

Appendix A: Table of Core Locations

Location	Internal Building Labels (See Fig 1)	Current State	Description
Commissary	Building G.5	Standing	Building where prisoners ate and discussed
Family Meeting Room	Building G.3b	Standing	Where family visitations occurred, attached to Kommandant building.
Guard tower	Building G.3a	Standing	Guard tower that overlooked the main entrance into the site.
Isolation Cell	NA	Destroyed	Set of five former cells, approximately 1 by 1.5 meters, destroyed after the prison closed.
Kommandant	Building G.3	Standing	Three-story administrative building that housed prison administration.
Main Prison Block	Building G.6, G.6a	Standing	Main cell block. It is comprised of two cell buildings.
Multipurpose Building	Building G.4	Restored	Multipurpose Building. Served many purposes: Officers quarters, supply shop, recreation room, etc.
Roll Call Platform	NA	Destroyed	Outdoor location where prisoners were counted three times daily. Digitally reconstructed from archival photographs.
Volleyball Pitch	NA	Outdoors	An outdoor area in the middle of the prison compound where prisoners were allowed to exercise.

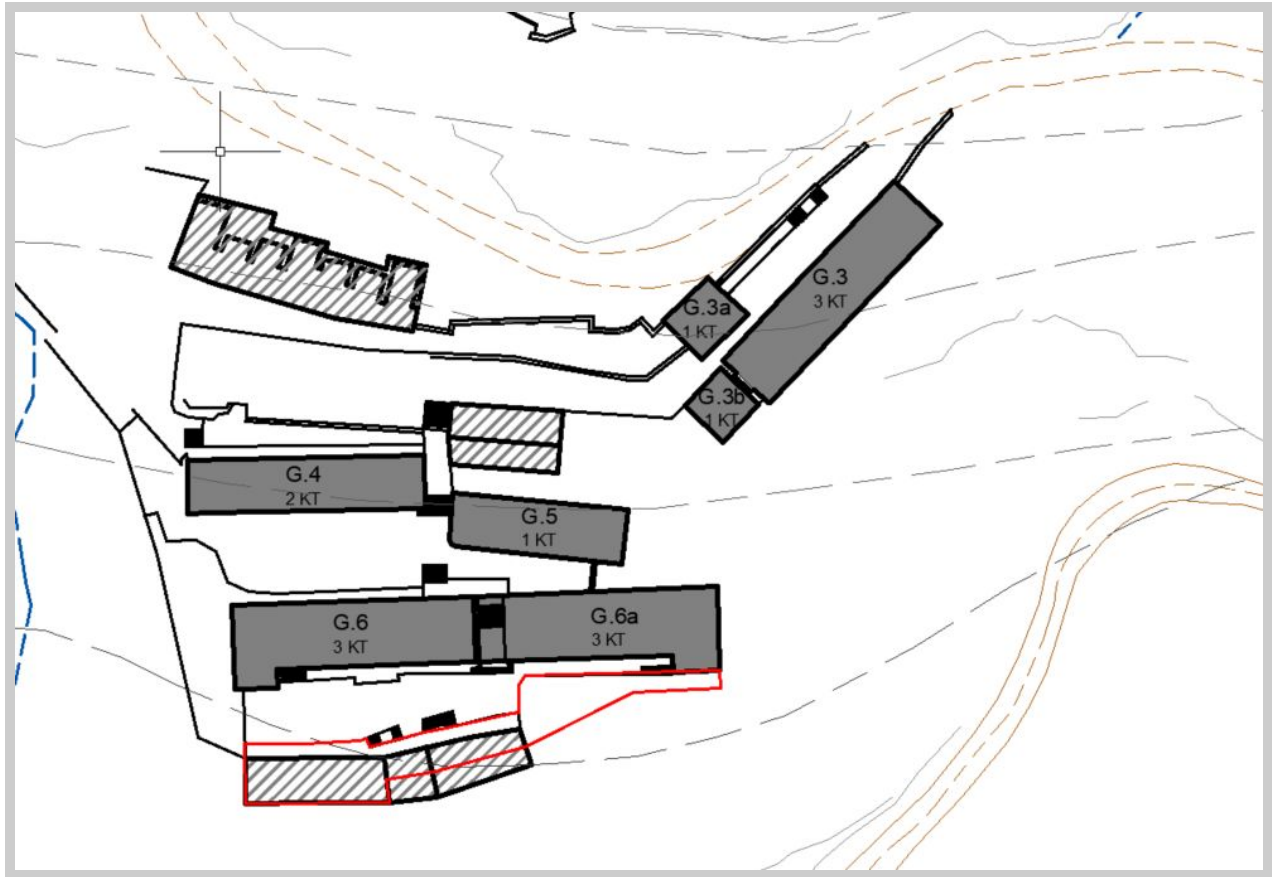


Figure 1. Architectural site map of Spaç Prison with old military contour lines visible (dashed lines)

