

IDEOLOGY – ARCHITECTURE RELATIONSHIP: NAZI  
ARCHITECTURE <sup>1</sup>

## İDEOLOJİ – MİMARLIK İLİŞKİSİ: NAZİ MİMARLIĞI

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**Öz:** Hitler Almanyası, II. Dünya Savaşı öncesinde ve savaş sırasında dünya tarihindeki en etkili siyasi güç faaliyetlerine sahne olmuştur. 1930'ların başında Almanya'nın siyasi ve ekonomik yönden çökmüş bir duruma girmiş olması, Hitlerin atağa geçmesini sağlamıştır. Yeni bir politik duruşu arkasına alan bu yapılanma kendi meşruiyetini ve ideolojisini propaganda çalışmaları ile sağlamıştır. Naziler kurmakta oldukları yeni düzeni desteklemek için mimarlığın söz konusu toplumsal gücünü araç olarak kullanmışlardır. **Amaç:** Bu çalışmada; Nazi ideolojisini temel alma amaçlı planlanan kent ve tasarlanan binaların şekillenmesi ve biçimlenmesindeki etkilerin sorgulanması amaçlanmaktadır. **Yöntem:** Makalede, ideoloji ve propaganda kavramları ele alınmıştır. Hitler döneminde uygulanan propaganda yöntemleri kısaca açıklanmıştır. İdeoloji ve mimarlık ilişkisi üzerinden, ideolojinin Nazi mimarlığındaki yansımaları ortaya çıkartılmıştır. Hitler'in mimari tercihlerinin ideoloji ile ilişkisi değerlendirilerek, propaganda aracı olarak nasıl ele alındığı ortaya koyulmuştur. **Bulgular:** Nazi mimarlığının şekillenmesinde Hitler'in ideolojisinin etkilerinin, Avrupa tipolojisi ve morfolojisi üzerine kurulan bağımsız bir nasyonal sosyalizm ve klasisizm stiline sahip olduğu saptanmıştır. Nazi Almanyası'nda kullanılan anıtsal mimarinin mimarlık tarihindeki stillerle ilişkisi ortaya çıkartılmıştır. Hitler'in mimari tercihlerini tek bir başlık altında sınıflandırmak ve Üçüncü Reich'in resmi bir mimari tarzı olduğunu söylemek imkânsız olsa da neoklasik temel üzerine kurulan Nazi Mimarlığı'nın bu çerçevede etrafında geliştirildiği ve değiştirildiği tespit edilmiştir. **Tartışma ve Sonuç:** Mimarlığın gelişebilmesi için baskıcı ortamdansa, yenilikçi, özgür ve yaratıcı bir ortama ihtiyacı bulunmaktadır. Siyasetin mimarlığa müdahale etmek yerine destekleyici olması gerekmektedir. Tarihselci arayışların, taklit yerine yaratıcılıkla beslenmesi, mimarlığın ileriye doğru gitmesini sağlayacaktır.

**Anahtar Kelimeler:** İdeoloji, Propaganda, Totalitarizm, Nazi Mimarlığı

**Abstract:** Hitler's Germany witnessed the most influential political power activities in world history before and during the Second World War. Germany's collapse both politically and economically in the early 1930s enabled Hitler to take action. This structure, which relied on the new political stance behind it, has ensured its legitimacy and ideology with propaganda works. Nazis used the social power of architecture as a tool to support the new order that they were establishing. **Aim:** This study aims to investigate the effects on the forming and shaping of the city and the designed buildings, planned according to the Nazi ideology fundamentals. **Method:** In the article, concepts of ideology and propaganda are discussed. The propaganda methods used during the Hitler period are briefly explained. Through the relationship between ideology and architecture, the reflections of ideology on Nazi architecture have been determined. By evaluating the relationship of Hitler's architectural preferences with ideology, it was determined how it was treated as a propaganda tool. **Findings:** It was determined that the effects of Hitler's ideology on the shaping of Nazi architecture had an independent style of national socialism and classicism established on European typology and morphology. The relationship between the monumental architecture utilized in Nazi Germany and the styles in the history of architecture was detected. Although it is impossible to classify Hitler's architectural preferences under a single title and to say that the Third Reich has an official architectural style, it was determined that Nazi Architecture, founded on the neoclassical basis, was developed and changed around this framework. **Conclusion:** For architecture to thrive, it needs an innovative, unrestricted and creative environment rather than a repressive one. Politics is expected to be supportive rather than conflicting with architecture. Instead of imitation, supporting historical searches with creativity will develop architecture.

