

bulletin

MAUTHAUSEN

Edition 01 | May 2013

The Mauthausen Concentration Camp 1938–1945

The Crime Scenes of Mauthausen – Searching for Traces

Room of Names



Armbänder mit Häftlingsnummern aus dem „Mauthausen
Massengrab“, Grabungsfund 1969
Gedenkstätte Mauthausen
Historien von Mauthausen überliefert wird, dass es
des Lagers, nahe dem Ort Mauthausen, einen
Grabungsfund 1969 werden dort eine große Menge
an Häftlingsnummern gefunden.

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DIRECTOR:
Barbara Glück

EDITORS:
Gregor Holzinger, Andreas Kranebitter

AUTHORS:
Katharina Czachor, Christian Dürr, Regina Fritz,
Karin Gschwandtner, Gregor Holzinger,
Andreas Kranebitter, Ralf Lechner, Siegfried Miedl,
Paul Mitchell, Bertrand Perz, Manuel Schilcher,
Willi Stadler, Robert Vorberg, Niko Wahl,
Johanna Wensch

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from the 'Marbach mass grave', archaeological find
in 1969, in the general historical exhibition
The Mauthausen Concentration camp 1938-1945
(photograph: Andreas Kranebitter)

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MEN 100 M2

Foreword

As the federal minister responsible for the Mauthausen Memorial, it is my great honour, together with the entire team who worked on the redesign, to open the two new permanent exhibitions and the new memorial room, the 'Room of Names', on 5 May 2013.

It is no coincidence that the biggest milestone of recent years in the history of the Mauthausen Memorial should be presented to the public on 5 May. This day marks the 68th anniversary of an event that was decisive for the re-establishment of a democratic Austria: the liberation of the Mauthausen concentration camp. Soldiers of the US army encountered something that had been unthinkable until then: in the heart of Europe, in the centre of the so-called civilised world, 200,000 people were forced to experience firsthand the effects of National Socialist terror. Almost half of those deported to Mauthausen died there. For several decades, the past remained present to us through the survivors. They, more than anyone, kept the memory alive and urged posterity to listen to their warnings. At the Mauthausen Memorial too, the initiatives of former prisoners have ensured that remembrance has remained active there to the present day.

68 years after the liberation of the Mauthausen concentration camp it is now time to set a new course for the future in order to secure the survivors' legacy for generations to come. I have frequently emphasised that the aim of the Mauthausen Memorial redesign must be to communicate basic democratic values and, in doing so, address young people in particular. With the measures taken so far, and especially with the opening of the new exhibitions and memorial room, I think that we have taken a big step closer to this goal. The Republic of Austria bears a special responsibility: to make sure the memory of the past remains relevant to the present. We must all strive not to forget the inconceivable. It is only by engaging in active dialogue about the past that we will ensure it can never repeat itself.

I would like to thank all those who directly or indirectly contributed to the success of the exhibitions and the exhibition brochure.

*Johanna Mikl-Leitner
Federal Minister of the Interior*



MEN 100 M2

Foreword

The opening of the exhibition and the structural redesign of significant parts of the Mauthausen Memorial represent one of the most important historical statements to be made in Austria in recent years. Researchers and the dedicated team from the Federal Ministry of the Interior have managed to open up new ways of seeing the history of Mauthausen and its subcamps. This educative work is not just about providing more information, but rather about fostering attitudes. For the Mauthausen Memorial not only presents research findings; it is, above all, a place of death. The misery and cruel end that innocent people suffered here demand a reverential and dignified response. That the redesign has been able to create a balance between information and an inescapable grief deserves special thanks.

Today, the former concentration camp is a stone witness. It is a place where, through different branches of knowledge working together, detailed research on the buildings, a painstaking search for traces on floors and walls, and the reconstruction of technical installations have been carried out, sensitively revealing the buildings' former structures. This research is not an end in itself but a form of memory work. It is also currently being done across the region: a courageous initiative will see the area covered by the former camp, including neighbouring communities, become a 'historical region of memory'. This represents a step away from a defensive understanding of history towards active engagement with the past. This new, broad field of learning deserves every possible support.

The members of the International Forum Mauthausen have accompanied the development of the Mauthausen Memorial with expert knowledge and idealism. They wish the Mauthausen Memorial thoughtful visitors from all over the world.

Kurt Scholz

Chairman of the International Forum Mauthausen



MEN 100 M2

Introduction

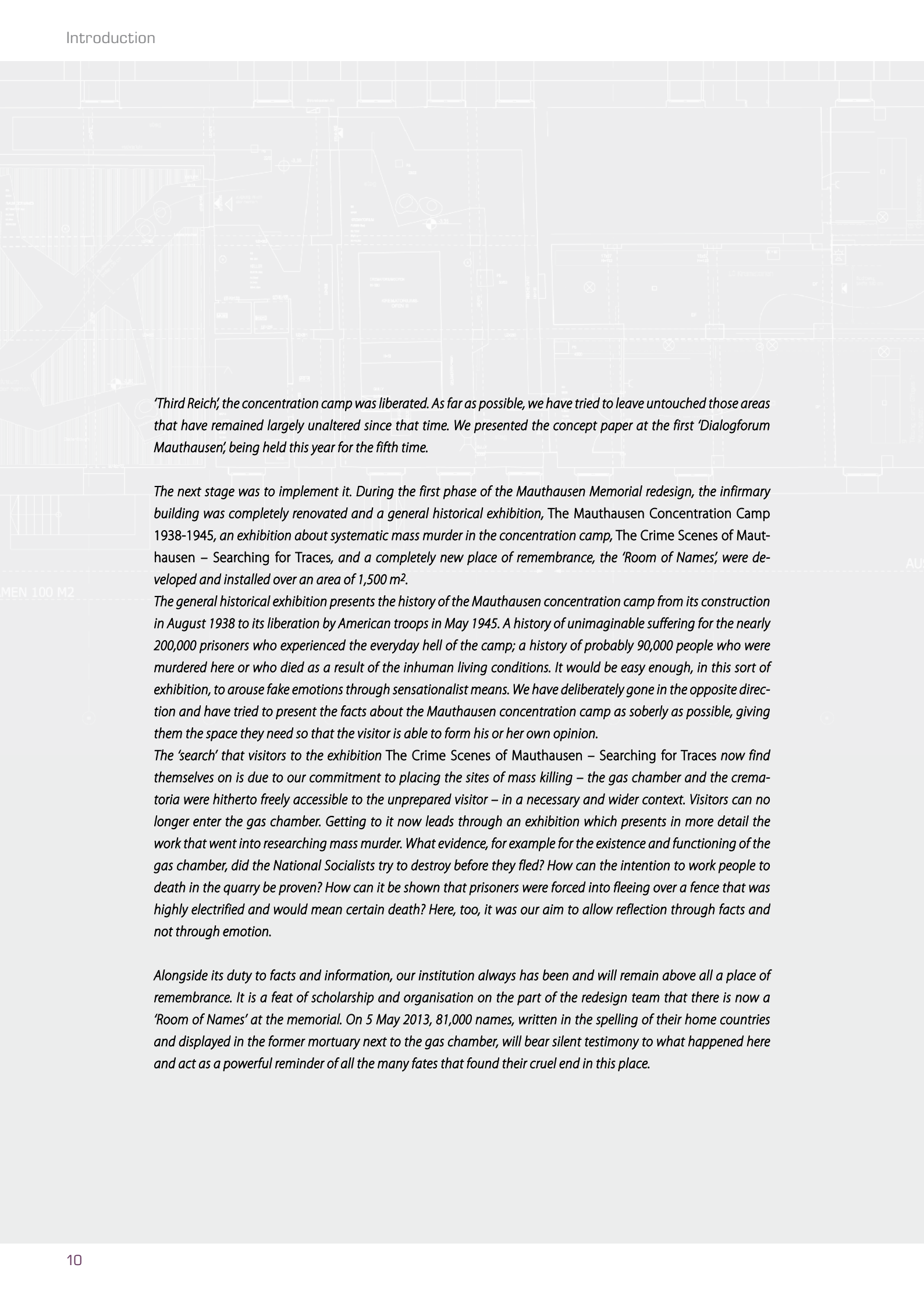
I clearly remember that afternoon in 2007 when I visited the then 92-year old co-founder of the Mauthausen Memorial, Hans Maršálek, to tell him about my plans for a fundamental redesign. At this point in time, there were no fewer than 10 modernisation and renovation plans on the table. The most competent heads in the country had invested a lot of time and effort and – to be honest – in my first talks with them I had the impression that energies were waning. No one would or could believe that everything would suddenly come together if we tried again. Consequently I was nervous before our meeting. My relief at Hans Maršálek's reaction after I had explained the basic outline of my plans was therefore all the greater. The man whose work was now to be dismantled and shipped off to the archive took my hands in his, saying with characteristic openness and warmth: 'How happy I am to have lived to see this!'

Hans Maršálek died in December 2011. To the end he was interested in how our work was progressing. Over many years he was a vigilant voice of warning, an affectionate teller of stories, and a friend. Therefore it is to him, as a representative of all the victims of the former Mauthausen concentration camp and its countless subcamps, that I wish to dedicate our work.

A lot has happened since that afternoon in 2007. We have visited memorial sites, archives and museums around the world, gathering and sharing experiences. In this period of extensive fact-finding we were able to build up numerous partnerships and create a network of colleagues, all of whom have played a part in the success of our exhibition project. We got to know many individuals who possess expertise and commitment. Some of them were involved in the redesign process as a whole as members of the project team, others assisted us with data, contacts, objects and research. Just the creation of the new place of remembrance, the 'Room of Names', was only possible with the active support of embassies and institutions from 40 countries.

As a result of our travels and research, we nominated an expert committee who would spend 18 months developing the concept paper – under the title 'Redesigning Mauthausen' – for the redesign of the Mauthausen Memorial. This concept paper set out the most important formal criteria for the work ahead – the 'Basic Principles of the Redesign' – as well as outlining the key decision to pursue a decentralised exhibition concept, which would mean adequately contextualising each historic site. So, for example, the exhibition about mass killings in the Mauthausen concentration camp is located in the area adjoining the former gas chamber and crematoria.

The guidelines which we have imposed upon ourselves were and are very strict. The original building structure always takes precedence. Our historical point of reference is May 1945 when, as one of the last in the collapsing



'Third Reich', the concentration camp was liberated. As far as possible, we have tried to leave untouched those areas that have remained largely unaltered since that time. We presented the concept paper at the first 'Dialogforum Mauthausen', being held this year for the fifth time.

The next stage was to implement it. During the first phase of the Mauthausen Memorial redesign, the infirmary building was completely renovated and a general historical exhibition, The Mauthausen Concentration Camp 1938-1945, an exhibition about systematic mass murder in the concentration camp, The Crime Scenes of Mauthausen – Searching for Traces, and a completely new place of remembrance, the 'Room of Names', were developed and installed over an area of 1,500 m².

The general historical exhibition presents the history of the Mauthausen concentration camp from its construction in August 1938 to its liberation by American troops in May 1945. A history of unimaginable suffering for the nearly 200,000 prisoners who experienced the everyday hell of the camp; a history of probably 90,000 people who were murdered here or who died as a result of the inhuman living conditions. It would be easy enough, in this sort of exhibition, to arouse fake emotions through sensationalist means. We have deliberately gone in the opposite direction and have tried to present the facts about the Mauthausen concentration camp as soberly as possible, giving them the space they need so that the visitor is able to form his or her own opinion.

The 'search' that visitors to the exhibition The Crime Scenes of Mauthausen – Searching for Traces now find themselves on is due to our commitment to placing the sites of mass killing – the gas chamber and the crematoria were hitherto freely accessible to the unprepared visitor – in a necessary and wider context. Visitors can no longer enter the gas chamber. Getting to it now leads through an exhibition which presents in more detail the work that went into researching mass murder. What evidence, for example for the existence and functioning of the gas chamber, did the National Socialists try to destroy before they fled? How can the intention to work people to death in the quarry be proven? How can it be shown that prisoners were forced into fleeing over a fence that was highly electrified and would mean certain death? Here, too, it was our aim to allow reflection through facts and not through emotion.

Alongside its duty to facts and information, our institution always has been and will remain above all a place of remembrance. It is a feat of scholarship and organisation on the part of the redesign team that there is now a 'Room of Names' at the memorial. On 5 May 2013, 81,000 names, written in the spelling of their home countries and displayed in the former mortuary next to the gas chamber, will bear silent testimony to what happened here and act as a powerful reminder of all the many fates that found their cruel end in this place.

As I walked through the exhibitions in the final weeks before the opening, it was always the details that kept me on my toes: a cable here, a display case there. Major exhibition objects were arriving from all over the world on an almost daily basis. In addition to an object's individual history connected to the Mauthausen concentration camp, each one carries with it a history of new contacts, negotiations, stages in our ideas, and often of emotion too. For example, only in February did Hana Berger-Moran accept our invitation to visit the presentation of the new exhibitions. She has allowed us to use her baby clothes in the exhibition. Her mother gave birth to her in the Freiberg concentration camp just days before being forced on one of the infamous death marches to Mauthausen. Fellow prisoners sewed makeshift clothes for the newborn out of old pieces of clothing. Both mother and daughter survived the ordeal, barely. This is a good example of the fact that the work involved in this kind of project is not only about extensive research and complex planning, but is also always a challenge on a personal level. I am truly grateful for the countless meaningful and wonderful moments and meetings of the last few years.

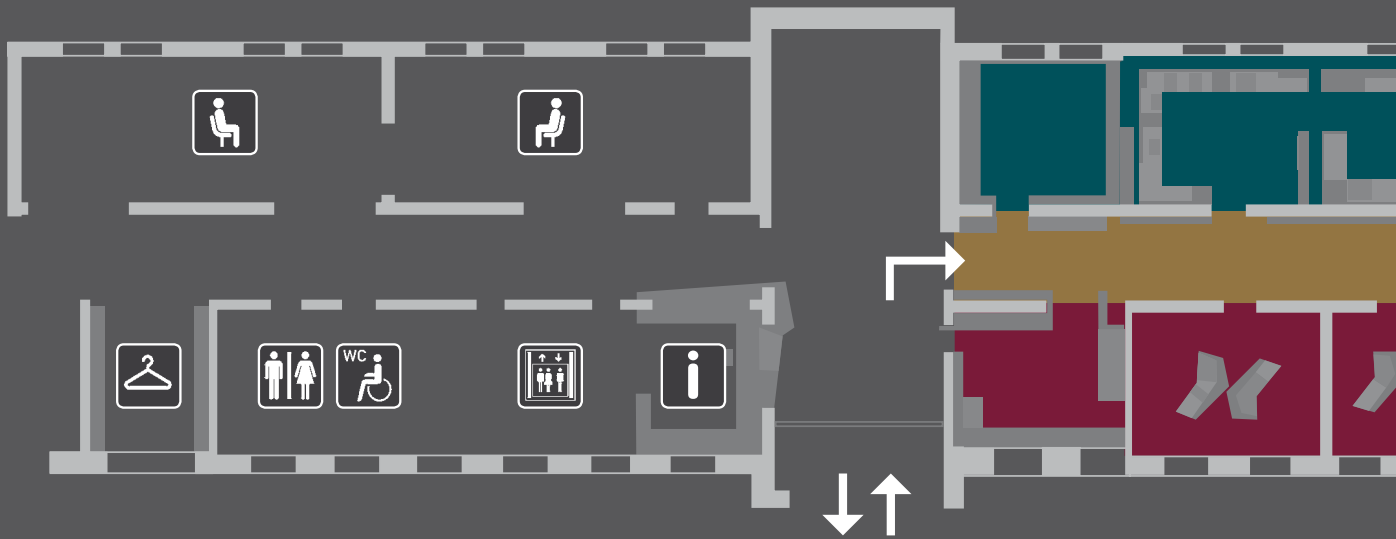
Which leads me to the conclusion of my introduction. Many of the people who have supported our project cannot be named here. They work in Vienna, Los Angeles and Poznań. I am truly grateful that everything has gone so well. My thanks go to the four curators of the project as a whole, Johanna Wensch, Christian Dürr, Niko Wahl and Ralf Lechner. I would like to thank our chief academic expert, Betrand Perz, and our ever critical advisor, Jörg Skriebeleit. My thanks also go to the team from our archive, in particular Andreas Kranebitter and Gregor Holzinger. I would like to thank both my deputy, Jochen Wollner, as well as Robert Vorberg who, as organiser and co-ordinator, never lost sight of the bigger picture, and Karin Geschwandter for organising the loan of the exhibits. And I would like to thank Johannes Hofmeister, who guided us safely through the tricky issues concerning renovations and the many contracts to be awarded.

My thanks also go to Kurt Scholz and the International Forum Mauthausen, who have accompanied us since 2007 in our discussions and ideas. I am grateful to Hermann Feiner who, as section head, has supported our project from the first and whose considerable experience and wisdom have helped us move forward.

Finally I would like to thank the former Federal Minister of the Interior, Maria Fekter, for commissioning the start of our project, and the current Federal Minister of the Interior, Johanna Mikl-Leitner, for her unceasing commitment in these economically challenging times to carrying our project through to such a positive conclusion.

*Barbara Glück
Mauthausen Memorial*

INFIRMARY BUILDING GROUND FLOOR



The exhibition 'The Mauthausen Concentration Camp 1938–1945' tells the story of Mauthausen concentration camp and its network of sub camps from the arrival of the first prisoners on 8 August 1938 to the liberation of the camp by the US army on 5 May 1945. The exhibition is housed in one of the original camp buildings, the former infirmary, which was partially completed and taken into use as a hospital for prisoners in summer 1944. In the 1960s, the building was adapted for the first time for use as a museum and refurbished again in 2010/11. The original structure of the building was largely preserved and incorporated into both the exhibition and the architectural concept. Markings on the floor, ceiling and walls were used to show post-war alterations to the original building fabric.