Appendix B: Email Sent out to Test the Model

Hello,

We are a group of students from an American university, Worcester Polytechnic Institute, and one student from Tirana University. The reason we would like to complete this survey is that we are helping Cultural Heritage without Borders to preserve Spaç Prison. Your participation in this survey is completely voluntary. If you agree to participate, we will ask you to complete a short survey about your reaction to a prototype digital model of the Spaç Prison. Your name will not be associated with any of the responses that you provide.

[Link to Survey omitted] (For survey question, see next page)

[Link to Prototype omitted]

Please complete the survey after you have explored the model. The model should be viewed on a laptop for best results. Click and drag to move the camera, and click on red objects to view stories. Respond in English if possible, but feel free to use Albanian if needed.

The stories mention Zenel Drangu, a former prisoner. He served 20 years and his stories are placed with the locations he mentions.

Thank you,

Michael Clements, Leo Gross, Elizabeth Kirschner, Zetta Rajaniemi, Kristi Zoto

Demographic: Albanian National, Albanian descent, other

Age Category: 18-28, 29-49, 50+

Aesthetics

1. The experience appealed to me visually. (likert)
2. I liked the graphics and visuals used in the website. (likert)
3. I liked the layout of media elements in the website. (likert)
4. The website was aesthetically appealing. (likert)

Satisfaction

1. I was drawn into my task of exploring the website. (likert)
2. I was moved by the experience. (likert)
3. I was curious to explore more about the contents of the website. (likert)
4. I would recommend this website to others. (likert)
5. The time I spent exploring this website was worthwhile. (likert)

Perceived Usability

1. I felt discouraged while interacting with the experience. (likert)
2. I felt annoyed while interacting with the website. (likert)
3. The website was mentally taxing. (likert)
4. I found the experience confusing to navigate. (likert)
5. I felt frustrated during the website. (likert)

Was one of your family members persecuted: Prefer Not to Answer, Yes, No

Short Answers:

What 3 emotions would you use to describe your experience with this website:

Is there a specific story that impacted you? What about that story stuck out to you?

What did you think that story was about?

Is there a physical location represented in the website that you feel like you connected to?

Would you want to visit this location?

Appendix C: Person Hours Committed to Project

Task	Person-hours
Selecting tools	16
Building G.6 & G.6a	40
Building G.4	6
Building G.5	3
Building G.3, G.3a G.3b	16
Terrain Version 1	16
Terrain Version 2	10
Terrain Version 3	8
Terrain Version 4	26
Main Display	40
JSON Population	24
Web Page design	20
Building Placement	24
Documentation	8
	Total: 257 hrs

Appendix D: Off-site Former Inmate Consent Scripts

Hello, we are a group of students from an American university, Worcester Polytechnic Institute. The reason we would like to interview you is that we are helping Cultural Heritage without Borders to preserve Spaç Prison. Your participation in this research study of Spaç Prison is completely voluntary. If you do participate, your help will allow for us to have a better understanding of your time at Spaç Prison. You may withdraw at any time and your responses will be discarded. We will be recording you with audio and/or video. If you do not wish to be recorded with video, please tell us and we will not. 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.

I agree to participate in this interview:

Name (Print): _____

Signature: _____ Date: _____

I agree for this interview to be audio recorded:

Name (Print): _____

Signature: _____ Date: _____

I agree for video to be taken during this interview:

Name (Print): _____

Signature: _____ Date: _____

Appendix E: Museum Curator Consent Script

Hello, we are a group of students from an American university, Worcester Polytechnic Institute. The reason we would like to interview you is that we are helping Cultural Heritage without Borders to preserve Spaç Prison. Your participation in this research study of Spaç Prison is completely voluntary. The questions you will answer will inform us on how to present our project of Spaç to the public. 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. Audio from this interview will be recorded only for internal use by the team. Your name will not be associated with any of the responses that you provide.