**Keywords:** Ideology, Propaganda, Totalitarianism, Nazi Architecture

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## INTRODUCTION

From past to present, architecture and the urban environment have been effective in the cultural development of societies and reflect their ideology. Ideology, social structure, and conditions shape the spaces. Political propaganda and ideological approaches are the concepts that gained importance since the first half of the twentieth century. For totalitarian leaders seeking to intervene in every aspect of human life, architecture has a special status throughout history. Architecture has been used as a tool to emphasize the power of ruling. This situation led to the emergence of a totalitarian architectural mentality. Power symbolizes buildings and uses them as a tool of communication between society and regime.

Nazi Germany, using architecture, built city plans and huge buildings to strengthen its ideology and impose it on society. These buildings both appeal to large communities and provide propaganda opportunities. In Nazi Germany, architecture and art were regulated by the government and kept within the borders of the authoritarian regime. The Nazi propaganda aimed to keep the German people together. Art and architecture were used as tools for the acceptance of national socialism as a political entity. Differences arise when the architectural style and methods, applied in

the totalitarian regimes are correlated with the pioneering styles.

## AIM

The study, by treating Hitler's Germany in the context of the reflection of ideology on architecture, aims to determine how the propaganda activities are related and shaped with architecture. The ideological investigation of Nazi architecture and determining which periods the resulting architectural style is related to, emphasize the importance of this study.

## CONTENT and RESEARCH METHOD

The study covers the examination of city plans and constructions based on the Nazi ideology. Within the content of the study, the concepts of ideology and propaganda are discussed by searching the historical and conceptual literature. Types of propaganda during the Hitler period are narrated. The relationship between styles and architectural history is determined by investigating the connection between Hitler's architectural preferences and ideological approaches. The ideology-architecture relationship in Hitler Germany is identified based on the data obtained and analyzed.

## RESEARCH PROBLEMS

The purpose of the study set forth two main research problems:

- How can the ongoing propaganda activities be related to architecture when Hitler's Germany is analyzed from the reflection of ideology to architectural point of view?
- How does the ideology shape the architecture in Hitler's Germany?

### LIMITATIONS of the RESEARCH

The research is limited to the examination of architectural works reflecting the ideology in Nazi Germany during the Hitler period.

### RELATIONSHIP BETWEEN IDEOLOGY and ARCHITECTURE

The secularization of social life and political power creates the conditions for the emergence and spread of ideology. According to Ranciere, ideology is the change of society's decisions by imposing biased thoughts that have caste discriminations (Ranciere, 1974:96-101). By matching the concept of ideology with rhetoric, Foucault draws attention to the ambiguity of ideology, unlike discourse. He emphasizes that the views of the regime are transferred to the society and the individuals with certain symbols in the city and building scale (Foucault, 1981:41-48). Mardin defines ideology as an effort to create living spaces during the periods when there are social differences (Mardin, 2010:16-38). Bertaux defines construction as a political communication tool that controls the culture

(Bertaux, 2006:42-57). Yeşilkaya defends that ideology has unifying, rationalizing, legitimizing, and universalizing functions and does not contain a style or a form depending on this style. He defines the space as the stage where the ideology takes place (Yeşilkaya, 2003:16-19).

The word ideology is used to reflect the ideas that support the hegemony of oppressive power, while the ideas that unite and direct the society into action are accepted as functionally useful tools. It is thought to be a power that activates social groups against false awareness. Eagleton emphasizes that ideas, thought and communication forms constitute the ideological duration (Eagleton, 2005: 17-32). Wilson defines architecture as a symbolizing tool of the power of regime and ideology (Wilson, 1988:126). According to Qualter, ideology determines not only the architectural buildings' shape and form but also the purpose as well (Qualter, 1980:255-307). Akalın argues that the identity descriptions generated in the past are shaped object-oriented, while generated with an oppressive attitude is subject-oriented (Akalın, 2013: 20-22). Urban planning, the design of buildings and open spaces show that the ideological structure is embodied through architecture (Kuşak Toprak, 2017).

It is possible to be aware of the life habits and political ideologies of society through archi-

ecture. For dominant ideologies, architecture is a means of showing their power. This striking relationship between architecture and ideology can be observed at every step from monuments to the whole city. The politicization of the space is seized mostly through the public space and the city. Political authorities have seen architecture as a symbol that reflects their power from time to time. Architecture is the area where the concept of ideology is best recognized by the government in the spatial environment. In this form, architecture is a tool that serves and glorifies government and political power. The monarch also uses architecture to legalize its political power over people. Architecture, which is the means of pressure of the political power, symbolizes public buildings and instrumentalizes this dominant power, and makes positive use of its resources.

