

# Aprendiendo De Las Vegas

**Jesús Aparicio Guisado**

**Learning from Las Vegas** Robert Venturi, 1968

**Las Vegas** Simón Marchán Fiz, Ramón Rodríguez Llera, 2006-11-06 De pronto, la ciudad por antonomasia del desierto, Las Vegas, cumple cien años. Una existencia longeva, sin duda, para un non-place que brotó casi accidentalmente en unos parajes tan inhóspitos y vacíos como eran los altiplanos de Nevada. Tras una gestación no muy distinta en avatares a la de cualquier otra town del lejano y salvaje Oeste, experimentó una agitada y prolongada adolescencia, hasta que durante los años sesenta del siglo pasado alcanzó una mayoría de edad urdida en las trastiendas de los centros más acendrados del Mob, ambientada en los ruidos cansinos de las ruletas y las máquinas tragaperras, y brillando con los resplandores de los neones, si es que no con el intenso blazing de una cultura pop antes del Pop. En los ensayos aquí incluidos se pretende revisar e interpretar de un modo crítico la gestación, la evolución y las transformaciones de Las Vegas a partir de una lógica pop originaria, invadida por la explosión y la implosión de los signos visuales y acústicos que, en pocos años, ha escorado a las simulaciones condensadas posmodernas. o incluso, si observamos los nuevos rascacielos en proceso de construcción, puede decirse que se vislumbra una tercera lógica que, en sintonía con la high tech constructiva y la Manhattanization urbana, seguirá enarbolando su condición de paradigma en la arquitectura del espectáculo.

Aprendiendo de Las Vegas Robert Venturi, 2015-04 En 1968, un grupo de tres profesores y varios estudiantes de la escuela de arquitectura de la Yale University emprendieron un viaje a Las Vegas con el fin de llevar a cabo un proyecto de investigación sobre el análisis formal de la arquitectura de la peculiar ciudad del estado de Nevada. El resultado se materializaría cuatro años más tarde con la publicación de *Aprendiendo de Las Vegas*, un libro que agitó el mundo académico del momento y supuso un punto de inflexión radical en la historia y la crítica de la arquitectura. Siguiendo la estela de la tradición de libros de viajes escritos por arquitectos, *Aprendiendo de Las Vegas* documenta e investiga la dispersión urbana y los métodos de representación de la capital del entretenimiento. Venturi, Scott Brown e Izenour estudiaron detenidamente el simbolismo de una ciudad que había crecido en medio del desierto de Mojave a una velocidad jamás vista hasta entonces, una ciudad espejismo cuyas vallas publicitarias de neón y la extraordinaria baja densidad urbana conformaban, especialmente de noche, una suerte de espacio urbano de ficción. Con su análisis los autores ampliaron el uso dado hasta entonces a las formas de comunicación de la arquitectura y pusieron por vez primera el foco de atención en cuestiones que se consideraban ajenas

al mundo de la arquitectura: el descubrimiento de lo trivial y la belleza de lo ordinario. Considerado como uno de los grandes manifiestos de la posmodernidad en arquitectura, *Aprendiendo de Las Vegas* es uno de los textos más influyentes de la teoría de la arquitectura de la segunda mitad del siglo xx.

*Dialogues in Urban and Regional Planning* Thomas Harper, Anthony Gar-On Yeh, Heloisa Costa, 2008-06-30 This is the third book in the series offering a new selection of the best urban planning scholarship from each of the world's planning school associations. The award winning papers presented illustrate the concerns and the discourse of planning scholarship communities and provide a glimpse into planning theory and practice by planning academics around the world. All those with an interest in urban and regional planning will find this collection valuable in opening new avenues for research and debate.

**Wittgensteinianas** Claudio Martyniuk, 1997

*Dialogues in Urban and Regional Planning* Thomas L. Harper, Anthony G. O. Yeh, Heloisa Soares de Moura Costa, 2008

*The Rent of Form* Pedro Fiori Arantes, 2019-06-11 A critique of prominent architects' approach to digitally driven design and labor practices over the past two decades With the advent of revolutionary digital design and production technologies, contemporary architects and their clients developed a taste for dramatic, unconventional forms. Seeking to amaze their audiences and promote their global brands, "starchitects" like Herzog & de Meuron and Frank Gehry have reaped substantial rewards through the pursuit of spectacle enabled by these new technologies. This process reached a climax in projects like Gehry's Guggenheim Bilbao and the "Bilbao effect," in which spectacular architectural designs became increasingly sought by municipal and institutional clients for their perceived capacity to enhance property values, which author Pedro Fiori Arantes calls the "rent of form." Analyzing many major international architectural projects of the past twenty years, Arantes provides an in-depth account of how this "architecture of exception" has come to dominate today's industry. Articulating an original, compelling critique of the capital and labor practices that enable many contemporary projects, Arantes explains how circulation (via image culture), consumption (particularly through tourism), the division of labor, and the distribution of wealth came to fix a certain notion of starchitecture at the center of the industry. Significantly, Arantes's viewpoint is not that of Euro-American capitalism. Writing from the Global South, this Brazilian theorist offers a fresh perspective that advances ideas less commonly circulated in dominant, English-language academic and popular discourse. Asking key questions about the prevailing logics of finance capital, and revealing inconvenient truths about the changing labor of design and the treatment of construction workers around the world, *The Rent of Form* delivers a much-needed reevaluation of the astonishing buildings that have increasingly come to define world cities.

