

Memorialization of the Spaç Labour Camp: An Investigation into Digital Methods

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Chapter 1: Introduction

Cultural heritage is comprised of both the “tangible” and “intangible” attributes which a culture deems important enough to pass on to the next generation (Logan 2007). On the tangible side, these attributes include physical, movable artifacts like tools, books, and works of art, but also include immovable monuments, buildings, and landscapes which have been significant to past generations. On the less physical side, intangible cultural heritage is said to be the “practices, representations, expressions, knowledge, [and] skills” which communities or other groups intentionally recognize and continuously recreate (United Nations Educational, Scientific and Cultural Organization 2003). It is worth emphasizing that cultural heritage does not include every idea or object which survives from an earlier generation, only those attributes which are consciously perceived as valuable and then preserved become a part of cultural heritage (Fiering 2019). It is up to a culture to make decisions about what is worth preserving – or to forget attributes which they do not find worthy.

In Albania, there is particularly fierce debate over precisely what will make up the nation’s cultural heritage. As a post-socialist state and burgeoning democracy, like other nations in Eastern Europe, the turmoil of abandoning socialism lends political significance to artifacts from Albania’s past. Much of Albania’s physical development in the 20th century, from 1946 to 1991 took place under the direction of the Party of Labour. As a result, the process of selecting cultural heritage is greatly informed by contemporary memory of that period.

The psychological significance of the Albanian Communist period is very complicated. Relatives of Labour Party members may see the changes brought about by their ancestors as a heritage of progress, as part of a push for a better future. Some may be interested in preserving monuments and stories that reaffirm this. Conversely, those who suffered under Communism, and their descendants have an interest in assuring that their stories are told. A cultural heritage which excludes physical evidence of persecution will paint a fundamentally different picture of their past. Many sites of persecution have been destroyed or turned into private museums. The

formerly persecuted who wish for their stories to enter Albanian Cultural Heritage face an extremely difficult battle.



Fig 1.1 Full Site View of Spaç in 2017 (Courtesy of CHwB)

30 years after its closing, the Spaç Prison sits on a mountainside in Mirdita, Albania. A notorious labor camp opened in 1968 under Albania's Communist regime, the prison is an important physical piece of evidence to the stories of political prisoners. In its time, it held political dissidents, common criminals and religious figures. As a site of persecution, engagement with Spaç can mirror engagement with Albania's modern commitment to democracy, free speech, judicial reform and religious freedom.

Under a Democratic Party led coalition in 2007, the Albanian parliament declared Spaç a monument of the second category (World Monuments Fund, 2016). An NGO, Cultural Heritage without Borders (CHwB), with the help of funding from the Albanian Swedish embassy in 2017, made physical renovations to the site to keep it from collapsing completely (Mejdini, 2018). CHwB is interested in using the site's cultural and historical significance to open up a dialogue around the Communist era in Albania. They have begun looking into several ways to preserve the memories of Spaç.



Fig 1.2 NW Facade (Courtesy of CHwB)

Spaç's remote location makes the physical site difficult to get to. This remoteness makes digital media a desirable method for preserving the site. There are several methods of web-based memorialization and our goal is to find effective methods for preserving a small piece of Spaç's history. Our hope is to successfully engage with CHwB's target audience and that our discoveries may be useful to CHwB in their ongoing effort to preserve Spaç's entire history.



Fig 1.3 Drone Photo (Courtesy of CHwB)

Chapter 2: Background

In the following chapter, we will outline the present state of cultural heritage discourse in Albania. First, we will explore the nature of Albania's contentious, recent history. We will outline the ways that the public currently speaks about its past. We will then describe Spaç Prison specifically in terms of its potential role in further heritage preservation. We will explore the technical field of 'digital reconstruction' with a comprehensive review of techniques used to represent physical spaces in digital formats. Finally, we will provide a working theory for how the effectiveness of a digital reconstruction can be evaluated.

Section 2.1. History and Cultural Heritage in Albania

Albania has had a contentious modern history, and with that history comes a contentious conversation about what defines its heritage. Until 1991, Albania was a single party socialist state under the Party of Labour. From 1946 until 1985, Enver Hoxha served as First Secretary and Prime Minister. Despite his affinity for Stalin, and later the Maoist Cultural Revolution, Hoxha pursued an anti-revisionist policy of self-reliance and isolationism. Fearing the specter of fascism from the south, revisionist Soviet aggression from the north, and capitalist ambitions from the west, Hoxha constructed an infamous network of bunkers across the countryside – numbering one bunker for every four or five Albanians (Galaty et al. 2009). These bunkers are as ubiquitous physically as they are in conversations about Albanian history. Due to the high cost of removing the bunkers, and their place as part of contentious memory, treatment of them varies from consideration as a public health risk. Communities must weigh whether it is better to destroy them or preserve them in the interest of heritage (Galaty et al. 2009).