The ideological structure, social order, and political situation of a society affect the architectural style in city and building design. The ideology of the regime is reflected in the space at the city and building scale. The most effective way to leave both physical and psychological footprints over the ruled land is to construct buildings and monuments. Buildings and monuments have the power to guide society ideologically. The use of architecture as a symbol of power is the most common form of political architecture. Until the estab-

lishment of industrialized cities, walls, towers, bastions, palaces, squares are architectural works that can be used to show the regime styles and political history of the societies. Monumental architecture is used as one of the ways to impose authoritarian ideologies on society. Monumental buildings turn into a kind of symbolic power method applied by those who hold social, political, and economic power against society and the individuals. The individual, who is in and against these works showing authority and social hierarchy, feels this power deeply. Through these buildings, the power of the regime is imposed directly on the individual.

## EFFECTS of IDEOLOGY in NAZI ARCHITECTURE

The most important activity of the Third Reich regime, which aim at the cultural and spiritual rebirth of Germany is to create architectural masterpieces which are based on Nazi ideology. Nazi Germany made architecture a propaganda tool by using it as a part of the ideological power.

In “Mein Kampf”, Hitler emphasizes that the industrial German cities of the current period, lack dominant monumental elements and a center designed to be the focal point of social life. According to Hitler, Colosseum and Circus Maximus in Rome symbolizes the political power of the Romans. In



his comments related to these spaces, Hitler states that architecture is the expression of the belief of society and shows the power, greatness, and reputation of the leader of that country (Hitler, 2016: 23-47). The construction of colossal structures is the characteristic of Nazi architecture to reflect the Nazi ideology. Yerli and Özdede state that, monuments are the symbols of the events and concepts that take place in society and people's life (Yerli&Özdede, 2017:116-131).

While the center of Germany was planned as Berlin during the formation of the Nazi ideology, Nurnberg was considered as a city of ceremonies and meetings. Albert Speer's Berlin plan, which proposes very large buildings that form magnificent intersecting axes, does not only reorganize the urban axes that represent the power of the early German rulers but at the same time, it leaves every effort made for all known architectural and urban arrangements out of scale. The buildings are finished with the eagle and the swastika that are the two symbols of the country. They are designed monumentally, reflecting the symbol and the pride of German success while the balance, symmetry, and geometric discipline of the buildings indicate the power of the regime.

Berlin's plan created by Albert Speer in 1937 is based on Roman planning principles. The created north-south axis divides the existing

east-west axis with the right angle. Buildings with high political importance and frightening physical dimensions have been projected around the gigantic square, which is 350,000 m<sup>2</sup>, planned in the northern part of the city. There is a huge, domed Volkshalle in the north, Hitler's new palace and court in the west, and the headquarters of the German Armed Forces in the south and east parts of the city, and next to these buildings, the small Pre-Nazi Reichstag Parliament Building. This square constitutes the new capital of the world "Germania", which is formed depending on the axes of these buildings and can gather one million people with only one rival which is Rome (Scobie, 1990: 42-78) (Figure 1).



**Figure 1. City Plan for Berlin to Become the World Capital of "Germania"**  
(Scobie, 1990:45)

Speer describes the north-south axis as Berlin's Champs Elysees and emphasizes that it is two and a half times its length. This axis is designed to end at a People's Palace, hosting between 150-180 thousand audience who will come to listen to Hitler. Basic architectural and urbanism mentality were monumental approaches developed depending on classicism.

This utopia, which Albert Speer planned in 1937, aimed to develop Berlin city under the

name of 'Germania' as the capital of the Nazi Empire, to rule all Europe and West Asia (Scobie, 1990: 42-78). As in this project, the main approach seen in the basic architectural understanding is monumentality. This idea, especially by keeping the official buildings symbolizing the regime extremely at large sizes, assists the individuals to feel very small and unimportant when facing these huge buildings.



Figure 2. Volkshalle Palace and Atlas – Tellus Statues (Scobie, 1990:45)

The People's Palace, which Hitler asked Albert Speer to build as the strongest building in the world for the Great Germania Project to fully express his power bearing three hundred thousand audiences at the same time, with its monumental structure and dome motif referring to tradition, symbolizes the return to past

(Figure 2). The domed structure with a diameter of 290 m, located on the shore of Spree in Berlin, reflects not only an expression of power but also at the same time represents strength as the political architecture which is the construction phase of National Socialism (Scobie, 1990: 42-78).



Figure 3. Volkshalle Palace Entrance Elevation (Scobie, 1990:47)

The dome which symbolizes the Hitler Empire is strengthened with two monumental statues. On the north facade; towards the west, there exists an Atlas statue holding the sky, while in the east there is the statue of Tellus holding the world. Hitler accepts these sculptures as the symbol of the Empire's monumental architecture (Figure 3).

