DESIGN AS NACHTZUVER. - PURITY.

After it came in power in 1968, Nazism in Germany developed into a dictatorial regime of terrorizing main terms. It introduced a revolutionary war of conquest throughout Europe and inflected mass murder on population groups over a threatening and ruling the bearded German party. All Germans, including those beyond the bavarian borders, were to be united and the will of the German people was to be the only valid and the pure, German form of design was also to be revised and permitted. There was a strong cultural element in this program, a scientific research into the development of the German people would all for the rule of the new man. This ideal was primarily aesthetic and in grades, with biological arguments employed merely as justification. The way the German people was to be characterized: black head of the kaiser, the so-called 'Bavaria'.

A direct link was fed between the racial role of biological purity and that of cultural purity. The Nazi ideals rejected international art and set the product of a weaving culture, mass society and mass culture as the new German cultural movement. All previous concepts, they are German culture free of alien contamination was created by producing healthy and noble art.
DESIGN AS NAZICULTURE - BUT A DIETETIC VOLKSKULTUR.

The Nazi propaganda of racial cleaning was as apt to appeal to the ideology of the rich as it was to the ideology of the poor. In depicting the Volksgemeinschaft on a microcosmic scale, the Nazi state, in a way, turned the very concepts of national identity and racial purity into objects of political manipulation. The Nazis' goal was to create a new, ideologically pure German society, and they believed that this could be achieved through the design and production of everyday objects, such as clothing, furniture, and household goods.

Another aspect of the appropriation of existing design ideas was the mass production of simple, utilitarian objects. The Nazis stripped down the design of many products to their most basic elements, and then mass-produced them on a large scale. This process was facilitated by the concentration of manufacturing facilities in a few large factories, which allowed for greater economies of scale and reduced costs.

In conclusion, the Nazi state's approach to design was a reflection of its broader political ideology, which sought to create a new, pure, and ideologically pure society. This ideology was expressed through the design and production of everyday objects, which were seen as symbols of the new society. This approach to design had a lasting impact on the development of modern design, and it continues to influence the design world today.
DESIGN OF THE THIRD REICH - REVOLUTION AND CONTINUITY.

The architectural principles of a new and revolutionary city had been developed in the Lion's Head by Le Corbusier. The idea of a new city, a new life, a new society, was the driving force behind the design of the Lion's Head. The new city was to be a utopian vision of a future society where the social, economic, and political systems would be fundamentally transformed.

In the Lion's Head, the principles of utopian design were applied to the creation of a new city. The new city was to be a reflection of the new society, where the individual was free to express themselves fully. The design of the Lion's Head was a symbol of the revolutionary change that was to come.

The design of the Lion's Head was based on the principles of utopian design. The new city was to be a reflection of the new society, where the individual was free to express themselves fully. The design of the Lion's Head was a symbol of the revolutionary change that was to come.