**Women Architects and Politics** Mary Pepchinski, Christina Budde, 2022-09-27 In the late 1960s, the feminist scholar Kate Millet broadly defined »politics« as arrangements of power which enable individuals collectively to assert authority over others. Taking this definition, case studies by scholars from Europe, Israel and the United States explore the gendered

professional in the 20th century as she navigated arrangements of power including organised religion, emancipation movements, cultural norms and shifting forms of government to practice architecture. Additional contributions reflect upon power structures in contemporary architectural education, practice and history to propose other means of architectural knowledge, representation and professional activity.

*The Integration of Contemporary Architecture in Heritage Sites* Pablo Vázquez Piombo, 2022-05-12 Considering the constant transformation and destruction of cultural heritage buildings in our cities and the effort to preserve what has survived, this book, proposes a methodology that helps the professional integrate contemporary architecture in cultural heritage contexts. Find the print edition at <https://publicaciones.iteso.mx/> (ITESO), (Universidad ITESO).

**Graphical Heritage** Luis Agustín-Hernández, Aurelio Vallespín Muniesa, Angélica Fernández-Morales, 2020-05-11 This book presents the proceedings of the 18th International Conference on Graphic Design in Architecture, EGA 2020, focusing on heritage - including architectural and graphic heritage as well as the graphics of heritage. Consisting of two parts: "Representation and Analysis" and "Concept and Creation", this second volume gathers selected contributions on topics ranging from graphic representation to the graphic presentation of ideas, i.e. artistic creation, to bridge the gap between graphic heritage and the graphics of heritage. Given its scope, this volume will appeal to architectural and graphic designers, artists and engineers, providing them with extensive information on new methods and a source of inspiration for future research and interdisciplinary collaborations.

Learning from Las Vegas Robert Venturi, Denise Scott Brown, Steven Izenour, 1991

**Rethinking the Meaning of Place** Lineu Castello, 2016-03-23 The spread of newly 'invented' places, such as theme parks, shopping malls and revamped historic areas, necessitates a redefinition of the concept of 'place' from an architectural perspective. In this interdisciplinary work, these invented places are categorized according to the different phenomenological experiences they are able to provide. The book explores how such 'cloning spaces' use placemaking and placemarketing in attempt to replicate the characteristics found in urban spaces traditionally viewed as successful, and how these places can affect society's environmental perception. A range of international empirical studies illustrates how such invented places can be perceived as legitimate urban spaces, and contribute towards the quality of life in today's cities.

*From Soane to the Strip* Denise Scott Brown, Thomas Weaver, 2019-07 Denise Scott Brown's 2018 Soane Medal lecture - a narrated history of her early life and the experiences that shaped her later practice, illustrated by her own extraordinary photography.

**Architecture as Signs and Systems** Robert Venturi, Denise Scott Brown, 2004 The observer-designer-theorists who analyzed the Las Vegas strip as an archetype in *Learning from Las Vegas* now turn their iconoclastic vision onto their own remarkable partnership and the rule-breaking architecture it has spawned for this fascinating retrospective of their life work.

Arte y crítica en el siglo XX Luigi Lentini, Círculo de Críticos de las Artes de Costa Rica, 1986  
Realidad Virtual , 2002

**Enseñando a mirar** Jesús Aparicio Guisado, 2021-06-01 La enseñanza, mejor dicho, la relación docente, construye una cadena desde muchos puntos de vista. Desde la perspectiva simplemente humana, desde el punto de vista del conocimiento, desde el punto de vista del espacio, desde una mirada temporal, desde la perspectiva del orden temporal o cronológica; el entendimiento de la arquitectura de la Historia acontece desde la contemporaneidad, siendo de alguna manera el recorrido de la cadena docente anticronológico, contra el tiempo. Esta obra no es más -ni menos- que una aproximación escrita de algunos eslabones de esa casi infinita cadena del saber arquitectónico. Por ello, como sucede con cada eslabón de la cadena, se trata de unos textos imprescindibles para comprender no sólo a sus autores, sino también a los maestros y discípulos de éstos. Los textos que se recogen en este volumen tienen como rasgo común que todos sus autores son arquitectos formados en la Escuela de Arquitectura de Madrid que simultáneamente construyen y enseñan. Dentro de ellos hay tres generaciones: una, la que se encargó de la introducción de este libro, al inicio de sus 50; otra, a la que pertenece su mayoría, la que podríamos llamar juventud madura, por encima de los 30 y sin superar los 45 y una tercera y última en la que se encuadra una minoría, la que podríamos tildar como de fresca juventud, por debajo de los 30. Pero, a pesar de lo anteriormente escrito, cada uno de los autores se aproxima a la arquitectura de una manera original y particular. Por ello estos textos hablan de los distintos intereses de sus autores y todos ellos tienen como telón de fondo un tema común: la Arquitectura. El libro se estructura en pequeños artículos, cuya conexión es la propia arquitectura y su docencia. Por ello son posibles múltiples lecturas sin orden e independientes de cada uno de ellos, sin que este hecho menoscabe su entendimiento.

