your experience includes the incredible One World Observatory, featuring the highest panoramic views in the city.

### **What's Included**

#### **St. Paul's Chapel**

One of NYC's oldest public buildings still in use, St. Paul's Chapel is a block from where the Twin Towers fell, but the building was miraculously unharmed. St. Paul's Chapel served as a rescue center for victims and a repository for mementos shared by loved ones and friends from around the world. Some of these mementos are still visible today, making the chapel a great place to start our tour.

#### **9/11 Memorial**

The 9/11 Memorial commemorates the lives lost in the World Trade Center attacks and the heroes who rushed in to help. Here, you can see the largest artificial waterfall on the continent, "Reflecting Absence," filling the footprints of the Twin Towers. In the distance, admire the new World Trade Center and Freedom Tower that show how New York rebuilt after 2001.

## **Freedom Tower and the One World Observatory**

Your self-guided visit to Freedom Tower begins in the lobby with "Voices," a film dedicated to the men and women of the Twin Towers and Freedom Tower. Afterward, take the "Sky Pod" elevator up 1,250 feet to the One World Observatory. The observation deck spans three levels and includes the See Forever Theater, immersive LED displays, touch-screen video, and dining. Best of all, you can see the NYC skyline stretching across all of Manhattan.

## **More at Ground Zero**

Each guide's experience of that day is unique, and therefore so is each tour. In addition to the stops above, you may stop at other sites connected to Ground Zero. These include the FDNY Memorial Wall, the Oculus at the entrance of the WTC Transportation Hub, the famous Survivor Tree, the Brooks Brothers building that served as a temporary morgue, and the Millennium Hotel, where the FBI later thwarted another attack on the city.

## **What is the 9/11 Memorial?**

The 9/11 Memorial is the plaza located at the site of the former Twin Towers. The memorial was built to commemorate the attacks of September 11, 2001, and the World Trade Center bombing of 1993, which killed six. It features two enormous waterfalls and reflecting pools, each about an acre in size, set within the footprints of the original Twin Towers. The design evokes a sense of hope and renewal and creates a contemplative space separate from the usual sights and sounds of a bustling metropolis.

## **What is Freedom Tower and OWO?**

The One World Trade Center, known also as Freedom Tower, is the nation's tallest skyscraper. It's located near the northwest corner of Ground Zero. The "Skypod" elevators at Freedom Tower go up 1,250 feet to the One World Observatory, often called OWO. The observatory features breathtaking views of the city and surrounding areas, letting you see as far as Philadelphia!

## **What is the Oculus?**

The Oculus is the outside structure of the World Trade Center Transportation Hub. It's architecturally unique, but it's functional as well, serving as the subway entrance and an extensive shopping center. Though our tour doesn't usually include a visit inside, your

guide may make a quick stop in the Oculus to give you the opportunity to appreciate its airy, pearly white interior.

### **Commemorating the 20th Anniversary of 9/11: NYC Events and Legacies**

September 11, 2001 will forever be one of the most significant days in our nation's history. This year, we'll commemorate the 20th anniversary since the terrorist attacks. And while looking back to this terrible day brings back very sad and difficult memories, it's important that we do so.

Remembering 9/11 (and learning about it) is part of recognizing our nation's history. Looking backwards isn't always fun, but it's important to remember the good as well as the bad. Not only is 9/11 part of our history, but it significantly altered our world. New York City will never be the same. Whether it's for better or worse, it can't be ignored.

For me, as a New Yorker, commemorating the anniversary is important to honor the innocent lives that were lost. That means not only acknowledging their passing but the pain and grief of thousands of their family members and friends. It's both a personal and universal tragedy.

As they do every year, the city has plans to pay tribute to all those involved in 9/11 and memorialize the day that changed everything.

### **Local accounts of September 11th**

In order to commemorate the 20th anniversary of 9/11, we want to start by sharing a few excerpts from some of our guides' 9/11 accounts. They witnessed the attacks first hand, from inside the city.

#### ***Tony***

I was in my office when the first plane harpooned the North Tower at 8:46 a.m. At 9:03, the second tower was struck with the resulting blast slamming the building, bending in the windows, followed by the concussions of the sound, and then the transfer of energy through the rock which shook the building.