The exhibition tells the story of the concentration camps in Mauthausen and Gusen in four chronological blocks and on three thematic levels. The exhibition

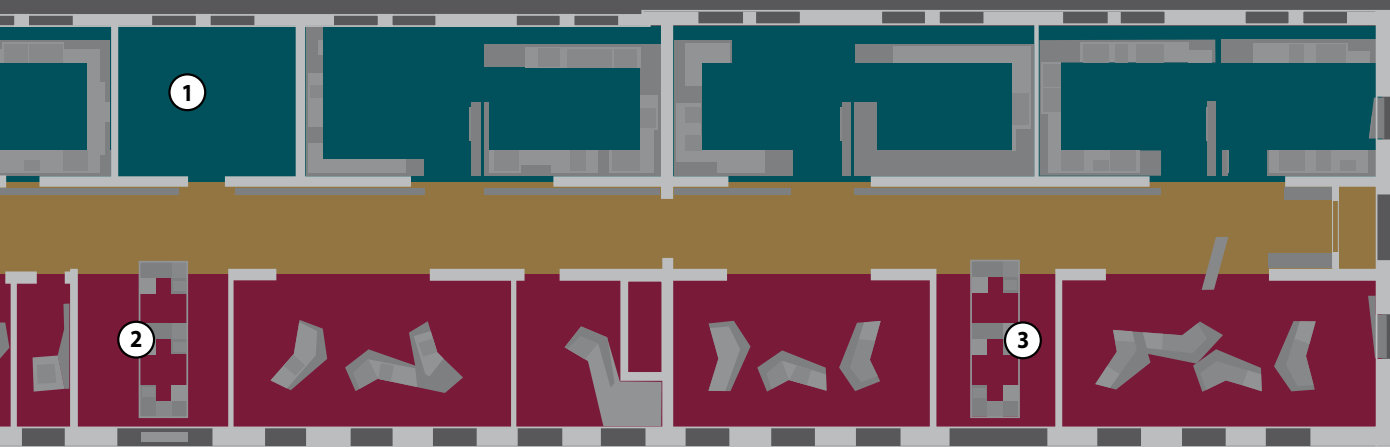
in the hall offers a historic framework narrative that considers the rise and evolution of National Socialism. The rooms to the left show the most important events and stages in the camp's history from 1938 to 1945, while those to the right depict the personal experiences of the prisoners and their daily struggle to survive. The prologue and epilogue examine the effects of the legacy of Mauthausen concentration camp on Austrian and European post-war history. Over 100 original objects are displayed to vividly communicate the history of the camp. In addition, camp survivors and people who lived in the immediate vicinity of the camp give eye-witness testimonies in some 30 video and audio interviews. Four graphic animations show key stages in the camp's development – from its expansion, the increasing number of deportees and construction of the sub camps to the evacuation transports and death marches at the end of the war.

Prologue and Epilogue

The prologue and epilogue begin with Austrian and European post-war history. They examine how the legacy of National Socialism was dealt with by the former perpetrating society, but also the long-term impacts on the victims. This is on the one hand a story of continuities and half-hearted efforts to come to terms with the National Socialist past. On the other, the destruction of social structures and the impossibility of reconnecting with life as it was before are discussed.

Overview

The Mauthausen Concentration Camp 1938–1945



① Historic room in the infirmary ② Special exhibition – The Town and the Camp ③ Special exhibition – The Mühlviertel Hare Hunt

1938–1939: The Construction of the Concentration Camp

- The National Socialist take over of power marked the beginning of the persecution of political opponents, marginal social groups and Jews.
- Following the annexation of Austria, Mauthausen was chosen as the site for a concentration camp. The first prisoners arrived on 8 August 1938 from the concentration camp in Dachau.
- They were robbed of their names and turned into numbers. Everyday life in the camp was characterised by deprivation, violence and death.

1940–1942: Internationalisation and Mass Murder

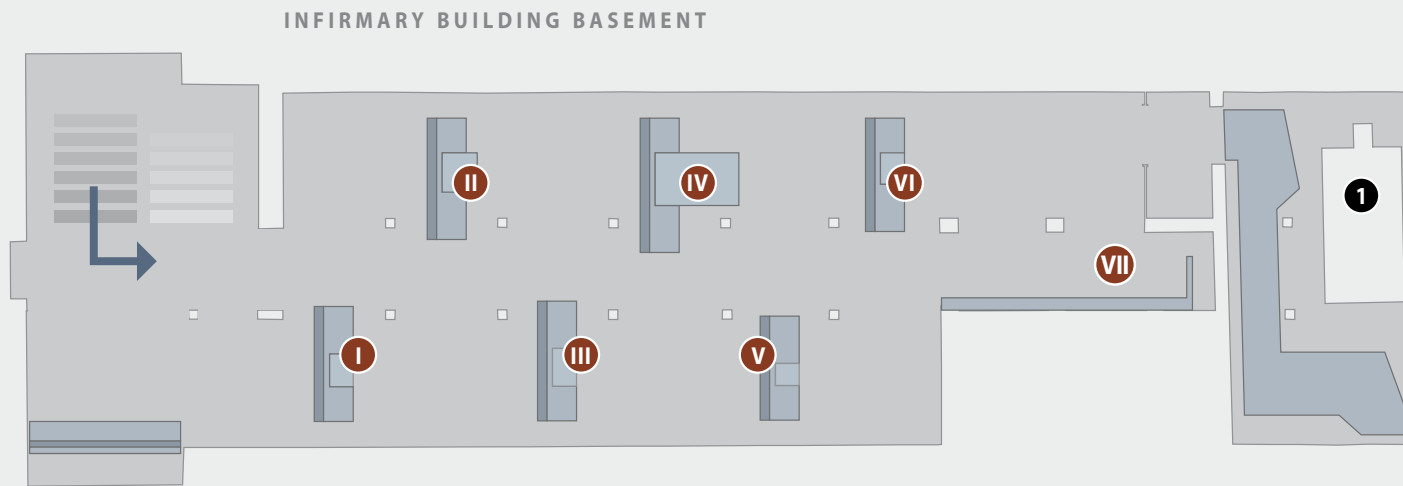
- The Second World War and the occupation of large parts of Europe by the German army influenced the further development of Mauthausen concentration camp.
- Thousands of people were deported to Mauthausen and Gusen from the occupied countries. The SS began the systematic mass murder of certain groups of prisoners.
- While some prisoners rose in the camp hierarchy, others remained isolated. Work in the quarry cost many prisoners their lives.

1943–1944: Arms Industry and Sub Camps

- In view of the increasing shortage of skilled workers, forced labour became crucially important for the German war economy.
- A network of sub camps was established so that concentration camp inmates could be put to work in the arms industry. Mauthausen concentration camp evolved into a camp system.
- For some prisoners living conditions improved, while others who were sick or unable to work were murdered or left to die.

1945: Overcrowding, Mass Death and Liberation

- The advance of the Allied armies and resistance efforts throughout Europe put an end to the National Socialist regime.
- In the final months of the war, thousands of people were forcibly removed from concentration camps elsewhere that were being disbanded and were brought to Mauthausen.
- The prospect of liberation gave many prisoners new hope. At the same time, however, they lived in a constant state of uncertainty and fear of being killed by the SS.



This exhibition addresses the subject of mass murder at the Mauthausen and Gusen concentration camps by means of gathering and protecting evidence. It focuses on the site as a 'crime scene' and also upon the written, pictorial and material sources upon which our current knowledge is based.

Visitors pass through this exhibition before they come to the rooms in which countless camp inmates were murdered and their corpses disposed of. This was the site of the gas chamber and other places of execution, and of the crematoria.



I Everyday Violence

Spontaneous acts of excessive violence were part and parcel of everyday life at the camp. In many cases, the SS deliberately targeted specific groups of prisoners that they wished to be rid of. Our knowledge of these killings is largely based on the testimonies of former prisoners.



II Executions

Thousands of prisoners were executed by hanging or shooting. The SS tried to eradicate all traces of those places where executions had taken place. Nevertheless, a few physical remains and buildings survived to bear testimony to what happened.

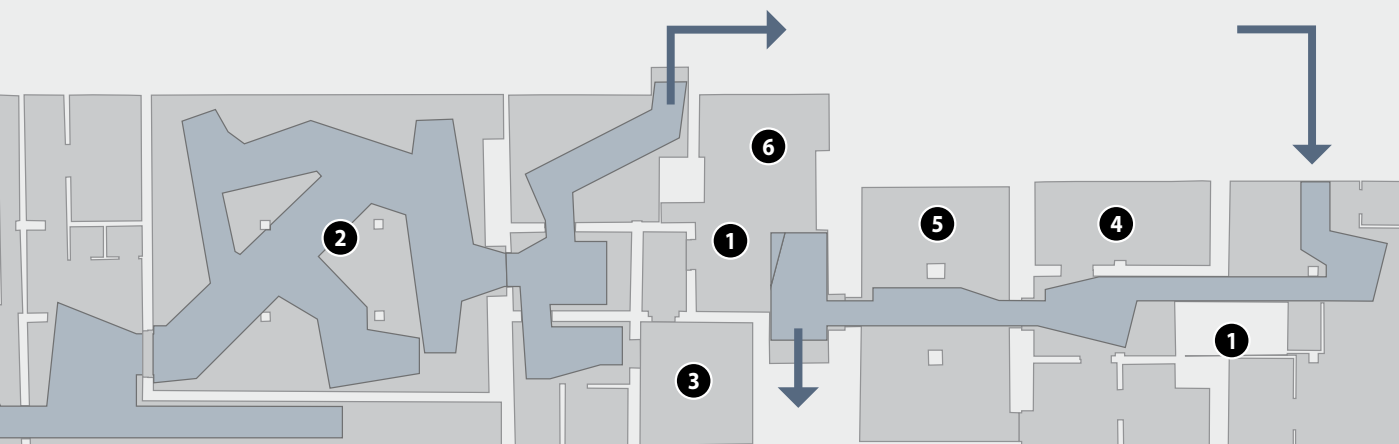


III Death at the Camp Perimeter

At the perimeter of the camp prisoners were regularly shot or driven into the electric fence by the SS guards. The SS systematically concealed these murders by recording the causes of death as 'shot while attempting to escape' or 'suicide by electricity'. These murders were documented by photographs taken by the SS, which were later used as evidence in war crimes trials after the war.

Overview

The Crime Scenes of Mauthausen – Searching for Traces



- ❶ Crematoriums ❷ Room of Names ❸ Gas chamber ❹ Autopsy room ❺ Mortuary ❻ Execution room



IV Death in the Quarry

Thousands of prisoners lost their lives at the quarries belonging to the concentration camps in Mauthausen and Gusen. The SS murdered them by pushing them over the edge of the quarry or forcing them to carry heavy blocks of stone up the steps from the quarry. The 'Stairs of Death' at the quarry in Mauthausen later became a symbol and place of remembrance.



V Deadly Medicine

To ease overcrowding and rid themselves of 'useless mouths' the SS systematically murdered sick inmates. Thousands were sent to the gas chambers at the Hartheim 'euthanasia' centre. The crimes of the SS doctors were dealt with by the tribunals that prosecuted former perpetrators after the war.



VI Murder by Poison Gas

Thousands of prisoners were murdered in the gas chamber of the Mauthausen concentration camp and in the gas trucks. The destruction of the installations used for killing and the eradication of other evidence by the SS provided the basis for the arguments used by revisionists who denied the mass murders carried out using gas.



VII Disposal of the Corpses

The camp crematorium enabled the SS to dispose of the countless corpses and at the same time to erase all traces of their crimes. Today, the crematoria are the main places of remembrance.



Christian Dürr / Ralf Lechner / Niko Wahl / Johanna Wensch

The New Exhibitions at the Mauthausen Memorial. Concept and Curation

The Framework Concept

The two new exhibitions at the Mauthausen Memorial are part of a comprehensive concept for the redesign of the entire memorial, the basic guidelines and content-related cornerstones of which were developed over 18 months by an international working group and presented to the public in 2009.¹ A period of eight to ten years was projected for the implementation of all the measures envisaged in the concept. Central to this is the idea of a decentralised exhibition concept: a system providing historical information is to be installed across the area covered by the former camp. In addition, there are plans for thematic exhibitions on the victims and perpetrators, on forced labour, and on the mass extermination of prisoners. Finally, a general historical exhibition will provide an overview of the entire history of the site from 1938 to 1945.

The first phase of the implementation of the concept includes the creation of the general historical exhibition, *The Mauthausen Concentration camp 1938-1945*, and the exhibition on the mass killings of prisoners under the title *The Crime Scenes of Maut-*

hausen – Searching for Traces. The so-called 'prisoners' infirmary' was chosen as the location for both exhibitions. This historical camp building served as an infirmary from summer 1944. In the 1960s it was renovated and adapted for use as a museum. Since 1970 it has housed the first exhibition on the history of the Mauthausen concentration camp, created by Hans Maršálek, as well as an exhibition installed in the 1980s on Austrians in other concentration camps. In 2010/2011 the building was renovated by the *Burghauptmannschaft Österreich* (Austrian Buildings Commission) in co-operation with the *Bundesdenkmalamt Österreich* (Austrian Federal Monuments Office).

The Mauthausen Concentration Camp 1938-1945

The new general historical exhibition sets itself the task of taking both the findings of contemporary historical research and the developments in the politics of history in Austria and Europe over the last decades and translating them into an up-to-date presentation of the history of the Mauthausen concentration camp. In concrete terms, this primarily means breaking with a representation of history that had, until now, been shaped by national concerns and which had always placed patriotic Austrian resistance to National Socialism at the centre of its focus. Instead, the new exhibition will give the different dimensions of the history of the Mauthausen concentration camp, understood as part of a pan-European history, their due. The following

Left: Bernard Aldebert: 'Gusen II: Le Marché' (Gusen II: The Market), 1945/1946. The French cartoonist Bernard Aldebert recorded a scene from the so-called market in the Gusen II camp. Some prisoners offered objects they had made for sale there. Those who were starving attempted to come by additional food by trading with the prisoner functionaries, who received higher rations (© Archive of the Mauthausen Memorial).



Typewriter of the deputy camp clerk Hans Maršálek. The camp clerks kept the lists of prisoners' arrivals and departures and could influence which work detachment prisoners were assigned to or whether they were transferred to a subcamp. They could thus place individual prisoners into 'better' work detachments (© Federal Ministry of the Interior/Stephan Matyus).

The history of the Mauthausen concentration camp will be told in four phases, each corresponding to a characteristic phase in the development of the camp:

1. the phase of camp construction (1938-1939),
2. the phase of the internationalisation of the body of prisoners and the radicalisation of the camp regime (1939-1942),
3. the phase of increased deployment of prisoners as forced labourers in the arms industry and the establishment of subcamps (1943-1944),
4. the final phase covering large evacuation transports, overcrowding and mass death, which ended with the liberation by the US army in May 1945 (1945).

aspects can be seen as central to the direction taken in the exhibition:

- The Mauthausen concentration camp as a place of perpetration: Naming the perpetrators, and the different dimensions of perpetration.
- The Mauthausen concentration camp as a place of European history and the diversity of the origins and persecution histories of the victims.
- The Mauthausen concentration camp in its entirety as a camp system made up of the main camp, the Gusen branch camp and a network of subcamps.
- The embeddedness of the Mauthausen/Gusen camp complex in the region and the various connections to the local population.
- The presentation of the historical dynamic behind the development of the camp complex 1938-1945.
- The Mauthausen concentration camp as part of the system of National Socialist concentration camps as a whole.

The four phases structure the history chronologically. At the same time, this history is narrated on three different levels. The most general level provides an overview of the wider historical framework relevant to the history of the Mauthausen concentration camp as part of the National Socialist camp system. Here, in highly compressed form, images and texts outline the most important stages in the rise of National Socialism in Germany and Austria. Important developments in the war and their effects on the National Socialist concentration camp system will also be explained. The second narrative level deals with the development of the Mauthausen concentration camp itself. This part of the exhibition aims to give what might be termed an institutional history of the Mauthausen concentration camp using objects, photographs and written documents produced, for the most part, by the perpetrators. It is also where the most well-known perpetrators are presented. All this ultimately provides the framework for the exhibition's third narrative level, which deals with the experiences of those people who, as prisoners in the Mauthausen concentration camp and its subcamps, had

to struggle for their own survival. Here, different aspects of the prisoners' 'everyday life' are presented in individually-themed stations. Some of them are of a very general nature and characteristic of imprisonment in a concentration camp as such – for example the topics 'Arrival at the Camp' and 'Deprivation' – whereas others are closely linked to certain developments in the camp system during a particular phase – for example the topic of forced labour in the arms industry or the experience of a death march in the final phase. The history of the prisoners' experiences will be told mainly through exhibits connected to the victims: privately-owned objects, drawings by prisoners, or interviews with survivors of the camp. It was particularly important here to use individual stories to guarantee as fair a

representation as possible of the different groups of victims.

The basic structure of the exhibition is complemented by two further sections: the so-called 'asides' and the prologue/epilogue.

The two 'asides' tell of different aspects of the interaction between the local civilian population and the concentration camp. These range from simple observations to economic relations and individual working conditions to private and familial contacts between the camp SS and people from the area. The first 'aside' examines the entire range of connections between the concentration camp and the surrounding area and includes, amongst others, interviews with local residents that were carried out during the planning stages of the exhibition as part of an

Heinrich Himmler and August Eigruber looking at construction plans for the Mauthausen and Gusen concentration camps, before 1945 (SS photograph, unknown photographer). Reich Chief of the SS Heinrich Himmler regularly monitored implementation of the plans. From the start, a second camp was planned not far from Mauthausen in Gusen (© Museu d'Història de Catalunya, Barcelona: Fons Amical de Mauthausen).