The communities and private actors interested in these bunkers have been met with criticism and resistance. In 2016 Italian journalist Carlo Bollino inaugurated a private museum dedicated to the memory of Communism called BunkArt2 (Iacono 2018). However, the unveiling was controversial – protesters cited the admission prices, which were high relative to the local

cost of living, and the transformation of a public bunker into a private enterprise (Iacono 2018). They attempted to burn the museum's concrete model of a bunker. Perhaps this is evidence that Albanian handling of memory is insufficient – that the techniques currently employed do not satisfy the needs of the general public. Further, the concerns about the transformation of a public space into a private one mirror the transformation of Albania from a Communist state to one with private property, illustrating how the political will of a nation and its process of memorialization intertwine.

Despite these moments of public, explicit displays of competing ideas, there are plenty of fora where a single narrative dominates. An example of such a principle is Muzeui Memories, a website dedicated to the history of Communist Albania (muzeuimemories.info, n.d.). The site uses statistics such as the number killed under the regime, the number of 'concentration camps' and the number of families who cooked in their bathroom to indicate the harshness of life under Albanian communism. It also highlights political prisoners, especially priests and members of the anticommunist resistance. This site is clearly an attempt to memorialize the Communist era. On the other hand, the site contains few explanations of what day-to-day life was like under the regime. It uses a few shocking facts, like the above cited one concerning families cooking in bathrooms, to incite horror rather than construct a complete image of a historical era. The Muzeui Memories attempts to create a cultural heritage of resistance and oppression – a narrative of having suffered through something traumatic.

This has happened in several places throughout Eastern Europe; many seek to metabolize the past and to help heal the wounds of those who feel they have been oppressed by the regime. Analysis of post-Soviet cultural heritage in other former Communist countries shows a common thread of creating a heritage designed around sites, stories, and objects which showcase the hardships which have been endured (Light 2000). Francesco Iacono (2018) posits, based upon his interviews with the generation that witnessed the fall of Socialist Albania, that this treatment of post-Communist heritage as a remembrance of pure hardship with its neglect of day-to-day life, makes it more difficult for the older generation to communicate their stories effectively with the younger ones. Further, Iacono (2018) suggests that Albania legacy of

isolationism prevents the anti-Soviet, anti-Colonial narratives that have been used to contextualize other Eastern European heritages from being useful to the Albanian people.

In 2016, the Organization for Security and Cooperation in Europe (OSCE) sought to understand precisely how prepared Albania was to deal with its Communist past. After a detailed survey, they concluded that there was considerable variety within perceptions of the past and that considerable nuance was required (OSCE 2016). Interesting statistical conclusions include the fact that less than 40% of Albanians – across age and across region – think that Communism was a “bad idea (OSCE 2016).” A comparable number, around 47% at the lowest, thought that Communism was simply a “good idea, implemented improperly (OSCE 2016).” This relatively high spread on understanding the nature of the ideology itself calls for considerable nuance in its historical handling. This historical perception might be a significant explaining factor in why the existing heritage narratives have struggled to take hold. When the National Historical Museum’s exhibit on the Communist period is a “Pavillion of Communist Terror,” it is not particularly surprising that a general population with a relatively nuanced view on Communism is not interested in engaging with their past through it (Iacono 2018).

Section 2.2 The Importance of Heritage

Social theories posit that the creation of cultural heritage can be a source of healing. As older generations pass their memories on to younger ones, they can illuminate a multitude of viewpoints, and provide context to history in a way that is more empowering than simple conceptions of winners and losers (Pharaon et al. 2015). Sites of violent history, when preserved in junction with evidence of physical memory, help heal intergenerational trauma and provide a cultural framework for victims and their descendants to operate in (Eschebach 2011). The complete process of transforming these sites and evidence of traumatic history into Albanian Cultural Heritage can be characterized as the memorialization of the victims of the regime.

Social theories also highlight the ways that motives other than healing can influence the process of the creation of a heritage. Postmodern criticism highlights the keepers of archives as the holders of a certain power – tracing the practice of keeping records to primitive states, which would attempt to legitimize themselves by creating a culture centered around their

existence (Schwartz 2002). As Albania seeks international alignment, acts of preservation are not purely neutral. The Albanian state has been engaged in accession hearings with the European Union (EU), and through these talks, the EU has leveraged its political position into Albanian memorialization (European Commission 2018). Specifically, the EU has called for more work to be done in processing the memory of those who were displaced or disappeared under the Communist regime, and referred Albania to guidelines set forth by the United Nations Working Group for the Enforced and Involuntary Disappeared (UNWGEID). However, in this particular case, the intervention of international powers may have come down on the side of healing; the UNWGEID calls for the creation of “memorials dedicated to disappeared persons” in order to “serve as a place of memory for survivors (UNWGEID sec. VI.B.69).”