On the street level outside, it was a stream of chaos: emergency vehicles, people standing in shock, crying, pointing. The smell of burning materials and debris flying in the air was coupled with not knowing what else may be coming to destroy us.

#### ***Jon***

As I approached downtown, near the Brooklyn Bridge exit, I saw the World Trade Center towers. The sight was appalling — wreathed in flames and surrounded by hellish black smoke against the clear blue sky. I stopped.

Sitting in my car barely half a mile from Ground Zero, I saw the South Tower fall. The opaque wall of dust spewed from the collapse and came nearer and nearer, block by block.

***Tauren***

In the evening, I was able to get a subway ride home to Brooklyn. As the train came out from underground to cross the Manhattan Bridge over the East River, the few of us passengers on board all stood and went to the windows to look at the now permanently changed skyline still fuming with smoke.

Two days later, I returned to work in a city that had completely changed. Military soldiers with machine guns lined the street in Times Square as I walked to my office.

***Tom S.***

Only a few minutes after getting to the windows, we watched, all of us struck silent, as the second plane screamed towards the South Tower.

The explosion when the plane flew into the tower was almost blinding, and we could feel the shockwave hit the windows and set them vibrating. We could hear the rumble from across the river and see as pieces of steel and glass flew out of the South Tower into the clear blue sky.

In a split-second, my entire office went from stunned silence to frantic action as the fire alarms sounded.

***Rob***

I was a photojournalist in my neighborhood of Brooklyn when the planes struck. My assignment brought me uptown to St. Vincent's hospital to cover the care of survivors. Hundreds were on the closed avenue waiting to donate blood for the injured, but no one came. It was eerily quiet, and looking south, there was only dust.

NYC events for the 20th anniversary of 9/11

Throughout New York, there are a number of events planned to mark the 20th anniversary this year.

**9/11 Memorial commemoration ceremony**

As they do every year, the 9/11 Memorial will hold a commemoration ceremony, where all the names of those killed in the September 11th attacks and the 1993 World Trade Center bombing are read aloud by family members.

Throughout the ceremony, there will also be six moments of silence, corresponding with the times when each of the towers were struck and fell and the times of the attack on the Pentagon and the crash of Flight 93.

The ceremony begins at 8:30 a.m. Only 9/11 family members will be permitted access. The memorial will re-open to the public after the ceremony concludes (around 2 or 3 p.m.). After that time, the memorial will be accessible to anyone. However, the museum will remain open exclusively for 9/11 family members for the remainder of the day.

At sundown, the “Tribute in Light” will begin. This annual tradition lights up the sky with two bright beams, emanating the look of the original Twin Towers. For a few hours, people all across the city can look up and see the towers once again as part of the skyline. Just down the block from the World Trade Center, St. Paul’s Chapel will hold its annual morning bell services, ringing the Bell of Hope at precisely 8:46 a.m., when the first plane crashed into the North Tower.

At 3 p.m., there will be a special service including the Calling of the Names. Each of the first responders, rescue and recovery workers who died will have their name read aloud.

### **Documentary screening**

Airing on WNET, at multiple dates and times, is the documentary “CHIEF.” The film is about Bill Feehan, the oldest and highest-ranking firefighter to die on 9/11. Bill was an incredible hero, and a friend of one of our guides, Robert Maass.

On the 20th anniversary, there will be a special screening of the documentary at the Museum of the City of New York, followed by a Q&A with filmmakers and their team. You can pre-register to reserve your seat, but this is not required. Admission to the screening is free with a ticket to the museum. But you must show proof of vaccination and wear a mask.

### **NYC Still Rising After 20 Years: A Comedy Celebration**

This year, in honor of the 20th anniversary, comedians Jon Stewart and Pete Davidson have organized a comedy event at Madison Square Garden to benefit 9/11 charities. Some of the comedians include Dave Chappelle, Michael Che, and Bill Burr, among others.

The event is scheduled for Sept. 12. Tickets are still available online.

### **Visiting the 9/11 Memorial and Museum**

Another great way to commemorate the anniversary is by visiting the 9/11 Memorial and the 9/11 Museum. Keep in mind, the museum is closed to the public on September 11 and

the memorial isn't open until around 3 p.m. However, you are more than welcome to visit in the days before and after.

