

## Las Vegas Guidelines and Suggestions for Major Assignment

One to three images from "Las Vegas Images for Major Assignment from Stefan Johannes Al, The Strip (dissertation)." For information about each of these images see Al, Stefan Johannes, The Strip, Las Vegas and the Symbolic Destruction of Spectacle, PhD dissertation.



STEFAN AL

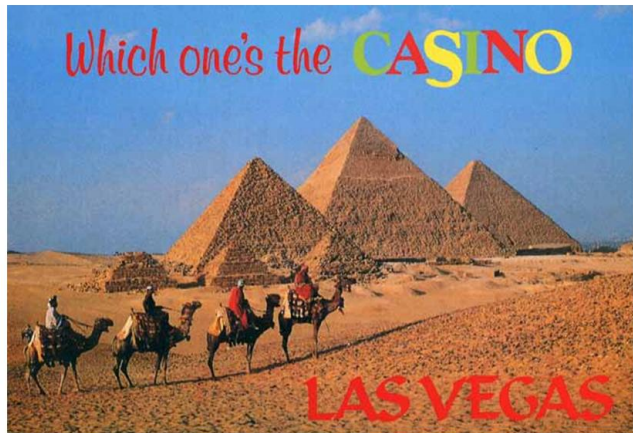


Image 13) The postcard of the Pyramids of Giza plays out the hyperreal situation in which the copy, Luxor Las Vegas, had become the frame of reference for the original, the pyramids in Egypt.



Image 10) The black glass pyramid of the Luxor Las Vegas shot a laser beam, reportedly the brightest light in the world, up to 10 miles into outer space. It was a step up from the automobile light than once shone from the Sultan of the Dunes turban.

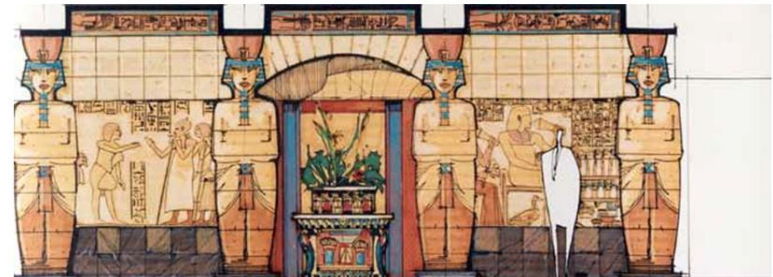


Image 12) Yates Silverman designed "authentic copies" of Egyptian hieroglyphs and ornaments inside the Luxor.

Las Vegas and the Fantasy of the Simulated City

one to three images from "Las Vegas Images for Major Assignment from Stefan Johannes Al, The Strip (dissertation)." For information about each of these images see Al, Stefan Johannes, *The Strip, Las Vegas and the Symbolic Destruction of Spectacle*, PhD dissertation.



## STEFAN AL

Although the Luxor was modeled after the Sphinx of Giza, it only evoked the idea of a pyramid; it was not one actually. It was built as a glass black pyramid with a laser beam shooting out of the top, fronted by a 10-story sphinx, one and a half times bigger than the original. [See Image 10] Instead of interpreting the phallic beam of light of the resort closest to McCarran airport's descend path as a potential threatening blinding light to pilots, the Department of Aviation and the Federal Aviation Administration classified it as an actual navigational aid.<sup>47</sup> The layout of the rooms was radically different from other resorts. Typically, resorts have a double-load corridor slab typology. The typology of the Luxor resembled the unbuilt Xanadu that Stern had designed. Rooms overlooked a giant atrium rising all the way up to the apex of the pyramid – which became an infamous suicide spot on the Strip. [See Image 11]

Architects, movie producers, science-fiction writers, and special effects designers joined forced to design a "vehicle" that "transports" visitors to "extraordinary and mysterious places of times past and future." Boats, in a replica of the river Nile, sailed guests from the registration desks to the elevator lobbies in the four corners of the pyramid, where elevators traveled at a 39-degree angle up the slope of the pyramid. Conceived as an "archeological dig", where the mysteries of ancient Egypt are revealed as though in a state of 'excavation', passengers on the "river voyage" will view architectural scenes from Egyptian periods between 4000 B.C. to 300 B.C., including a full scale reproduction of King Tut's tomb. "Authentic copies" of original hieroglyphics and ornaments taken from Egypt decorated the casino. [See Image 12] Luxor's entire upper lobby level was dedicated to the future. It had a high-tech arcade, "Virtualand", a "theme park of the future", with motion machines and time-travel rides designed by the effects creator of *Back to the Future*. It was another gesture to families, building on America's new-found



Image 10) The black glass pyramid of the Luxor Las Vegas shot a laser beam, reportedly the brightest light in the world, up



Image 12) Yusef Sifwan designed "authentic copies" of Egyptian hieroglyphs and ornaments inside the Luxor

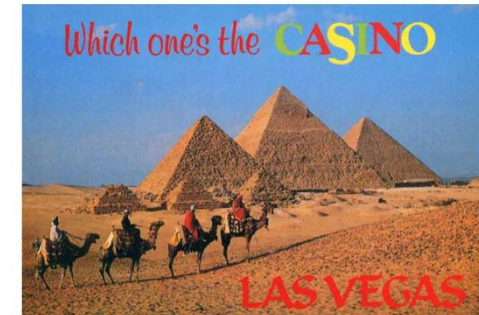


Image 13) The postcard of the Pyramids of Giza plays out the hyperreal situation in which the copy, Luxor Las Vegas, had become the frame of reference for the original, the pyramids in Egypt.