While it is impossible to compare the impacts of a quest for national healing and those of international political posturing on the minds of Albania’s ministers, it is clear that there is some underlying desire here; some mandate for memorial. In 2007, the Spaç Prison was declared a second-category cultural monument, with initial plans to turn the site into a museum (Petrovski, 2018). The site’s actual future, however, is far from certain.

Section 2.3 Spaç Prison

In Mirdita, 100 kilometers from Tirana, situated atop a steep mountain, and over one of Albania’s richest copper deposits is the Spaç Prison. Opened as a prison in 1968, it stood as a labor camp for political prisoners until the fall of Albanian Communism. The state compelled the incarcerated to work in and improve the mines (Chodownik, 2018). Contemporary sources who fled Albania reported substandard living conditions, an appalling lack of safety equipment, and great deals of overcrowding (The Albanian Institute of Political Studies, 2019). While the prison was open, Amnesty International (1984) expressed concerns about the prison’s detention of persons not given a fair trial, failure to provide access to any information beyond official party propaganda, and outright dangerous conditions. Amnesty International expressed that the Spaç system was



Fig 2.1 Spaç’s location (Google, n.d.)

hardly the only oppressive element of the Albanian justice system: In fact, it was emblematic of the systemic oppression. Their interviews from the era indicate that the interrogators coerced prisoners into confession and only spared use of force in cases where a confession was not needed. They indicate that to appeal a sentence was an assured way to receive an extended one and that the only way to receive something resembling their standard of ethical treatment was to cooperate with the prison staff and inform on fellow inmates.

The process of preservation and entrance into cultural heritage of this history did not wait for the prison to close. In the same report where they expressed their concerns, Amnesty International also included a transcript of an interview with a former prisoner of Spaç, detailing a prison revolt which took place in 1973. This interview details the sounds of the beatings which were heard in the halls, the pleas of the prisoners for the violence to stop, and the ultimate overthrow of the prison staff. The speaker goes on to explain that the striking prisoners held a meeting in the mess hall and decided to try to seek aid from the United Nations. The prisoners were eventually recaptured. A military tribunal executed the leaders, and many others had their sentences extended.

This story indicates just how ripe the Spaç site is for the process of memorialization that is beginning in Albania. Even before it would have been so much as legal to tell the story in Albania, an international community had realized the story of Spaç Prison was worthy of remembering – that some piece of its intangible history was now a part of the world’s cultural heritage and would help illustrate the ongoing struggle for justice and fair treatment.

That story, however, comes from the depths of the archives of a Non-Government Organization report that is more than three decades old. In Albania today, the situation is a fair bit more nuanced. Immediately following the end of Communism, the new Democratic government abandoned the prison. Decades later, in 2007, the Albanian parliament declared the site a monument of the second category with promises that it would be turned into a museum and a place of memory (Mejdini, 2018). Despite this resolution, the practical barriers to the memorialization of the Spaç Prison site have proven formidable. The government’s effort to create a museum out of Spaç site came without funding – meaning the effort was to seek funding from corporate, non-governmental, and foreign actors in the interest of the site (Van

Gerven Oei, 2015). Further, the site is in a state of advanced decay – being considered by the World Monuments Fund to be one of the world’s most endangered monuments (World Monuments Fund, 2016). Given this advanced decay, it is non-trivial to merely prevent the collapse of the buildings, let alone create an effective museum.

CHwB, a non-governmental organization dedicated to preserving important cultural sites and traditions, has taken action on both fronts. With funding from the Swedish embassy in Albania, they were able to perform structural interventions to prevent some further decay in the Spaç site in 2017 (Mejdini, 2018). CHwB is not merely interested in the prevention of the physical decay of artifacts, they are interested in a holistic preservation effort, and are working to create and curate a digital database of interviews, journals, paintings, photos etc. that will help make the site a part of a cultural dialogue (CHwB, 2018). Particularly, they hope to appeal to donors from Albania and abroad as they drive a conversation about civic engagement, remembrance of the past, and even the revitalization of Mirdita’s economy (CHwB, 2018).

