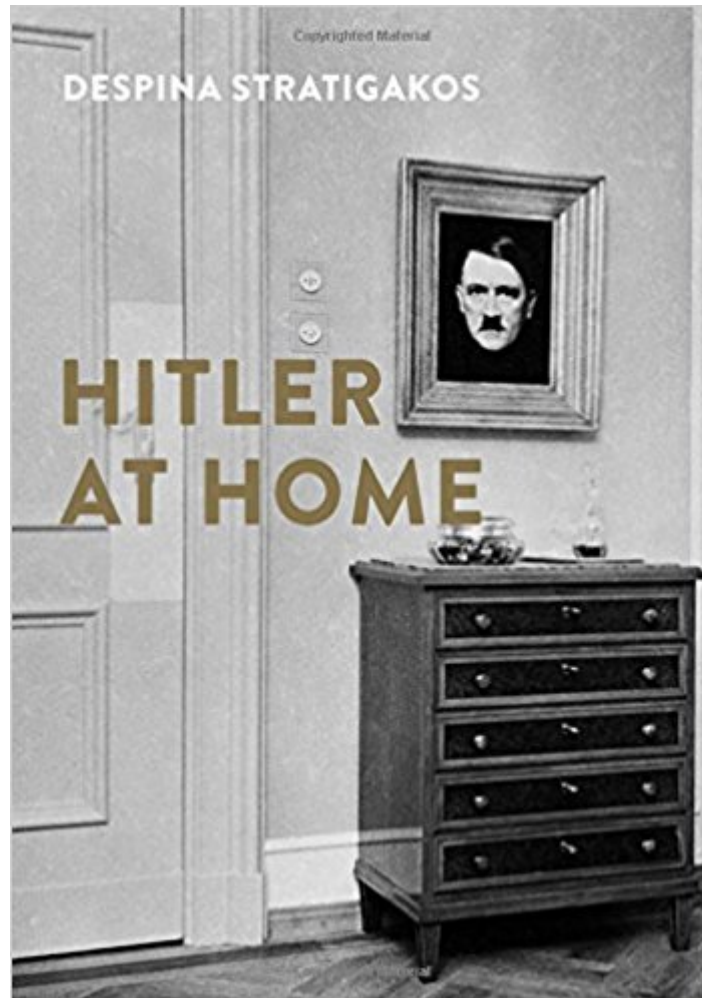




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Hitler At Home



Synopsis

A revelatory look at the residences of Adolf Hitler, illuminating their powerful role in constructing and promoting the dictator's private persona both within Germany and abroad. Adolf Hitler's makeover from rabble-rouser to statesman coincided with a series of dramatic home renovations he undertook during the mid-1930s. This provocative book exposes the dictator's preoccupation with his private persona, which was shaped by the aesthetic and ideological management of his domestic architecture. Hitler's bachelor life stirred rumors, and the Nazi regime relied on the dictator's three dwellings—the Old Chancellery in Berlin, his apartment in Munich, and the Berghof, his mountain home on the Obersalzberg—to foster the myth of the Führer as a morally upstanding and refined man. Author Despina Stratigakos also reveals the previously untold story of Hitler's interior designer, Gerdy Troost, through newly discovered archival sources. At the height of the Third Reich, media outlets around the world showcased Hitler's homes to audiences eager for behind-the-scenes stories. After the war, fascination with Hitler's domestic life continued as soldiers and journalists searched his dwellings for insights into his psychology. The book's rich illustrations, many previously unpublished, offer readers a rare glimpse into the decisions involved in the making of Hitler's homes and into the sheer power of the propaganda that influenced how the world saw him.