## STEFAN AL

Read about the context of these image/s in Stefan Johannes Al's *The Strip: Las Vegas and the Symbolic Destruction of Spectacle*

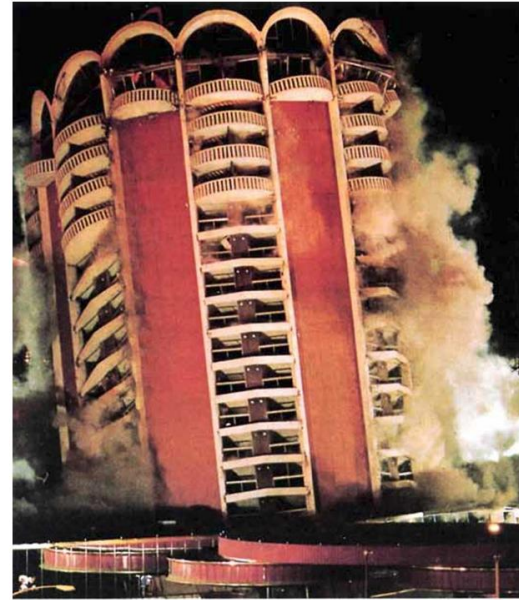


Image 46) “Oh. . . well, it wasn’t much of a tower . . .” said architect Martin Stern when he heard about the implosion of his Sands tower. The new generation of resorts on the Strip was much taller; the 14 stories of the Sands disappeared in front of the 34-story Venetian.

The 3,036-room Venetian tower was the first phase of a complex of two Y-shaped towers totaling 6,000 rooms. In 1996, Adelson imploded the Sands tower to make way for the Venetian. It represented another blow to the previous architectural era of the pop sign. Stern’s sculptural tower had been decimated; highly themed architecture came in its place. [See Image 46] The Venetian would become the most literally themed property on the Strip. Adelson’s wife, who remembered from their honeymoon that Venice was “enchanting”, conceived of the theme. Therefore, Adelson modeled the resort after its Italian namesake.

**Las Vegas Strip  
Theming Las Vegas**

Read about the context of these image/s in Stefan Johannes Al's *The Strip: Las Vegas and the Symbolic Destruction of Spectacle* available on-line via Moodle OR Library Reserves.

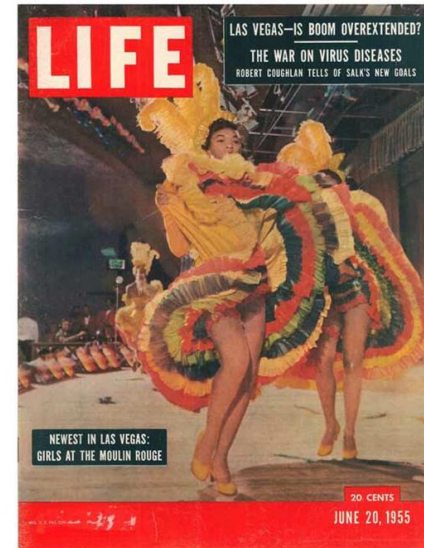


Image 33) The cover of *Life* magazine, June 20, 1955, featured a showgirl from the Moulin Rouge, a new resort that was situated in West Las Vegas where the black population was forced to live. It opened on 24 May 1955 as the first Las Vegas casino that was not segregated. However, like the other new resorts it struggled to survive and declared bankruptcy that same year in December. “Is Boom Overextended?” asked the magazine.

With the Dunes extending the Strip further south, and the Riviera extending it up into the sky, the Strip was becoming overbuilt. For the first time after the Second World War, the market was saturated; there were more rooms than tourists. Some hotels, especially the new ones, were losing millions. It was obvious that the boom, catapulted by incredible profits in which some casinos made a return on investment with 3 months, was approximating its end. The main obituary came from *Life* magazine, which featured a Moulin Rouge showgirl on the cover of June 20, 1955, issue, headlined: “Las Vegas – Is Boom Overextended?” [See Image 33] The article indicated that the question of overextension was “asked mostly by the newer hotels”,<sup>103</sup> which rang true to some extent. The Riviera went bankrupt just three months after opening, but would re-open. The Royal

## Las Vegas Strip Real Las Vegas

## a listing of four to six books and articles you expect to consult.

Include at least two readings from the "Las Vegas Suggested Readings". The readings from this listing that specifically pertain to each lecture are also listed after each week's required readings. *The readings you include for your major proposal must not be the same as the weekly required readings. Do not include websites or blogs in this listing.*