Section 2.4 Web-Based Memorialization & Digital Reconstruction

As early as the 1990’s, memorial websites began gaining in popularity on the internet, serving a variety of purposes (Geser, 1998). Two of the largest attractions of web-based memorialization methods in general are their flexibility and their ability to withstand the test of time (Foot, K., Warnick, B., Schneider, S.M., 2017). Physical sites of remembrance typically only tell the national narrative of an event, but this is starting to change as the public searches for individual narratives (Arthur, 2009). Hans Geser (1998), cites this mix of narrative, which tells more than one side, as a major benefit to web-based memorials. The ability of a website to be changed over time can allow for a multitude of stories to be told. This can be accomplished with the initial website creation and added onto by the creator or, as is typically seen for memorial sites of individuals, several people to put their stories up, even years later, which can create individual validation through a sort of group therapy (Arthur, 2009). Of course, websites are a diverse medium: Memorial sites range from very complex to very simple (Foot, et al, 2017). One constant they mention, however, is that memorialization websites have the ability to act as a

place of mourning, something Geser (1998) states as being virtually universal throughout human societies.

This last point is especially important for the Spaç Prison site. Not only is there a vast array of unique, individual stories to be told about the site, like Amnesty International's contemporary interviews and those yet to be told by former inmates or the Albanian government, but the site is also physically isolated. As previously mentioned, the site is in a remote location which makes it difficult to get to even for Albanians living in the country. The Albanian diaspora, living abroad, has even less access. The long term abandonment of the site has also had negative impacts on its structural integrity. Its survival has depended upon support from non-government organizations like CHwB and foreign stakeholders. All these factors make it only logical to pursue CHwB's goal of an online memorialization for Spaç by utilizing some form of digital preservation to supplement the efforts being made at the physical location.

Virtual tours are one commonly utilized method of digitizing a physical space (Cho, Wang, Fassenmaier, 2008). The experience of visiting one of these websites and engaging in these tours is often referred to as "telepresence" which can be defined as a "sense of being" in a web-based environment (Steuer, 1992). A quick Google search will reveal a large amount of variation in virtual tour styles displaying everything from college campuses to battlefields. All virtual tours can be broken down into two pieces - an audio component and a visual component.

Audio components, although not always utilized, include digital 'tour guides', interviews and testimonials (which can also include video), and/or acoustic modeling. These 'tour guides' are often utilized for virtual tours of college campuses. Such websites also sometimes include interviews. This testimonial approach can also be utilized in websites about historic locations, particularly those depicting sites of trauma. A relatively novel technique, acoustic modeling involves digitally recreating the sounds of a location based off of witness testimony (Amnesty International, & Forensic Architecture, n.d).

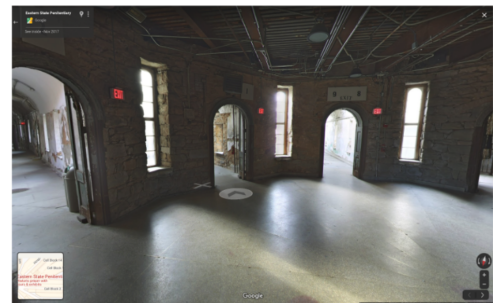


Fig 2.2 Example of a Google Street view
(Google, n.d.)

The visual components of virtual tours can be subdivided into two categories; 2-Dimensional (2D) components and 3-Dimensional (3D) components. 2D options are used the most frequently and include Google Street view style visuals (e.g. figure 2.2) as well as 360 panorama photos (e.g. figure 2.3). These options allow for two axes of rotation but lack a depth component which can result in a less immersive experience for the user. 3D options, which are utilized less frequently despite being able to create a more immersive user experience, include 3D laser scans and 3D CAD models. A CAD, or Computer Aided Design, is an object modeled using specialized design software. As digital reconstruction can be loosely defined as the implementation of 3D graphics to generate the original form of an object, these latter visual components, which utilize a third dimension, will be the main focus of future portions of this report.

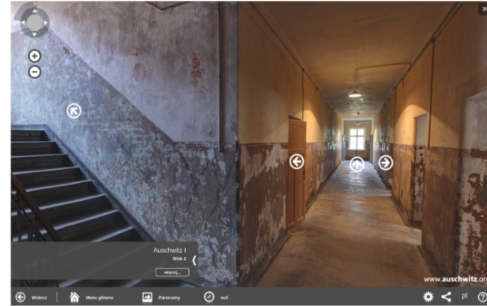


Fig 2.3 Panorama Example from Auschwitz (Memorial and Museum Auschwitz-Birkenau, n.d.)