Hitler, influenced by the Pantheon in Rome, described this building as a symbol of power

and used its monumental features during the design of the People's Palace (Figure 4). The architectural style of the building is closely related to the Ancient Greek and Roman Empires. Classical, symmetrical, geometric forms were used in the building, and columns were located in the center. The symmetrical central plan is used in the monumental architecture.



Figure 4. Volkshalle Palace, Berlin and Hadrian's Pantheon, Roma (Scobie, 1990:49), (Krier, 1985:126)





Figure 5. Saint Peter's, Roma and Volkshalle, Berlin (Scobie, 1990:50), (Krier, 1985:127)



Figure 6. Eagle and Globe Sculpture, Berlin and Emperor Claudius, Roma  
(Scobie, 1990:50), (Krier, 1985:127)

Symbols in the architecture of the People's Palace show Hitler as a world leader. The eagle claws in the lantern in the dome classically hold the world instead of a swastika. This eagle-world combination is found in Roman iconography; in the restored statue of Emperor Claudius holding the ball and eagle

in his right hand (Figure 5-6). The similarity of Volkshalle with the Pantheon is obvious when their interior spaces were compared. The large niche, located at the northern end of the Volkshalle, is covered with gold mosaics and surrounds a 24-meter-high eagle under Hitler's tribune (Figure 7).





**Figure 7. Volkshalle's Interior, Berlin and Hadrian's Pantheon's Interior, Roma (Scobie, 1990:52), (Krier, 1985:131)**

The symmetry and axial hierarchical order in Hitler's buildings were also strictly applied in the new Chancellery Palace. The long axis (east-west) starts from the large bronze doors

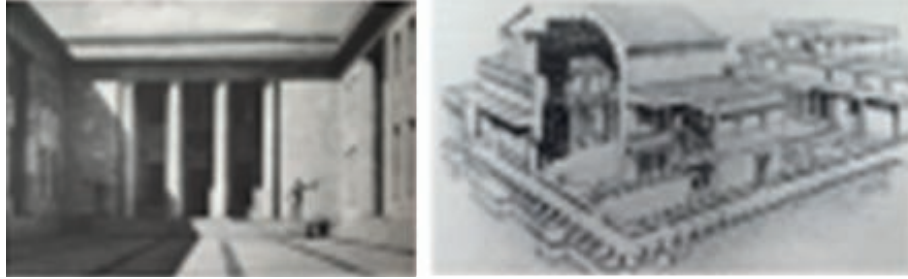
in the open Ehrenhof located in the center and ends in the reception room which is at the end of the marble gallery (Figure 8).



**Figure 8. Chancellery Palace, Berlin and Chancellery Palace Model (Scobie, 1990:56)**

Chancellery Palace attracts attention with its similarity to "Domus Augustana", with its

impressive rooms and a domed and vaulted audience hall (Figure 8-9).



**Figure 9. Domus Augustana, Roma and Chancellery Palace Inner Courtyard (Scobie, 1990:57), (Krier, 1985: 138)**

Mosaic work was first spread to Germany by the Romans. To transfer the ideology to space, the application of mosaic has been accepted. In the marble hall of Chancellery, Dionysus fans carrying cross-over flower branches and pine cones with fennel stems under each panel are examples of the Nazi-Greek connection and the Nazi glorification of nature. In the

main motif in each panel, there is a flaming torch between the claws of the Nazis' favorite eagle. Eagle, holding other than a swastika, is rarely found in Nazi iconography. The marble hall of the new Chancellery recalls the mirrored hall in Versailles with Hitler's central works (Figure 10).



**Figure 10. Chancellery Palace Hall, Berlin and Versailles Mirror Hall, Paris (Scobie, 1990:62), (Krier, 1985:140)**

In Speer's stadium; Horseshoe and temple entrance layout was used, supported with raised columns and a courtyard with internal columns was added to the open end of the stadium to create a huge Greek-Roman model. The stadium was inspired by Roman rather

than Greek in style. He stated that he was influenced by Herod's Stadium rather than the Stadium of Maximus with its large ground-based and row-arched exteriors (Scobie, 1990: 42-78) (Figure 11).



Figure 11. Nürnberg Plan and German Stadium (Scobie, 1990:68)

The stadium is supported by very large arches of Old Roman style. In the cross-section of the stadium, the traces of the Roman Colosseum can be detected. While the arcade and

the podium have the characteristics of unconventional Roman-era features, they neither match with a Greek stadium nor a Roman arena (Figure 12).



Figure 12. Greek Stadium, Atina and German Stadium (Krier, 1985:171)

**The Zeppelin Assembly Arena** has a capacity of 90,000 spectators and 64,000 spectators, with floor-mounted seats on the north, south, and west sides. 390-meter long yellow-white

travertine from Roma-Juras was used on the west side of the field (Scobie, 1990). These travertines contrast with the red and long swastika flags (Figure 13).