I agree to participate in this interview:

Name (Print): _____

Signature: _____ Date: _____

I agree for this interview to be audio recorded:

Name (Print): _____

Signature: _____ Date: _____

Appendix F: Museum Curator Interview Questions

1. How does your museum engage audiences?
2. What information do you think your museum presents best? How does it do so?
3. Have you worked with digital displays? What has your experience with them been like?
 - a. If you have, what specific tools did you work with?
 - b. Is there anything you would have done differently?
4. How do you balance a public perspective? Do controversies affect how you choose and maintain exhibits?
5. How would you describe your average museum visitor?
6. What, to you, is the most powerful display in this museum? Could you show us what you like about it? How was it created?
7. What advice would you give to a future museum curator?

Appendix G: Onsite Former Inmate Interview Questions

Entranceway/Komendant

1. Can you tell us about your arrival at Spac?
2. What did this part of the prison look like when you came here?
3. Did anyone ever visit you? What, if anything, did they bring you?
4. Do you remember what the visitation area looked like? How wide the bars were?

Prison Cell (ZeneI's)

1. What was it like living in here?
2. Can you describe this room to us?
3. Do you remember how many cellmates you had here? Where the beds were?
4. What sounds do you remember here? During the day? At night?

Roll-Call Area (In view of active mining site)

1. Can you describe the roll call procedure?
2. Can you tell us about any specific events that occurred here?
3. Can you describe to us what it looked like across the hill? What has changed?

Non-location specific Questions

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

Appendix H: Off Site Former Inmate Interview Questions

1. If you could share one memory about your time in Spaç, what would it be?
2. What would you like to share with us about your experience at Spaç?
3. Why were you sent to Spac?
4. Can you tell us about anyone else you remember being with there?
5. What do you wish someone from the post-communist generation knew about your time in Spaç?
6. Can you tell us what a normal day was like?
7. Does this model seem accurate to you?
8. What other areas would you highlight as important?
 - a. Focus on places we don't already have things for
9. As a political prisoner, were you treated differently?

Appendix I: Mean and Variance of Survey Responses

See appendix H for full survey questions.

Question #	Mean	Variance
1	3.625	0.268
2	3.625	0.268
3	3.625	0.268
4	3.875	0.125
5	3.375	0.839
6	3.375	0.554
7	3.750	0.215
8	3.875	0.125
9	3.625	0.554
10	2.375	1.982
11	1.750	1.357
12	1.750	1.357
13	2.125	1.840
14	2.125	1.268

Appendix J: “Winter Family Visitation” Story from the Digital Reconstruction

Zenel’s brother knew this person who had a truck to transfer minerals, and he asked this person if he could bring the brother, mother, and about 30 kilos of food up to Spac. It was winter. In fact, it was New Year’s Eve. The guy said no because he had orders not to. The brother and mother started walking. The brother wound up carrying the mother and 30 kilos up the road for a meeting with Zenel that lasted 10 minutes. And then, once they were back on the road, they ran into the same person and he offered to take them down.

The brother said no because he didn’t offer to bring them up when they had all of the food. Now that they were relatively light they could walk down on their own.

He said “No, we won’t go with you because you didn’t take us the first time.”

But Zenel’s mother started to insist “Please, let’s do this, let’s go with this person and save ourselves a bit of trouble.”

The brother insisted, “No, we won’t go with him”

And this truck went by and continued down the road, a second truck came along. The brother knew this driver as well and decided to go with him. They reached a point here in the valley where there is a very narrow spot in the road and the first truck, the one that didn’t take them, actually crossed with another truck that was going uphill.

In these situations, the rule was that you let people going uphill pass first and then you would pass. The driver of the first truck started to do this and then something fatal happened. The truck fell down into the river and the guy was killed instantly.

One can imagine how lucky they felt at the time.

Appendix K: “Family Meeting Room” Story from the Digital Reconstruction

The interesting moment was when families came to visit. There were no cars at the time for families or individual persons, but they needed to come here. First to Reps. And from there to here they had to walk because no one would drive them up. They were considered the families of enemies of the people, so they were convicted as well.

They would regularly bring food. That was the food that kept the prisoners alive. The food from the prison was very, very little.

Police would dig into what was brought here. A lot of the time, if one brought bread, the officer would tear it apart just to make sure that there was nothing inside the bread that could be used to escape. The same thing would happen with sweets.

Sometimes one would come across a very dishonest guard who would, for instance, combine sugar and rice. There have been cases where they combined pasta and rice, but in that situation you could still get the pasta back and the rice back. But with rice and sugar, how can you know? So this is just out of evil.

