Manipulations of Totalitarian Nazi Architecture

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Abstract. The paper takes under considerations controversies surrounding German architecture designed during Nazi period between 1933-45. This architecture is commonly criticized for being out of innovation, taste & elementary sense of beauty. Moreover, it has been consequently wiped out from architectural manuals, probably for its undoubted associations with the totalitarian system considered as the most maleficent in the whole history. But in the meantime the architecture of another totalitarian system which appeared to be not less sinister than Nazi one is not stigmatized with such verve. It is Socrealism architecture, developed especially in East Europe & reportedly containing lots of similarities with Nazi architecture. Socrealism totalitarian architecture was never condemned like Nazi one, probably due to politically manipulated propaganda that influenced postwar public opinion. This observation leads to reflection that maybe in the same propaganda way some values of Nazi architecture are still consciously dissembled in order to hide the fact that some rules used by Nazi German architects have been also consciously used after the war. Those are especially manipulations that allegedly Nazi architecture consisted of. The paper provides some definitions around totalitarian manipulations as well as ideological assumptions for their implementation. Finally, the register of confirmed manipulations is provided with use of photo case study.

1. Introduction

There’s no doubt that any kind of art might be an excellent way to influence people. For centuries, architecture acted such a role in order to highlight the position of each sovereign in the power structures. Rising a building featuring explicit, aesthetic, material and localization values is an issue possible to manage only with prominent social position of the investor. In the most cases known from the history, the founders had already long – established position in the social structures. They possessed sufficient economical, material and causative capabilities to raise any kind of building. They hadn’t been pressed to persuade any social ideas to anybody; erecting a building was rather means to emphasize their public uniqueness. But after the collapse of three main Central European Empires in the beginning of the XXth Century it had changed. Political structures emerging on the debris of the Russian, Austro – Hungarian and German Empires needed convincing instruments to assure their societies that ideas preached by them were the only ones to recreate the greatness of their countries. The paper sets out to prove that architecture could be an important means of political fight to dominate the society on an example of Germany during totalitarian Nazi State. It undertakes the task to point out main architectonical instruments extensively used to achieve political aims of Nazis Führer Adolf Hitler. In his youth, Hitler dreamed to become famous artist, architect or philosopher. Due to his conservative attitude to the art and architecture, he couldn’t matriculate for Vienna Academy of Art which was one of main factors to create his frustration in the future. But he had memorized the power of imperial architecture he experienced as a pauper. On his route to gain the political authority over the
masses of German impoverished people in 20-ties and 30-ties of the XX\textsuperscript{th} century he still believed that architecture could materialize his ideas to create the better future of his nation. This certitude led him and his architects to impose several sophisticated manipulations into the architecture styles they consequently provided to the German society. Today pluralism of European culture appears to be in danger. Our experience teaches that the history often repeats. Also this unwanted history. If we don’t recognize in time that we are manipulated, it might be too late & sown lethal message might collect bloody harvest. In Europe the message of danger has already been spread & the enemy has been pointed out. Just like in 1933. Next step would be tightening the muscles & showing how much we are strong, consistent & ready - as pre-war Polish cliché called. Such harbingers of strong, resolute & firm architecture start to be perceptible today. This seems to be a reason good enough to remind the architectural instruments set by Nazis in prewar Germany that ultimately helped them to manipulate society of great culture and led it to disastrous war. Such architecture still might be used once again for modern manipulations. Let it be our premonition.

2. Few words about definitions
Some terms adopted from the colloquial life are used in connection with architecture here, so in the beginning their understanding for the purposes of this paper should be explained.

2.1. Totalitarianism
Totalitarianism derives from the Latin word \textit{totalis} which meant something utter, absolute, thorough, entire, undivided & is politically used for a governance system in which the State possess entire control over the society & aims to spread it to all possible aspects of private & public life [1]. The term \textit{totalitario} was reportedly created by Giovanni Amendola in 1923 due to the political situation in Italy after the gaining of the power by the Fascists. Although G. Amendola used the term critically, since 1925 Italian dictator Benito Mussolini started to exploit it about his political activity in positive meaning [2]. It is essential to characterize main streams of this system as these have direct relation to architecture created under its influence:
* autocracy - full control of all aspects of life carried by one man or narrow group of persons. In our case it took form of so called \textit{führerprinzip} related to the only one leader – personally Adolf Hitler.