A somewhat new field arising around the realm of digital reconstruction is forensic



Fig 2.4 CAD Model Example From Forensic Architecture (Forensic Architecture, n.d.)

architecture. Pioneered by the group Forensic Architecture, this practice aims to use digital reconstruction as a means of solving crimes and reconstructing inaccessible sites (Moore 2018). Their methodology for this is largely based upon using currently available knowledge and supplementing it using

interviews from those who directly experienced the phenomenon they are attempting to reconstruct (Weizman, 2019). An excellent example of this is a project carried out with Amnesty International to highlight the harsh realities of Syrian detention centers, which utilize acoustic modeling, video interviews, and CAD modeling (Amnesty International, Forensic



Fig 2.5 Second CAD Model Example From Forensic Architecture (Forensic Architecture, n.d.)

architecture n.d.). Screen captures showcasing Forensic Architecture's work are available in figures 2.4 and 2.5.

Section 2.5 Measuring the Engagement of Digital Media Users

Engagement is a key factor for understanding user behavior and the effectiveness with which goals are achieved in computer based environments (Wiebea, 2013). Positive responses to usability and usefulness of a computer-based interaction are considered prerequisites for user engagement (Wiebea, 2013). Research into measuring engagement has developed the User Engagement Scale (UES) (O'Brien, 2009). The UES was built upon previous research into flow theory and aesthetic design as a tool for measuring user engagement. The UES hypothesizes that engagement is both a process and product of interaction (O'Brien, 2009). The level of engagement a user experiences may fluctuate over the course of an interaction (O'Brien, 2009).

Repeated study of the UES has led to the identification of four key parameters for defining engagement (Wiebea, 2013). The parameters perceived usability, aesthetics, focused attention and satisfaction can be used to effectively measure user engagement in digital media.

Perceived usability describes feelings of frustration when interacting with digital media. Users should not feel frustrated when trying to interact with digital media, or they won't be able to engage well with the product. When measuring engagement based on perceived usability, questions like *Is it hard to use?* And *Is it confusing or hard to understand?* can be used to understand how the structure and design of the digital media affect the engagement of users. Aesthetics describes the visual appearance of digital media. Aesthetics can be measured by a user's personal opinion of how pleasing a form of digital media is to look at (Wiebea, 2013). Media that is not pleasing to look at will not engage users (Wiebea, 2013).

Focused attention is based on flow theory. Flow theory is a concept used to describe focused concentration, absorption, and temporal dislocation (Wiebea, 2013). Flow theory was developed in the 1960's by Mihaly Csikszentmihalyi who observed that when an artist's work was going well, they would forget to eat or sleep and continue their work at the expense of their health (Csikszentmihalyi, 2009). Flow theory was developed to describe this phenomenon.

A more modern example of flow is the feeling athletes describe as being “in the zone.” To achieve flow, a person must find a balance between their perceived action capacities and action opportunities (Csikszentmihalyi, 2009). Essentially, a person must have a certain amount of skill to complete a task, but also find the task challenging enough to not get bored while completing

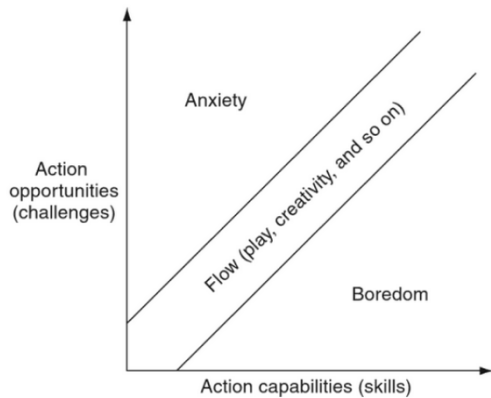


Fig 2.6. Visual Representation of Flow (Csikszentmihalyi, 2009).

the task. Figure 2.6. shows a visual representation of this balance.

Satisfaction is the combination of three subcategories, durability, novelty, and felt involvement. Under the first developed UES, these subcategories were considered their own factors (O’Brien, 2009). Further research has concluded that these categories can be grouped as a single factor, satisfaction. Satisfaction

answers questions of *would I use it again?*, *Was it interesting and exciting?*, And *Was it fun?* To achieve satisfaction among users, the goal of the design must be to evoke curiosity (Wiebea, 2013).

Study of the UES has shown that post hoc, self reporting is an effective measure for characterizing user engagement (Wiebea, 2013). The UES is often measured using likert scales to rate questions attributed to each UES factor (Wiebea, 2013). Likert scales are a psychometric scale used in survey research to measure attitudes about a topic (OED). They are typically numbered one to four and ask participants to rate their agreement or disagreement with a statement on a numbered scale (OED). Likert ratings can be used to score each factor of the UES and determine the overall engagement experienced by users.