Book Information

Hardcover: 384 pages

Publisher: Yale University Press; 1st edition (September 29, 2015)

Language: English

ISBN-10: 030018381X

ISBN-13: 978-0300183818

Product Dimensions: 6.4 x 1 x 9.5 inches

Shipping Weight: 1.2 pounds (View shipping rates and policies)

Average Customer Review: 4.0 out of 5 stars 31 customer reviews

Best Sellers Rank: #384,449 in Books (See Top 100 in Books) #316 in Books > Biographies & Memoirs > Historical > Europe > Germany #449 in Books > Arts & Photography > Architecture > Buildings > Residential #545 in Books > Arts & Photography > Architecture > Interior Design

Customer Reviews

"... combines meticulous research with elegance and wit: not qualities normally associated with

biographers of Adolf Hitler. Original, perceptive and immaculately edited, *Hitler at Home* offers a splendidly unexpected angle." — Miranda Seymour, *Daily Telegraph* "Hitler at Home is a fascinating read, which reminds us that in Nazi Germany the architectural and the political can never be disentangled. Like his own confected image, Hitler's buildings cannot be divorced from their odious political hinterland." — Roger Moorhouse, *Times* "Much has been written about Albert Speer's monumental schemes, but this book offers a new perspective on architecture and design under the Third Reich . . . Many previously unpublished illustrations and floor plans appear in the book, testaments to how Hitler sought to use his homes to foster an image as statesman and man of culture." — Michael Z. Wise, *The Wall Street Journal*. . . A page-turner. Readers with an interest in Hitler's personal life and in the effects of propaganda on international public sentiment will find this book fascinating." — Felicia J. Williamson, *Library Journal* "A fine and original study of Hitler's carefully crafted domesticity." — Patrick Allington, *Australian Book Review* "Meticulously researched, richly detailed, and soundly argued." — Martin Filler, *New York Review of Books* "Books about interior design often seduce but they rarely rattle. *Hitler at Home*, inarguably the powder-keg title of the year, accomplishes both in equal measure." — Mitchell Owen, *Architectural Digest* "A chilling read." — Nathalie Atkinson, *The Globe and Mail* "Hitler at Home is a highly original and thoroughly convincing study that scholars of Nazi Germany will read with admiration." — Gavriel D. Rosenfeld, *American Historical Review* "Hitler at Home is a very good book about a very evil man. . . . The book elicits strong emotional responses . . . It shows the power of architecture to seduce millions of people." — Annmarie Adams, *Buildings and Landscapes* "In a book of rich detail, Stratigakos lays out the complex and multilayered significance of the three main residences that Adolf Hitler once called home. She shows how their designs shed new light on the instrumental use of culture by the regime, and how sensationalized meanings were projected onto the structures from abroad both during and after the Nazi period." — Paul B. Jaskot, *DePaul University; Center for Advanced Study in the Visual Arts, National Gallery of Art* "Stratigakos convincingly argues that the production of Hitler's domesticity was among the regime's most successful propaganda campaigns, serving to transform Germany's leader from odd bachelor to civilized statesman." — Karen Fiss, *California College of the Arts*

This revelatory history looks at the residences of Adolf Hitler, illuminating their powerful role in constructing and promoting the dictator's private persona both within Germany and

abroad. --This text refers to the Paperback edition.

Prompt delivery. Great information which I have never read anywhere else before.

You don't have to be a history lover to love this book. Hitler at Home is an exciting exposition of evidence of Hitler's personal life in relation to his residences and their role in portraying him to the world. The author has a lively style of writing which presents a fascinating and detailed account of how the Third Reich propaganda machine made the rather stodgy and bland Hitler into the figure of a cultured attractive bachelor and father of the homeland. All nations use propaganda, myth, symbol and images to honor their leaders, but the Third Reich took that notion to perhaps the highest level ever. We have all seen the many photos of Hitler and his homes from the Third Reich era, but not until now, with Stratigakos's book, has anyone pulled together and scrutinized the details of exactly how Hitler's image was created as it relates to his interesting residences. The author gives us a previously generally unknown and vivid account of the roles of among others, Gerdy Troost, in acting as Hitler's soulmate in architecture and interior design for his homes. A well written and thoroughly researched book, Hitler at Home is a good bet for anyone's reading list.