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### Egypt

Brier, Bob. "Egyptomania!" *Archaeology* 57, no. 1 (2004): 16-22.  
#147

Cass, Jeffrey. "Egypt on Steroids: Luxor Las Vegas and Postmodern Orientalism. In Brian McLaren and D. Medina Lasansky, ed., *Architecture and Tourism* 241-263. Berg Publishers, 2004.  
epository.mut.ac.ke:8080/xmlui/bitstream/handle/123456789/31/Architecture and Tourism (2004).pdf?sequence=1&isAllowed=y  
#34

Francaviglia, Richard V. "Lands of Enchantment: The Modern West as the Near/Middle East." In *Go East, Young Man: Imagining the American West as the Orient*, 223-56. University Press of Colorado, 2011. F 591 F76 2011  
www.oapen.org/download?type=document&docid=625249  
#186

Holtorf, Cornelius. "The Changing Contribution of Cultural Heritage to Society." *Museum International* 63, no. 1/2 (May 2011): 8-16.  
#185

Holtorf, Cornelius. *From Stonehenge to Las Vegas: Archaeology as Popular Culture*. Walnut Creek, California: AltaMira Press, 2005. E-book.

Kirshenblatt-Gimblett, Barbara. "Theorizing Heritage." *Ethnomusicology* 39, no. 3 (1995): 367-80.  
#59

Kristiansen, Kristian. "Should Archaeology be in the Service of 'Popular Culture'? A Theoretical and Political Critique of Cornelius Holtorf's Vision of Archaeology." *Antiquity* 82, (June 2008): 488-490.  
#184

Malamud, Margaret. "Pyramids in Las Vegas and in Outer Space: Ancient Egypt in Twentieth-Century American Architecture and Film." *Journal of Popular Culture* 34, no. 1 (Summer, 2000): 31-47.  
#9

Young, Peter A. "Forum: Howard Carter in Luxorland." *Archaeology* 47, no. 3 (1994): 72.  
#148

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STEFAN AL

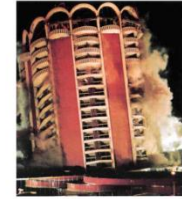


Image 461 "Oh... well, it wasn't much of a tower..." said architect Martin Stern when he heard about the implosion of his Sands tower. The new generation of resorts on the Strip was much taller; the 34 stories of the Sands disappeared in front of the 34-story Venetian.

### Real Las Vegas

#### 18 Real Las Vegas

- Heindl, Gabu. "Bin City, Las Vegas." *Journal of Architectural Education* 59, no. 2 (November 2005): 5-12.
- Illia, Tony. "Imagination Unleashed." *Architecture Las Vegas* 12 (2017): 22-29.
- Muecke, Mikesch. "Welcome to Fabulous Las Vegas: Contestations from Gambling to Water Rights," 2001. *Architecture Conference Proceedings and Presentations*, 24. [http://lib.dr.iastate.edu/arch\\_conf/24](http://lib.dr.iastate.edu/arch_conf/24)
- Pierson, Frank. "What Happened in Vegas: Battling Nevada's Underage Sex Trade." *Commonweal* no. 15 (2015): 19-22.
- Roth, Moira. "Suzanne Lacy: Social Reformer and Witch." *TDR* 32, no. 1 (1988): 42-60.
- Thompson, Jonathan. "Aqua Viva Las Vegas!" *Alternatives Journal (AJ) - Canada's Environmental Voice* 40, no. 5 (September 2014): 40-46

#### 29 Real Las Vegas Suggested Readings



### Real Las Vegas

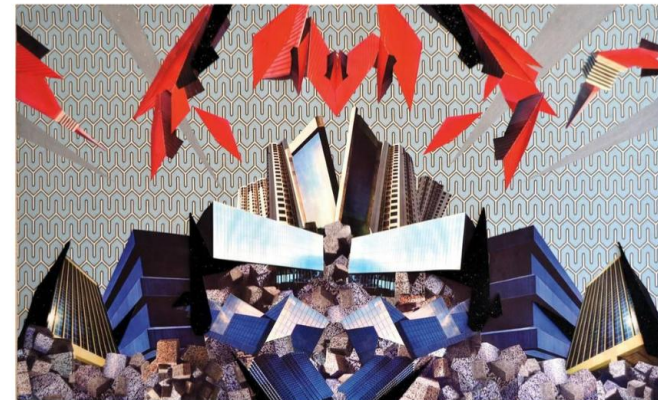
- Borchard, Kurt. *Homeless in Las Vegas: Stories from the Street*. Reno, Nev. : University of Nevada Press, 2011. HV 4506 L37B665 2011eb. E-book.
- Borg, Catherine. "Scouted: An Inadvertent Archive from the Search for a Cinematic Vegas." *Occasional Paper Series*, 31. Las Vegas: Center for Gaming Research, 2015. #311
- Goodwin, JoanneL. *Changing the Game: Women at Work in Las Vegas, 1940-1990*. Reno: University of Nevada Press, 2014. D 6096 N35 G66 2014eb
- Gottdiener, Mark, Claudia C. Collins, and David R. Dickens. *Las Vegas: The Social Production of an All-American City*. Malden, Mass: Blackwell, 1999. HN 80 L27 G67 1999
- Heindl, Gabu. "Bin City, Las Vegas." *Journal of Architectural Education* 59, no. 2 (November 2005): 5-12. #309
- Littlejohn, David, and Eric Gran. *Real Las Vegas : Life Beyond the Strip*. Oxford University Press, 1998. e-book.
- McKenzie, Evan. "Constructing The Pomerium in Las Vegas: A Case Study of Emerging Trends in American Gated Communities Housing Studies." *Housing Studies* 20, no. 2 (March 2005): 191-207. #77