Figure 13. Zeppelinfeld Assembly Arena and Führer's Tribune Nürnberg (Scobie, 1990:70)



The continuity of the group of seats and the columns behind the podium are paused to reserve a space for the Führer's tribune. The Führer's tribune is located on the wall at the rearmost step. According to Speer, this podi-

um in the Zeppelin field was inspired by the Great Pergamum Altar exhibited in the Bergama museum in East Berlin (Scobie, 1990: 42-78) (Figure 14).



Figure 14. Zeppelinfeld Assembly Arena Führer's Tribune, Nürnberg and Pergamum Altar, Bergama Museum, Berlin (Scobie, 1990:71), (Krier, 1985:173)

Compared to the Bergama Museum, the monumental stairway of the altar is extended for the audience to take steps. Secondly, the side galleries at the end of the stairway hall were replaced by large columns. Third, the columns and rows of seats in the middle of the building were paused, reserving a space for Führer's tribune. The Ionian columns of the Hellenistic structure were transformed into

rectangular travertine columns. In addition, there are swastika main themed decorations on the ceiling between the two rows of columns which are similar to the ceiling between the front columns in the Troost German Art House in Munich. In addition to being an art house, it also includes a temple inspired by the Aryan style and a public structural system (Figure 15).



Figure 15. Zeppelinfeld Assembly Arena Führer's Tribune, Nürnberg and Pergamum Altar, Ionian Columns, Berlin and Troost German Art House Columns, Munich (Scobie, 1990:74), (Krier, 1985:175)





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## PROPAGANDA: USAGE DURING the HITLER PERIOD

Brown (1992: 23-24) defines propaganda in general content as systematic activities undertaken to motivate and direct human behavior in all fields of communication, education, and culture. Cantril defines propaganda as the consequences of the expression of an action or thought, designed on purpose by groups or individuals to influence the actions or thoughts of groups or people with a predetermined reference. (Cantril, 1938: 217).

According to Pratkanis and Aronson, propaganda is the transfer of an idea through skillful use of images, slogans, and symbols that influence our prejudices and emotions. Ideas transferred in this way, enable the recipients of the message to accept the idea voluntarily and adopt it as if it was their desire (Pratkanis&Aronson, 2008: 12-13). Domenach defines propaganda as an attempt to influence people's views and behaviors (Domenach, 1995: 25-37). Bektaş, on the other hand, explains it, as a way to affect the actions of the society to influence public opinion (Bektaş, 1996: 30-55). Ellul (1965), focusing on propaganda as psychological manipulation, suggests that, it is used by Communists, Nazis, or democratic societies and gives the same specific results in technological societies. According to Ellul, as propaganda takes place instantaneously, it destroys

people's judging thoughts and perceptions of history (Jowett&O'Donnell, 2012: 4). After the utilization of propaganda in Soviet Russia in 1917 and Nazi Germany in 1933, it was dedicated to a unique party regime (Qualter, 1980: 307).

Although propaganda as a concept is a new term, persuasion practices in the sense of propaganda can be recognized since ancient times. Various symbols and icons in the cultures of Egypt and Central America (Aztec, Mixtec, Zapotec Maya) are used in the developing civilization systems to prove the power and holiness of the rulers (Pratkanis&Aronson, 2008: 13). Propaganda has had various examples and has been used in a period back in ancient times and especially up to 500 BC. While propaganda methods do not differ in terms of quality between old times and new times, they differ mostly in terms of changes in the structure of communication tools. The Sumerian, Babylonian, Egyptian, and Assyrian kings tried to carry out propaganda activities, especially by using buildings, spectacular pyramids, monuments, tombs, and observation towers. Until the rise of the Greek civilization (800 BC), footprints of the first propaganda practices related to war and civil life can be traced. After 750 BC, an increasing number of Greek City-States began to rise with their god, culture, and caste system. These emerging dif-



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ferences made war inevitable between these city-states for cultural dominance as well as trade. In such an atmosphere, pictorial propaganda progressed and great temples, enormous statues, and other doctrines had become important symbols of the power of the state (Jowett&O'Donnell, 2012: 53).