Chapter 3: Methods

3.0 Introduction

We will spend our time in Albania working on digital reconstruction techniques. In order to do this effectively, we need to make sure we have done a thorough investigation into the state of the Albanian Cultural Heritage dialogue. With that done, we will be able to combine gathered content and prior techniques in digital reconstruction into a prototype. The remainder of the project period will be spent gathering feedback and further refining the prototype as well as the techniques to make it, as time allows.

Figure 3.1 is a summary of how time will be spent on a per week basis.

Week	Museum and Spaç Visits	Key Informant Interviews	Archival Research	Prototype Creation	Panel & Feedback Interpretation	Prototype Fixes	Report Writing
10/21-25							
10/28-11/1							
11/4-8							
11/11-15							
11/18-19							
11/25-29							
12/2-6							
12/9-13							

Fig 3.1 Gantt Chart of Project Timeline in Albania

Section 3.1: Content Gathering

This step will be completed in four tasks; a trip to museums and historical locations including Spaç Prison, interview(s) with museum curator(s), interview(s) with former inmate(s), and archival research.

We will begin our time in Tirana by visiting various museums with our sponsor in order to assess the current state of discourse around Communist history in Albania. We will observe both the content of the museum and public reactions to that content. We will also visit the Spaç Prison and capture 360 photos of the location to potentially use later. Both of these visits will serve to help us orient ourselves within the context of Communist heritage in Albania as well as with Spaç itself.

We will attempt to contact curators of historical museums such as BunkArt2 with the help of our sponsor. The goal will be to ask them about existing heritage preservation in Albania. We would like to have interactive conversations with these curators and see if they can lend any of their experience to the field of digital preservation. Additionally, as they may be familiar with controversies surrounding Albania's history, we hope they may be able to guide us in behaving in a sensitive manner in interacting with the general public. Interview questions are listed in Appendix B, the precise number of curators we attempt to interview will be determined by time constraints, and any translations needed will be aided by our sponsor.

Our second round of interviews will be with former inmates. Again, the precise number of these interviews will be determined by the time constraints of the project. From this step, we hope to gain an overview of daily life in Spaç which can be used to choose portions of the prison to focus on. We also hope to get an audio recording of a specific story that sticks out in the interviewee's mind. Preferably, this would be given in Albanian and added to the prototype, assuming the interviewee is comfortable with this idea. Interview questions are listed in Appendix C, potential ethical concerns will be taken into account, and any translations needed will be aided by our sponsor.

In the archival research portion of this step, we hope to gain historical information to supplement the stories told to us in the interview portion by providing context for those using our prototype. This information may include, but is not limited to, inmate statistics, important dates, and the written or otherwise recorded testimonies of former inmates and staff. CHWB will provide access to relevant records and pair us with local bilingual university students to help us translate the existing archives.

Section 3.2: Prototype Creation

At this point, we will begin creating the digital prototype. The aesthetics of the prototype will be drawn from the existing websites described in Appendix D and determined with the help of our sponsor. The exact form will also be determined by the information gathered up to this point.

We have a handful of pre-selected tools at our disposal. We have experience with AutoCAD. AutoCAD will be useful for the mockup and creation of 3D digital models. With archival data and architectural drawings, AutoCAD will allow the creation of a detailed model of one specific building on the Spaç compound. We have received training on interviewing and audio-visual recording, to allow the creation of effective testimonial videos. We have software design experience, which can be leveraged to make a singular software product which combines multiple media types. For example, some team members have experience with Javascript library Three.js, which allows the presentation of 3D models and the creation of a user interface to explore them.

In the interest of an approachable prototype, we plan on drawing inspiration heavily from our experiences visiting museums and speaking with professionals. We would like our prototype to feel at home with the rest of public heritage discourse.

We are greatly impressed with the model of the Saydnaya prison created by Amnesty International and Forensic Architecture (pictured below). The team which produced it also had to deal with political controversy; despite this, we found the website engaging. We've also shared the model with our sponsor, who considers it a great example of digital reconstruction.

While its scope was grand, we do hope that it will serve as a technical inspiration for our prototype.

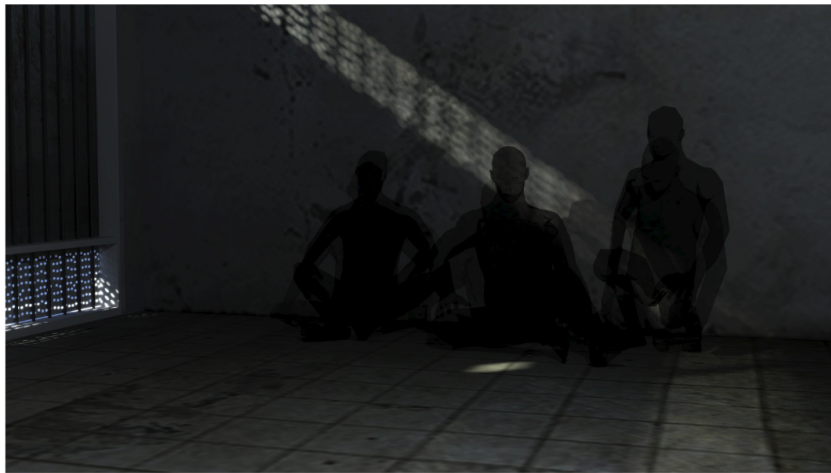


Fig 3.2 Photo from the Saydnaya Digital Reconstruction (Forensic Architecture, n.d.)