*Online Nevada Encyclopedia*. (see: Chinese, Jewish, Blacks, etc.)  
<http://www.onlinenevada.org/>

## Las Vegas Strip Theming Las Vegas Real Las Vegas



Erin Stellmon , Reign of Glass, 2011



A piece of Erin Stellmon's "The Ogden," part of the *Reinventing the West* exhibit

# STEFAN AL

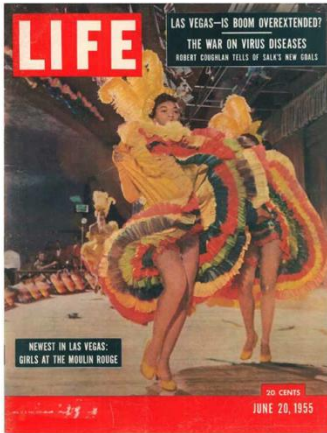


Image 33) The cover of *Life magazine*, June 20, 1955, featured a showgirl from the Moulin Rouge, a new resort that was situated in West Las Vegas where the black population was forced to live. It opened on 24 May 1955 as the first Las Vegas casino that was not segregated. However, like the other new resorts it struggled to survive and declared bankruptcy that same year in December. "Is Boom Overextended?" asked the magazine.

## Real Las Vegas



Moulin Rouge Agreement



Meeting at the former Moulin Rouge Hotel cafe that would end official segregation in Las Vegas (March 1960).



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### BLACKS

#### African-Americans: Las Vegas Experience

<https://www.pbs.org/video/vegas-pbs-documentaries-african-americans-las-vegas-experience/>  
Bracey, Earnest Norton. "The Political Participation of Blacks in a Open Society: The Changing Political Climate in Nevada." *Nevada Historical Society Quarterly* 42 no. 3 (Fall 1999): 140-159.

Bracey, Earnest N. *The Moulin Rouge and Black Rights in Las Vegas : A History of the First Racially Integrated Hotel-Casino*, McFarland, 2014. e-book.

Bracey, Earnest N. "The Moulin Rouge Mystique: Blacks and Equal Rights in Las Vegas." *Nevada Historical Society Quarterly* 39 no. 4 (Winter 1996): 272-288. #80

Chute, M. W. L. "Don't fence me in": Architecture, Tourism, and Segregation in Las Vegas." PhD dissertation. University of California, Santa Barbara, 2013. (available via Concordia Libraries database: ProQuest Dissertations & Theses Global) #19

Iconic Moulin Rouge. UNLV University Libraries. <http://digital.library.unlv.edu/aae/iconic-moulin-rouge>

Illia, Tony. "Imagination Unleashed." *Architecture Las Vegas* 12 (2017): 22-29. #91

Paul Revere Williams : The Architect in Las Vegas <https://www.youtube.com/watch?v=j98EbakqRds>

The Vegas Hotspot That Broke All the Rules <https://www.smithsonianmag.com/history/the-vegas-hotspot-that-broke-all-the-rules-165807434/>




Begin with one to three images from AI's *The Strip* and then in your paper expand your analysis with additional images for a total of no more than eight images.

◀ Last Vegas, City of the Atomic Age

Learning from Las Vegas ▶


# Las Vegas Strip

 Las Vegas Strip



AI, Stefan. "Casino Architecture Wars: A History of How Las Vegas Developers Compete with Architectural Design." *Center for Gaming Research Occasional Paper Series 30* (October 2014): 1-9.

Jones, Karen. "'The Old West in Modern Splendor': Frontier Folklore and the Selling of Las Vegas." *European Journal of American Culture* 29, no. 2 (2010): 93-110.