Between 50 BC and A.D. 50 the Roman Empire applied systematic propaganda techniques, using all available forms of symbols and communication techniques, to create widespread network control. Propaganda was used by the empire to show its power against rival empires and to prevent attacks. Unlike the Greek city-states; they discovered that creating images of history and personalizing the skills of Caesars would be more appropriate by using sensible tools such as sculpture, poetry, architecture, music, and theater. Rather than military protection, the Roman Empire preferred to provide a cultural aesthetic and moral philosophy accepted by the local people. Thus Roman art and architecture became a symbol of imperial power. (Jowett & O'Donnell, 2012: 56-57). When we look at the applications of propaganda activities from 500 BC to 50 AD, a change is noticed in the architectural, artistic activities, cultural products, and warlike features that emphasize the power of the community towards the use of the individual characteristics of the rulers of the society. During this period, propagan-

da activities transformed from social applications to individual practices. The basis of this transformation is the relative increase of communication ways and methods. The use of cultural products symbolically has left behind the previous communication and demonstration elements (temples, observation towers, architectural and artistic activities). Every innovation in the communication area that has emerged from the technological point of view, has brought an increase in the diversity of propaganda applications.

At the beginning of the twentieth century, the term propaganda was used to describe the tactics of persuasion during World War I and later by totalitarian regimes. The main goal of propaganda is to have the individuals accept and adopt the ideas of the propagandist as if they were their own. (Pratkins&Aranson, 1999: 9). According to Hitler, the duty of propaganda is to gather supporters. The supporters are guided to action by propaganda (Hitler, 2001: 535). From this point of view, the reason why governments are strong or remain strong is related to their ability to use propaganda well enough. According to Jowet and O'donnel, propaganda is a form of communication that the propagandists attempt to fulfill their desires. Propaganda can be separated as a special type of communication by describing the informative and persuasive communication elements (Jowet&O'donnel, 1999: 1).



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According to Hitler, propaganda should be popular, and the larger the crowd of people, the lower the spiritual level should be. (Hitler, 2001: 172-173). Pfeffer argues that the regime's reaching the result by propaganda is achieved by the activities that are carried out for the usage of power and resources (Pfeffer, 1981: 46-52).

With the practices he has carried out, Goebbels has an important role in gaining today's propaganda impression. He believes that propaganda is a practical field rather than a theory. He thinks that large crowds can not be influenced by a single word, but by the use of that word in every environment. According to him, only one thing can test whether the propaganda is successful or not which is the achievement of its goal. (Goebbels, 2019: 47). Goebbels believes that action can be taken only if an activity gains power in the political arena (Goebbels, 2019: 56). Power can be obtained through propaganda.

The purpose of propaganda is to achieve the acceptance of the propagandist's ideology by the people. Nazi propagandist Joseph Goebbels tells that propaganda has no basic method. The purpose of propaganda is only the conquest of the crowds (Jowett&O'Donnell, 2012: 292). The important thing for propaganda is to enable its propagandist to use every tool and every method that will enable him to achieve his goals. The main purpose

of the propagandist, whether ideologically or socially, is to affect and influence those who are targeted in a mass meaning. According to both Goebbels and Hitler, propaganda is not an aim but a tool (Goebbels, 2019: 63; Hitler, 1999: 152). The purpose of propaganda as a tool is to direct beliefs and thoughts of society.

Hitler, who is one of the most systematic propaganda utilizer throughout history, emphasizes that propaganda has to gather people and adopt the new doctrine by explanation. At the same time, he draws attention that the purpose of propaganda is not to inform people individually and scientifically, but to draw the attention of the community to certain events, needs, and requirements (Hitler, 2016: 23-47). Atamaz defends that, art is a tool that brings people with different cultures together and provides interaction (Atamaz, 2017: 165-175). In Nazi Germany, the modern art mentality was transformed so that propaganda became strongly remarkable. Art is used as a propaganda tool to settle the ideology and guide society.

Hitler's magnificent religious and sportive performances were very impressive in Nazi propaganda activities. The deepest propaganda took the stage during the funerals. The reason for the success of Hitler in propaganda is that there were no independent and autonomous establishments and organizations in the

Nazi system other than the government and the Nazi party. All communication tools were under the control of the Nazis. For this reason, the propaganda methods of the Nazis control the society according to their ideology and impose ideas and thoughts on the community.

Immediately after establishing the Nazi Party, Hitler thought it was necessary to use some symbols that would be engraved in the minds of the society. As the symbol of the party, a white circle placed on a red background and a black swastika drawn inside was selected. (Hitler, 2016: 23-47). Hitler's power is symbolized with the swastika. In the swastika flag used by the Nazis, the red color represents blood and war. For Germans, as a military society, liberation will rise through war (Figure 16).



**Figure 16. Flag of German Reich (1920-1945) (Hitler, 2016:27)**

Nazis accepted cinema as a powerful mass media and art branch. Films with Nazi ideology were shown to the public in large halls and thus intense propaganda was performed. Posters were also frequently used as a visual

propaganda tool in Nazi Germany. Hitler's use of art and propaganda together increased the influence of ideology on society (Figure 17).