Section 3.3: Measuring Effectiveness

We will assemble a panel representing our target audience (Albanians 20-30 years of age) with the help of our sponsor. We will ask the panel to interact with our prototype for a set amount of time and then fill out a survey rating their experience (Appendix D). Statements will be written in Albanian and used to measure their engagement as defined by the UES scale. This survey will ask participants to rate the statements using a Likert scale and complete a small open response section

To analyze the results of this survey, we plan on compiling the survey responses by category. A mean will be calculated for each question as well as one for the sum of all questions associated with each factor using the quantitative ratings of the Likert scale. Prior studies have shown that high mean values with low variances are a good predictor of usable and effective software (Wiebea, 2013). Going forward, we will focus on those factors when looking for potential improvements.

We also plan to record specific inputs performed by users on the digital prototype. This input telemetry will be a relatively trivial matter – it will be as easy as associating a permanent record with the input functions of the software created. This will provide access to quantitative metrics. These metrics would include the number of times a user visits a page in a session, the

amount of time they spend looking at a part of the prototype, and the specific keystrokes and mouse clicks used to navigate. We will focus on areas of the sites which received relatively few and short views, and few clicks when looking for future improvements.

Section 3.4 Subsequent Iterations

Based upon the data collected from the panel, we hope to be in a position to create a more effective prototype, and further revise our techniques. The UES data will be used to single out specific elements of good design that were not fulfilled in our initial attempt. The free-form feedback from panel participants will also be examined in order to generate new ideas.

We will also use the input telemetry collected from panel users in order to single out parts of the site that did not receive much attention in the trial. This will allow us to revise aesthetics in order to create more functional software that encourages users to spend time with a variety of elements of the presentation. The graph below shows how all of our objectives work together and can feed into an iterative loop as time allows.

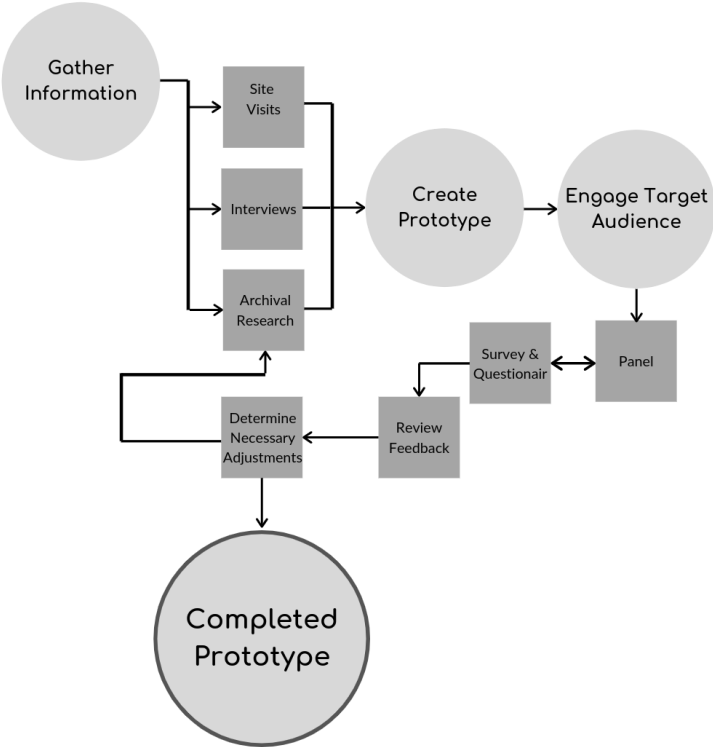


Fig 3.3 Project Graphic

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Appendix A: Participation Consent Scripts

Former Prisoner Interviews

Your participation in this research study of Spaç Prison is completely voluntary. You may withdraw at any time and your responses will be discarded. We will be recording you with audio and video. If you do not wish to be recorded please notify the team. If you agree to participate, we will ask you questions concerning your day to day life in Spaç Prison and any particularly memorable events during your time there. Your name will not be associated with any of the responses that you provide.