The interference in all possible forms of life like beliefs, opinions & behavior of the society was implemented by expanded constraint authority apparatus, especially secret police.
  * oversized propaganda – often used for reality falsification to create its unilateral interpretation
  * full control over military & police forces as well as justice system which altogether were used against political opposition in form of repressions & terror [2].
  * one only leading ideology officially created
  * one only guiding political mass party led by the dictator called \textit{Der Führer}
  * authority weaponry monopoly
  * authority monopoly of weaponry & mass media [3].

2.2. Totalitarian architecture.
Generally it might be defined as architecture created in frames of totalitarian State activity & under its strict control, due to its thorough character of the policy in order to strengthen & spread its ideology. Totalitarian architecture consciously & pragmatically expressed this ideology using some sophisticated forms of evocation. As it would be proven in the paper, all of the features described in p.2.1., had materialized in architecture creation in relation to its composition, form, proportions, size, materials, styling & function etc.

3. Manipulations
The term derives from Latin word \textit{manipulation} which meant maneuver, trick, kind of subterfuge. It is used here in terms of false activity, set to influence the society for entirely other, hidden unwanted ideas. Usually the persons or society is not aware of the manipulation means by the use of which they are influenced. The manipulation in architecture is inspired to implicate its specific perception &
induce the society interaction. Actually we might define the whole art of architecture as one great manipulation for its creator - i.e. an architect - intends to transfer ideas, thoughts & feelings of his own or his principals. Particularly in the case of Nazi architecture manipulations, the word is used in the paper for the description of architecture impact on the society to trigger political reaction.

4. The course of research

In the following the course of the research should be described step by step to put forward the way that the findings & final conclusions of the paper were obtained.

4.1. Historic research on Nazi regime ideological assumptions.

Historic research was carried on to establish two groups of information. First of all, ideological assumptions of Nazi movement known from the historical sources were outlined. Note that found assumptions were established basing on the definitions mentioned in p. 2. The results of the research are gathered in the Table 1.

| Ref. code | Main ideological assumptions of Nazi regime |
|-----------|--------------------------------------------|
| A         | Consolidation of German society            |
| B         | "Führer Prinzip" - the ideology of personal leadership |
| C         | Heritage of the ancient empire’s culture: Greek & Roman ones |
| D         | Creation of the breed of the Lords          |
| E         | Transmission of the movement ideas into the future eternity |
| F         | Comprehensible message to the whole society |
| G         | Militarization of the German society        |
| H         | Unification of the German society           |
| I         | Protection & preservation of the German culture from foreign influence |
| J         | Domination over the internal masses         |
| K         | Intimidation of internal & foreign enemies  |
| L         | The messianism & the "Cult of the ruins"     |
| M         | Recovering of the national pride & greatness after the I WW defeat & economic misery |
| N         | The worldwide greatness & primacy in economic, cultural & military aspects |
| O         | Absolute national submission to the NSDAP Party |
| P         | Care & attention to the regime supporters   |
| Q         | Omnipresence of the Nazi State              |
| R         | Infallibility of the Nazi State             |

4.2. Architectural instruments of manipulations.

In this step the research was focused on selecting most frequently occurring features of architectural language within Nazi period in Germany. Basing on detailed analysis of these features it should be pointed out that architecture of Nazi Germany didn’t initiate special innovative styling. [4]. Also historical sources of first grade - like memorials of closest to Hitler architects e.i. Albert Speer & Hermann Giesler - confirm such an opinion [5]. The point is not that the architecture preferred by Nazis invented something essentially special. This – let’s call it – phenomenon consisted rather in the mass scale introduction of consciously implemented transformations & deformations of existing styles with ancient empires origin for strictly planned political targets aimed to create desirable social respond. Also derivatives from XIXth Century German neoclassical architecture as well as some trends overtaken from Weimar Republic were considered [4]. Due to paper’s limited space the list of found manipulation instruments has been attached to p. 4 & research findings discussion is developed in p.5.

5. Results

For the clarity of the text results of the research on manipulations instruments in architecture would be presented altogether with the ideological assumptions listed in Table No 01 (using its letter code). The
list of manipulations would be accompanied with a few pictures illustrating these instruments. Each one of them would be additionally accompanied by short text explaining the way that every explanation was settled to accomplish ideological assumption mentioned. Eventually the short discussion about the social manipulation impact would be carried on in p.5.