Arrest of Meier Vieijra (2nd from right, died 17 September 1941 in Mauthausen) during a raid in Amsterdam, 22/23 February 1941 (unknown photographer). Following the occupation of the Netherlands in May 1940, the National Socialists implemented anti-Jewish measures there too. Some sections of the Dutch population resisted and there was a general strike in February 1941. In retaliation, the German occupiers arrested Jews arbitrarily in the years 1941 and 1942. 1,400 were deported to Mauthausen, where they were murdered within a short time. The National Socialist occupiers deliberately used the name 'Mauthausen' to subdue the Dutch population (© Nederlands Instituut voor Oorlogsdocumentatie / Instituut voor Oorlogs-, Holocaust- en Genocidestudies, Amsterdam).

oral history project. The second 'aside' focuses on a specific historical event that shines a very particular light on the relationship between the camp and its surroundings: the mass escape of Soviet prisoners of war in February 1945 and the subsequent man hunt for the survivors of the breakout. Whilst the majority of the population were active participants in the so-called 'Mühlviertel Hare Hunt', there are also isolated incidences of solidarity and assistance.

At the start of the exhibition, before entering into the chronological narrative of the camp history 1938 to 1945, visitors must go through an area that, from a curatorial point of view, functions as a prologue, as an introduction to the content. Since the

exhibition must also be exited via the same door, it also takes on the function of an epilogue, allowing visitors to go over the events again in their mind – with an eye to the present day. In terms of content, the prologue/epilogue picks up after 1945 with Austrian, as well as European, post-war history. The visitor's attention should be drawn in two different directions here: on the one hand to how the National Socialist past was dealt with within the former perpetrator society (in Austria); on the other hand to the effect this history had on its victims and on the societies they came from, and to which they were often not able to return. On one side, this is a history of continuities in a society that was only half-heartedly willing to break with the foundations of National Socialism. For the victims, however, it is a history of discontinuities and breaks, of the destruction of social structures and the impossibility of reconnecting to 'life beforehand'. Within the concept of the exhibition as a whole, the prologue/epilogue thus has the function of 'picking up' the visitor in the present and 'dropping' them back off there at the end.

The Crime Scenes of Mauthausen – Searching for Traces

The second new exhibition at the Mauthausen Memorial deals with the topic of the deliberate mass killings of prisoners and is housed in the basement of the former prisoners' infirmary. It is thus situated in front of precisely those rooms where, when the camp was in operation, the gas chamber, the crematoria and other execution rooms were located. These have largely been preserved in their original form and they exert a particular 'fascination' on visitors to the memorial. The first main task of the new exhibition is to prepare visitors for what they will see in the former killing areas. Since in the historical rooms themselves only very limited labelling is planned, the exhibition is given the task of educating visitors in detail about the historical



'They speak of everlasting peace ... and want everlasting hate', poster from 1949. In the 1949 general election campaign, the main Austrian parties courted the votes of former National Socialists, who were allowed to vote again for the first time since the end of the war. The conservative ÖVP (Austrian People's Party) put up a poster that utilised old racist clichés. The poster is displayed in the Prologue/Epilogue to the exhibition, which contextualises the exhibition's contents within Austrian and European post-war history (© Austrian National Library, Vienna, Austrian Poster Archive PLA16323392).



importance of this area of the camp and providing them with orientation. At the same time, it should draw visitors' attention away from the gas chamber and the crematoria towards other areas of the camp where prisoners were deliberately exterminated in large numbers. The killing area in the basement

'On the Stairs of Death', Undated brochure produced by the Union of Local Authority Employees, Vienna [circa 1960]. The exhibition *The Crime Scenes of Mauthausen – Searching for Traces* shows the places where the SS disposed of certain groups of prisoners and asks about the traces, sources and evidence upon which today's knowledge is based. One of these places of death were the quarries in which the SS exploited the prisoners' labour to further their own economic interests, whilst also using labour deployment as a way of deliberately murdering whole groups of prisoners. Only a short time after liberation, the steps in the 'Wiener Graben' quarry became known as the 'Stairs of Death'. Over time they have become a universal symbol for the remembrance of the victims of the Mauthausen concentration camp (© Archive of the Mauthausen Memorial).

will thus be understood in the context of systematic mass murder in the Mauthausen concentration camp as a whole.

What does the exhibition understand by 'deliberate mass killings'? Between 1938 and 1945 over 90,000 people died in the Mauthausen camp system, the majority as a result of the conditions of imprisonment imposed by the SS; deprivation, sickness and everyday violence. Furthermore, over the years the perpetrators came up with different methods for getting rid of certain groups of inmates in a short space of time. Some of these killing actions were improvised, others were planned systematically and co-ordinated over large areas. All of them have in common the fact that they were deliberately targeted at particular groups of prisoners who were categorised either as 'politically dangerous', 'racially inferior' or 'too weak to live'.

The exhibition's methodological approach is that of 'searching for traces' and 'securing the evidence'. On the one hand, focus is on the site as a 'crime scene'; on the other, there is the question of the concrete traces, sources and evidence upon which our current knowledge of mass murder in the Mauthausen concentration camp is based. The exhibition presents six forms of intentional mass murder via six similarly-constructed themed sections. An

additional seventh section addresses the question of how the dead were dealt with and the disposal of corpses.

On entering the exhibition, the visitor is confronted by several large-format photographs of different areas and rooms in the camp as they look today. These form a link between the camp's topography and the exhibition topic, since each of the sites pictured is closely connected to a particular form of intentional mass murder. This, in turn, is dealt with in detail in the corresponding section. A three-dimensional object is displayed in the centre of each section as a concrete physical trace of the crime, be it the extractor fan from the gas chamber or the syringe of a concentration camp doctor. Additional artefacts help to expand the topic – both as concrete pieces of evidence and as examples of responses since 1945 to the traces of the crimes committed, ranging from legal prosecution to memorialisation to the revisionist denial of those crimes. ■

1 Bundesministerium für Inneres, Abt. IV/7 (ed.): *mauthausen memorial neu gestalten. Rahmenkonzept für die Neugestaltung der KZ-Gedenkstätte Mauthausen* (Vienna 2009).

On the front of the seven thematic stations in the exhibition *The Crime Scenes of Mauthausen – Searching for Traces*, the places of death are shown as they appear today. Here the former execution site behind Camp II can be seen (© Tal Adler).



Bertrand Perz

Exhibiting the Concentration Camp. Old and new historical exhibitions at Mauthausen



Display case from the first historical exhibition at the Mauthausen Memorial that opened in 1970. For this exhibition, Hans Maršálek carried out comprehensive research throughout Europe, research that today still constitutes the majority of the known sources on the Mauthausen concentration camp and its subcamps (© Federal Ministry of the Interior/Stephan Matyus).

The opening of the two new exhibitions, *The Mauthausen Concentration Camp 1938-1945* and *The Crime Scenes of Mauthausen – Searching for Traces*, represents a caesura for the memorial, the significance of which can only be measured when seen in the context of the history of exhibitions at the historical site of the concentration camp.

The view that the camp's historical remnants do not speak for themselves but must first be made

legible through explanatory labelling and a historical exhibition, was one already shared by many at the time the memorial was established. Preliminary ideas on how to develop the site using illustrative and explanatory texts and images were already being discussed in 1947 on the occasion of the Soviet handover of the site to the Republic; a short historical guidebook to accompany the ceremonies was even published. Plans for historical commenta-



The new permanent exhibitions opened in May 2013 were preceded by a long history of efforts to redesign the Mauthausen Memorial (© Federal Ministry of the Interior/Andreas Kranebitter).

ries were not, however, implemented as part of the creation of the memorial, which opened in 1949. The fear expressed in several quarters after the opening that the memorial's appearance, which many considered too slick and 'sanatorium-like', would give a false impression of the historical reality of the camp, strengthened demands for historical commentaries. But at that time it was unclear whom exactly the memorial might be aimed at beyond the circle of survivors and the victims' relatives, a question that, in view of the frequently uncritical attitude of Austrian society towards recently defeated National Socialism, was not left unanswered by chance. The survivors, on the other hand, did not need to have the reality of the camp explained to them.

The Cold War atmosphere of the 1950s was accompanied by the marginalisation of the memorial. Only after lengthy negotiations could labels with historical explanations be put up at the memorial. For many survivors, however, the aim remained the creation of a museum and a comprehensive historical exhibition.

At the end of the 1950s a new argument arose for the necessity of a historical exhibition: the education of a generation of young people whose knowledge of the National Socialist era was no longer based on their own experiences of it. For the first time, 'young people', the shortcomings of whose historical and political education on National Socialism in schools were being discussed, were



Since 2009, an international working group formed of Mauthausen Memorial staff and external experts has been working intensively on the concept for the redesign. With the opening of the two exhibitions, the first phase of the redesign can be regarded as complete (© Federal Ministry of the Interior/Stephan Matyus).

named as concrete addressees. This went together with an interest in the strengthening of a sense of Austrian national identity, which would take place under the sign of Austria as the first victim of the National Socialist state. Contemporary history, which began to establish itself as an academic discipline in the 1960s, was to provide the means and accomplish the political task of 'nation building' by focusing on the topic of (Austrian) resistance.

The definite interest shown by the government of the time in a historical exhibition in Mauthausen was also the result of foreign policy considerations. In connection with the upcoming 20th anniversary of the reestablishment of the Republic in 1965, the International Mauthausen Committee suggested to

sing victim associations, which had been split along party-political lines since 1948. In the person of Hans Maršálek, the *Österreichische Lagergemeinschaft Mauthausen* (Austrian Camp Association Mauthausen) was now commissioned by the Republic to go ahead and create a historical exhibition. The optimistic expectations that the museum would be ready to open already by 1965 were not, however, met. The first historical exhibition at Mauthausen did not open until May 1970, following comprehensive research throughout Europe by Maršálek and the extensive structural adaptation of the former infirmary building into an exhibition building. Whilst the work on the exhibition was largely carried out under the conservative chancellor Josef Klaus, the

Id	Nombre	Apellido	Edad	Profesion	Id	Nombre	Apellido	Edad	Profesion
100	Diego	Alonso	32	1728	101	Diego	Alonso	32	1728
102	Diego	Alonso	32	1728	103	Diego	Alonso	32	1728
104	Diego	Alonso	32	1728	105	Diego	Alonso	32	1728
106	Diego	Alonso	32	1728	107	Diego	Alonso	32	1728
108	Diego	Alonso	32	1728	109	Diego	Alonso	32	1728
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130	Diego	Alonso	32	1728	131	Diego	Alonso	32	1728
132	Diego	Alonso	32	1728	133	Diego	Alonso	32	1728
134	Diego	Alonso	32	1728	135	Diego	Alonso	32	1728
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164	Diego	Alonso	32	1728	165	Diego	Alonso	32	1728
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170	Diego	Alonso	32	1728	171	Diego	Alonso	32	1728
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174	Diego	Alonso	32	1728	175	Diego	Alonso	32	1728
176	Diego	Alonso	32	1728	177	Diego	Alonso	32	1728
178	Diego	Alonso	32	1728	179	Diego	Alonso	32	1728
180	Diego	Alonso	32	1728	181	Diego	Alonso	32	1728
182	Diego	Alonso	32	1728	183	Diego	Alonso	32	1728
184	Diego	Alonso	32	1728	185	Diego	Alonso	32	1728

opening fell at the beginning of Bruno Kreisky's chancellorship, whose social democratic minority government had been sworn in shortly beforehand.

With the creation of a museum of contemporary history that also integrated some of the remnants of the camp, Mauthausen as a place of historical learning gained greatly in importance vis-à-vis the memorial site's main function up until now as a cemetery and place of remembrance.

The new permanent exhibition, the only one in Austria on the topic of National Socialism, was one of the main reasons for the rapid growth in public interest in the Mauthausen Memorial. In the early 1980s, this prompted the *Lagergemeinschaft Mauthausen* to commit to expanding the memorial's function as a historical museum. Thus the current historical exhibition was enlarged, partly reworked and graphically redesigned. At the same time, work started on the creation of a second exhibition in the so-called new infirmary building, which opened in 1982 under the title *Austrians in National Socialist Concentration Camps*. Austrians, however, were only located on the side of the victims in the National Socialist concentration camps.

A definite break with the dominant narrative of Austria as the first victim came with the 1998 exhibition created by the Documentation Centre of Austrian Resistance (*DÖW*) on the occasion of the 60th anniversary of the establishment of the Mauthausen concentration camp. The exhibition, located in the former kitchen barracks, was titled *1938, National Socialist Rule in Austria* and also thematised Austrian society's involvement in National Socialism.

Further exhibitions on different aspects of the history of the Mauthausen concentration camp followed. Starting in the early 1990s, exhibitions were also successively set up in the concentration camp memorial museums at Melk, Ebensee and Gusen.

Efforts since the beginning of the 1990s to renew the 1970 general historical exhibition only came to fruition as part of the extensive restructuring of the

Mauthausen Memorial that has been ongoing since 2009. There are various reasons for the creation of a new exhibition. In general terms, no exhibition, however well conceived, can meet the demands made of it in terms of content, aesthetics, architectonics, its (pictorial) language and its forms of communication 40 years after its opening.

Led by Hans Maršálek, the survivors who conceptualised the exhibition in the 1960s were starting from completely different premises: the political and social frameworks of the time were different, and so too the questions that a historical exhibition on Mauthausen needed to address.

Exhibition media, didactic principles and ideas about design have changed. Whilst in May 1970 the 25th anniversary of the liberation was commemorated in the presence of many survivors, today most of the visitors to a memorial site such as Mauthausen often only know about National Socialism from the stories of their (great) grandparents or through what they have learned in school or from the media.

But also in terms of knowledge, there has been a substantial increase in what is available to curators working on an exhibition today about the history of the Mauthausen concentration camp from 1938 to 1945. In the 1960s, Hans Maršálek could draw on very few academic studies on concentration camps; most of the content had to be painstakingly researched. It was only in the 1980s that an academic historiography of the concentration camps became more widely established, in particular in the wake of the political changes in Europe at the beginning of the 1990s, when research based on important source materials located in previously inaccessible archives could be carried out.

The results of exhaustive interview projects with survivors fed into research on the concentration camps, as did post-war trials, many of which had still been going on in the 1960s and thus their findings had not been available. There is much greater knowledge about the remaining histori-

cal buildings and remnants in the camps through (building) archaeological investigations. Furthermore, research on National Socialism and the Holocaust has been able to answer questions about the importance of the camps for National Socialist rule, about how they were embedded in larger structures and control mechanisms, about the differences and similarities between the camps, as well as about the economic interests of the companies participating in the use of prisoners as forced labourers. Levels of knowledge about the role of SS camp personnel and how the camp was integrated into the surrounding region and society have also improved considerably.

Comprehensive biographical research, gathering statistical data, compiling the names of the men and women who were sent to Mauthausen as prisoners – these have led to a differentiated portrayal of the multinational forced collective often referred to as ‘prisoner society’.

Yet despite all the tools available to a modern information society, the hugely expanded source base and the increasing complexity of the questions directed at a history of a concentration camp have resulted in enormous research endeavours and years of intensive engagement to produce exhibitions, which, in contrast to the 1960s, are only possible through the participation of large numbers of academic researchers and the co-operation of archives, museums, memorial sites and academic research institutes worldwide.

Even with all the advances in knowledge and modern forms of communication in the digital age, a historical exhibition in a concentration camp complex such as Mauthausen no longer has recourse to that which characterised concentration camp memorials for decades – the direct contact with survivors in the place where it happened. This makes clear the increasing chronological distance from the events, a challenge that will test any redesign of a concentration camp memorial.

With the new exhibitions the first, and probably the most important, stage in the restructuring of the Mauthausen Memorial is complete. Despite all the criticism it is possible to level at its relative lateness in comparison to other concentration camp memorials in Europe, this redesign has the chance to incorporate productively the experiences gathered elsewhere.

This, combined above all with the great interest and dedication shown by the people involved in creating the exhibitions at all levels, gives rise to the hope that the new historical exhibitions in Mauthausen will help to maintain interest in our necessary engagement with one of the biggest crimes of the twentieth century for many years to come. ■

Willi Stadler

Behind the Exhibition. Research as part of the redesign



Confirmation of the liberation of Ignác Friedbauer from the Günskirchen concentration camp, Lambach, 25 June 1945. This document was found in Budapest during a research project looking at the deportation of Hungarian-Jewish forced labourers to Mauthausen (© Magyar Zsidó Múzeum, Budapest, D6/1 XX-F-1).

The following will present the research projects that were set up for the purpose of sourcing and gathering information and objects for the new exhibitions at the Mauthausen Memorial. The projects were carried out by the *Verein für Gedenken und Geschichtsforschung* in österreichischen KZ-Gedenkstätten (Association for Remembrance and Historical Research in Austrian Concentration Camp

Memorials) in co-operation with the archive of the Mauthausen Memorial in the Federal Ministry of the Interior (BM.I), and with the support of the Future Fund of the Republic of Austria.