**Figure 17. Nazi World War II Poster (1939) and The Triumph of the Will Movie Poster (Hitler, 2016:30)**

## FINDINGS

Hitler used architecture to adopt his ideology when we examine the structures and plans of the buildings. He changed reality through propaganda, placing himself above everything. He wanted to build a Germany through his personality and ideology. The architectural works during this period transformed into social and political indicators. Nazi structures have undertaken the task of representing the social movements reflecting the Nazi ideology. Hitler used architecture as symbols of cultural degeneration and new





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buildings to be built within the framework of his vision as symbols of national rebirth. He enabled the construction of colossal buildings with monumental architecture, which is one of the main tools of controlling and influencing the whole nation. Nazism rejecting the international styles in architectural meaning and ignoring human scale, aimed to suppress the society with neoclassical buildings dominated by ideology.


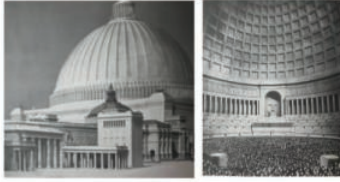





For propaganda to be placed in a conceptual framework in a factual sense, first of all, a common sense of meaning must be ensured in terms of its definition. Propaganda is the purpose of a certain person's or group's act of deliberately disseminating and adopting predetermined, designed actions or thoughts to the groups to be influenced, using ways and methods that are suitable for its purpose. Mind manipulation is not only an activity of spreading ideas in the form of innovation and

renewal but also the process of determining and influencing the ideas, tendencies, attitudes, thoughts, and emotions that are desired to evolve, change and transform.













In this study, it was analyzed that the typical architectural works were replaced by monotonous, memorable, and gigantic buildings designed during the Hitler period to accept the Nazi ideology. The importance of power and its transformation into architecture are done with large and monumentally represented buildings. This ideological approach has clearly shown totalitarianism itself in city plans and building designs.

In this study, a comparative analysis of the Nazi architecture in the Hitler period and similar architectural styles used in the past was made. It has been determined that the styles of the past were effective in the Nazis' choices in architecture (Table 1, 2).

**Table 1. Comparative Analysis of the Nazi Architecture in the Hitler Period & Architectural Styles Used in the Past**

City plans & the building designed in the Nazi ideology during the Hitler period	Architectural styles used in the past	Hitler's Architecture & Architectural styles used in the past Similarities
<p>Albert Speer's Berlin plan "Germania"</p> 	<p><b>Roman planning principle</b></p> <ul style="list-style-type: none"> <li>• Grid city plans</li> <li>• Monumental buildings</li> <li>• Axial symmetry</li> <li>• Balance</li> <li>• Symmetry</li> <li>• Geometric discipline</li> </ul>	<ul style="list-style-type: none"> <li>• Axial symmetry</li> <li>• Hierarchical positioning of monumentally regime buildings</li> <li>• Balance</li> <li>• Symmetry</li> <li>• Geometric discipline</li> </ul>
<p><b>Volkshalle Palace, Berlin</b> (People's Palace)</p> 	<p><b>Hadrian's Pantheon, Roma</b></p> 	<ul style="list-style-type: none"> <li>• Monumental structure</li> <li>• Classical</li> <li>• Symmetrical central plan</li> <li>• Geometric forms</li> <li>• Columns</li> <li>• Dome motif</li> <li>• Large niche with gold mosaics</li> </ul>
	<p><b>Saint Peter's, Roma</b></p> 	<ul style="list-style-type: none"> <li>• Eagle - Globe World</li> <li>• Palmer - Globe World</li> <li>• Symbol of power</li> </ul>
	<p><b>Emperor Claudius, Roma</b></p> 	<ul style="list-style-type: none"> <li>• Eagle-globe world combination</li> <li>• Symbol of power</li> </ul>

**Table 2. Comparative Analysis of the Nazi Architecture in the Hitler Period & Architectural Styles used in the Past**

<b>Chancellery Palace Hall, Berlin</b>  	<b>Domus Augustana, Roma</b> 	<ul style="list-style-type: none"> <li>• Symmetry</li> <li>• Axial hierarchical</li> <li>• Columnial</li> <li>• Domed and vaulted audience hall</li> </ul>
 	<b>Versailles Mirror Hall, Paris</b> 	<ul style="list-style-type: none"> <li>• Marbled &amp; mirrored hall</li> </ul>
<b>German Stadium</b> 	<b>Herod's Stadium, Greece</b> 	<ul style="list-style-type: none"> <li>• Raised columns</li> <li>• Courtyard with internal columns</li> <li>• Large ground-based and row-arched exteriors</li> </ul>
<b>Zeppelinfeld Assembly Arena Führer's Tribune, Nürnberg</b>  	<b>Pergamum Altar, Bergama Museum, Berlin</b>  	<ul style="list-style-type: none"> <li>• Monumental stairway</li> <li>• Colonnade</li> </ul>