Prisoner and families would enter the meeting area from different sides. There were two metallic fences, one for the prisoner and one for the relatives. This double system of fences was created so that people couldn't embrace or touch each other. They could just barely touch the tips of their fingers. You have to imagine how hard it was for a mother or someone's child to travel here and have a meeting for 10 minutes and be able to only touch fingers with the loved ones.

Sometimes you would fall in with a police officer who was a bit more kind who would open a door so you could embrace your relative but that was very, very rare.

The control of these meetings was so important that a police man would stay here while you were talking to your relative and you would only be aloud to talk about family matters. Nothing else. And the policeman would be very intensively looking at your lips or if you kind of wanted to say something that shouldn't be said so to that level of control it was intense.

Appendix L: “Arrival at Spaç” Story from the Digital Reconstruction

This was the main gate to Spaç. Prisoners would arrive here in a van. Some prisoners have said there was no light in the van, and hardly any ventilation.

The van would drive in through the first gate (up the hill), wait for it to close, and then let the prisoners out. They were tied the whole time. Finally, they would be taken through the second gate, and into the prison where they would be living.

Appendix M: “A Concert in the Mines” Story from the Digital Reconstruction

"I don't remember exactly the year. Together with Stavri Rafaeli, the tenor (...) we have organized a concert in the mining gallery, on our third shift and under the lanterns. Those who haven't experienced it cannot imagine how wonderful it was. A concert made of only clapping along with the singing. I sang pop music; Stavri sang La Traviata and Hysen Xhani traditional Tirana songs. A miracle, one of the best concerts of my life!"

Sherif Merdani, Albanian singer, on the impromptu concert organized in the mines of Spaç Prison on New Year's Eve.

Appendix N: “The Volleyball Pitch” Story from the Digital Reconstruction

At one point there was volleyball and they would be allowed to play sometimes, but this place was known as a dangerous place. They would be called up by the administration and everyone would line up here. Whenever that would happen something bad would happen. They knew that because the policemen would be over there pointing guns at them from the terrace and the investigation unit from Reps would come. They would come among the people here and catch the person that they needed to bring back with them. That was a very important moment, because you never knew who would be taken away. It could be you, it could be a close friend of yours. You never knew, so it was an important moment.

There was a moment when they were called up here and the police took someone who was charged for high treason against the state of Albania while in prison. You can imagine how he could commit high treason here. And he was courageous enough to shout here in the middle of everyone “Down with the spies and down with the people who are working with the spies!”

Appendix O: “Small Gate to Hell” Story from the Digital Reconstruction

"All my life I had tried to imagine what the gate of hell looked like, only to find it here in the camp. It was the simplest thing, the most ordinary thing. Its extraordinariness relied on its power. The power to separate two worlds: the world of pain from the world of happiness".

Maks Velo, Albanian Architect and artist, extract from "Spaçi" (novel)

Appendix P: “Nature’s Law” Story from the Digital Reconstruction

They gathered us in the field. Others, from the central committee had come from the prison headquarters. One of the delegates spoke to us. He was talking about the economy, and how we were the "happiest country in the world," a democratic place with a standard of living that no other country had. He talked and talked but no one was actually listening. After he finished his speech he asked if we had any questions. No one had any questions. He insisted on questions from people that were well formed intellectually, because in the camp there were people that knew at least 5 languages. This was very common for the people that were inside the prison. One man from Korça stood up and wanted to ask a question . He asked if there were any consequences for asking a question, and if he could get an answer. The officer said "Sure. There are no consequences and you will get your answer."

The officer said "I'm a very important person, and I know the global politics very well and I have finished Tirana University." Tirana University had just been created, but he was praising himself as if he had been to Cambridge University.

The prisoner's question was very simple. "Does everything that is born die?"

"Yes, because it is nature's law"

"Then when will communism in Albania die?"

There wasn't any answer, and I never saw that person ever again. The officer didn't keep his word.

Appendix Q: “Sleeping in Spaç” Story from the Digital Reconstruction

According to Zenel, there were 54 people sharing this room. On this side of the room you had 10 beds and 3 levels so 30 people would sleep on one wall. And then you had an additional 6 beds here multiplied by 3 three levels. So 18 persons plus 30 is 48. And then here there were double beds with 3 levels so it's 6 additional persons. So 54 total persons.