The implementation of comprehensive research activities had already been foreseen by the 2009 concept paper on the extensive redesign of the exhibitions in the Mauthausen Memorial, in order



Filip Georgievich Ostrikov, born on 21 January 1901, was a major in the Red Army. He was murdered in Mauthausen on 9 May 1942. The photograph, given to Reinhard Otto and Tatiana Székely by his granddaughter during a research project on Soviet prisoners of war in the Mauthausen concentration camp, shows the Ostrikov family before the war in 1939 – f.l.t.r.: daughter Lidiia, *1927, wife Klavdiia Timofeevna, *1909, daughter Valentina, *1932, and Filip Ostrikov with son Anatolii, *1937; standing, one of Ostrikov's nephews (© Tatiana Konstantinovna Gayda).

to provide them with the enlarged, extended and more in-depth range of information, documents and artefacts they would need.

For this purpose the Association for Remembrance and Historical Research in Austrian Concentration Camp Memorials was set up, which carried out these tasks in close co-operation and consultation with the archive of the Mauthausen Memorial and the BM.I.

In order to carry out the research activities to the extent and depth necessary, funding for the projects was sought from the Future Fund of the Republic of Austria. This was granted for 'Preparations and Research for Furthering the Redesign of the Mauthausen Memorial' (2011) and the 'Redesign of the Mauthausen Memorial / Implementation of the First Phase' (2012). We would like to take this opportunity to express our warmest thanks again to the Future Fund.

In consultation with the exhibition curators, nine individual projects were subsequently defined – each of which could be carried out independently of the others – the co-ordinators for the projects were nominated, and qualified researchers were selected. Specifically these were:¹

- 'Archives in Upper Austria' (Searches for documents and artefacts in Upper Austrian archives); Co-ordinator: Christian Dürr; Researcher: Stefan Wolfinger.
- 'Evacuations' (Research related to evacuation transports from concentration camps in the east and west to Mauthausen from 1945); Co-ordinator: Gregor Holzinger; Researcher: Alexander Prenninger.
- 'Artefacts and Documents from France' (Searches for documents and artefacts in French archives, public institutions and private collections); Co-ordinator (Austria): Ralf Lechner; Co-ordinator (France): Ilse About; Research assistants: Adeline Lee, Thomas Fontaine.
- 'Memorial Book' (Completion of and corrections to the names of prisoners and victims of the Mauthausen concentration camp, preparation for print); Co-ordinator: Andreas Kranebitter; Researchers: Maria Hörtnner, Juliane Zeiser; Research assistants: Yasmina Beciragic, Veronika Brandt, Elżbieta Byrdziak, Merethe Jensen, Alexey Konopatchenkov, Adeline Lee, Tatiana Székely, Réka Tercza.
- 'Oral History – Giving the Victims a Face' (Creation of a sample of video interviews with Mauthausen



Diary of Michael Kraus with a sketch of his route from camp to camp in Austria, 1947. Michael Kraus was 14 years old when he was evacuated from Auschwitz-Birkenau to Mauthausen in 1945. The sketch records the stations of his imprisonment on Austrian territory. In the final stage, a completely exhausted Kraus was forced to endure a march on foot lasting several days from Mauthausen to the Gunschirchen holding camp, where he was liberated on 5 May 1945. His parents did not survive persecution (© United States Holocaust Memorial Museum, Washington, DC, Michael Kraus Collection, 2006.51, Bd. IIb).

Id. Nr.	Name	Geburts- datum	Beginn	Ende	Straf- haus	Anmerkung	Id. Nr.	Name	Geburts- datum	Beginn	Ende	Straf- haus	Anmerkung
144	Wilk, Felix	18.10.1894	1.2.43				145	Wilk, Felix	18.10.1894	1.2.43			
145	Wilk, Felix	18.10.1894	1.2.43				146	Wilk, Felix	18.10.1894	1.2.43			
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198	Wilk, Felix	18.10.1894	1.2.43				199	Wilk, Felix	18.10.1894	1.2.43			
199	Wilk, Felix	18.10.1894	1.2.43				200	Wilk, Felix	18.10.1894	1.2.43			

Register of the penal company (1943), discovered during a research project in France. Prisoners were assigned to work in the *Strafkompanie* (penal company) on trivial grounds and for the smallest breaches of camp regulations. Members of the penal company usually only survived for a short time. Transfer to the penal company was recorded in a separate register and prisoners who died were crossed off the list (© Service Historique de la Défense, Bureau des archives des victimes des conflits contemporains, Caen, 1SHD/SHD2/11E).

survivors; transcription/translation, key-wording); Co-ordinator: Regina Fritz (University of Vienna); Research assistant: Alexander Salzmann; Transcription/translation: Anastasia Altmann, Anna Katrin Bohnenberger, Martin Bors, Klara Bukowska, Lucile Dreidemy, Juliane Engsig, Imke Hansen, Alejandro Irurita Guzman, Debora Kalfa, Alesia Kananchuk, Ildikó Laszák, Thomas Lederer, Christa Leopold, Helena Lissetskaja, Maciej Melon, Antonia Plessing, Veronika Premer, Katerina Rihova, Thomas Rennert, Jana Starek, Martina Stemberger, Gabriella Tercza-Pál, Réka Tercza.

- 'Soviet Prisoners of War' (Research into the history of Soviet prisoners of war in the Mauthausen concentration camp on both quantitative and indi-

vidual-biographical levels); Co-ordinator: Andreas Kranebitter; Researcher: Reinhard Otto; Research assistants: Sabrina Auböck, Tatiana Szekély.

- 'Statistical Analysis' (Confirmatory and explorative data analyses in the archive databases in order to produce reliable numerical data on concentration camp prisoners); Co-ordinator: Andreas Kranebitter; Research assistants: Veronika Brandt, Juliane Zeiser.
- 'Hungarian-Jewish Forced Labourers' (Research on the Hungarian-Jewish forced labourers building the so-called 'South-East Wall' and in the Strasshof forced labour camp); Co-ordinator: Gregor Holzinger; Research assistants: Christian Ratz, Alexander Salzmann.

- 'Visualisation of Dynamic Processes' (Research / collation of facts suitable for visualisations on the development of the Mauthausen camp from the establishment of the camp to liberation); Co-ordinators: Andreas Kranebitter, Gregor Holzinger; Research assistant: Werner Reisinger.

These projects made it possible to close existing gaps in the research on the history of the Mauthausen concentration camp system. For example, important information was found on the previously little-known fates of the Soviet prisoners of war, as well as on the evacuation transports from other camps to the Mauthausen concentration camp. The investigations into the role of the Hungarian-Jewish forced labourers in the construction of the so-called 'South-East Wall' and in the Strasshof forced labour camp also delivered valuable results, including information on the Gunskirchen subcamp, which has had little research done on it until now. The volume of these research results is considerable; the report on the project 'Evacuations' alone runs to some 950 pages.

Investigations in archives and source collections were an important aspect of these projects. Thus Upper Austrian (state and local) archives were systematically scoured for documents and artefacts, as were a number of archives and public and private collections in France (including the archive of the Amicale de Mauthausen and the private collection of Pierre Serge Choumoff), bringing to light numerous documents and objects relevant to the exhibition. For the project 'Soviet Prisoners of War', a number of trips were made to German, Russian and Belorussian archives and memorial sites so that the history of the Soviet prisoners of war in the Mauthausen concentration camp could be presented through both precise quantitative data and individual stories and exhibits.

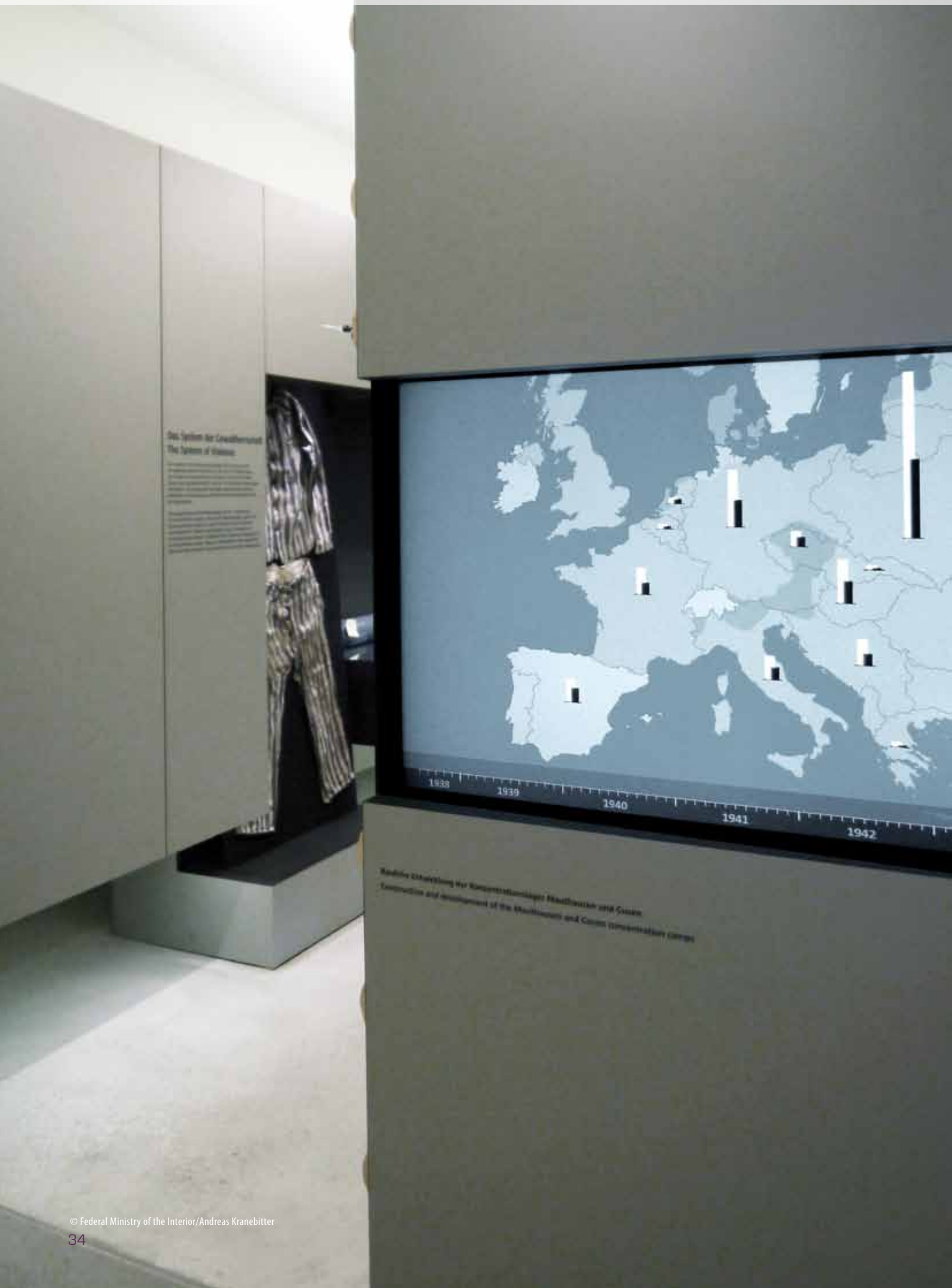
Alongside thematic research and archival investi-

gations, the collection and processing of data was a further focus of the projects' activities. Through online and in situ research (amongst others in the collections of the International Tracing Service ITS of the Red Cross in Bad Arolsen), the data held by the archive of the Mauthausen Memorial with regard to Mauthausen concentration camp prisoners was comprehensively added to, corrected and systematised in the projects 'Statistics' and 'Memorial Book', something that was also of vital service to both the creation of the exhibitions (in particular the 'Room of Names') and to exhibition outreach work.

Overall, the enthusiastic and truly commendable commitment of all those involved often meant that the stated project aims were exceeded, so that alongside the input essential for the redesign of the exhibition, several academic publications will also have been the result of this research.² ■

¹ With the exception of the project 'Oral History', all project co-ordinators were appointed from the archive of the Mauthausen Memorial. The overall co-ordination was carried out by Willi Stadler and Robert Vorberg for the Verein für Gedenken und Geschichtsforschung in österreichischen KZ-Gedenkstätten.

² For more information on the projects 'Oral History', 'Memorial Book' and 'Visualisations', see the articles by Regina Fritz, Gregor Holzinger and Andreas Kranebitter in this volume. On the topic 'Evacuations', see the academic publication by Alexander Prenninger in this year's Mauthausen Memorial yearbook. On the topic of 'Soviet Prisoners of War' see the article by Reinhard Otto in the 2011 yearbook (Reinhard Otto: Die 'Ebelsbacher' – ein Widerstandskreis sowjetischer Kriegsgefangener und ihr Weg nach Mauthausen. In: Bundesministerium für Inneres (ed): KZ-Gedenkstätte Mauthausen | Mauthausen Memorial 2011 (Vienna 2012), p.27-40).



Das System der Konzentrationslager
The System of the Concentration Camps

Ständige Entwicklung der Konzentrationslager
Continuous development of the concentration camps

Katharina Czachor / Karin Gschwandtner

The Exhibition Objects

One of the fundamental decisions taken by the exhibition curators right at the beginning was that original artefacts should play a central role in the new permanent exhibitions at the Mauthausen Memorial. Original objects allow complex histories to be communicated to visitors more clearly and their own concrete histories can be used to show the development of the Mauthausen concentration camp and the history of the prisoners. Especially desirable as exhibits were deemed to be those artefacts that would represent the biographies of former prisoners particularly effectively.

The archive of the Mauthausen Memorial has, in comparison to other concentration camp memorials, a relatively small collection of original objects at its disposal. However, in co-operation with Claudia

Theune (Institute for Pre- and Early History, University of Vienna), several archaeological investigations have been carried over recent years on the site of the former concentration camp which have brought some finds to light. In addition, in 2011 three ponds in the former quarry were swept by police divers from the Cobra operations unit. This led to the recovery of numerous original objects which, taking into consideration both the value of the artefact as a historical document and any relevant conservational aspects, have been restored.

For the acquisition of exhibition objects owned by other archives, institutions or private people, preliminary research was carried out. For example, the content analysis of interviews with former prisoners of the Mauthausen/Gusen camp system revealed

Baby dress worn by Hana Löwenbein (on loan from Hana Berger-Moran), the daughter of Piri Löwenbein, who was deported to Auschwitz in autumn 1944. For a long time she was able to conceal her pregnancy; after being transferred to the Freiberg camp she gave birth to her daughter Hana there on 12 April 1945. On 29 April the young mother and the new-born child arrived at the Gusen concentration camp on the evacuation transport. After that they were forced to travel the rest of the way to Mauthausen on foot. Piri Löwenbein's fellow prisoners in the Freiberg subcamp were able to get hold of some fabric and made Hana these baby clothes (© United States Holocaust Memorial Museum, Washington, DC, 1996.20.2).



This 'SUN Boot Polish' from Budapest is one of the finds from excavations carried out in 2011 at the site of the former Gunskirchen subcamp. Tens of thousands of Hungarian-Jewish forced labourers were marched on foot from eastern Austria to Mauthausen, where they were housed temporarily in a tent camp before being forced on to Gunskirchen, 55 km away. Hundreds, if not thousands of men, women and children died on this final stage of the march. The exact number of victims is not known (© Federal Ministry of the Interior/Stephan Matyus).



ical exhibition. Włodzimierz Rabczewski spoke in his interview about a sew-on badge and armband made for him in secret in 1944 by his comrades at their work stations in the arms workshops in Gusen concentration camp.

Giuseppe Marafante fashioned a spoon and a knife in the camp out of scraps, even though possessing these items was forbidden in the camp. For the Marafante family, who have loaned these objects to the memorial, it was particularly important that, in spite of the great personal value these objects have, they be seen by as many people as possible.

information about objects dating from the time of the camp that were now in the possession of the interviewees. Examples of this are the personal artefacts belonging to the survivors Stanisław Kudliński, Włodzimierz Rabczewski and Giuseppe Marafante, who were interviewed as part of the 'Mauthausen Survivors Documentation Project'.

Stanisław Kudliński mentioned in his interview that after the liberation in 1945, he returned to Poland from Mauthausen on a bicycle. This bicycle is now owned by his daughter Aurelia Płotkowiak, who has agreed to let the Mauthausen Memorial use this valuable object in the new general histor-

The Frenchwoman Marguerite Lagrange (née Bertrand) wore a prison uniform dress in the Ravensbrück women's and Mauthausen concentration camps. This dress, found by Ilse About in the course of a research project, could be loaned from the Centre d'Histoire de la Résistance et de la Déportation in Lyon, France.

Out of the long list of private and institutional lenders, the Terezín Memorial deserves special



Prisoner numbers belonging to Włodzimierz Rabczewski (Mauthausen Memorial, donated by W. Rabczewski). In 1944, the Polish prisoner Włodzimierz Rabczewski received a sew-on badge and armband as gifts from comrades in the Gusen camp. They had made the objects in secret at their work stations in the arms factory (© Federal Ministry of the Interior/Stephan Matyus).



Spoon and knife belonging to Giuseppe Marafante, 1944/1945 (on loan from Rosa Lina Marafante, Selvino, Bergamo). The Italian Giuseppe Marafante secretly made a spoon and knife out of scraps of wood and metal. Both were very important for eating soup and bread, the staple diet in the camp – prisoners were not permitted to possess knives (© Federal Ministry of the Interior/Stephan Matyus).

mention. In total 21 objects from Terezín are on display, including, for example, the extractor fan from the gas chamber, which was saved by Czech prisoners after the liberation and presented to the Terezín Memorial in the 1950s. Another exhibit is a box with earth from Mauthausen – a symbol of the ‘cemetery’ represented by the site of the camp as a whole – that was taken by a Czech survivor to his home country and given to the Terezín Memorial.