 24 Las Vegas Strip Suggested Readings

 PAUSES Las Vegas Strip

STEFAN AL

## Las Vegas as a Frontier Town

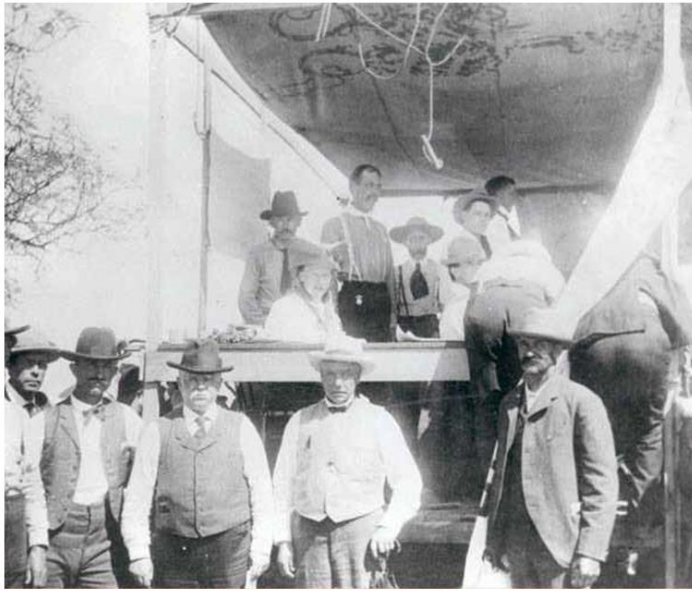
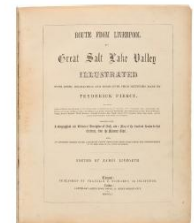
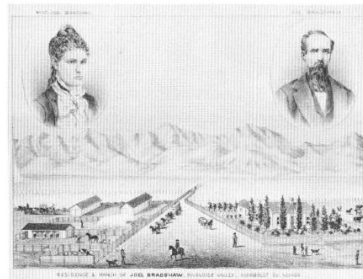
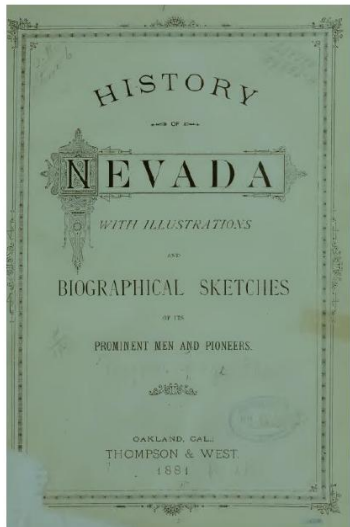


Image 3) Las Vegas was founded as a typical railroad town when Senator Clark sold off lots. The auction was so successful it lasted until the next day, when all of the 1200 lots were sold off.



Frederick Piercy, Two figures overlooking city with mountains, to the left, Great Salt Lake City, Utah, 1853. Graphite on light brown paper. Museum of Fine Arts, Boston.

# STEFAN AL



## Las Vegas as a Frontier Town Las Vegas and Popular Culture

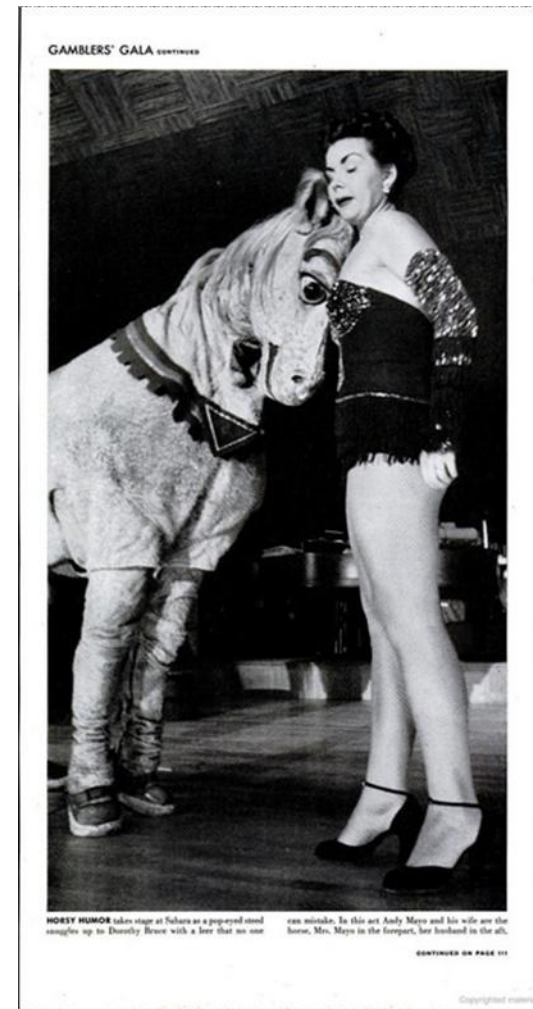
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Image 9) The swimming pool in front of the resort, plus the windmill sign, were meant to attract drivers. The text on the back of the postcard also emphasized the Western image and various recreational facilities, in addition to Las Vegas' climate. "Visitors to Las Vegas step back through the years into a genuine 'old West' frontier town, that magically retains its atmosphere yet at the same time keeps step with modern times. Hospitality prevails at El Rancho! Swimming, riding, casino, dinner dancing – Land of Sunshine and Clear Desert Air."