The memorial features two pools, each in the footprint of the twin towers, with the name of the victims engraved in the parapets around them. While walking around the memorial you can also see the Memorial Glade, the Survivor Tree and the World Trade Center Sphere.

Admission to the museum must be purchased. Tickets are available both online and at the entrance. The exhibits give guests a first hand account of the attacks and a rare look at hundreds of artifacts retained from the rubble of Ground Zero.

If you're interested in hearing more in-person accounts of September 11th and looking for an insider's look into the memorial, join us on a guided tour. Our local guides will share everything there is to know, as well as some of their personal stories. Again, tours are unavailable on September 11, but we run Ground Zero tours on both Sept. 10 and Sept. 12.

### **September 11th: 20 years later**

While September 11th remains one of the worst days many of us have experienced, I continue to remind myself year after year that the days that followed proved just how strong New York City really is. People from all over coming together to help and to grieve, sacrificing their time and their health. It's one of many reasons I'm proud to call myself a New Yorker.

The twenty years since 9/11 have seen so much change in the city. Ground Zero has completely transformed. Five brand new buildings have been built for the World Trade Center (with more to come), and a beautiful memorial was created to honor all those who were lost.

But even through all this change, we will never forget. We will continue to remember the sacrifices that were made and the lives of the thousands of innocent victims, this year and for many years to come.

### **How the World Trade Center Sphere Traveled NYC After 9/11**

Discover how the World Trade Center Sphere survived 9/11, traveled the city and eventually returned home.

For 30 years, the World Trade Center Plaza showcased a 25-foot, bronze sculpture known as The Sphere. After miraculously surviving the events of September 11, 2001, the

sculpture was moved around the city again and again only to return home to the 9/11 Memorial.

Standing in the World Trade Center before the attacks, you would never have guessed that this piece of art would later transform into a symbol of resilience and strength.

Visiting the memorial today gives you the chance to see it up close, but without really knowing the journey the The Sphere has taken around New York, you might as well be looking at any other piece of rubble. Like so many elements of the 9/11 Memorial, the significance comes from its meaning and history, rather than just how it looks.

### **The History of Koenig's Sphere**

The sculpture was originally placed in the World Trade Center Plaza in 1971, before Tower 2 was even complete. Owners of the World Trade Center and the Port Authority had come up with the idea in 1966, hiring a German artist named Fritz Koenig.

Koenig assembled The Sphere in West Germany and shipped it to Manhattan as one large piece. It was one of the biggest projects he had ever created, with 52 bronze segments in total, and it took four years to build.

Once it arrived in New York, the sculpture was placed in the Austin J. Tobin Plaza, right in the middle of the World Trade Center. Symbolizing world peace through trade and commerce, the artwork was right at home in the financial center of the city.

A ring of fountains, designed by architect Minouru Yamasaki, was added around The Sphere to resemble the Grand Mosque of Mecca. Yamasaki also designed the original World Trade Center.

Fun fact: When Koenig first built the sculpture, he titled it Große Kugelkaryatide N.Y., which roughly translates to Large Sphere N.Y. Obviously the given name is much easier for most Americans to pronounce, so the change was made to go with the English translation.

### **The World Trade Center Sphere on September 11**

In the aftermath of the collapse of the World Trade Center, The Sphere was recovered from the wreckage. There was some severe damage, but amazingly, it stayed mostly intact. Like a shining beacon of hope amidst the rubble and debris, the sculpture was a true light in a time of darkness. Following this discovery, it was dismantled and stored at JFK Airport until March of 2002. The Sphere also sparked a lot of media attention and became the subject of a 2001 documentary entitled "Koenig's Sphere." The film shows director Percy Adlon visiting Ground Zero with Koenig just five weeks after September

11. Koenig shares the story of his creation of the sculpture and debates what's in store for its future.

### **A New Home in Battery Park**

Six months after the September 11 attacks, the sculpture was moved from the salvage yard at JFK and rededicated with an eternal flame in Battery Park. It stood in unrestored condition as a temporary memorial to the victims. Koenig supervised the move and attended the rededication ceremony, noting that the sculpture had officially taken on a new meaning, one he never intended or imagined, but that provided hope.