The Mauthausen Memorial can look back over many years of friendly co-operation with the Amicale de Mauthausen, which has been intensified through work on the exhibition: in 2012 the institutions signed two loan agreements. One of the exhibits intended to represent everyday life for the concentration camp prisoners is a statuette by the former prisoner Ángel Hernández García. The Spaniard’s work bears the title ‘La soupe’ and shows concentration camp inmates during the distribution of soup. The second object is a relief by Antonín Nykl and depicts a dead concentration camp prisoner caught in barbed wire. Nykl was liberated in Mauthausen and remained there until 23 May 1945. On 16 May a farewell ceremony for the former Soviet prisoners took place on the occasion of their repatriation. The podium was decorated with Antonín Nykl’s relief. A model of this relief has been given on permanent loan to the Mauthausen Memorial by the Amicale de Mauthausen.

There has been contact for nearly ten years with the United States Holocaust Memorial Museum (USHMM), Washington, DC, as well as co-operation on an institutional level. In October 2012 a loan agreement for two original objects was signed. The artefacts in question are the baby clothes of Hana Berger-Moran (née Löwenbein), sewn by her mother’s fellow prisoners from scraps of material, and the diary of Michael Kraus, in which he worked through his experiences on the death march from Auschwitz-Birkenau to Mauthausen after the liberation of the Mauthausen concentration camp.

Milk can, used to deliver milk to the concentration camp from dairies in the surrounding area. The can was found in 2011 during archaeological excavations at the memorial site (© Federal Ministry of the Interior/Stephan Matyus).



Following the disbandment of the Melk sub-camp, he was forced to endure a march on foot lasting several days from Mauthausen to the Gunskirchen holding camp, where he was liberated by US soldiers on 5 May 1945.

The wide geographical spread of our search for original artefacts is also shown by the acquisition of important objects such as the first death register of the Mauthausen concentration camp from the National Archives and Records Administration (NARA) in the USA, and the cremation book of the Gusen crematorium from the State Archive of the Russian Federation (GARF) in Moscow.

In addition we would like to highlight the considerable support given by people in the area around the Mauthausen Memorial, which has made it possible to include some objects in the exhibition that come from the town of Mauthausen itself, for example a banner of the Socialist Party of Austria dating from 1921. An important partner for the Mauthausen Memorial redesign was found in the mayor of Mauthausen, Thomas Punkenhofer, who has given us squared stones from the Mauthausen quarry on permanent loan.

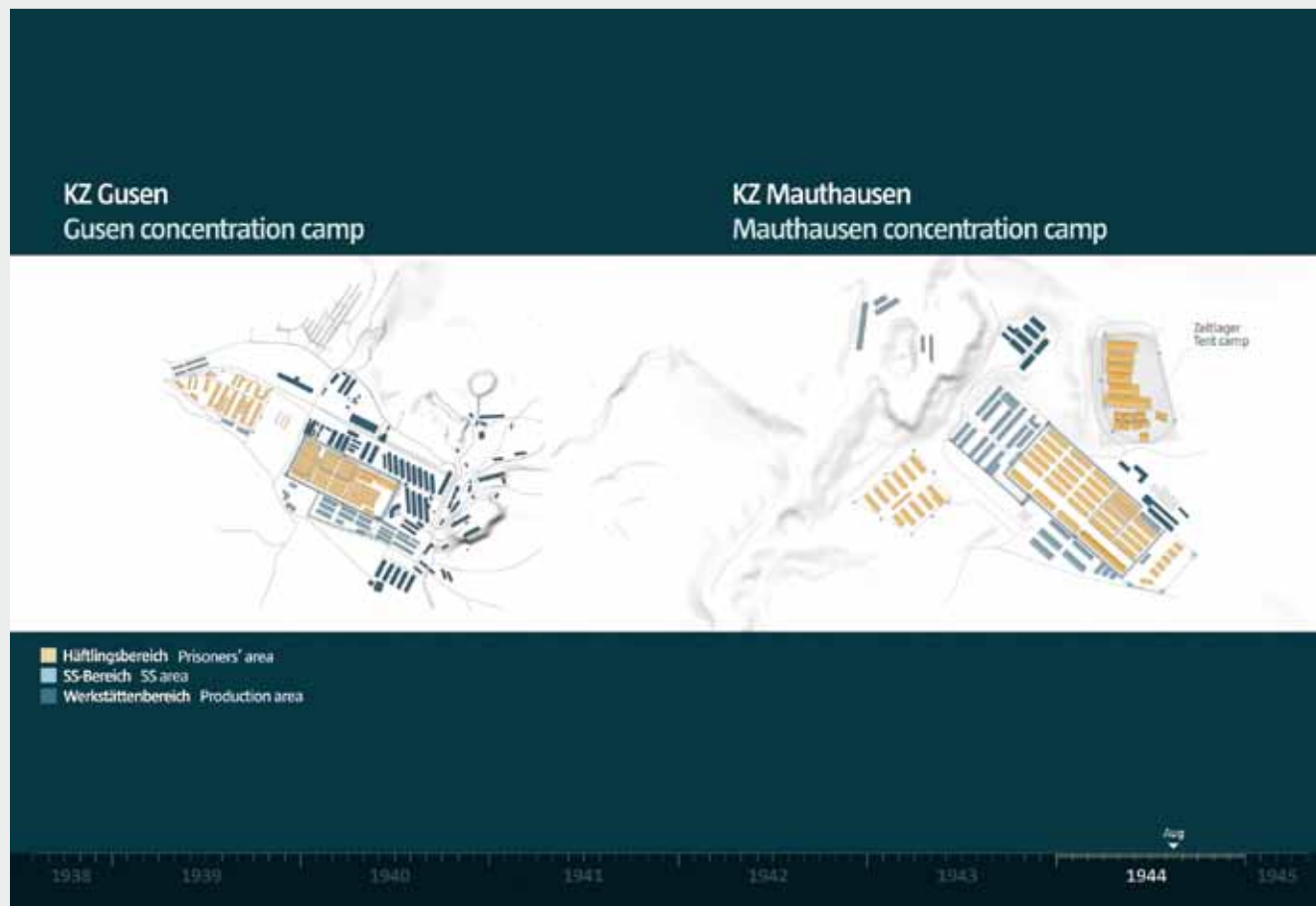
In total, the newly opened exhibitions include around 130 original objects in their displays. These objects will also play an important role in the education work of the Mauthausen Memorial. ■

LOANS AND FACSIMILES FROM

- *Amicale française de Mauthausen, Paris*
- *Amt der Oberösterreichischen Landesregierung, Linz*
- *Archiv der Barmherzigen Schwestern vom Heiligen Kreuz, Linz*
- *Archiv Granitwerke Poschacher, Mauthausen*
- *Archives du Comité International de la Croix-Rouge, Geneva*
- *Archeo Prospections*, Vienna*
- *Archiv der Stadt Linz*
- *Archiv der Zeugen Jehovas, Selters*
- *Archives Nationales, Paris, fonds de l'Amicale de Mauthausen*
- *Archivio Istoretto, Turin*
- *Association des Amis du Centre d'Histoire de la Résistance et de la Déportation, Lyon*
- *Bayerische Staatsbibliothek, Munich*
- *bpk - Bildagentur für Kunst, Kultur und Geschichte, Berlin*
- *Bundesarchiv, Berlin*
- *Bundesarchiv, Koblenz*
- *Bundeskriminalamt Österreich, Vienna*
- *Centralnyi Archiv Ministerstva Oborony Rossijskoj Federacii, Moscow*
- *Centre d'Histoire de Sciences Po, Archives d'histoire contemporaine, fonds Charles Dubost, Paris*
- *Deutsche Dienststelle (WAS), Berlin*
- *Deutsche Nationalbibliothek, Leipzig*
- *Deutsches Historisches Museum, Berlin*
- *Dokumentationsstelle Hartheim des Oberösterreichischen Landesarchivs, Alkoven*
- *Dokumentationsarchiv des österreichischen Widerstandes, Vienna*
- *Fotoarchiv des Engineering Center Steyr-Magna Powertrain, St. Valentin*
- *Filmarchiv Austria, Vienna*
- *Fondation pour la Mémoire de la Déportation, Paris*
- *Fédération Nationale des Déportés et Internés, Résistants et Patriotes, Paris*
- *Gosudarstvennyj archiv Rossijskoj Federacii, Moscow*
- *Fortunoff Video Archive of Holocaust Testimonies, Yale University Library*
- *Institut für Zeitgeschichte der Universität Vienna*
- *Instytut Pamięci Narodowej, Warschau*
- *International Tracing Service, Bad Arolsen*
- *Istituto per la Storia della Resistenza e della Società Contemporanea in Provincia di Asti (ISRAT)*
- *Instituut voor Oorlogs-, Holocaust- en Genocidestudies (NIOD), Amsterdam*
- *KZ-Gedenkstätte Ebensee*
- *KZ-Gedenkstätte Mauthausen*
- *Landesarchiv NRW - Abteilung Rheinland, Düsseldorf*
- *L'Humanité, Paris*
- *Luftbilddatenbank Dr. Carls, Esterwegen*
- *Marktgemeinde Mauthausen*
- *Museu d'Història de Catalunya, Barcelona, fons de Amical de Mauthausen y otros campos*
- *Museum der Moderne Salzburg*
- *Museum der Stadt Steyr*
- *Musée National d'Histoire et d'Art, Luxembourg*
- *Muzeum Stutthof*
- *Národní archiv, Prague*
- *Österreichische Nationalbibliothek, Vienna*
- *Oberösterreichisches Landesarchiv, Linz*
- *Oberösterreichisches Landesmuseum, Linz*
- *Österreichisches Staatsarchiv, Vienna*
- *Památník Terezín*
- *Państwowe Muzeum Auschwitz-Birkenau, Oświęcim*
- *Rossijskij Gosudarstvennyj Voennyj Archiv, Moscow*
- *Service Historique de la Défense, Bureau des Archives des Victimes des Conflits Contemporains, Caen*
- *Service historique de la défense, Archives Iconographiques, Vincennes (France)*
- *Simon Wiesenthal Center, Los Angeles*
- *SPÖ Mauthausen*
- *Staatsarchiv Nürnberg*
- *Staatsarchiv Würzburg*
- *Státní okresní archiv Mělník*
- *Stadtarchiv der Ortsbürgergemeinde St. Gallen*
- *Tauber Holocaust Library - JFCS Holocaust Center, San Francisco*
- *Thüringisches Hauptstaatsarchiv Weimar*
- *United States Air Force Historical Research Agency, Maxwell, AL*
- *United States National Archives and Records Administration*
- *United States Holocaust Memorial Museum, Washington, DC*
- *Unternehmensmuseum der Hirtenberger AG, Hirtenberg*
- *ullstein bild, Berlin*
- *USC Shoah Foundation Institute, Los Angeles*
- *Verein für die Geschichte der Arbeiterbewegung, Vienna*
- *Verzetsmuseum Amsterdam*
- *Vojenský historický archiv, Prague*
- *Walter Frentz Collection, Berlin*
- *Wiener Stadt- und Landesarchiv*
- *Wienbibliothek*
- *Wien Museum*
- *Yad Vashem, The Holocaust Martyrs' and Heroes' Remembrance Authority, Jerusalem*
- *Yale University, Manuscripts & Archives*

Gregor Holzinger / Andreas Kranebitter

The Visualisation of Dynamic Processes



The first animation shows the 'growth' of the Mauthausen/Gusen concentration camp complex from the construction of the first barracks to a military-economic complex (graphics: CONTRAIRE – digital environments).

Exhibitions showing the results of historical research often have a reputation for being dry and difficult to understand. Reams of text and two-dimensional maps can be tiring and are inadequate for making complex relationships clear. At the same time, the technical possibilities, in comparison, for example, to when Hans Maršálek worked on the first permanent exhibition for the Mauthausen Memorial, have changed greatly over recent decades, as have the ways that visitors to an exhibition interact

with media. What previously had to be communicated through maps and pictorial materials in combination with text can now be illustrated in animated form. The idea behind this is to present complex processes and, above all, historical relationships in a form that visitors can easily understand. Thus in historical exhibitions it has now become customary to visualise topographical changes (e.g. the construction of the Mauthausen/Gusen camp) or statistical developments (e.g. the number of people deported



In the second visualisation, the relationship between the course of the war and the numbers of people deported to Mauthausen is highlighted. The chronological sequence will make the stages of the radicalisation of the camp regime visible (graphics: CONTRAIRE – digital environments).

to a concentration camp) as animated sequences.

In the exhibition *The Mauthausen Concentration Camp 1938-1945*, visualisations of four dynamic processes can be viewed on four screens. Each of these animations presents a sequence over time related to one of the chronological periods that structure the exhibition as a whole. The necessary data was gathered through various research projects that were carried out during the preliminary stages of work on the exhibition.¹

Phase 1 – Construction and development of the Mauthausen and Gusen concentration camps

The 'growth' of the Mauthausen/Gusen concentration camp complex is presented in Phase 1. Beginning with the construction of the camp in 1938, the development of the Mauthausen main camp is shown from the erection of improvised barracks through to the height of its expansion in April 1945.

The aim of this is to illustrate its partly planned, partly improvised development into a military-economic complex. By using a split screen, the topographical development of the Gusen branch camp is shown at the same time. The animation ends with the liberation in May 1945.

Phase 2 – Deportations to Mauthausen over the course of the war

In Phase 2 the relationship between the course of the war and the numbers of European deportees is highlighted. The simultaneous presentation of deportation numbers by nation and the number of deaths among the deportees makes clear the growing radicalisation of the way the Mauthausen concentration camp system was developing.

A chronological presentation showing the course of the front line on a historical map illustrates the shift from the 'Blitzkrieg' of the initial period to stagnation and finally to the collapse of the western



The construction over time of the subcamps of the Mauthausen concentration camp is presented in the third visualisation. A still image at the end of the animation shows all the main camps and subcamps in the German Reich (graphics: CONTRAIRE – digital environments).

and eastern fronts. At the end of the animation the total numbers of deportees and the dead from each nation are listed.

Phase 3 – The creation of subcamps of the Mauthausen concentration camp

The relationship between the establishment of subcamps and (armaments) industries is represented by the visualisation in Phase 3.

The 'use' of concentration camp prisoners as forced labourers is illustrated through the establishment of subcamps of the Mauthausen/Gusen concentration camp. Each subcamp is categorised as either non-military or arms industry.

At the end of the animation all the main camps and their subcamps within the German Reich are displayed, making it clear that the Mauthausen/Gusen concentration camp, along with its subcamps, was part of a system that existed throughout the German Reich and the occupied territories.

Phase 4 – Mass transfer of prisoners to Mauthausen towards the end of the war

This animation visualises the relationship between the collapse of the German front and the mass evacuations to the Mauthausen concentration camp. It also shows the locations of the graves of those who died on these journeys.

First to be shown are the routes of these transports, euphemistically known as 'evacuations', from concentration camps in Reich territory to the Mauthausen concentration camp. This is followed by the transports and death marches from the subcamps of the Mauthausen concentration camp, as well as of the Hungarian-Jewish forced labourers from the 'Südostwall' ('South East Wall') construction sites, to the Mauthausen main camp, to Ebensee, Melk, Gusen and Günskirchen, in relation to the shifting front line. A still image showing the geographical locations within Austria of the graves of those who died on the way ends this visualisation.



The fourth and final animation highlights the relationship between the collapse of the German front and the mass evacuations to the Mauthausen concentration camp. The known locations of the graves of the countless people who died on these transports and death marches are also displayed (graphics: CONTRAIRE – digital environments).

'Subcamp Terminal'

Another animated form that allows visitors to extend and deepen their knowledge is the so-called 'Subcamp Terminal'.² Using touch-screen technology, it expands on the visualisation in Phase 3 by offering visitors the chance to gain more in-depth information about the subcamps of the Mauthausen/Gusen concentration camp:

- Name of the subcamp with alternative names and code-names.
- Historical presentation of the camp in the form of photographs, drawings, sketched plans, aerial photographs or similar, and a contemporary photo of the memorial or the current appearance of the site.
- Information on the site of the camp (barrack camp, factory, tunnels etc.) as well as an exact location.
- Information on the length of time the camp was in existence (date of establishment and disbandment, evacuation or liberation).
- Information on the purpose of the camp (background to the construction of the camp, information on the commercial company it was attached to, the type of work done by the concentration camp prisoners).
- Information on the camp prisoners (number and nationality of the prisoners, conditions of imprisonment, number of deaths).
- Information on guards at the camp (head of camp and guard personnel, type of security measures).
- Information on the end of the camp (disbandment, evacuation or liberation).
- Information on the memorial or museum, if one exists.

1 The research was carried out by Andreas Bilgeri, Werner Reisinger and Leonhard Woldan ('Visualisations'), Veronika Brandt, Maria Hörtnér, Juliane Zeiser ('Statistical Analyses') and Alexander Prenninger ('Evacuations') (see the article by Willi Stadler in this volume). Technical realisation was carried out by Christine Pilsl and Stefan Schilcher.

2 The content for the Subcamp Terminal was researched by Isolde Füsselberger, the technical realisation was carried out by Woeishi Lean.

Regina Fritz

Narrating the Camp. The integration of oral history interviews into the redesign



In the programme *This is Your Life*, broadcast by NBC-TV on 27 May 1953, an American talk-show host speaks in front of an audience of millions to Hanna Bloch Kohner, a survivor of the Mauthausen subcamp in Lenzing (© NBC-TV).

Increasing numbers of historians are calling for the experiences of the survivors of National Socialist persecution to be integrated into historical research. In this way, 'the scientific truth of the historical report and the contingent truth of the survivors'¹ can be combined.