It was possible because there was only 60 cm of width, so you would need to sleep on your side, otherwise you would end up touching another person.

Depending on where you were, like 1st, 2nd, 3rd level, there would be different smells. Because you can imagine that many persons after having worked all day, you can imagine a bit how it would have smelled.

In the morning, there was a courier who would go around and tell everyone to get up. This person would go around at 5:00. Zenel says he created this habit of waking up a bit early, at about 4:45 to be able to go with a bit more comfort to the toilets to clean himself before he had to go to work. Because if you wake up later, he said, then you will be like with 300 other people waiting in line to get access to the toilets, where there were 10 water taps and 15 toilets where you could go in the morning.

Appendix R: “The Rollcall Platform” Story from the Digital Reconstruction

They'd say things like: "There is no opportunity for you to escape, or become normal again, for we will not allow it. If you have hopes for your Anglo-American friends to come and save you, as soon as they land in Durres, we will call you all up here at the rollcall area, and shoot everyone. Then we will go and fight them."

"The roll call would happen twice a day. In the morning it would be at 9 AM, per the regulations, and the afternoon would be at 5 PM. The problem was that they would be called up to the terrace, but the responsible administration would not come until one or two hours later to dispatch them to work. They would wait for one or two hours in the cold or the heat, with no option to react. The worst was for the prisoners who worked the third shift, who would end their shift at 8 AM. They would have to come here to get counted, so they would come here at 8, and then wait an additional two or three hours to get counted. Then, they would go back and sleep only a few hours.

These were the rules they were exposed to that were outside the regulations.

Appendix S: Transcription from Interview with Fabian Kati

There were 100 instances in the 52 minute recording transcribed below in which Kati indicated specific locations on the prototype digital reconstruction as part of his interview. These instances have been highlighted in light blue in the following transcription.

RECORDING 2 - STARTING AT 0:07

Clements:

Yeah, unfortunately we don't have the place where you were and unfortunately we can't...

Kati:

So, what do you want to know?

Clements:

If you could look at this, and you can move it if you'd like.

Kati:

So the gate, first gate was here. Second gate was here. We landed here. The van came from here, the road was like this, and entered here. First gate were opened and then stop here. We could come out of here. I forgot to tell you that we were tied on the ride we weren't like, free to move. So the place where they untied was when you got out of the van and they took off these handcuffs. And basically you entered here in this area.

Here, up here... up here was, uh, a one story building which was called _____. In English... It was the place where some mechanics used to work and they did mostly repair small tools for the mines in here. Just some people used to, inmates, I mean, they were prisoners, they used to work here and it used to be considered a privileged work because you didn't enter the mines. I remember that one story building.

And from this side, from here to here, there was another one story building. It was like, pretty long, different rooms. And there it was the last room of the building from the this side, was called the Special Room because when they allowed, let's say, wife to stay over night with her husband which was prisoner they put them there, in that special room. It was considered like a very big privilege to have that overnight meeting. You should apply for special permission and all those things and then eventually allowed them that.

So it was two buildings here were long and one story buildings. One was down. So, as you enter, you were... uh now there is that field when you enter before you go to the stairs and that field there had those two buildings, from the left hand side and the right hand side. I remember well that.

Then, here somewhere here, were the isolation cells.

Clements:

Were they the same isolation cells. So when you were on the other side-

Kati:

They were

Clements:

They were separate?

Kati:

No, no. They were lonely isolation cells. If they, uh, charged you with 30 days of isolation cell, you were brought there, from that bridge. It was not separate isolation cells on this side.

Now here, this, uh, red...

Clements:

So if you click on it, it will take you to-

Kati:

Alright. So, this part was the terrace. So, you see, the remains. Now, the terrace was long. From here to there and was on top of this. Those were toilets underneath. So it was some stairs and it was like small paths into the terrace and the terrace was on top. Let's say the roof of this was the terrace and probably there are some photographs. Those were the buildings. I've been here when I went like somewhere here, I think, in this place to, to take the coat and some other stuff that they gave you. It was like a small magazine, like a small storage thing and... But I told Bllaci, when we used to be at the otherside and come here we were always followed by two guards. We couldn't walk freely in places in this part of the camp because, as I explained to you, in 1985 it was common inmates living there.

PHONE CALL - 8:26

CONTINUE - 9:20

Kati:

Okay. So, this part my experience is limited. I have been here the day when I was released. They kept us overnight in this area. We did some fires here. We stayed outside, you know, because here they put, it was actually a bit further down, they put some division... very small gates, to keep us separate from this side and we stayed there all night.