Figure 1. a-b. Rhythm implementation in the architectural form, detailing & motives (E, L, O, Q, R); a) Süd Bahnhof (1939, Berlin) colonnade was as to resemble transcendence of Nazi State; b) Deutsche Kunst Museum (1933-37, München) colonnade as a set to evoke predictability;

Figure 2. a-b-c. Allegory & symbol implementation in detailing (B, F, G, I, N, Q, R); a) Entrance to Hitler’s cabinet in Neue ReichKanzlei (1938-39, Berlin) carried his own initials; b) Window framing in Luftgaukommando (1935-36, München) symbolized edifice military character; c) Main street entrance to Neue Reichkanzlei (1938-39, Berlin) emphasized omnipotence of Fuhrer reign;

Figure 3. a-b. Multiplication & standardization of architectural form (A, D, E, F, H, Q, R); a) Vertical Luitpold Rally Hall (1906; remastered 1934, Nürnberg) paraphrased full readiness to serve the Nazi state; b) Multiplication of Reichsmmarschall Amt (1939-42, Berlin) detailing emphasized mass army ordnance;

Figure 4. a-b-c-d. Anthropomorphization in architecture (D, F, G, H, I, J, K, M, O); a) Reliefs at Ordensburg Vogelsang (since 1933, Eifel) Nazi camp swimming pools suggest freshness & strength of the race of Lords; b) Sculpture The Army by Arno Brekker in ReichsKanzlei (1938-39, Berlin) was allegory of youth, freshness & strength; c) Centralized rays towards Adler in Kroll Opera House (1938, Berlin) evoked thoughts to one idea; d) Sculptures The Party & The Army by Arno Brekker at inner court of honor portico of ReichsKanzlei (1938-39, Berlin) were allegories of transcendent victory, freshness & strength;
Figure 5. a-b-c. Tension graduating to its accumulation in architecture & urban planning (B, E, J, K, O); a) N-S Achse graduated the tension to its accumulation at Volkshalle square (1937-43, Berlin); b-c) Neue ReichsKanzlei (1938-39, Berlin) was in fact a labyrinth of spaces to impact enemies with fear;

Figure 6. a-b-c. Implementation of severe, strong & heavy materials like concrete, shell limestone (mushelkalk), marble, travertine (C, E, K, L, M); a) Kongresshalle (since 1935, Nürnberg) colonnade was made of travertine to last for 1000 years; b) Ministerium für Volksaufklärung und Propaganda façade (1936-40, Berlin) evokes strong politics; c) Olímpia Stadion (1934-36, Berlin) colonnade was intended to express greatness even if ruined;

Figure 7. a-b-c. Insolent space marking with Nazi signs (A, C, F, M, H, I, J, K, O, Q, R); a) Adler at Reichsluft-fahrt Ministerium (1934-35, Berlin) main entrance showed omnipotence of NSDAP; b) Decorated streets for 1938 Nazi Party Rally (Nürnberg) suggested full society consolidation; c) Under den Linden Alee Adler pylons (1937, Berlin) resembling ancient Roman Aquillas;

Figure 8. a-b-c. Unnatural elongation in width & height of architectonic form (A, E, H, J, K, M, N, O, P, Q, R); a) Rehearsal complex 4.5 km long showed omnipotence & care of NSDAP (1936, Prora-Rugien); b) German Pavilion World Expo 1937 in Paris (project 1936-37) was set to dominate over enemies; c) Zeppelinfeld Tribune (1935-36, Nürnberg) seemed to intimidate enemies and embrace supporters;
Figure 9. a-b-c-d. Implementation of light & shadow optical illusions (A, E, F, H, I, J, K, M, N, O, P, Q, R); a) The Cathedrals of Light - Zeppelinfeld Lichtdom (since 1935, Nűrnberg) light embraced supporters; b) Nightly lightened Unter den Linden Alee (1937, Berlin) implicated everlasting State omnipotence; c) The dome of Volshalle (1937-40, Berlin) showing the niche with Hitler’s face performed by shadow; d) Vertical lighting of German Pavilion World Expo 1937 in Paris (project 1936-37) was underlined transcendence;