Thus in recent years, more and more Holocaust museums and memorials across the world have moved away from telling the history of National Socialism exclusively by means of so-called per-

petrator documents. Instead they aim to convey the complexity of historical experience and reduce scholarly distance by including photographs, letters, diary entries, personal objects and, above all, oral history interviews.²

Separating individual fates from the mass of victims gives those victims a face and counters the process of de-individualisation attempted by the National Socialists. The hope is that the integration of personal objects and texts into an exhibition will



Leonid Kuzmin, born in 1920, is one of the few survivors of the first group of Soviet prisoners of war deported to the Mauthausen/Gusen concentration camp. He was captured near Minsk in August 1941 and then deported to the Stalag VI C (Bathorn in Emsland) prisoner of war camp. From there he was transferred to Gusen in October 1941. As he explains in one of the interview clips shown in the exhibition, he attributes his survival partly to his personal contacts to German prisoner functionaries (© Archive of the Mauthausen Memorial/Mauthausen Survivors Documentation Project).



In the exhibition *The Mauthausen Concentration Camp 1938-1945*, excerpts are shown from over 30 interviews with survivors of the Mauthausen concentration camp and its subcamps. Their stories make the complexities of the historical experiences easier to understand and form a contrast to the documents of the perpetrators (© Federal Ministry of the Interior/Andreas Kranebitter).

make sympathy and empathy possible, i.e. reduce 'the chronological, generational, geographical and thus also the emphatic distance from the events'.³ This also shows the intention of exhibition creators to recognise people not as passive victims, as they were considered for a long time, but as active agents with their own opportunities for taking action.

Likewise, the curators of the Mauthausen Memorial have linked their work to the idea of individualisation, a development within museological thinking that has spread internationally since the end of the 1990s. They took the decision to integrate interview sequences taken from selected interviews with survivors of the Mauthausen camp that had been filmed in recent decades into the new exhibition design. Priority was to be given to video interviews, with audio interviews or written memoirs being used in exceptional cases.

Key content for this was provided by the 859 audio and video interviews, most several hours long, which were conducted with survivors of the Mauthausen camp complex in 23 countries in 2002 and 2003 as part of the 'Mauthausen Survivors Documentation Project'.⁴ Added to this were several video interviews either conducted by employees of the Mauthausen Archive themselves or made available by the United States Holocaust Memorial Museum, the Fondation pour la Mémoire de la Shoah, and the USC Shoah Foundation Institute.

For the redesign of the permanent exhibition at the Mauthausen Memorial, a total of 48 interviews from over ten countries in 14 languages were selected based on different criteria. In particular the four 'time periods' formulated by the exhibition team for the redesign as a whole played a role in the selection of the interviews. Each period of the camp was characterised by the arrival of particular groups of prisoners as well as by certain experiences and living (or survival) conditions. Moreover, prisoner transports from different countries were arriving at the camp at different times – depending on the current National Socialist persecution, expansion and



Solomon Salat (right, in a photograph taken in 1935) grew up in a Jewish family in Cracow. After the invasion of Poland, the German occupiers made the 14-year-old carry out forced labour. In 1942 he was sent to the forced labour camp for Jews in Płaszów and, in August 1944, was transferred first to Mauthausen and then to St. Valentin and finally Ebensee, where he was liberated. An excerpt from an interview with him taken from the collection of the Mauthausen Survivors Documentation Project is shown in the exhibition *The Mauthausen Concentration Camp 1938–1945* (© Archive of the Mauthausen Memorial/Mauthausen Survivors Documentation Project).

by the shared experience of having been held in the Mauthausen camp complex, but they experienced their time in the camps as individuals in very specific ways, depending on factors such as the date of their arrival, age, sex, reason for arrest, number of camps they had already been imprisoned in, where they slept and worked etc.⁵ That the people we encounter on the video screens and in the audio interviews are mainly in their 70s, 80s or 90s should not conceal the fact that at the time of their persecution, they were young men and women. Thus they can only convey one particular view of the camp, one that does not comprise the totality of all camp experiences. Nevertheless, their accounts provide us with deeper insights into the internal workings of camp life, into living conditions and the communal life of the camp, into conflict and violence in the camp, but also into friendship and solidarity.

occupation policy – thus changing the composition of the prisoner community, which in turn affected everyday life in the camp.

As well as corresponding to the ‘time periods’, the sample also had to represent certain themes and events relevant to the history of the camp. Care was therefore taken that the selected interviews thematised aspects of camp life such as everyday life in the camp, the relationships of the different groups of prisoners to one another and to the prisoner functionaries, free time in the camp, hunger, hygiene, medicine, contact with the outside world, violence, death and extermination, work, the quarry, the subcamps, the brothel, escape, resistance, opposition, evacuation, and liberation.

It was the exhibition team’s aim to bring visitors closer to the people who were imprisoned, tormented and murdered in Mauthausen and its subcamps from 1938 to 1945. These people may be connected

- 1 James E. Young: *Zwischen Geschichte und Erinnerung. Über die Wiedereinführung der Stimme der Erinnerung in die historische Erzählung*. In: Harald Welzer (ed): *Das soziale Gedächtnis. Geschichte, Erinnerung, Tradierung* (Hamburg 2001), p. 41-62, here p. 50. All quotes translated by Joanna White.
- 2 Saul Friedländer: *Eine integrierte Geschichte des Holocaust*. In: Saul Friedländer: *Nachdenken über den Holocaust* (Munich 2007), p. 154-167, here p. 160.
- 3 Katja Köhr: *Flucht in die Moral? Museale Darstellungen des Holocaust zwischen nationalen Fragen und universellen Zugängen*. In: *Medaon. Magazin für Jüdisches Leben in Forschung und Bildung* 1 (2007), www.medaon.de/pdf/A-Koehr-1-2007.pdf (accessed on 7.2.2013).
- 4 Cf. in detail, Gerhard Botz/Brigitte Halbmayr/Helga Amesberger: ‘Zeitzeugen- und Zeitzeuginnenprojekt Mauthausen’ (‘Mauthausen Survivors Documentation Project’ – MSDP). *Genese, Projektstruktur und erste Ergebnisse*. In: *Dokumentationsarchiv des österreichischen Widerstandes* (ed): *Jahrbuch 2004. Schwerpunkt: Mauthausen* (Münster 2004), p. 30-67.
- 5 Cf. *ibid.*, also Gerhard Botz/Regina Fritz/Alexander Prenninger: *Mauthausen überleben und erinnern. Ein Bericht aus dem ‘Mauthausen Survivors Research Project’ (MSRP)*. In: *Bundesministerium für Inneres* (ed): *KZ-Gedenkstätte Mauthausen | Mauthausen Memorial 2009* (Vienna 2010), p.39-48.

Zwangsarbeit und Vernichtung im Steinbruch Forced Labour and Extermination in the Quarry

Die Steinbrüche von Mauthausen und Gusen sind gleichermaßen Orte der Zwangsarbeit und Stätten der Vernichtung. Häftlinge müssen hier bis zu 13 Stunden am Tag unter unmenschlichen Bedingungen arbeiten.

Die wirtschaftlichen Interessen der SS und der bewusste Verschleiß von Menschen stehen im Widerspruch zueinander. Während in den Steinbrüchen ein permanenter Mangel an Facharbeitern herrscht, werden viele Häftlinge systematisch zu Tode geschunden. Verschleiß, Strafarbeit und gezielte Mordaktionen sind an der Tagesordnung.

In Mauthausen and Gusen quarries are places of forced labour and extermination in equal measure. Prisoners are made to work for up to 13 hours per day under inhuman conditions. While there is a permanent lack of skilled workers, prisoners are systematically worked to death. Exhaustion, forced labour and targeted killing actions are part of the daily routine.

Paul Mitchell

Building Archaeology at the Mauthausen Memorial Site

Building archaeology – also often called buildings research – is the scientific and analytical survey of a historical building with the aim of determining the age of its individual parts and thus reconstructing its construction history. Building archaeology's findings are important for the building industry, conservation staff and architects seeking to renovate a building as sensitively as possible. Furthermore, the data that building archaeology delivers can add to or lead to a revision of the current state of academic research.

A building archaeology team made up of specialists from different disciplines such as archaeology, history, art history and architecture will research as many written and pictorial sources as possible about a building – historic plans and architectural drawings are of particular value – and analyse them alongside current plans of the building. As a rule, historic buildings were not built in one go, but rather feature several periods of reconstruction and renovation. Building archaeologists have to be able to understand the building sequence, i.e. the 'construction phases' or the order in which construction took place.

Building archaeology at the concentration camp memorial site

Building archaeologists have been active at the Mauthausen Memorial since 2009.¹ It might come as a surprise that specialists who normally work in medieval houses or Renaissance palaces are concerned with a building complex that is not yet a hundred years old. There are two reasons for this: firstly the

majority of the SS documents on the expansion of the camp were destroyed or have been lost. Secondly, memorial sites are not immune from time and change. Hence the buildings frequently had to undergo renovation or be adapted for their then current uses. Since liberation from National Socialism, there have been three major periods of renovation (1948/1949, 1968/1969 and post-2002) which have contributed to the 'de-clarification' of the historic situation and which, unfortunately, were often not adequately documented. It is therefore not always immediately obvious whether a partition wall or a coat of paint represents a post-war renovation or dates from the period of National Socialist rule.

The building archaeological investigations have brought numerous new findings and interesting details to light. During the National Socialist era itself, nearly every building was expanded or adapted to keep up with the enlargement of the camp as a whole or meet the needs of the SS. It could be shown, for example, that the so-called 'infirmary building', which was begun during the winter of 1940/1941 and today houses the museum, was originally planned with the same length as the other functional buildings on the roll call area (52.5m). However, a change to the plans around 1941/1942 led to the extension of the building to its current 115m.

In some places it has been possible to find direct traces left by the men – mainly prisoners – who built the camp; pencil scribbles made by the foremen to explain the work to their 'staff', or measurement marks for the concrete workers and tile layers. The practised eye of the building archaeologist also sees the marks left by pieces of equipment that were re-



Above: Construction site of the infirmary building, circa 1941. The steel reinforcement of the basement ceiling is clearly visible (© Photograph Archive of the Mauthausen Memorial, L'Humanité Collection).

Right: Central corridor on the ground floor of the former infirmary building, before 1968. The decoration scheme dating from the National Socialist era can be seen on the walls (© Photograph Archive of the Mauthausen Memorial, BHÖ Collection, Fédération nationale des Déportés et Internés, Résistants et Patriotes).



moved after the war and probably taken elsewhere for further use. This includes the impressions left by the cauldrons in the kitchen and the boilers in the heating room, as well as the marks in the middle of the former laundry floor left by the washing machines.

The 'Third Reich' was not only a political and military entity but also a large internal market. This can be seen from the building materials used, which came from all over the empire. There were wall tiles from Vienna – with the country of origin on the back in English: 'MADE IN GERMANY' – fireproof bricks from Styria, as well as floor tiles from Bohemia

and roof tiles from Saxony and Silesia. In addition, the heating pipes came from Cologne, many of the window fittings from the Ruhr region, the so-called grease traps in the kitchen barracks from Hessen – and the crematorium ovens from Erfurt and Berlin.

For the SS there was no reason to decorate their 'place of work' in gloomy or sober colours. Nonetheless it comes as a surprise that throughout the camp, the interior walls were painted in bright colours,

sometimes with stripes or geometric patterns. This applies not only to rooms in the brothel (Block 1), but also to the SS office in the crematorium, whose walls were painted in a light blue colour, as well as to the guard room in the Bunker (camp prison), where a kitschy floral pattern was found. In the postwar period there was clearly little appreciation for such colour schemes: nearly all the walls were painted over with a top coat of white, yellow or grey-green.

With the exception of the removal of equipment and pipes, the functional buildings that stand on the roll call area today were, for the most part, sensitively renovated when the memorial was created in 1948/1949. Windows and doors were restored using original fittings that had been taken from torn-down parts of the camp, making it impossible to know today whether they date from the National Socialist era or from the renovations in 1948. The alterations made in 1968 to the 'prisoners' infirmary building', which now houses the museum, were all the more comprehensive.

The former infirmary building

Having surveyed the infirmary building in 2009, the renovations to it in 2010/2011 were also monitored by the building archaeologists. Every structural intervention was discussed beforehand with the Austrian Federal Monuments Office and the building archaeology team, in order to retain as much of the authentic character of the building as possible.



Right, from top to bottom:

Cover of the ventilation pipe in the gas chamber (© Paul Mitchell).

Guard room in the former camp prison with floral wallpaper dating from the National Socialist period (© Paul Mitchell).

Negative imprint left by a wall tile in the gas chamber with the words 'VIENNA MADE IN GERMANY' (© Paul Mitchell).

Tunnel between the infirmary and the camp prison. The pencil markings were made by the men working on the construction site, around 1941 (© Paul Mitchell).



Gas cell, from which the gas was piped into the gas chamber, shortly after liberation. The photograph shows where the gas filling apparatus was connected to the pipe (© Photograph Archive of the Mauthausen Memorial, Fédération Nationale des Déportés & Internés, Résistants & Patriotes Collection).

Necessary repairs and additions were therefore kept to a minimum. The site was visited regularly and the new findings, which continually came to light, were documented. As in the detention and camp administration buildings, the ground floor of the infirmary was structured around a central corridor, with rooms going off it on either side. The sickrooms were on the side by the camp wall, while rooms such as the office, operating room, guard room, washrooms and storage rooms were on the side facing the roll call area. There were more sickrooms and a laboratory in the basement, as well as a large crematorium installation near the gas chamber that was only completed in 1945. When the museum was set up in 1968, many of the internal partition walls were removed to create space for the exhibition. At the same time, any walls which still had coloured paint on them were painted over in white. During the most recent renovations, the impressions and

remains of the walls ripped out in 1968 were discovered in the floors and walls. The positions of these walls have now been traced back onto the walls and floors in order to make the former layout visible. The National Socialist-era colour scheme was also rediscovered and has been exposed in full in one of the sick rooms that still had its original dimensions.

Building archaeology in the killing facilities

The buildings research team also had to deal with the most sensitive area of the memorial site. It could be shown in situ that the killing facilities (the area of the gas chamber and crematoria) had been expanded four times in order to make the escalation of extermination possible. The foundations of a crematorium oven no longer in existence were documented along with the semi-circular impression left by the former bullet trap, in front of which executions were carried out.

Shortly before the liberation the SS ordered the dismantling of the bullet trap and other parts of the killing facilities in order to cover their tracks. This also included the apparatus used to feed poison gas into the gas chamber which stood in the 'gas cell', a small room next to the gas chamber. The place where the gas filling apparatus was mounted is conspicuous today for its white wall tiles. As could be shown, the SS had the apparatus removed and the hole closed over. The assumed location of the gas pipe was confirmed using geo-radar. ■

¹ The core buildings research team working at the memorial site was composed of four members: The author (Paul Mitchell) was responsible for surveying and documenting the buildings on site. He also drew up the plans showing the age of the buildings. A second colleague (Karl Scherzer) specialised in examining and documenting the layers of plaster and paint. A third (Günther Buchinger) was responsible for finding written and pictorial sources and a fourth (Michael Grabner) for the comparative analysis of tree-rings (dendochronology).

Robert Vorberg

The Exhibition Building. On the renovation of the former 'infirmary building'



Facade of the former infirmary building in scaffolding during renovations; the building is being used as a museum. The section of the building without plastering functions as a 'historical window' onto how it looked in 1945 (© Federal Ministry of the Interior/Stephan Matyus).

With the creation of a new museum building as part of the first phase of the Mauthausen Memorial redesign, the necessary infrastructural requirements were now in place for the redesign of the memorial site as a place of learning as well.

The principal projects in this regard were the general historical exhibition, *The Mauthausen Concentration Camp 1938-1945*, the exhibition *The Crime Scenes of Mauthausen – Searching for Traces*, as well

as the 'Room of Names'. The choice of the ground floor and basement of the former infirmary building as the location for both exhibitions was the result of an intensive discussion process. Consideration was given to the fact that structural changes to a sensitive place like the Mauthausen Memorial need to be carried out as part of an overall concept that takes into account not only infrastructural needs but also the preservation of historic monuments. One of the



This photograph taken in 1946 shows the historical condition of the building without plastering (© Photograph Archive of the Mauthausen Memorial, BHÖ Collection).

biggest determining factors in the decision to create the exhibitions in the former infirmary building was – besides the decades-long tradition of using the building for exhibitions – that at the time the camp was liberated, work on the former infirmary building was not complete and only part of it was in use. Compared with the other preserved buildings it can, therefore, be regarded as a relatively neutral site. Hence the first exhibition at the Mauthausen Memorial was also put on in this building, which opened as a museum in 1970. In addition, pragmatic reasons played and play a role – for example, the building's solid construction and the fact that it can be heated make it suitable as a year-round exhibition space. Similar conditions could only be

guaranteed elsewhere either in a completely new building or through massive structural alterations to existing buildings.

The new exhibitions meant further renovation and adaptation of the former infirmary building were necessary. However, the building work commissioned by the *Burghauptmannschaft Österreich* (BHÖ – Austrian Buildings Commission) aimed not only to put in place what was needed for a contemporary museum building, but also to make the original appearance of the building visible as far as possible. Furthermore, by using particular design strategies, an idea of the original character of the building was to be given. To this end, comprehensive building archaeological investigations were



The architect Helmut Neumayer presents a window through to the original floor during the handover of the renovated building to the Federal Ministry of the Interior. The renovations were carried out by the Austrian Buildings Commission (BHÖ) in close consultation with the Austrian Federal Monuments Office (BDA) and were monitored by building archaeologists (© Federal Ministry of the Interior/Stephan Matyus).