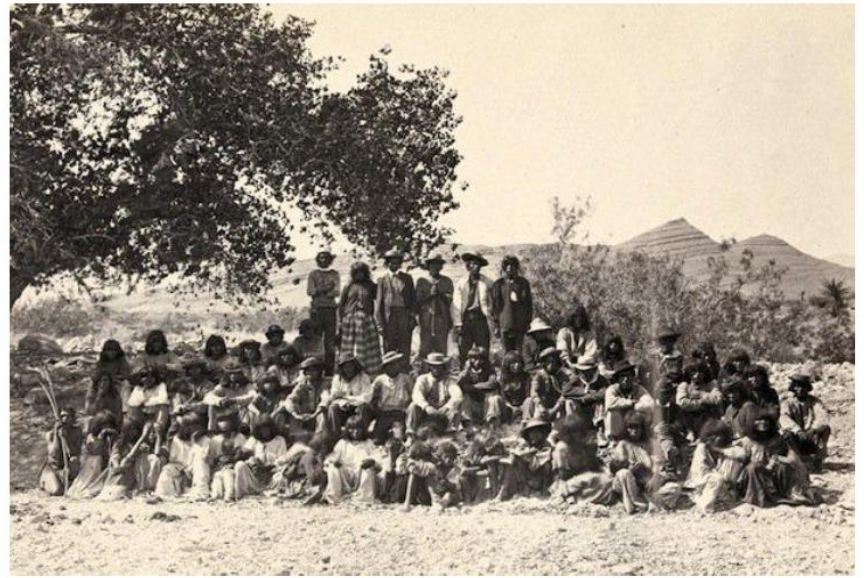


Las Vegas Strikes it Rich." *Life* 22 no. 21 (May 26,1947): 99-105.



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## Las Vegas as a Frontier Town Las Vegas Elsewhere



Native American (Paiute) men, women and children posing under a tree near Cottonwood Springs (Washoe County), Nevada. Taken in 1875.



Image 17) Each of the Thunderbird's distinguishing features were displayed on this postcard: a porte-cochere and an observation tower topped with an imaginary Native American bird.



Members of multiple tribes from across the Western United States attend a powwow Saturday, May 23, 2015, at the Las Vegas Paiutes' snow mountain reservation off U.S. 95 North.



Las Vegas Paiute Casino and Smoke Shop

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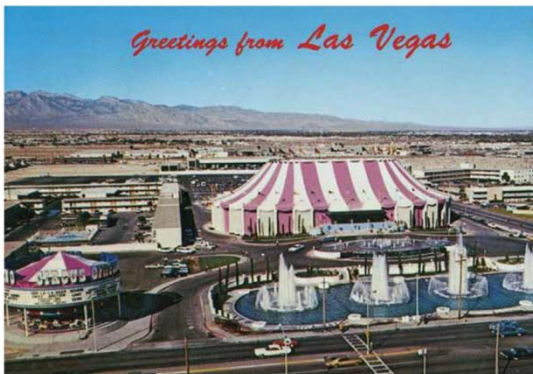
Image 42) Although they were presented as radically new, the Bellagio's fountains built on the tradition of musical fountains on the Strip.

# Las Vegas and the Hoover Dam Las Vegas Strip



A "bathtub ring" surrounds Lake Mead near Hoover Dam, which impounds the Colorado River at the Arizona-Nevada border, on March 30, 2016. The white ring shows the effects of a drought which has caused the level of the lake to drop to an historic low.

Largest U.S. Water Reservoir Shrinks to Record Low Amid Major Drought (2016)  
<http://time.com/4344983/lake-mead-water-reservoir-drought/>



Circus Circus



Neptune, sirens, and mermaids shooting water from their breasts underneath GM Grand's porte cochère, the size of a



Bellagio dancing fountain



Image 17) Each of the Thunderbird's distinguishing features were displayed on this postcard: a porte-cochere and an observation tower topped with an imaginary Native American bird.

## Las Vegas and the Hoover Dam Las Vegas as a Frontier Town

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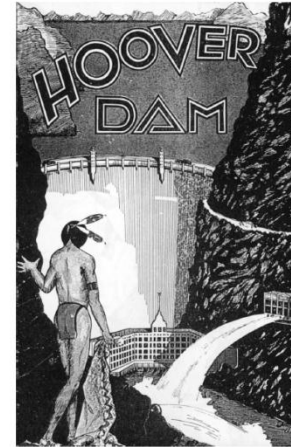


Figure 1. This cover art for a popular history booklet published by the Hoover Dam Scenic Corporation (Gates 1932, cover) depicts an iconic Native American observing the dam, presumably beholding the accomplishment of a vastly more advanced culture.



Native American (Paiute) men, women and children posing under a tree near Cottonwood Springs (Washoe County), Nevada. Taken in 1875.



# STEFAN AL

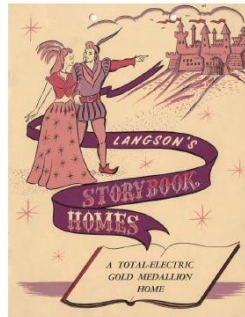
## Las Vegas Strip Real Las Vegas

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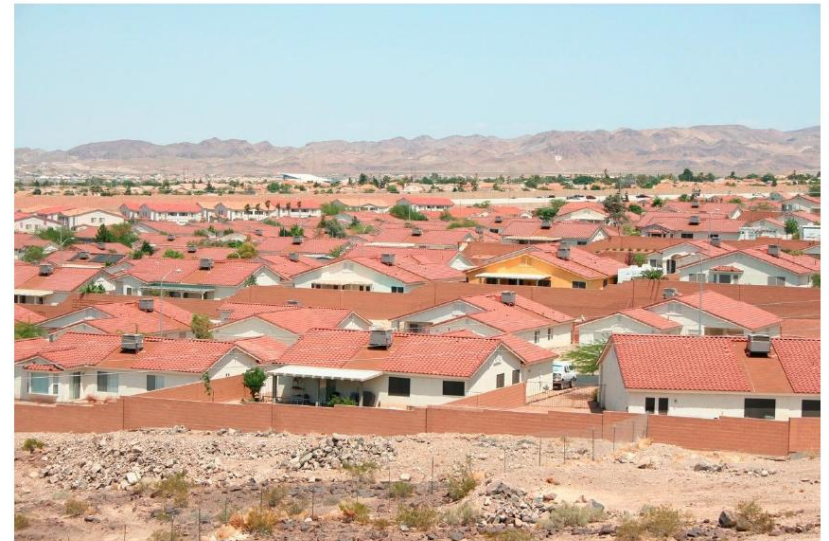
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Image 40) The International was even more secluded than other resorts. The tower and the recreational facilities were elevated on a podium deck that further separated the resort from the street.