As progress continued on the construction of the memorial, many 9/11 families online voiced the opinion that The Sphere should eventually be returned to its original home in the World Trade Center, as part of the 9/11 Memorial. Koenig also agreed and pushed for the move as well.

However, there was significant pushback from those involved with planning and designing the memorial. They argued that the damaged sphere might negatively impact the memorial's unique dynamic.

Unfortunately, Koenig passed away in February of 2017, before the final decision was reached.

### **How Koenig's Famous Sphere Returned Home**

Eventually, an agreement was made that the sculpture be placed outside the 9/11 Memorial.

This decision was thanks to Michael Burke, who lost his firefighter brother in the attacks and passionately fought for The Sphere to return to the site.

In the summer of 2017, the sculpture was moved to its permanent home in Liberty Park, overlooking the 9/11 Memorial. The Port Authority of New York and New Jersey held a ceremony at the park in November of that year to celebrate its return to the World Trade Center.

### **Visiting the World Trade Center Sphere: What to See**

The Sphere is different from many of the elements of the memorial. Unlike the pools and newly planted trees, nothing about the sculpture was rebuilt or created after September 11. Even the Survivor Tree, which was also found in the rubble of Ground Zero, has been nursed back to health and returned to its former glory.

On the other hand, The Sphere survived and was physically affected by 9/11. Many of the artifacts damaged in the attacks and other physical remains are on display in the 9/11

Museum, which you must pay to see. The Sphere, however, is free to visit and reflect on, serving as a reminder of just how much damage was done that day. It carries with it the tragedy of the attacks but still tells a story of indestructible spirit.

Guide tip: The original location of The Sphere was not in the same spot it is currently located. Greenwich Street was extended and today runs over the original home of the sculpture. You can see both spots on a walking tour of Ground Zero.

Remembering 9/11 Through Art

Welcoming The Sphere back to the World Trade Center was definitely a triumph, but it can still be unsettling for some to see. As a New Yorker, it reminds me of the images of Ground Zero in the aftermath of 9/11 — but that’s not necessarily a bad thing.

By remembering, we pay tribute to the lives that were lost, the heroes who stepped up that day and in the days that followed, and how our city is strong enough to overcome any obstacle. When you visit the 9/11 Memorial, you can’t miss seeing the sculpture. It’s part of the 9/11 story and an important landmark on the landscape of Ground Zero.

For more on the thoughtful design behind what you can see at Ground Zero, read about the architects and designers who helped create the 9/11 Memorial and Museum.

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- [www.robben-island.org.za](http://www.robben-island.org.za)

## **GENERAL TOUR SCHEDULE**

General tours to Robben Island depart at the following times Monday to Sunday:(Weather and demand Permitting).

Robben Island, the unique symbol of “the triumph of the human spirit over adversity, suffering and injustice” with a rich 500 year old multi-layered history, is visited every year by thousands of people eager to understand and honour the important aspects of South Africa’s history that the Island represents.

## **THE TOUR EXPERIENCE**

Currently; RIM has tours that runs as follows; 09h00, 11h00, 13h00 and 15h00. The ferries depart from the Nelson Mandela Gateway at the V & A Waterfront. The tour takes 3.5 hours including the ferry trip to and from the Island (Depending on the boat used as they have different travel times). You will disembark at Murray's Bay Harbour situated on the east coast of the Island and take a short walk to buses that will transport you to all the historical sites around the Island. On the way to the buses, you will pass buildings and a high wall built by prisoners during the 1960s. The buildings were used for family and lawyer visits to prisoners.

You will meet your Tour Guide when you have boarded the busses. The prison tour will be conducted by a Robben Island Tour Guide. This is part of our integrated tour model. They are fully conversant and knowledgeable about the Island's multi-layered 500-year-old history. The tour route includes the graveyard of people who died from leprosy, the Lime Quarry, Robert Sobukwe's house, the Bluestone quarry, the army and navy bunkers and the Maximum Security Prison where thousands of South Africa's freedom fighters were incarcerated for years. The tour culminates with a viewing of Nelson Mandela's cell.