Figure 10. a-b-c-d. Impact on perception through different senses (hear,vision, smell,touch, heat (A, C, D, E, F, J, K, L, Q); a) Zeppelinfeld Lichtdom (since 1935, Nűrnberg) lightwall implicated supporters’ embracement (vision); b) Giant oil torches flanking Zeppelinfeld Tribune at Parteitag (1935, Nűrnberg) (smell&vision,heat); c) Olympic torch at Olimpia Stadion (1934-36, Berlin) was supposed to carry idea in time (smell,heat); d) Torches festival of Ordensburg Vogelsang (since 1933, Eifel) meant transcendence (smell & hear & vision, heat);

Figure 11. a-b-c. Simultaneous spectacle of different arts on architectural background (A, C,D,E, F, G, H, I, M, N); a) Historic revival carried in 1938 in front of Deutsche Kunst Museum (theatre, music, sculpture) (1933-37, Műnchen); b) Olympic Stadion (1934-36, Berlin) festival of light meant social & cultural unity (theatre, music, film); c) Neogreek amphitheatre (1934-38, Annaberg) spreading historical message (theatre, music);

Figure 12. a-b-c-d. Monumentality & oversizing of the architectural form (C, D, E, F, I, L, M, N, N, O, Q, R); a) Hpbf dome of Ost-West Achse (1937-38, München) carried message of Reich’s greatness; b) The opening of huge dome of Volkshalle (1937-40, Berlin) brought total intimidation to the enemies; c) Olimpia Stadion (1934-36, Berlin) with vertical pylons of commentators’ posts evoked delight & fear; d) The Volkshalle with Brandenburg Gate (1937-40, Berlin) as context of Nazi State omnipotence;
Figure 13. a-b-c. Implementation of historic empire styles of Greece & Rome (C, D, E, F, J, K, L, M, N); a) *Deutsche Kunst Museum* (1933-37, Múnchen) originated from *Artemide Temple in Efêz*; b) Triumphal Arch linking to Roman Titus (1923-39, Arch. Berlin); c) *Temples of Fallen* (1933-35, Múnchen) inspired by *hexastylos peripteron Temple of Zeus* in Olympia;

Figure 14. a-b-c. Severity of the architectural form (F, G, H, J, K, L, O); a) Cubic German Pavilion at World Expo 1939 reflected German strength, (1938-39, Liege); b) Chump & insipid Reichsluftfahrtministerium (1934-35, Berlin) edifice left no objection of anyone for its severity & resolution; c) Severe Zeppelinfeld (1935-36, Núrnberg) Tribune VIPs entrance meant strong will & oppression fear;

Figure 15. a-b. Simplicity of the architectural form (A, E, F, G, J, L); a) *Oberpost Direktion* edifice (1938, Karlsruhe) showed simple to understand composition rules; b) Observation tower in *Ordensburg Vogelsang* - (since 1933, Eifel) showed simplicity of function & fearing message; c) *Messe Hupthalle* fair (1936-37, Berlin) was sending mighty sovereign uncomplicated message of main entrance positioning in inviting way;

Figure 16. a-b-c-d. Visual space closure & inwardness (A, D, F, H, I, J, K, O, P, Q, R); a) *Kongresshalle* (since 1935, Núrnberg) formed in inviting manner of horseshoe; b) *Olimpia Stadion* (1936, Berlin) encircled by *Lightdom* rays creating the cone of the NS community; c) *Olimpia Stadion* (1934-36, Berlin) formed in ellipse aimed to gather social crowds; d) *Deutsches Stadion* (1937-42, Núrnberg) formed in inviting manner of horseshoe to seem protection;
Figure 17. a-b-c-d. Geometry & symmetry in architecture & urban planning (B, C, F, J, L, N, O, R); a) Temples of Fallen at König Platz (1933-35, München) in full symmetry reflected German rationalism; b) Geometry of Luitpoldarena (1933-34, Nürnberg) dictated order & submission in crowds’ behaviour; c) Geometrical Denkmal der Bevégung (1937-38, München) suggested strict order of the Nazi movement; d) Geometry & symmetry of Plan Germania N-S Achse (1937-43, Berlin) evoked Nazi’s infallibility;

Figure 18. a-b-c. Superficiality & façade screening of the urban space (A, C, F, H, I, J, K, O, Q, R); a) Zeppelinfeld (since 1934, Nürnberg) was thoroughly screened from outside environment to impose order; b) The Neue Reichkanzlei (1938-39, Berlin) plot was hermetically isolated from the street like fortress; c) Edifice screening of Tempelhof (1935-41, Berlin) airfield plan strictly divided the space by function;