Tract House to Bauhaus The Modern House in Mid-Century Las Vegas” exhibit featuring materials from UNLV Special Collections at Lied Library on September 4, 2015.



A typical suburban neighborhood in Henderson. May, 2007.

## STEFAN AL



Image 23) When nuclear detonations were conducted on the Nevada Test Site, Las Vegas became the epicenter of atomic culture, with Miss Atomic Bomb beauty contests and Atomic Cocktail parties

## Last Vegas, City of the Atomic Age

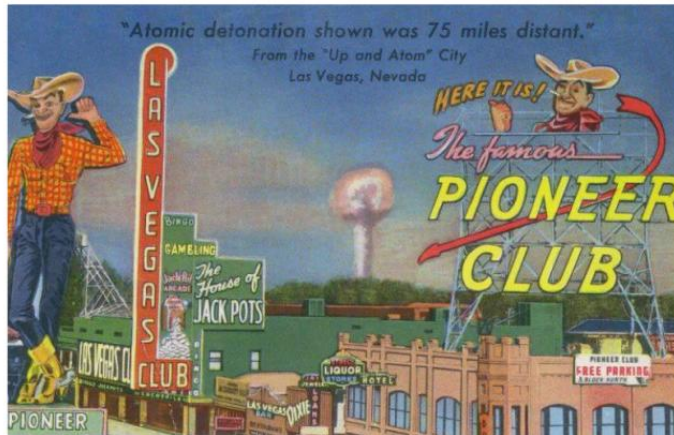


<https://www.youtube.com/watch?v=XevJclt3OZo&feature=youtu.be>



L. A. Shurtleff Co., 4540 DeSoto Avenue, Seattle, Wash., D.C.

<https://www.youtube.com/watch?v=J0kdsS7nTtw>



Postcard of the Pioneer Club and Las Vegas Club, Las Vegas, circa 1950s. University of Nevada, Las Vegas, Photo Collection 1950-1959. Special Collections, University Libraries, University of Nevada, Las Vegas.



Don Chareunsky. "Photos: New Miss Atomic Bomb – 'Peepshow' bombshell Holly Madison." *Las Vegas Sun*. May 9, 2012. Accessed December 3, 2016. <https://lasvegassun.com/vegasdelluxe/2012/may/09/photos-new-miss-atomic-bomb----peepshow-bombshell-/>



# STEFAN AL

## Las Vegas Strip

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Image 15) The Flamingo broke the Wild West paradigm, when it introduced sleek modern aesthetics that mirrored developments in Los Angeles roadside cafes.



Ciro's, Los Angeles



Flamingo Hotel, designer George Vernon Russell



"Googie": Norm's restaurant on La Cienega Boulevard in Los Angeles, California

# STEFAN AL

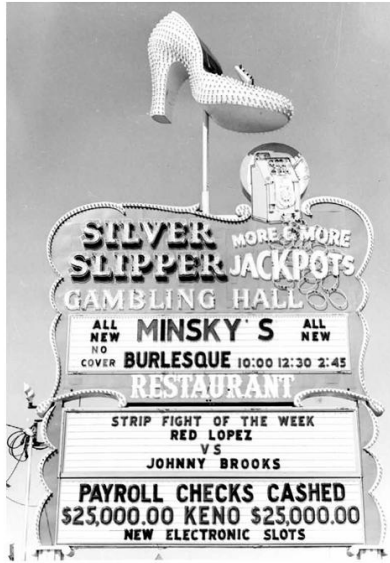


Image 36) Because the revolving Silver Slipper sign interrupted his sleep, Howard Hughes bought the Silver Slipper and had the sign filled with concrete. It was an early symptom of how corporations would iron out the eccentricities of the Pop City era.

## Las Vegas Strip Theming Las Vegas



Photograph of Hughes Executive Air Terminal, Las Vegas, circa 1968

After buying the Desert Inn for \$13 million, Hughes went on a roll. He bought the Sands for \$14.6 million, the Frontier for \$23 million and the unfinished Landmark, which had stood empty for eight years, for \$17 million. His other on- and off-Strip properties included the Desert Inn Country Club's residential lots, the North Las Vegas Airport and all the land surrounding McCarran International Airport and several casinos that operated under the umbrella Summa Corp.