And we got stuff there and once I went to... How do we get back?

Okay. Once I got here, in this building, right. And the infirmary, was this one. I remember that I was feeling sick so, but still, you were always followed by two guards as you entered this area. Where I've been is... Uhh.

People like _____ and Zenel, they know much better than me what the activities have been here.

I think it was a room where they used to sit to watch tv and the canteen was here. The canteen was here.

Clements:

Did you ever, was that the same canteen for the political and common-

Kati:

No. No. No. It was for the common ones back then. We had another canteen. But, as I entered the few times there, I could notice that these were the activities. And I went like, you were brought like here, and you went down the stairs and you watched people there, sit, and you understand there is a canteen.

Here, the revolt happened in 1973, in this part. And, yeah. Uhh, go back.

Yeah, if you want to do something about like this part being that it is a virtual model I would suggest to complete it with that part because the history of Spaç was 1969 to 1989, 20 years, and 7 of those 20 years political prisoners were... 1/3 of the time you know. So it's important to represent that. There are some photos and there is a small video made in the mid-80s that can give you an idea of how that part was. And the bridge was very, very impressive because under the bridge the small stream was like reddish because of the mines and it was kind of very surreal, I'd say. Because, you know, the mines there are copper so that, geologically, gives you this reddish-yellowish color everywhere. Like rust, you know.

Okay, so the bridge went like this. And to this part. And here was like this, 1, 2 barracks. And the canteen was right there. And on top it was the place where the special prisoners used to stay. And here, on the bottom, the hill, there was a very small place. Here, this place here, was the, the ending part maybe here. It was the isolation cells, there. And here was the place where, I told you, they used to tie people there. And then the path went like, cuz here was the gallery of the brigades that went to work. And the counting took place here for them, the shifts, you know, and they started walking to the valley from this side. Here it was some small buildings as well. It was some animals they used to keep there, near the kitchen, maybe for the soldiers.

Because few people that were working from the political side, it was a brigade, but they weren't involved in mining. They were working out of the mines. It was like 10 or 12 people. They used to go there, in this, and they used to bring us, sometimes, you know, the legs of pigs that they butchered for the soldiers. Those legs were then cooked and it was like a big deal to eat some.

In here, somewhere here, it was a shop which - we didn't have money actually, but we had some big lists. How did it work? It was that family brought you by post, some money, and it was kept by them. And those lists were dates by what you had in your account, let's say. So you could go there and the guy opened this list and looked at your name and it was this amount you had and then subtracted everything you needed. It was few things, you know. Spaghettie, *couldn't make this out*, and coffee very rarely. But rice was normal. Biscuits, very cheap ones. Oil, not olive oil, but oil to cook. You could buy them there, it was like.... So, when it opened, because it wasn't open every day. It opened once a week or maybe something like that. People from the political part, when they wanted to go there they were brought there two by two. Always

followed by the guards. So it was like “The shop is opening, 5 o’clock,” let’s say, “Who is going to buy things there?” 30 people, 40 people. So they used to queue in front of the bridge and then were transported there and back, there and back. And it was like you remember that because they went two times there as well.

Bllaci:

And was it like the same level as the cell buildings, or was it below it?

Kati:

Below a bit. It was a continuation of this I think. It was just, a thing I remember, I’m not too sure, but it had an L shape in a one story building, like this. And the place was here, facing like this. You know. In here, somewhere, was this room. So you entered it, like, here. You didn’t enter it, actually. You stayed there. It was like a storage room. The guy stayed in front it was like, you know, an open Space and you stayed there. Looked inside, you know. And he had a table beneath the opening and he looked at your name and gave you things. You had something to carry them home and that was it. This was not a shop you could enter and shop around, you know. It was like that. If you want to represent it.

Clements:

That is very interesting.

Kati:

Yeah.

Clements:

Did you have visitors while you were-

Kati:

Yeah, yeah. I had one, one time.

Clements:

So do you remember, this was the room where that happened, or was it-

Kati:

Yeah, yeah. That was the room. This one, this one. It was actually this one, yeah. Family came from here and we came from here. And it was a small communication. It was like gates between, bars. And the police stayed here. And here it was a table, I think. They searched stuff there. The stuff that have been brought to you was put there. I don’t know actually if they did the search actually here or there. But things were here. Just put there. And I remember that people, other people, waiting to meet their relatives waited, like, one or two of them, waited here. And I could see this, this was basically my position.