Museum Curator Interviews

Your participation in this research study of Spaç Prison is completely voluntary. You may withdraw at any time and your responses will be discarded. If you agree to participate, we will ask you questions concerning the creation of your museum exhibits and the public's reaction to them. Your name will not be associated with any of the responses that you provide.

Panels

Your participation in this research study of Spaç Prison is completely voluntary. You may withdraw at any time and your responses will be discarded. If you agree to participate, we will ask you to complete a short survey about your reaction to a prototype digital model of Spaç Prison. You will be part of a panel of your peers, you are not required to share any personal information with them. Your name will not be associated with any of the responses that you provide.

Appendix B: Museum Curator Interview Questions

1. What do you think your museum says about Albanian History?
2. What information do you think your museum presents best? How does it do so?
3. What information have you struggled to present? Is there anything you've had to leave out?
4. How would you describe your average museum visitor?
5. What would be your average museum visitor under ideal circumstances?
6. What, to you, is the most powerful display in this museum? Could you show us what you like about it?

Appendix C: Former Prisoner Interview Questions

1. What would you like to share with us about your experience at Spaç?
2. Can you describe what a typical day was like while you were in Spaç Prison?
3. Can you tell us what your cell was like? What it looked, smelled, felt, or sounded like?
4. Why were you sent to Spac?
5. Can you tell us about anyone else you remember being with there?
6. What do you wish someone from the post-communist generation knew about your time in Spaç?
7. If you could share one memory about your time in Spaç, what would it be?

Appendix D: Table of Existing Websites

Virtual Tour Reference Websites			
Eastern State Penitentiary - Modern Virtual Tour (Amnesty International, Forensic Architecture, n.d.)			
Link	Visual Components: <input type="checkbox"/> Google Street View style	Audio Components: <input type="checkbox"/> None	Notes: Difficulty loading due to file size
Gettysburg (Gettysburg Virtual Tour, 2019)			
Link	Visual Components: <input type="checkbox"/> Panoramas <input type="checkbox"/> Normal photos	Audio Components: <input type="checkbox"/> None	Notes: Should serve as a baseline goal
Eastern State Penitentiary - 1998 Virtual Tour (futureHistory360, 1998)			
Link	Visual Components: <input type="checkbox"/> Panoramas	Audio Components: <input type="checkbox"/> None	Notes: Easy to use navigation features with a lot of information
Auschwitz (Memorial and Museum Auschwitz-Birkenau, n.d.)			
Link	Visual Components: <input type="checkbox"/> Panoramas	Audio Components: <input type="checkbox"/> None	Notes: Covers the largest amount of area and has a lot of information
New-Gate Prison and Mine (Matterport, 2019)			

Link	Visual Components: <input type="checkbox"/> 3-D laser scans	Audio Components: <input type="checkbox"/> None	Notes: Easy to use, though not very educational
Syrian Prison (Amnesty International, Forensic Architecture, n.d.)			
Link	Visual Components: <input type="checkbox"/> CAD Modelling <input type="checkbox"/> Video interviews	Audio Components: <input type="checkbox"/> Acoustic Modeling <input type="checkbox"/> Interviews	Notes: Great example, but this level of completeness likely outside the scope of the project

Table 1.1 Virtual Tour Reference Websites

Appendix E: Survey Questions for the Panel

Responses measured on a likert scale 1 (low), 4 (high).

Statement	Factor
When I was interacting with the prototype, I lost track of the world around me.	FA (Focused Attention)
The time I spent using the prototype just slipped away.	FA
I was so involved in exploring the prototype that I lost track of time.	FA
During this experience I let myself go.	FA
I lost myself in this experience.	FA
I felt discouraged while interacting with the prototype	PU (Perceived Usability)
I felt annoyed while interacting with the prototype	PU
Using the prototype was mentally taxing	PU
I found the prototype confusing to use.	PU
I felt frustrated while using the prototype.	PU
The experience of interacting with the prototype was demanding.	PU
The prototype appealed to me visually.	AE (Aesthetics)
I liked the graphics and visuals used in the prototype.	AE
I liked the layout of the elements in the prototype.	AE

The prototype was aesthetically appealing.	AE
I was drawn into my task of exploring the prototype.	FI (Felt Involvement)
I was moved by the prototype.	FI
I was curious to explore more about the contents of the prototype.	NO (Novelty)
I would use this prototype again.	NO
I would recommend this prototype to others.	EN (Endurability)
The time I spent exploring this prototype was worthwhile.	EN

Table 1.2 Panel Survey Questions

Open Response:

1. What did you particularly like or dislike about the prototype?
2. What would you change about the prototype?