Terrific Insights into the "Fuhrer Mentality."

Upon discovering this book I was very excited. Upon receiving it, and reading it, I was even happier. The book is packed with information (most of which I have never read previously) and all related to a largely ignored aspect of Hitler's rise to power, and his later control of power. The early Hitler was perceived as a thug, loud-mouth, and trouble-maker. Then, as this book details, through a deliberate campaign of misinformation, Hitler was shown in numerous books, articles, and other media in his various well-appointed homes. Certainly, THIS Hitler could not be a thug, loud-mouth, and trouble-maker? Right? The man in the artful images came across as wholly the opposite of his public perception. And the public was, thus, fooled. This type of misinformation campaign continues today with politicians. For example, before George W. Bush ran for president, a Texas ranch was purchased, and images were taken of Bush riding horses, wearing a cowboy hat, and being presented in a manner intended to appeal to voters • all in far contrast to the real man, who grew up surrounded by wealth and privilege. (Ronald Reagan also owned a ranch, but he

purchased this many many years before running for president.) So, the horror of Nazi Germany is not just a horror from long ago. Fooling the public is today very much alive and well, in all countries, America, too, and this book offers lessons for us all: be careful who you vote for; be careful of the distinction between propaganda and reality. My only complaint with the book is the small format. I yearned for larger images.

Learned a great deal!

Nothing much interesting here. Sounded much more substantive than it was. A tedious read.

Excellent book. Well researched and highly readable. New information not readily available from other sources. I recommend this book.

You can't exactly love a book entitled *Hitler at Home*, but in the respect and interest categories this is indeed a five star production. I've looked into Ian Kershaw, *Hitler, 1889-1936* Hubris, and there's no Gerdy Troost. I've looked into Ron Rosenbaum's *Explaining Hitler*, and there's no Gerdy Troost. We know the stories of Hitler's major architects, Paul Troost, Albert Speer, Leonhard Gall, we've seen the pillars and the steps, but what about Hitler's interior designers, those who stood or sat next to him looking at floor plans, discussing colors? Gerdy Troost, wife and widow of Paul Troost, herself an architect, also an interior designer, film maker, business woman, artist, eventually gay, was Hitler's soulmate in the construction of his domestic life. Biography talks about Geli Raubal, Hitler's niece, a suicide, and about Eva Braun, his Bavarian beauty, and generally overlooks Gerdy Troost, who had an intimacy with the Fuhrer no other woman, not even Winifred Wagner, attained. The Fuhrer and Gerdy poring over swaths, choosing flatware, talking about linen. Hitler is at home in Gerdy Troost's rooms. She's in official state photographs, on the famous Berghof porch with Goebbels and Ribbentrop or in the exhibition hall Hitler's curator. Stratigakos *Hitler at Home* is effectively a curatorial reading of Troost's design, certain rooms in certain places still existing. She engages other architects and designers, but it is Gerdy Troost's rugs and chairs that are before us beginning middle and end. It should quickly be said that *Hitler at Home* sustains an ongoing recognition of the other architecture and interior design in the Third Reich, *festung und lager*. *Hitler at Home* is magisterial, probably the definitive scholarly work on this subject, and it has Hollywood drama, a protagonist whose name is not Hitler, Gerdy Troost, who has just died in her nineties, a defiant Nazi to the end. Lowlife scoundrels and idiot ideologues mount the stage in *Hitler at Home*.

The ironies that attend and involve the final demolition of Hitler's home in the Obersalzberg are brilliantly set forth. These episodes have a cinematic visuality and flow. We follow the American World War Two woman photographer, Lee Miller, as she and another photographer get into Hitler's Munich apartment. Turn the page. There she is, naked in Hitler's bathtub, showing us her bare shoulder. It is in some sense an epitome of certain sets of meaning in this complex study. Neil Schmitz

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