## **EDUCATIONAL TOURS**

The Robben Island Museum Tour has a dedicated Education Department. Among its many activities is the facilitation of subsidised school tours.

These tours are from Monday to Friday during the concession period (2 May to 31 October), but can change at the discretion of management. Visitors are transported to the Island via Ferries which depart from the Nelson Mandela Gateway at the V & A Waterfront. Learners may be transported on ferries that are part of the general tours, and at the times of those ferries or a dedicated ferry departing at a specific alternate time may be arranged. This tour targets learners in primary and secondary schools from across the country. It is designed to educate, inform and expose young people to elements of South Africa's rich heritage that is embodied in Robben Island's multi-layered history. The tour provides information and experiences of the Island that are more in-depth than the general visitor tour and focuses on inculcating an understanding of, and commitment to human rights and development.

The learners also get to visit all the various heritage sites that reflect the Island's longstanding multi-layered history, such as the graveyard of people who died from leprosy, the Lime Quarry, Robert Sobukwe's house, the Bluestone quarry, the army and navy bunkers and the Maximum Security Prison where thousands of South Africa's freedom fighters were incarcerated for years. The tour culminates with a viewing of Nelson Mandela's cell.

The tours are implemented in partnership with individual schools as and when requested.

### **SPECIALISED TOURS**

Specialized Tours include Private Tours, VIP Tours and Protocol Tours. Private tours are for individuals or small groups. VIP Tours are for 'famous' personalities. Protocol Tours are for Heads of State.

These tours can be arranged for any day of the week. The duration of these tours range from 3.5 hours to about 8 hours. Visitors are transported to the Island via Ferries which depart from the Nelson Mandela Gateway at the V & A Waterfront. Groups may be transported on ferries that are part of the general tours, and at the times of those ferries. Alternatively, a dedicated ferry departing at a specific alternate time may be arranged. Flights are used for some of the tours such as the Protocol Tours.

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### **ROBBEN ISLAND FERRIES**

Robben Island Museum uses two of its own ferries which transport visitors and staff to the island, along with several private vessels if, and when, they are required.

### **SUSAN KRUGER**

Robben Island ferry Susan Kruger named after the wife of once Minister of Justice Jimmy Kruger who served in the National Party Government during the Apartheid years. This vessel was used to transport staff and political prisoners between the mainland and Robben Island when the prison was still functioning. It is now in service as a ferry for the island.

## **THE DIAS**

This ferry was also used to transport staff and political prisoners between the mainland and Robben Island.

## **NATURAL CONSERVATION**

Robben Island is a complex, sensitive eco-system and as such is protected by South African Law as a nature conservation area. In addition to this it is designated a World Heritage Site and has to balance additional stringent conservation requirements in line with RIM's mission of ensuring public access to the Island's heritage. The Island's complex and sensitive ecosystem includes Birdlife, Natural Vegetation, Marine and Wildlife, Geology and Cultural Conservation sites.

## **BIRDLIFE ON THE ISLAND**

The Island provides shelter and a safe haven for about 132 species of birds including some endangered species. The variety of species includes sea birds, water birds and terrestrial birds. The Chauker Partridge and Guinea Fowl were introduced to the Island by humans. Many of the birds use the Island for breeding and roosting. Some birds from the mainland such as the Crowned Cormorant and Black Crowned Night Herons breed on the Island in large colonies.

## **NATURAL VEGETATION**

The flora and fauna of the Island were affected by farming practices of the past and also the introduction of extensive plantations of shrubs and exotic trees. The spectacular veld flowers typical of the West Coast also occur on the Island during spring.

## **MARINE AND WILDLIFE**

The boat trip to the Island provides an opportunity to see a wide spectrum of seabirds and mammals including Cape Fur Seals, Southern Right Whales, Dusky and Heaviside Dolphins. On the Island there are about 23 species of mammals such as Bontebok, Springbok, Steenbok, Fallow Deer and Eland. Ostriches, Lizards, Geckos, Snakes and three species of Tortoises can also be found on the Island.