Photograph of construction work to install a lift that will make the building accessible to people with impaired mobility (© Federal Ministry of the Interior/Robert Vorberg).

carried out during the planning stages.¹ On the basis of the information gained from this, and together with the architect responsible, Helmut Neumayer, as well as in consultation with the Austrian Federal Monuments Office, consideration was given to how best to deal with the existing building stock. The guidelines for the redesign developed by the working group were also important in this regard.

It was felt that any structural and design measures intended to indicate to visitors the situation in 1945 must be self-explanatory. For example, the original position of the walls has been indicated by markings on the floors, walls and ceilings. In selected places where the underlying structure from 1945 was in good condition but had been altered

by later renovations, these structures have been made visible again. This is the case in a former sick-room where the wall paint dating from around 1945 was revealed in order to give visitors an impression of the original interior decoration. Similarly, the façade was removed from a corner of the building in order to show its unrendered state in 1945. In order to make the changes to the façades since 1945 visible, changes that have shaped the camp's outward appearance, sections of the façade added after 1945 were kept.

The need to meet the requirements of a modern museum building made new structural changes necessary. However, these interventions were kept to a minimum and any changes were made recognisable as such. In order for the building to be able to fulfil its function as an exhibition space, a new burnished steel stairway was installed in the central tract. Some of the rooms were adapted to create new visitor washrooms and areas for staff. A major aim of the construction work was also to make the

building, as well as the adjoining memorial room in the basement by the crematoria and gas chamber, accessible to visitors with mobility needs. To this end both a lift inside the building and a ramp from the end of the historically sensitive area into the courtyard of the former camp prison were installed. These interventions into the historic structure were not uncontroversial but were nevertheless considered necessary in order to enable a large number of visitors to visit the museum building and the new memorial room. The construction measures carried out by the BHÖ took from August 2010 until well into autumn 2011.

With the adaptation and renovation of the former infirmary building and the opening of the new exhibitions, the Mauthausen Memorial now has a museum building at its disposal that meets the contemporary needs of a memorial site. ■

1 See the article by Paul Mitchell in this volume.

One of the first sketches for the entrance area of the infirmary building at the Mauthausen Memorial. The renovation of the museum building was designed by the architect Helmut Neumayer and carried out by the Austrian Buildings Commission (© Architekt Neumayer ZT GmbH).



Manuel Schilcher / Siegfried Miedl

The Architecture and Design of Remembrance. Building in a historically sensitive area



Installing the exhibition display cases in the new permanent exhibition (© Federal Ministry of the Interior/Stephan Matyus).

The new exhibition has been created in a historic building. The structural remains of a concentration camp cannot have an exhibition forced onto them in accordance with some abstract external scheme. Rather, as was the case here, every space must be investigated to determine what constitutes its historical quality, whether it permits an exhibition at all, to what extent it will affect the exhibition, and whether it allows a free choice of topic.

Only after carrying out these investigations could a decision be made on the use and design of each space within the framework of the exhibition.

Central to the planning of the new exhibition seemed to us to be the question of how much importance should be given to the preserved historic spaces and how these were to be dealt with as part of the redesign. In assessing their significance, the main criterion has to be how they relate to the form-

er prisoners. Their function within the concentration camp and their connection to particular events in the camp, as well as architectonic, art historical and technical aspects, also play a role. Absolute priority is given to the places of death, in particular the crematoria and the killing areas.

The physical structure itself also plays a role. For spaces that are both charged with strong emotion and are functionally or historically significant, it is clear that the main focus will be on the historic site, which in turn determines the design and themes of the parts of the exhibition located there.

On the project itself

Our starting point was the infirmary building in its existing form. Its original function meant that it had been built to contain several small rooms, but in the decades after the war it was partially gutted. As part of the renovation work, anything installed during that post-war period was removed.

Assuming that the absorption of knowledge always takes place on a voluntary basis, both the exhibition's logical course and the visitors' fluid movements through it were important parameters for our concept. We also needed a way of shaping the space that would cater to large groups on the one hand, whilst offering quiet corners for in-depth individual learning on the other. The design thus attempts to do more than just create a space – it focuses attention so that information and atmosphere can be absorbed.

General historical exhibition

The design is based on the idea of using the building's internal layout to structure the exhibition.

The underlying chronology structuring the exhibition will be subtly emphasised through the use of 'increasing' grey tones for the exhibition panels and furniture that are specific to each period.

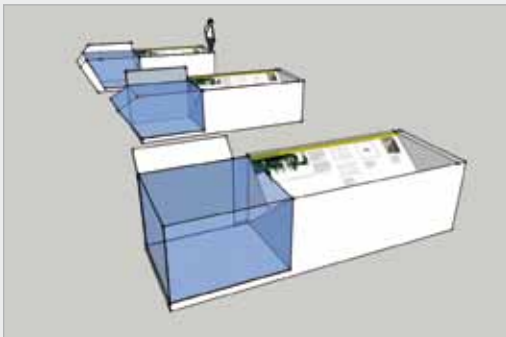
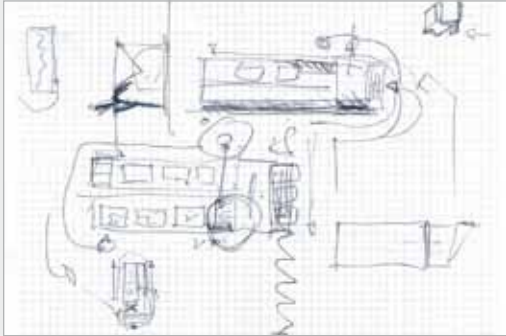
A special situation is represented by the prologue at the beginning of the exhibition. The structure of the building dictates that this prologue is both the entrance to and exit from the general historical exhibition. Here the central corridor and the rooms on either side are linked by lowering the ceiling. Content dating from after the liberation will be displayed in these rooms in white installations with a grooved surface design. The lowered and backlit ceiling creates a unified atmosphere, bringing the topic together as a whole. This setting can thus be read as the prologue to our experience and the epilogue to the general exhibition.

Very different formal languages characterise the rooms to the left and right of the central corridor. Whilst the 'history of the camp' was designed around strict right-angles, which also symbolise the bureaucracy of extermination behind that history, the rooms dealing with 'experience' are shaped by a more active, less strict gesture, where individual display cases tell of individual fates. In the 'history of the camp', the exhibition panels very clearly follow the historical position of the walls and thus emphasise the building's intended function. The almost free-standing exhibition panels form two sub-rooms towards the centre of each room, which can be used by several people at once.

On the 'experience' side, the individual angled sections, each of which deals with a separate topic within the room, are deliberately placed across the markings on the floors, walls and ceilings. These installations are positioned from the centre out in order to create intimate, individual spaces for in-depth reading.

'The Crime Scenes of Mauthausen'

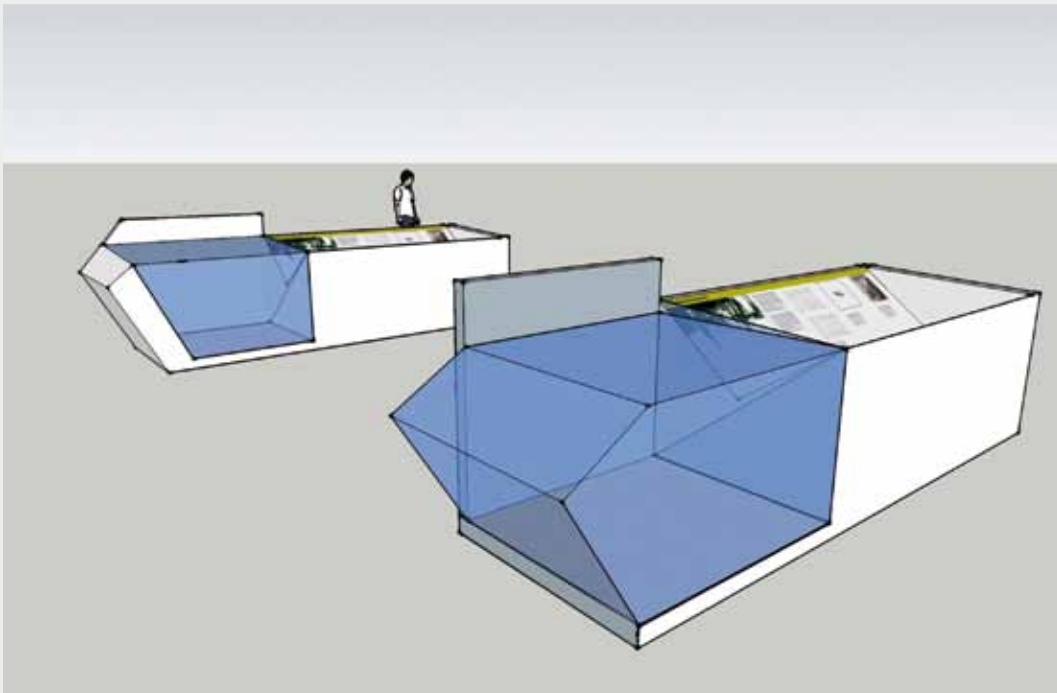
The basement of the former infirmary building presented us with a completely different situation: largely unaltered original rooms combined with subsequent structural adaptations. In order to in-



Sketches and designs for the exhibition architecture of the two exhibitions *The Mauthausen Concentration Camp 1938-1945* and *The Crime Scenes of Mauthausen – Searching for Traces* (© argeMarie).

tegrate the different materials, surfaces and colours into a unified visual whole, the walls were whitewashed. This allows the original textures and colours to remain sufficiently visible, whilst also acting as a homogenising device. Its uniformity also provides something approaching a neutral undertone for the exhibition, without lessening the expressiveness of the space.

In this distinctive atmosphere, massive monolithic panels can make their presence felt and draw visitors on a meandering path through the space without, however, detracting from its effect. A photograph of the current appearance of each crime scene is printed on the front of each panel. Walking around it reveals the texts, pictures and a central exhibit that tell its history. The information on the different ways people were killed in the camp is given here in order not to burden the crematorium area with an 'excess' of historical information.





The physical form of the exhibition takes into account both the structure of the historical building as well as content-related and conceptual considerations (© Federal Ministry of the Interior/Andreas Kranebitter).

Historically sensitive area

From the exhibition *The Crime Scenes of Mauthausen – Searching for Traces*, the visitor enters the most historically sensitive area of the camp. Whilst in the past this area was freely accessible in its entirety, a system of walkways installed at floor level now functions as a visitor guidance system. Orientation is provided by signs and descriptions that highlight and explain each specific section. On the one hand, this ensures the flow of visitors, since groups will no longer get lost in the amorphous layout. On the other hand, it acts to limit sensationalist curiosity. Furthermore, sensitive areas such as the gas chamber will no longer be accessible. Commemoration by former prisoners and relatives will, however, still be possible.

The 'Room of Names' is a special feature of this part of the site. Its original use was as a storage room for corpses. It has a clearly sloping dirt floor, meaning the room is lower at one end than the other. One of the measures was to install a level horizontal plane of glass panels, which bear the names of some 81,000 people who died in the camp. The visitor's path is cut into this plane in a zigzag pattern. Following the topography of the room, the visitor progresses ever deeper into the 'sea of names'. Three niches provide quiet places for consulting the memorial book containing the names of the victims.

Orientation

The designs of both exhibitions allow narratives to develop, whilst also taking visitors' habits of perception and usual patterns of movement into consideration. They also attempt to provide the visitor with a spatial overview. Furthermore, through combining linear presentation with scattered islands, a rhythm is created that alternates between peripheral and in-depth information, fast and slow, pathways and space.

The graphic design functions as a linking element between the different areas of the building and exhibition. An up-to-date visitor guidance system lends the institution a new appearance and provides visitors with the reassurance they need in a strange place. This use of text and colour as an ordering system accompanies visitors through the exhibition. The consistency in how the exhibition materials are presented makes it possible for visitors, depending on their level of interest, either to gain a quick overview or lose themselves in a particular topic. The choice of colour and font, as well as the modern handling of photos, documents, audio, and video material, makes learning easier for visitors and, despite all the variations within the exhibition architecture, creates a homogeneous user interface.

The aim is not to divert visitors, but to help them collect themselves. ■

Andreas Kranebitter

The Dead of the Mauthausen/Gusen Concentration Camp. Memorial Book and 'Room of Names'

An integral part of the first phase of the Mauthausen Memorial redesign consisted in creating a 'Room of Names', in which the names of all those who died in the Mauthausen concentration camp and its subcamps would be presented away from any historical information or annotated exhibits. The room is understood as an addition to the already existing forms of remembrance, i.e. to both national remembrance in the form of memorials and memorial plaques, and private remembrance of dead individuals through the small plaques put up by relatives.



In the 'Room of Names', visitors walk between horizontal glass panels bearing the names of over 81,000 named dead of the Mauthausen/Gusen camp complex. Three memorial books, which list the names in alphabetical order, will allow descendants to search for their relatives (© Federal Ministry of the Interior/Stephan Matyus).

Implementation of the project in three stages

The Mauthausen Memorial took the decision to realise the project of creating a 'Room of Names' in three stages:

1. In the first stage, the forenames and surnames of the dead will be printed in a random order onto glass sheets and mounted. The intention behind this form of presentation is that it makes clear both the immense numbers of the dead and their international origins.
2. So that individual victims can be located, a book listing their names and dates in alphabetical order will be on display in several places in the 'Room of Names'. This memorial book will be renewed regularly.
3. At a later date, an expanded and annotated edition of the memorial book will be made available to the public, also in electronic form.

Research and data collection

The list compiled for the 'Room of Names' is based on projects initiated by the memorial over the last two decades. Digitalisation of the most important sources and the creation of databases began already in 1996. In 2006 project staff were trained and both the interpretation of sources and data entry were professionalised.¹ In addition, the decision was taken to not generate just one name-based database, but to create a range of databases that would reproduce the individual historical documents ac-

Nr.	Name	Geburtsort	Geburtsdatum	Todesursache	Todesdatum
285	34	1922	Bohne	7.12.42	Frankfurt
1	35	1925	Bohne	18.12.42	Frankfurt
2	36	1928	Bohne	1.1.43	Frankfurt
3	37	1930	Bohne	1.1.43	Frankfurt
4	38	1932	Bohne	1.1.43	Frankfurt
5	39	1934	Bohne	1.1.43	Frankfurt
6	40	1936	Bohne	1.1.43	Frankfurt
7	41	1938	Bohne	1.1.43	Frankfurt
8	42	1940	Bohne	1.1.43	Frankfurt
9	43	1942	Bohne	1.1.43	Frankfurt
10	44	1944	Bohne	1.1.43	Frankfurt
11	45	1946	Bohne	1.1.43	Frankfurt
12	46	1948	Bohne	1.1.43	Frankfurt
13	47	1950	Bohne	1.1.43	Frankfurt
14	48	1952	Bohne	1.1.43	Frankfurt
15	49	1954	Bohne	1.1.43	Frankfurt
16	50	1956	Bohne	1.1.43	Frankfurt
17	51	1958	Bohne	1.1.43	Frankfurt
18	52	1960	Bohne	1.1.43	Frankfurt
19	53	1962	Bohne	1.1.43	Frankfurt
20	54	1964	Bohne	1.1.43	Frankfurt
21	55	1966	Bohne	1.1.43	Frankfurt
22	56	1968	Bohne	1.1.43	Frankfurt
23	57	1970	Bohne	1.1.43	Frankfurt
24	58	1972	Bohne	1.1.43	Frankfurt
25	59	1974	Bohne	1.1.43	Frankfurt
26	60	1976	Bohne	1.1.43	Frankfurt
27	61	1978	Bohne	1.1.43	Frankfurt
28	62	1980	Bohne	1.1.43	Frankfurt
29	63	1982	Bohne	1.1.43	Frankfurt
30	64	1984	Bohne	1.1.43	Frankfurt
31	65	1986	Bohne	1.1.43	Frankfurt
32	66	1988	Bohne	1.1.43	Frankfurt
33	67	1990	Bohne	1.1.43	Frankfurt
34	68	1992	Bohne	1.1.43	Frankfurt
35	69	1994	Bohne	1.1.43	Frankfurt
36	70	1996	Bohne	1.1.43	Frankfurt
37	71	1998	Bohne	1.1.43	Frankfurt
38	72	2000	Bohne	1.1.43	Frankfurt
39	73	2002	Bohne	1.1.43	Frankfurt
40	74	2004	Bohne	1.1.43	Frankfurt
41	75	2006	Bohne	1.1.43	Frankfurt
42	76	2008	Bohne	1.1.43	Frankfurt
43	77	2010	Bohne	1.1.43	Frankfurt
44	78	2012	Bohne	1.1.43	Frankfurt
45	79	2014	Bohne	1.1.43	Frankfurt
46	80	2016	Bohne	1.1.43	Frankfurt
47	81	2018	Bohne	1.1.43	Frankfurt
48	82	2020	Bohne	1.1.43	Frankfurt
49	83	2022	Bohne	1.1.43	Frankfurt
50	84	2024	Bohne	1.1.43	Frankfurt
51	85	2026	Bohne	1.1.43	Frankfurt
52	86	2028	Bohne	1.1.43	Frankfurt
53	87	2030	Bohne	1.1.43	Frankfurt
54	88	2032	Bohne	1.1.43	Frankfurt
55	89	2034	Bohne	1.1.43	Frankfurt
56	90	2036	Bohne	1.1.43	Frankfurt
57	91	2038	Bohne	1.1.43	Frankfurt
58	92	2040	Bohne	1.1.43	Frankfurt
59	93	2042	Bohne	1.1.43	Frankfurt
60	94	2044	Bohne	1.1.43	Frankfurt
61	95	2046	Bohne	1.1.43	Frankfurt
62	96	2048	Bohne	1.1.43	Frankfurt
63	97	2050	Bohne	1.1.43	Frankfurt
64	98	2052	Bohne	1.1.43	Frankfurt
65	99	2054	Bohne	1.1.43	Frankfurt
66	100	2056	Bohne	1.1.43	Frankfurt
67	101	2058	Bohne	1.1.43	Frankfurt
68	102	2060	Bohne	1.1.43	Frankfurt
69	103	2062	Bohne	1.1.43	Frankfurt
70	104	2064	Bohne	1.1.43	Frankfurt
71	105	2066	Bohne	1.1.43	Frankfurt
72	106	2068	Bohne	1.1.43	Frankfurt
73	107	2070	Bohne	1.1.43	Frankfurt
74	108	2072	Bohne	1.1.43	Frankfurt
75	109	2074	Bohne	1.1.43	Frankfurt
76	110	2076	Bohne	1.1.43	Frankfurt
77	111	2078	Bohne	1.1.43	Frankfurt
78	112	2080	Bohne	1.1.43	Frankfurt
79	113	2082	Bohne	1.1.43	Frankfurt
80	114	2084	Bohne	1.1.43	Frankfurt
81	115	2086	Bohne	1.1.43	Frankfurt
82	116	2088	Bohne	1.1.43	Frankfurt
83	117	2090	Bohne	1.1.43	Frankfurt
84	118	2092	Bohne	1.1.43	Frankfurt
85	119	2094	Bohne	1.1.43	Frankfurt
86	120	2096	Bohne	1.1.43	Frankfurt
87	121	2098	Bohne	1.1.43	Frankfurt
88	122	2100	Bohne	1.1.43	Frankfurt
89	123	2102	Bohne	1.1.43	Frankfurt
90	124	2104	Bohne	1.1.43	Frankfurt
91	125	2106	Bohne	1.1.43	Frankfurt
92	126	2108	Bohne	1.1.43	Frankfurt
93	127	2110	Bohne	1.1.43	Frankfurt
94	128	2112	Bohne	1.1.43	Frankfurt
95	129	2114	Bohne	1.1.43	Frankfurt
96	130	2116	Bohne	1.1.43	Frankfurt
97	131	2118	Bohne	1.1.43	Frankfurt
98	132	2120	Bohne	1.1.43	Frankfurt
99	133	2122	Bohne	1.1.43	Frankfurt
100	134	2124	Bohne	1.1.43	Frankfurt