Once, I did only one and it was 10 minutes. 10 minutes. Very short one. And very emotional because, you know, a friend of mine came there with my girlfriend back then, girlfriend. They came together to meet me and it was, I think it was, somewhere like November or December, early December. And you couldn't speak freely because of guards. One of them was [there](#) all the time. But you could communicate through body language, you know. And apart from being happy of seeing them, I was, let's say, given a signal of something going on outside. That I could be released. Outside people that were arrested- word of mouth, you know, it started circulating that there might be amnesty going on. You know, it started like, a couple of months before this circulation of words. And I remember they gave me that impression but not saying anything because it was dangerous. But yeah, so this is that building.

Couldn't make this out. [Here](#) or [here](#), maybe [here](#). Yeah.

Billaci:

Did you find this useful? It helps you remember stuff?

Kati:

Yeah, yeah of course. I mean there is-

Billaci:

This virtual...

Kati:

Yeah, yeah, at least virtually because, you know, you...

Clements:

Yeah, it is a shame we haven't been able to work with the other buildings that have been destroyed.

Kati:

Yeah, yeah. You can do a presentation based on what is left.

Another thing that I would suggest aside from this that is very important is the terrace.

Clements:

Do you think it would be, like, do you think it would be more important, because right now we have just the dot where the terrace used to be? Do you think it would be better to try and show the ruins, what's still remaining, or to try and show the terrace as it was?

Kati:

I think you can do both. Because there is a very good picture of the terrace, which is this one. Yeah, the stairs and [there](#) and, yeah, this one. It was longer, obviously, than that, but it was a very important point. Because at free time, I have heard those things form political

prisoners that have been there, but it happened also at our terrace. Which was from that side. I mean it was a point where you could exchange some conversations with people whom you trusted. That's it, basically.

So, the other thing is to, just to, try to put in the basis of the maps you have received to try to reconstruct those fences, because they were impressive and that was- And also, if you want to, make it longer and more interesting, to give some representation of the mines as well. Because what all of this was built for is a labor camp. The mines are essential. Why was this built there? It was the mines.

And the mines were part of the suffering. It was different sectors, zones they used to call them. Zone 1, Zone 2, Zone 3. And the political prisoners have worked in Zone 2. Which was a 1 hour, almost 40 minutes walk from [here](#) on the back of this hill. That was Zone 2, the most awful one. It was low and very bad conditions there. They used to work, like, half curved, you know. Extracting probably *couldn't make this out*.

Those are my suggestions. And then what you can do is to have-

And, it is easy, too, because they exist right now, it is easy to represent those... The two buildings [here](#), up [here](#). Those are still there. And they give you the idea of complexity. Because [there](#), free miners, people who worked in the mines, but they weren't, they were mainly from the area, they used to live [there](#) with their families. Some of the officials lived [there](#). In those two buildings. And all supporting staff and they were [there](#). And it was interesting to represent them because they were, you know, they were like very similar conditions. Only difference was they were out of the fences, living the same landscape and the same awful weather and... so, yeah!

A last thing I wanted to mention is that drivers, normally, let... gave a lift to families didn't come to [here](#). They stopped somewhere. They were trucks that used to take materials from the mine but they didn't want to be seen carrying relatives. So they dropped them before the last curve, you know. And it was, some of them, didn't take anybody, you know. Some relatives used to walk from Reps. To Reps, usually, you could get transport to there. But then from Reps it was very, very difficult so going from Reps to Spaç to here, for the families, was a nightmare. There's no... In all kinds of conditions, you know. Rain and... And considering that some mothers-

I remember a guy that was from Seranda and he was the youngest. His mother was like 70 something years old and she used to come every month from Seranda to Tirana. From Seranda in the south to Tirana it was like 8 hours and 7 hours to there and then, with carrying things by herself, another 2 hours to get there. And for 10 minutes. Then all the way back to Seranda which was like a nother 3 days. It was very, logistically, it was a very, very difficult place.

Qafë Baret also, but in Qafë Baret if you went through Puka it was... I mean from this road, because it was a like between Spaç and Qafë Baret from here and it still exists. I think it's [here](#), or [here](#), you know. On this side of the stream. It was 3, 3 hours from Spaç to Qafë Baret, but from Puka it was easier to get to Qafë Baret.