## **GEOLOGY ON THE ISLAND**

The Island is the summit of an ancient, now submerged mountain. It is linked by an undersea saddle to Blouberg. Its lower strata consist of Malmesbury shale forming a rocky and somewhat inhospitable coastline. Above this lies a thick limestone and calcrete deposit covered by windblown sands and shell fragments. The Island is low-lying with the highest point also known as Minto's Hill (named after the 19th century Surgeon-Superintendent of the General Infirmary) being 24 metres above sea-level. The Island favours a Mediterranean climate, but unlike nearby Cape Town, it experiences stronger winds and comparative extremes in temperature.

### **CULTURAL CONSERVATION**

Robben Island has important places of commemoration that include the built fabric, routes and paths, gardens, views and vistas. It has within it many and varied layers of history that are at times contested. Furthermore it is an island of many voices, including that of the disadvantaged, the oppressed, the sick, the privileged few, the religious, the imprisoned and the free. Its conservation therefore poses unique challenges.

### **CONSERVATION PRINCIPLES**

Four main conservation principles underlie the approach to conservation management of RIWHS:

There is an evolving understanding of Robben Island's meaning and value which has both tangible and intangible manifestations in cultural and natural contexts;

Robben Island's heritage value is both local and universal;

Robben Island's heritage value is related to current social debates about, for example, stigma, human rights, reconciliation and healing;

Robben Island Museum is committed to a conservation-based approach to development and to a transparent use-based, policy-based and process-driven management that seeks to balance the Island's tangible and intangible heritage resources.

### **WORLD HERITAGE STATUS**

Robben Island was declared as a World Heritage Site (WHS) in 1999 under criteria (iii) and (vi) of the 'World Heritage Convention's Operational Guidelines'. Criterion (iii) requires that a site bears unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or has disappeared. Criterion (vi) requires that sites should be directly or tangibly associated with events or living traditions, with ideas, or with

beliefs, with artistic and literary works of outstanding universal significance. The justification for inscription, as set out in the 'Nomination Dossier', captured the significance of the Island based on its long and layered history that has resulted in both the tangible (built fabric) as well as the rich intangible heritage (memories). It reads: The buildings of Robben Island bear eloquent testimony to its sombre history... Robben Island and its prison buildings symbolise the triumph of the human spirit of freedom and of democracy over oppression. - 'Nomination Dossier' 1999

### **UWC-ROBBEN ISLAND MAYIBUYE ARCHIVES**

Most of Robben Island's rich archival resources are housed at the Mayibuye Archives at the University of Western Cape. Mayibuye's collections include artefacts, historical documents, photographs, art work and audio visual materials relating to the struggle for freedom and democracy; Robben Island; imprisonment under apartheid and South African culture making it one of the largest archives in the country that contains liberation struggle material.

### **ORAL HISTORY AND SOUND ARCHIVE**

These include recordings of interviews with ex-political prisoners, former exiles and political activists; Radio Freedom broadcasts; unique recordings of speeches and lectures; and historical papers archive. The historical papers section includes more than 350 collections of personal and organizational records of major political events and turning points that culminated in the unbanning of political organizations in the 1990s. The Robben Island Political Prisoner's General Recreation Committee records is also a collection of particular significance. It dates back to the 1960's and serves as a wonderful testimony to the creative capacity of the human spirit to survive great hardship.

### **PHOTOGRAPHIC ARCHIVE**

These contain about 30 000 negatives, 70 000 prints and 4 000 transparencies of images that document life under, and resistance to Apartheid rule from the late 1940s until 1990. Subjects include the history of colonialism, the history of apartheid, images of apartheid, liberation movements, forced removals and resettlements, repression, political prisoners, trials, labour and trade unions, women, culture, education and the armed struggle. Important collections within this archive are the IDAF, Billy Paddock, South and

Grassroots Collections. The images of two prominent photographers' work represented in the collection are those of Eli Weinberg and Leon Levson.

### **FILMS AND VIDEO ARCHIVE**

These archives contain audio recordings, film and video. It houses footage of about 1 000 documentary productions and 6 000 unedited recordings. The Audio collection includes interviews with exiles, political prisoners and the Radio Freedom collection. The film and video recordings includes hundreds of hours of news footage, production rushes and stock footage from more than 200 film and video production projects. The core of the collection came from IDAF. Most of these films and videos were banned in South Africa prior to 1990.