Extract from the death register of the SS chief camp physician of Mauthausen. Since 1996, staff at the Archive of the Mauthausen Memorial have been entering information from sources such as this into databases. Countless historical documents were researched and analysed for the 'Room of Names' project. Important information was also obtained through co-operation projects and data exchanges with other institutions (© Archive of the Mauthausen Memorial).

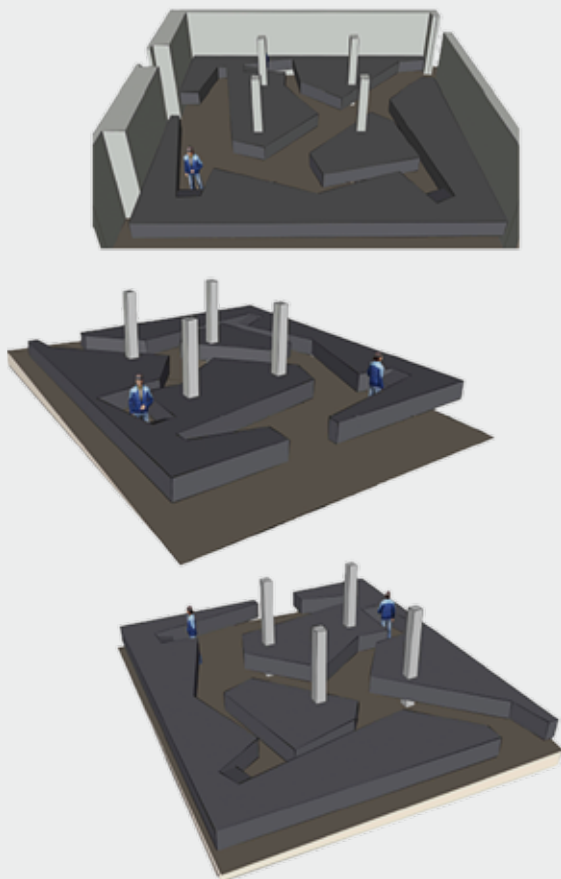
curately. A subsequent step would then link these databases to form a meta-database.

Of the estimated 197,464² prisoners of the Mauthausen concentration camp and its subcamps, 167,289 have so far been identified by name. The difference is explained by gaps in the documentation, in particular with regard to those victims who were not officially entered into the registers of the concentration camp by the SS.³ Up to May 2013, a total of 81,007 dead could be identified by name. The personal data on the victims is taken from a

total of 20 databases with over 500,000 data entries. Some of these entries were compiled within the memorial, whilst others were obtained through data-sharing agreements with external institutions.

The sources from which the list was compiled were brought together from several archives, interpreted, and entered into the databases. These sources include the so-called 'prisoner arrivals books', the entry registers of the Mauthausen concentration camp, and the death registers of the SS chief camp physician in Mauthausen. Furthermore, in

preparation for the new permanent exhibition and the 'Room of Names', comprehensive research was carried out in several archives and institutions, including in the USA, Israel, France, Germany, Spain, the Netherlands, the Czech Republic, Croatia, Serbia, Russia and Belarus. Much of this research brought to light previously unknown sources dating from both the period of the camp's existence and the period after liberation; in many cases, co-operation agreements could be entered into with the relevant institutions.⁴



The 'Room of Names' has a gently sloping floor. This should enable visitors to have a sense of entering into a 'sea of names' (© argeMarie).

Checking the names – reconstructing the spelling

The Mauthausen Memorial took a number of decisions over the course of the project which drew on the experience of other institutions:

- The names and places of birth should not be reproduced 'faithfully to the source' but reconstructed in their original form.
- The list will include all those who died in the Mauthausen concentration camp complex between 8 August 1938 and 30 June 1945.
- As a rule, the spelling of places and names should correspond to the spelling as of 1 January 1938. In cases where a place name used in 1938 is different to the current name, the current place name should also be listed.
- Place names should be corrected 'strictly', but names only 'mildly', i.e. where there has been obvious Germanisation, a phonetic spelling mistake or where a personal document points to an alternative spelling.

Checking the spelling of names and place names, i.e. the attempt to reconstruct the actual spelling, represented the endeavour to reconstruct the true identity of those who died and necessitated co-operation with native speakers from the home countries of the former prisoners.

Financed by the Future Fund of the Republic of Austria, the *Verein für Gedenken und Geschichtsforschung an Österreichischen Gedenkstätten* (Association for Remembrance and Historical Research at Austrian Memorial Sites), in co-operation with the Mauthausen Memorial archive, approached nearly 40 embassies in Austria. In order to help realise the project, the embassies were asked either to have their own experts check the lists or to help with establishing contact to the relevant institutions in their countries.

CO-OPERATION PARTNERS FOR THE PROJECT 'ROOM OF NAMES'

Nationality (SS category)	Number of dead	Successor states	Co-operation Partner
Poland	25 372	Poland	Fundacja Polsko-Niemieckie Pojednanie
Soviet Union	15 633	Armenia Azerbaijan Belarus Estonia Georgia Kazakhstan Kyrgyzstan Latvia Lithuania Moldova Russia Tajikistan Turkmenistan Ukraine Uzbekistan	Embassy of the Republic of Armenia Embassy of the Republic of Azerbaijan Embassy of the Republic of Belarus Embassy of the Republic of Estonia Embassy of the Republic of Georgia Embassy of the Republic of Kazakhstan Embassy of the Republic of Latvia Lietuvos gyventojų genocido ir rezistencijos tyrimo centras (LGGRTC) Embassy of the Republic of Moldova Embassy of the Russian Federation/Общество бывших российских узников концлагеря Маутхаузен Общество бывших российских узников концлагеря Маутхаузен (ОБРУМ)
German Reich	8 707	Germany Austria	Archiv der KZ-Gedenkstätte Mauthausen Archiv der KZ-Gedenkstätte Mauthausen
Hungary	7 595	Hungary	Holokauszt Emlékközpont
Spain	4 750	Spain	Benito Bermejo/Sandra Checa
France	4 259	France	Amicale des Déportés, Familles et Amis de Mauthausen
Italy	4 246	Italy	Associazione nazionale ex deportati nei campi nazisti (ANED)
Yugoslavia	3 838	Bosnia-Herzegovina Kosovo Croatia Macedonia Montenegro Serbia Slovenia	Embassy of the Republic of Bosnia-Herzegovina Embassy of the Republic of Kosovo Hrvatski institut za povijest Embassy of the Former Yugoslav Republic of Macedonia Ministarstvo rada zaposliavanja i socijalne politike Comité International de Mauthausen Slowenien (Dušan Stefančič/Monika Kočever)
Czechoslovakia	3 350	Czech Republic Slovakia	Ministerstvo obrany České republiky Ministerstvo vnútra Slovenskej republiky
Netherlands	1 347	Netherlands	Royal Netherlands Embassy
Belgium	738	Belgium	Embassy of Belgium
Greece	512	Greece	Embassy of the Hellenic Republic
Albania	113	Albania	Embassy of the Republic of Albania
Norway	44	Norway	Merethe Jensen
Romania	42	Romania	Embassy of Romania
Luxembourg	44	Luxembourg	Centre de Documentation et de Recherche sur la Résistance
Others	417	Various	Archiv der KZ-Gedenkstätte Mauthausen
	81 007		



One of the central ideas behind the 'Room of Names' was to try to reconstruct the original spelling of the names of the dead. This work was only possible through the support of countless co-operation partners. In many cases, the Archive of the Mauthausen Memorial was presented with photographs by some of the embassies of the countries involved, including Armenia, Belarus and the Russian Federation. This picture shows the two Harutjunjan brothers Wanusch (left) and Arsen (right), who died in Mauthausen on 22 April 1945 (© Archive of the Central Military Commission of the Republic of Armenia).

In several cases, personal data was verified using national databases of, for example, historical residence registers; in a great number of cases previously unknown archive materials on individual victims could also be found.

In the case of the former Soviet Union and former Yugoslavia, in June and July 2012 meetings were held with the ambassadors and military attachés in order to co-ordinate our approaches and to discuss any unresolved questions. The main decision that came out of this was to reconstruct the spelling of the individual nationalities within the unions. Furthermore, for victims from the Soviet Union and Yugoslavia, as well as for the largest victim groups, a final check was carried out by academic experts.

The memorial book for the victims of the Mauthausen/Gusen concentration camp and the creation of the 'Room of Names' would not have been possible without either the financial co-operation between the Future Fund and the Federal Ministry of the Interior or the assistance of embassies and

partner institutions. This has made the project a particularly special example of international co-operation. ■

¹ Since 2006, the following people have been substantially involved in interpreting sources, creating the body of data and standardising entries at the Mauthausen Memorial archive: Baris Alakus, Sabrina Auböck, Veronika Brandt, Maria Hörtnner, Andrea Mayr, Irene Müller, Reinhard Otto, Markus Rachbauer, Armin Rockenschau, Jakob Rosenberg, Tatiana Székely and Juliane Zeiser.

² This figure given by Hans Maršálek still represents the most accurate estimation. Cf. Hans Maršálek: *Die Geschichte des Konzentrationslagers Mauthausen. Dokumentation* (Vienna ⁴2006), p.230 and p.251.

³ This especially applies to: the Hungarian-Jewish forced labourers who were forced on evacuation marches at the end of the war to the Mauthausen concentration camp and the Gunskirchen sub-camp; to Soviet prisoners of war who were part of 'Action K', only some of whose names are known; to people who died in the concentration camp after liberation; and gaps in the documentation from the early period of the Gusen concentration camp.

⁴ See the article by Willi Stadler in this volume.

Exhibition credits

Das Konzentrationslager Mauthausen 1938–1945

*The Mauthausen Concentration Camp
1938–1945*

Der Tatort Mauthausen – Eine Spurensuche

*The Crime Scenes of Mauthausen –
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Raum der Namen *Room of Names*

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Director

Barbara Glück

Projektkoordination und -abwicklung

Project organisation and management

Robert Vorberg, Jochen Wollner

Kuratierung der Ausstellung

Das Konzentrationslager Mauthausen 1938–1945

Curators The Mauthausen Concentration Camp 1938–1945

Christian Dürr, Ralf Lechner, Niko Wahl,
Johanna Wensch mit / *with* Gregor Holzinger,
Andreas Kranebitter

Kuratierung der Ausstellung

Der Tatort Mauthausen – Eine Spurensuche

*Curators The Crime Scenes of Mauthausen –
Searching for Traces*

Christian Dürr, Ralf Lechner, Niko Wahl, Johanna Wensch

Kuratierung Raum der Namen

Curator Room of Names

Andreas Kranebitter, Niko Wahl

Wissenschaftliche Leitung, Co-Leitung

Academic director, Co-director

Bertrand Perz, Jörg Skriebeleit

Ausstellungsgestaltung,

-architektur und -umsetzung

Exhibition design, architecture and coordination

argeMarie – architektur, szenografie, linz
Siegfried Miedl, Manuel Schilcher

Recherchen

Researchers

Alfons Adam, Benito Bermejo, Katharina Czachor,
Christian Dürr, Isolde Füßelberger, Nicole Hördler,
Stefan Hördler, Gregor Holzinger, Matthias Kaltenbrunner,
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Veronika Zangl

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Associated research projects

Ilsen About / Thomas Fontaine / Adeline Lee (Archivalien
und Artefakte in französischen Archiven / *Archival material
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aus dem KZ-Mauthausen in tschechischen Archiven /
*Artefacts from the Mauthausen concentration camp in
Czech archives*); Helga Amesberger / Brigitte Halbmayer
(Weibliche Häftlinge des KZ Mauthausen / *Female prisoners
of the Mauthausen concentration camp*); Veronika Brandt /

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Konzeptgruppe Neugestaltung

Redesign concept working group

Christian Dürr, Florian Freund, Barbara Glück, Harald Hutterberger, Yariv Lapid, Ralf Lechner, Stephan Matyus, Bertrand Perz, Jörg Skriebeleit, Franz Sonnenberger, Heidemarie Uhl, Robert Vorberg, Jochen Wollner

Jury Gestaltungswettbewerb

Design competition jury

Barbara Glück, Hermann Dikowitsch, Eva-Maria Höhle, Bertrand Perz, Jörg Skriebeleit, Szabolcs Szita

Begleitende Baukontrolle

Construction monitoring

Johannes Hofmeister

Beschaffung Reproduktionen, Leihverkehr, Produktionsbetreuung

Reproductions acquisition, loan agreements, coordination object transport and handling

Karin Gschwandtner

Katharina Czachor (Artefakte-Sammlung der KZ-Gedenkstätte Mauthausen / *Artefact Collection of the Mauthausen Memorial*)

Restauratorische Expertise

Conservation expertise

Bettina Dräxler

Objekteinbringung

Object handling

Bettina Dräxler, vienna arthandling

Objektrestaurierung

Object conservation

Paulina Bittschi-Matysik, Sigrid Eyb-Green, Andrea Friedl, Elisabeth Macho-Biegler, Katherina Mergl, Murat Yaşar

Lektorat

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Raum der Namen

Room of Names

Redaktionelle Mitarbeit / *Editorial assistance*:

Maria Hörtnner, Juliane Zeiser

Mitarbeit / *Assistance*: Baris Alakus, Sabrina Auböck, Yasmina Beciragic, Suzanne de Bekker, Jan Benda, Benito Bermejo, Ionne Biffi, Veronika Brandt, Elżbieta Byrdziak, Egin Ceka, Sandra Checa, Jakub Deka, Florian Freund, Paul Dostert, Vladimir Geiger, Julius Höck, Merethe Jensen,

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Grafik / *Graphic design*: Walter Stromberger (kest), Claudia Offner (kest)

Animationen

Animations

Konzeption / *Concept*: Gregor Holzinger, Andreas Kranebitter, Niko Wahl
Technische Umsetzung / *Technical production*:
contraire: Christine Pils, Stefan Schilcher

Außenlagerterminal

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Konzeption / *Concept*: Woeishi Lean, Ralf Lechner
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Isolde Füsselberger, Ralf Lechner
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Woeishi Lean

Vertiefungselement Biografien

SS-Kommandanturstab

Additional biographies SS camp administration

Konzeption und Ausarbeitung / *Concept, Development and content*: Gregor Holzinger

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Video and audio production

Wolfgang Schober
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Tal Adler

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KZ-Gedenkstätte Mauthausen | Mauthausen Memorial
www.mauthausen-memorial.at
Erinnerungsstraße 1, A – 4310 Mauthausen
Tel.: +43 (0)7238 2269-0, Fax: +43 (0)7238 2269-40
E-Mail: BMI-IV-7@bmi.gv.at



OPENING HOURS

Daily from 9.00 a.m. to 5.30 p.m. (admission until 4.45 p.m.)

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DIRECTORATE AND ARCHIVE

Bundesministerium für Inneres, Abteilung IV/7
Minoritenplatz 9, A-1014 Wien
Tel.: +43 (0)1 53126-3039, Fax: +43 (0)1 53126-3386
E-Mail: BMI-IV-7@bmi.gv.at

LOCAL ADMINISTRATION, EDUCATION SERVICES AND VISITOR CENTRE

KZ-Gedenkstätte Mauthausen
Erinnerungsstraße 1, A-4310 Mauthausen
Tel.: +43 (0)7238 2269-0, Fax: +43 (0)7238 2269-40