Figure 19. a-b-c. Pretentiousness, pomposity & ostentation (C, D, E, F, J, K, L, M, N, O, Q, R); a) Form of the complex in Prora (1935, Rugien Island) ostentatiously emphasized social care of KdF program implemented by Nazi State; b) Juxtaposition of Soviet & German Pavilions (1937-38, Paris) reveals pretentiousness to rule the world; c) Kongresshalle (since 1935, Nürnberg) reflected the same imperial principles as Roman Coliseum;

Figure 20. a-b-c-d. Ruins cult (B, C, D, E, F, G, J, K, L, M, N, O, Q, R); a) Ruins of Zeppelinfeld Tribune (1935-36, Nürnberg was set to play the same role as Pergamon Altair; b) Left AA Flak concrete towers (1942-43, Berlin) even today remind German military strength - reportedly are difficult to blast, exactly as Nazis planned; c) Ruins of numerous Thingstátte (1934-36, Heiligenberg) were set to resemble regard to Ancient culture; d) Ruins of Kongresshalle (since 1935, Nürnberg) was designed out to prove greatness of the III rd Reich;
6. Discussion

As a result of the case study, 25 manipulation instruments were found yet & from these most spectacular 20 ones were presented in the paper. We might assume that many of them were already used earlier more or less vastly & consciously. But it was Nazi Germany where for the first time these manipulations were used so consequently and in such large scale. Intensive social & military programs set out by Nazi regime needed suitable financing & very soon it turned out that the only way to cope it were subsequent annexations of neighbouring countries in order to gain their economy, industry, manpower & goods [6]. Hitler & his collaborators needed quick social effects of their policy aimed to satisfy their electorate as well to attract hesitant class to Nazi regime. The unalterable opponents were physically eliminated. As mentioned in p.1 of the paper, Adolf Hitler still believed in great possibilities of architectural influence on the society moods & opinion. All of these factors put together implicated the use of known historical architectural patterns – in this case ancient styles of Greek & Roman Empires [7]. For the best effects they would be subjected to some sophisticated transformations & manipulations. This is why ancient architecture was implemented so vast [Fig.:13-a-b-c]. In the primary period of Nazi’s reign, the use of simple & cheap evoking instruments in architecture were welcome according to the rule: minimum expenses & maximum effect. The best results with lowest costs might be always achieved by use of sophisticated space marking by elements of little architecture which role played in this case commonly implemented Nazi signs detailing like numerous flags with swasticas as well as adlers & oak garlands sculptures [Fig.:7-a-b-c;9-b;10-b]. The detailing taken from historical architecture was maximally simplified & its elements were positioned in contrasting plans allowing the light & shadow to play the main role in emphasizing the structure of the buildings [8] [Fig.:9-a-b-c-d]. The Albert Speer clever idea of AA spotlights implementation in so called Lichtdom (the Cathedrals of Light) effect created huge virtual space closing forms, 3-4 km high & changeable in time [Fig.:9-a,10-a;16-b]. As for the simplicity of form & detailing, many resources prove that the ideological message should be understood by widest scope of crowds with different level of education & culture. So the architecture codes should be as simple as possible to pass the crowds ideas of messianism, national greatness & primacy recover, racial uniqueness giving the right for ancient empires heritage transmitted into millennium with help of omnipotent & infallible NSDAP. It is noticeable in conscious simplifying of the architectural form [Fig.:6-b;7-a;8-a-b-c;9-d;10-b;14-a-b-c;15-a-b-c]. The same could be told about common occurrence of naturally shaped anthropomorphic or animal sculptures [Fig.:4-a-b-c] associated with ancient patterns expressing mythological human values. For better recognition, these values were often materialized by allegory & symbol implementation of architectonic detailing & little architecture [Fig.:2-a-b-c;11-b]. Except allegory & anthropomorphic quotations from ancient architecture, full range of Greek & Roman imperial composition rules were implemented in Nazi architecture including detailing, rhythm, simple geometry & symmetry, reduplication, as well as antic proportions like golden division [9] [Fig.:1-a,8-b-c;12-b-c;13-a-b-c;15-c;16-a;17-a-b-c-d;18-c]. So called sharp (odd) symmetry helped to underline Führer Prinzip - the ideology