*Revelaciones* Mario Sabugo, Horacio Caride Bartrons, Rafael Iglesia, Rita Molinos, Jorge Ramos, Maximiliano Salomón, 2021-06-01 Este libro reúne los artículos publicados por Mario Sabugo, algunos de ellos en colaboración, e la sección Revelaciones de la revista Summa + de Buenos Aires, entre 1993 y 2010. Se refiere a la arquitectura y la ciudad, bordando Obras (incluyendo monumentos, artefactos y la trilogía del misterio de la ducha del bidet), Sitios incluyendo calles, ciudades, parques temáticos, rumbos, barrios de Buenos Aires y la trilogía de Egipto), Teorías (incluyendo elementos de la arquitectura, arquitectura y gastronomía, arquitectura y lenguaje, teorías de la urbe, novela y ciudad, animales y la trilogía de los zapatos en el aire), y Personajes (incluyendo artistas de la ciudad y la trilogía de Luis Sandrini)

**Todo a todas horas en todas partes** Stuart Jeffries, 2023-04-27 Un relato que nos habla como pocos sobre quiénes somos. «Espléndidamente accesible. Jeffries demuestra en estas páginas un conocimiento notable de la cultura posmoderna». Terry Eagleton, The Guardian La nuestra es una era marcada por la opinión, en la que no parece haber cabida para la objetividad. Nos encontramos sumergidos en aquello que en teoría política se ha definido desde los años setenta como «posmodernidad», una época marcada por movimientos sociales y artísticos que intentaron subvertir, por medio del humor,

la provocación, la ironía y el nihilismo, las jerarquías establecidas y los valores tradicionales. Pero en la hoja de ruta de la posmodernidad se cruzó el neoliberalismo, que encontró en esta nueva erade la irreverencia un terreno fértil donde asentar una sociedad individualista y regida por el libre mercado. Hoy parecemos convencidos de que no hay alternativa. Stuart Jeffries rastrea los orígenes de la posmodernidad y del neoliberalismo para entender sus raíces y el impacto que han tenido en el mundo. Muestra las contradicciones de una sociedad que, en su lucha por la libertad individual, ha favorecido el nacimiento de nuevos totalitarismos, y analiza fenómenos tan variados como la experimentación de David Bowie con el género o las políticas thatcherianas contra el estado del bienestar. Ejemplos de la cultura popular como la novela Amo a Dick de Chris Kraus, la carrera de los Sex Pistols o los atentados del 11 de septiembre sirven de punto de partida para explicar el frenético y enmarañado desarrollo de los acontecimientos de las últimas décadas. Esta obra nos recuerda el alto precio que hemos pagado los seres humanos por virar hacia la emancipación individualista, y que quizá es hora de orientar el rumbo hacia sistemas más colectivos que aseguren nuestra supervivencia. La crítica ha dicho: «Jeffries es una rareza: un periodista que demuestra un gran interés por la teoría cultural. Escribe sobre ella con gran rigor, pero de manera accesible para los no expertos. Agudo y entretenido». The Times Literary Supplement «Erudito y entretenido». Spectrum Culture «Intrigante». William Davies, New Statesman «Erudito y entretenido... Todo a todas horas en todas partes es una historia de terror detallada y convincente de la fusión de los dos paradigmas intelectuales que predominan el último medio siglo». Ryne Closs, Spectrum Culture «Nos muestra a un Stuart Jeffries que examina de manera simple y atractiva cómo la pérdida de valores y el pensamiento crítico nos ha llevado hacia un mundo irracional de posverdad». Choice «Un libro dinámico y chispeante». Michael Rosen, BBC Front Row «No es solo pedagógico, es una lectura placentera... Brillante y entretenida». Lisa Downing, The Financial Times «Fascinante y detallado con exquisitez». Christopher McMichael, New Frame

**EL CLUB DE LAS MENTES MAESTRAS** Ezequiel Cuello, 2012-01-24 CONTRAPORTADA Los miembros del CLUB DE LAS MENTES MAESTRAS, no están dotados de “poderes sobrenaturales”, ni usan “hechizos o magia” para interactuar con su mundo. Son personas comunes y corrientes. Lo que marca la diferencia, es que ellos utilizan los dones, otorgados a cada uno de nosotros por el Creador, desde el inicio de los tiempos. Puestos a prueba al alinearse con la Inteligencia Infinita, en armonía con las leyes universales inmutables. En medio de conflictos, misterios e intrigas, desplegando es poder que todos llevamos en nuestro mundo interior, suceden los milagros y en el prodigio de sus mentes, solo creen que todo asunto puede resolverse al exponerse a la luz. Despertar a ese poder y ponerlo a nuestro servicio y al de la humanidad, para el bien, el amor y la misericordia, es el verdadero salto a la grandeza.

Adopting the Tune of Term: An Emotional Symphony within **Aprendiendo De Las Vegas**

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