### **ARTEFACTS, ART, POSTERS AND BANNERS**

The collection includes artefacts that were used as forms of political protest during the anti-apartheid struggle. These include T-shirts, stickers, badges and jewellery, among other items. Ex-political prisoners from Robben Island also donated some personal items used by them during their imprisonment on the Island. The art collection includes paintings, lithographs, etchings and sculptures that were acquired by UWC and the Mayibuye Archive over time. The art collection primarily serves as a visual record of resistance to the apartheid system and thus all of the works precede 1994.

### **RIM HISTORICAL ARTEFACTS**

This collection includes more than 3 000 accessioned objects left on Robben Island by prison authorities. It includes prison clothing, items manufactured in the prison workshop, workshop tools, prison registers, a music collection of LP records, sporting equipment and furniture. Due to the harsh environmental conditions prevalent on the Island, this collection was moved from the Island to Mayibuye to better preserve it.

### **INSTITUTIONAL ARCHIVE COLLECTIONS**

This collection includes organisational records of each RIM department, its publicity and educational materials, proceedings of conferences organised by RIM and copies of RIM's publications.

## **EDUCATION AT RIM**

RIM's public heritage / education programmes aim to educate and expose people of all ages from all walks of life to elements of South Africa's rich heritage that is embodied in Robben Island's multi-layered history. The programmes provide information and experiences of the Island that are more in-depth than the general visitor tour and focuses on inculcating an understanding of and commitment to human rights and development.

## **SCHOOL TOURS**

School Tours programme is aimed at creating an exciting and stimulating learning experience for children and young people who visit the Robben Island Museum. For most school children this is a once in the lifetime experience.

## **OUTREACH PROGRAMME**

In 2010, a new stage play was introduced with more vibrant musical drama and choreography. The play is a perfect piece of edutainment and tells the story of Robben Island from the political imprisonment time to when it became a museum and World Heritage Site.

## **ROBBEN ISLAND INDEPENDANT CAMPS**

These are theme driven camps organised by national and international organisations and implemented on Robben Island. The themes and content of the camps must address issues of human rights and development and reflect the spirit of RIM's Vision and Mission as stipulated in the ICMP. An organisation applies to use the Multi-Purpose Learning Centre (MPLC) facilities and accommodation.

## **RESOURCE CENTRE**

The Resource Centre provides educational resources and specialised learning spaces for RIM staff, visitors, the African Programme in Museums and Heritage Studies (APMHS) students, visiting scholars, interns, youth and adult groups. It holds a very special collection of books donated by Jack and Ray Simons as well as Emeritus Archbishop Ndungane. It is located on the Island at MPLC (the old Medium B prison)

## **NATION BUILDING YOUTH CAMPS**

These camps, based on a culture of human rights and responsibilities, are designed to develop a sense of citizenship in young people. The camps blend practice and theory and offer participants the opportunity to develop leadership skills through their first-hand experiences on the Island and participation in the various activities during the camp.

### **ADULT GROUPS**

This programme provides specially crafted adult heritage education programmes for audiences of diverse learning environments and backgrounds. It is designed to expose adults to heritage knowledge and to assist in the national mandate of providing education and training services for ensuring life-long learning.

### **RIM ESTABLISHMENT**

Robben Island Museum (RIM) is a public entity responsible for managing, maintaining, presenting, developing and marketing Robben Island as a national estate and World Heritage Site. It was established by the Department of Arts and Culture in 1997.

### **RIMS FUNCTION**

RIM implements a wide range of conservation, educational, tourist development, research, archiving and general heritage programmes that are designed to achieve its mandate; conserve the Island's natural and cultural resources and heritage; and promote it as a platform for critical debate and life-long learning.

RIM is also responsible for managing and maintaining the assets of the Island. These include the Maximum and Medium Security Prison Complexes, Robert Sobukwe's House, the Curio and Village Shops, the Village Precinct and associated recreational facilities, the Helipad and runway on the Island, World War 2 memorials, power generation and water processing plants, Jetty 1 and the Nelson Mandela Gateway at the V & A Waterfront, the Mayibuye Archives, the three (3) ferries that transport people to the Island and the fleet of buses used by tourists on the Island.