of personal leadership - in this case of Adolf Hitler. This antidemocratic, totalitarian rule was noticeable exactly in odd symmetrical composition [Fig.:2-a-b-c;3-a-b;4-a-b-c-d;8-b;15-b;17-b-c-d]. The indoctrination was improved with use of all kind of art especially music & theatre [Fig.:10-d;11-a-b-c]. Widespread message was assured by mass use of modern media like film, TV & radio. The 1st WW defeat implicated Kaiser Wilhelm the 2nd abdication & consequently the permanent fall of German significance at European politic scene. Nazi propaganda found the symbol of this downfall in Weimar Republic quasi democratic style of policy as well as Jews & cosmopolitans & as a cure spread the idea of German greatness recover. In architecture it was materialized in formal monumentality & oversizing of all compositional features [Fig.:12-a-b-c-d;13-b;16-a-d,19-c]. In order to encourage German society, Nazi architecture representing official prestigious trend ostentatiously showed pretentiousness & pomposity [Fig.:19-a-b-c]. The target of this encouragement was to make German society strong, rough, tough & resistant to any obstacle. Nazi architecture materialized these values in severe materials of which concrete & travertine became trade marks of Nazi architecture [Fig.:6-a-b-c;20-a-b]. The same severity is
noticeable in architectural form & façade creation [Fig.:6-b;10-b;14-a-b-c;15-a-b;18-b;20-a-b]. Society strengthening should had taken entirely mass & uniformed profile & this is why multiplication & standardization of forms & detailing in military way played important role in Nazi architecture [Fig.:1-a-b;3-a-b;7-a;8-a-b-c;9-c;13-a;19-c]. Of course the recovering of German national pride & greatness Nazi party perceived under its own leadership. Omnipresence & authority strengthening of NSDAP [10] is evoked in Nazi architecture in unnatural horizontal or vertical elongation of the prestigious objects [Fig.:1-a-b;3-b;5-c;8-a-b-c;9-c;13-a;19-a-c]. Generality, obviousness & infallibility of NSDAP reign & jurisdiction as well as inevitability of its punishment for disobedience is well projected in consequent rhythm implementation in the architectural form, detailing & motives [Fig.:1-a-b;3-b;6-c;7-a-c;8-a-b-c;9-a-b-c-d;10-a-b-c;13-a;14-b;15-a-c]. On the other hand, the movement left for its supporters social care & privileges materially realized in cheap housing & rehearsal facilities like Prora complex [Fig.:8-a;19-a] in order to gather the crowds into one community. In architecture, there were settled some psychology instruments by spatial embracement of form shaped in closure way like examples [Fig.:7-c;11-b;16-a-b-c-d;18-a;19-c]. Psychological influence – very often unconscious to the recipients – was carried out using each sense available to human being i.e through hearing, vision, heat, smell or touch which left unforgettable reminding of values created by the regime [11] [Fig.:10-a-b-c-d;11-a]. This influence had often very sophisticated space scenario graduating the tension to the culmination point. One of the confirmed most famous Nazi objects to use such a scenario for concrete political targets was NeuReichsKanzlei in Berlin [12] as well as urban N-S Achse of Germania Plan [Fig.:5-a-b-c]. All unneeded & undesirable spatial elements - difficult to liquidate - were consequently eliminated from manipulated perspective by conscious superficiality & façade screening [Fig.:7-a;8-c;15-c;16-a-c;17-d;18-a-b-c]. But probably the most important idea to assure the purport & sense of Nazi activity, existence & transcendence was materialized in Cult of Ruins [7] invented by Albert Speer. It claimed that anything built by the regime - even devastated by its enemies - should confirm the greatness of Nazi society style by transcendent & indestructible material remains [Fig.:20-a-b-c-d].

7. Conclusions
In conclusion it appears that designing abilities of Nazi architects should be therefore estimated not in terms of new styling creation but rather of skillful reinterpretation of existing architectonical instruments referring to the psychological codes from famous historical past. This seems to be the main value of this architecture. As the regard to the nowadays it should pointed up that today society is subjected to intensive, continuous propaganda set out to manipulate our attitudes in different forms of our existence. Majority of the society is probably out of awareness to be under influence of contemporary manipulations which methods derive from totalitarian period.

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