It has been identified and as seen in the tables Ancient Greek and Roman Empires. Taking that the Nazi architecture was inspired by the into account the temples, arenas, and theaters





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in ancient Rome, columnar arrangements on the facades and central plans with corridors were used. The architectural styles that existed in the past were gathered with new rhetoric and used again. However, this was not done to reconstruct the past, but to create a new present using the learnings of the past. Many buildings can be described as replicas of one another from their characteristics point of view, for the Nazis, this similarity symbolizes a link not only to the past but also especially to the past of the Aryan race. Neoclassical architecture was used as a direct representative of the Aryan culture, which aimed to transfer the culture to the current period.

Architecture based on the totalitarian regime and inspired by the Roman Empire accepted classical architecture as an example and formed with a neoclassical architectural style reflecting political ideas and ideology. The biggest difference between the neoclassical interpretation of Nazi architecture and the neoclassical mentality of architecture in other modern European countries and America is that architecture is a tool of a highly authoritarian government regime. Dictator Hitler aimed to create an architectural order to support the social and political dominance desired by the Nazi regime with grid city plans, axial symmetry, and hierarchical positioning of regime buildings. The aim of creating radical changes and innovations in the society in

totalitarian regimes is similar to the pioneering styles.

With this study, it has been determined that architecture has a social and sociological effect and usage that differs from art and engineering. Although, it is impossible to classify Hitler's architectural preferences under a single title and to define that the Third Reich has an official architectural style, it is considered that Nazi Architecture built on neoclassical fundamentals was developed and changed within this framework.

## CONCLUSION

Looking back at social history, it is observed that propaganda is applied by many nations, communities, and governments. The historical development course of propaganda is in a sense parallel to the historical course of technological developments and innovations that enable techniques and methods to differentiate, become widespread and massive. Propaganda, which has been used in different forms and purposes from ancient times to the present, differs in its historical progress only in terms of the extensiveness and massiveness of its used techniques and fields of activity. Propaganda, which has been used for the establishment and acceptance of national unities since archaic times, has begun to be applied to many economic, cultural, social, and psychological areas, especially in the shaping





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of religious feelings with the change of ages and the differentiation of expectations. All of the changes and transformations experienced have brought about differentiation in the techniques and methods without making any difference in the main aims and objectives of propaganda. Massive social structures and the existence of mass media in parallel due, has made propaganda easier to implement, comfortable to design, and clearer to communicate the message to be transmitted.

The most important feature of the constructions designed based on political ideology is to adopt an ideology and preserve it through propaganda. This study aimed to recognize the effects of monarch ideologies on architecture through the Nazi period. For this purpose, monuments and public buildings, city plans, and squares, which are the important structures of this period, where the totalitarian leaders used architecture as a tool to reflect their power and embody their ideas, were examined. Also, the effort of politics and ideologies to shape architecture was tried to be set forth through this period. Adams emphasizes that monumental architecture can symbolize the meaning of an idea and can be used as a tool by a regime, that can help to create a feeling of unity and goal within the society as well. He also emphasizes that architecture can represent elements, various themes, memories, legends, traditions and even real events (Adams, 2013:280-303). Par-

allel to Adams's idea, buildings designed during the Hitler period also reflect the ideology of that period.

The binding nature of the relationship between architecture and ideology is increasing with the decisiveness of organized capital today. The desire of the monarch ideologies to show themselves in the physical environment includes different individuals of the society even in the daily life of the modern society on a global scale. As a result of this relationship between power and architecture, the architectural environment, as an ideology, surrounds the individuals. The environment, which has been renewed as a result of changing ideologies throughout history, is the representation of this power. Architecture, which is instrumentalized in parallel with ideologies, comes into existence by the authority and makes the power of authority visible.

The oppressive regimes want to express their political discourse through architecture by using the expression techniques of architecture. They make ways of directing and shaping architecture for their purposes. Totalitarian architecture that is together with the rules and purposes created by the discipline, appears as the architecture that the political power uses as a propaganda tool. Architecture has been instrumentalized and become the object of ideological approaches created through propaganda. The longing for form and glory for

the past prevents an innovative attitude. For architecture to thrive, it needs an innovative, unrestricted and creative environment rather than a repressive one. Politics is expected to be supportive rather than conflicting with architecture. Instead of imitation, supporting historical searches with creativity will develop architecture.

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