So a good starting. A lot of things to add it on. If you want to do a better representation. And being that the perspective of doing anything serious there is getting lower and lower and lower that might be very useful in the future, you know, to have at least a virtual representation

of Spaç. I don't know. The willingness of the government is almost 0 to do anything there. Bllaci knows that from many years involved in this project.

But I don't know, you can put points [here](#) and they could go [here](#) with some photographs, showing the road at least where the prisoners used to walk. And you could put a point [here](#). You go [there](#) and you see the front of the gallery, the mines. And you have it like if you want, if you want to walk, all around through the valley, you get eventually. I don't know if the Turks - you have to ask them for permission.

Bllaci:

We have actually pictures of this place that is right behind Michael's head there.

Kati:

Yes, that is not inside, but there is, I have, I think I have one picture. Because this is-

Bllaci:

This is, yeah, the one that is close to the cells buildings.

Kati:

Oh, yeah, yeah. This is done maybe done, it's not done to. But, anyway. A picture that is like more panoramic of the entrance showing that part of the mountain is gives you the, yeah. If you put those red things more or less where that, you can represent different parts of the life that you don't have to draw them, basically. You can just put that red dot.

Bllaci:

We were dwelling on that and then be able to think on-

Kati:

And, yeah, and as you go in further stages if you give me.

Bllaci:

Do you think you can easily find those photos and share them with us of the galleries?

Kati:

Yeah, I think I can. I have to search. I am not sure if I have them here in Albania or in England because some of the drivers, some of the hard drives I build them there. Some are here.

So, I will look. If I find the good one, you know. I think I used one for my documentary so it will be easier to. The documentary about _____ (43:32) has one picture. So, I have it for sure here as a project. I can copy and paste that.

You can use different ones, obviously. Just to have better representations of the mines. And also [here](#), I don't know, do you have the barracks, any picture of the barracks?

Bllaci:

No.

Kati:

I can send you that as well, some of them. I don't know. Can you apply videos into it?

Clements:

Yeah

Kati:

So that would be an idea. To add videos. Because there are a few videos. Archive videos that will be more interesting to you. Do you have them?

Bllaci:

I have some pictures of that, actually, of this documentary that was shown years ago _____. And I think-

Kati:

You know what, do you have a projector here?

Bllaci:

Yes.

Kati:

I don't know if you... I'm leaving on the 8th of December for UK. So, tomorrow I am leaving for ____ I will be back at the end of this week. But if you want, before I leave for England, we can watch the documentary about _____. It's 50 minutes and we can organize with them. It's not subtitled. But anyway, I mean, because there is some of this footage if you are interested.

Albanian that I don't understand and can't make out.

Bllaci:

This documentary is online too.

Rajaniemi:

Yeah, I found some but not a lot.

More Albanian.

Kati:

No, it is not because the author. The author of it and we just submitted it at the national television and they have broadcasted it recently so no one could have. Because I have a

contract with them but I'm not allowed to publish it in YouTube for 2 years. It is part of that contract.

Bllaci:

Do you have any last burning questions?

Clements:

And just as a final, I mean you can head about if you're busy, but just as a final parting, what would like to share about your experience with the new generation that was born after these events? Like what would be the thing that you would like to share with this generation.

Kati:

Look it's not, Spaç is not the only thing composes my life. It's actually a very tiny part, very powerful, but tiny part of my life. Because at 22 years old I went out of Spaç and I mean 22 years old is not that... But, what I want to be transmitted to next generation is the memory of how things could go bad if you are run by a system which becomes criminal in its purpose. You have penitentiaries and things all over the world, but they are not filled with innocent people, first of all. So, to think about innocent people suffering those kinds of conditions is something that young generation has to keep in mind. And to value the Democracy. Because you never know where things start getting weird and if you don't have some kind of knowledge about past events you can very easily be the next victim. Or if not you, our sons and daughters. That's the main purpose and this main purpose why all the memory of the atrocities that happened during the second World War is kept by the Jewish people. That's their purpose. Just not get again those forms of atrocity. And Spaç was very close. Very, very close to that. Suffered by innocent people. Even people that are let's say charged with crimes are not... It is inhuman even for people who have committed crimes to be treated like that so the penitentiary system has to be careful of how inmates are treated. So that's the main point, basically.

Achieve, I don't know what I have achieved today or in your case what you think about those things after this conversation we had and what you thought previously. It's kind of, you have to reflect yourself and think about and eventually speak to your friends.