

The Doctoral Programme of the Hungarian Academy of Fine Arts

MODERN PROPOSAL

National socialist new-ornament

DLA Thesis

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2015

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The national socialist brand developed from the brands of the contemporary market and used their techniques and know-how. From the 1920s onwards, Hitler purposefully built up the image of his own and of the NSDAP party. Until his 1933 seizure of the political power, the national socialist brand was competing with the contemporary economic and political brands for the attention of its potential consumers. After 1933, the scale of violence of the national socialist realms of experience and political advertising grew; the latter, interlocked with the tools of propaganda, aimed at the ideological synchronisation of its target group. After the collapse of the Third Reich, the techniques of the transference of will adapted themselves to the toolkits of industries of manipulation and have remained in use ever since.

First thesis

The form of mass communication employed by the national socialists can be examined and interpreted from the point of view of branding techniques.

Second thesis

Apart from visual surfaces, the national socialist brand claimed further sensory dimensions, and developed a so-called multi-sensory space – cf. Hitler's electro-acoustic speech as an acoustic hallmark, the kinaesthetic-visual-acoustic *Hitlergruß*, or *Vollkornbrot* as a gustatory element.

Third thesis

The ultimate "product" of the national socialist brand's promoted idea was the ideology of the *Volksgenosse*, the national socialist unit, the human atom of the *Volkskörper*.