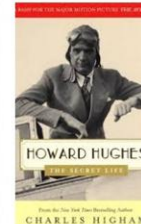
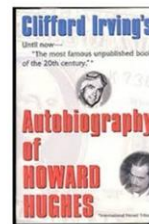




Image 14) The Little Church of the West was an exact scaled-down replica of an existing western church in California, preceded the copies and miniatures that would surface the Strip in the 1990s.

## Las Vegas Strip Art in Las Vegas



Jane Hilton, *Sweethearts Chapel*. 1998. C-Type print.



Jane Hilton, *Chapel of the Bells*. 1998: C-Type print.

# STEFAN AL

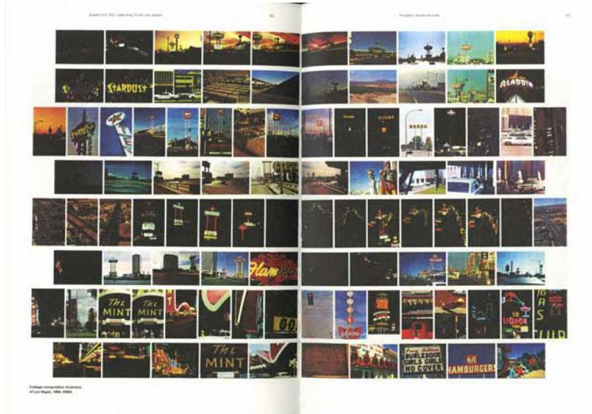
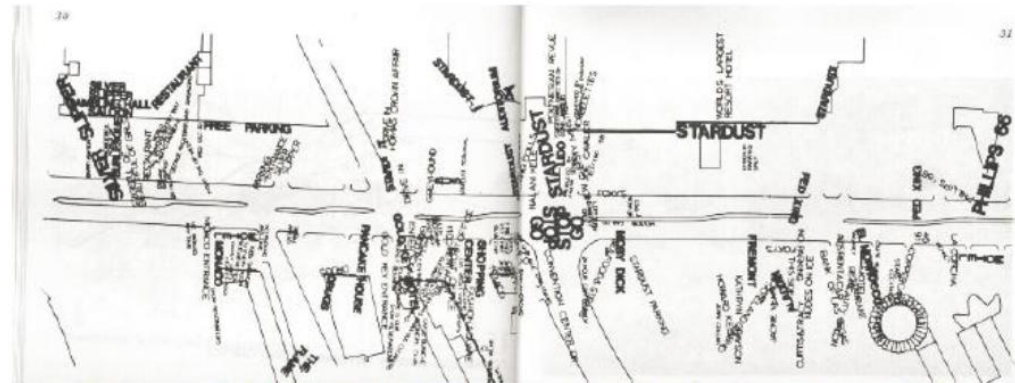


Image 2) Venturi's and Scott Brown's Yale studio learned from Las Vegas as if it was Rome, mapping out objects that did not belong to the conventional architecture canon, such as signs, parking lots, motels, gas stations, and traffic lights. They saw the symbolism of the "popular" architecture of Las Vegas as a challenge to the pure forms of modernism.

## Learning from Las Vegas Las Vegas Strip

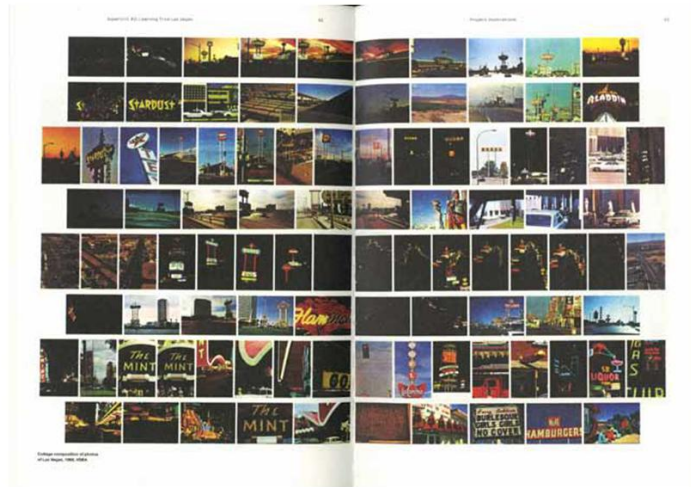


Venturi and others, Map of Las Vegas Strip showing every written word seen from the road, *Learning From Las Vegas*, 30



“The Sign, a vulgar extravaganza, building at the back a modest necessity...”

# STEFAN AL



## Learning from Las Vegas

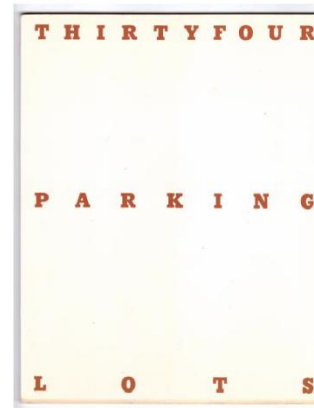
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Andy Warhol, Campbell's Soup Cans, 1962. Synthetic polymer paint on thirty-two canvases. Each canvas 20 x 16" (50.8 x 40.6 cm) Museum of Modern Art



Andy Warhol, Marilyn Diptych, 1962, Acrylic paint on canvas, 2054 x 1448 x 20 mm, Tate Gallery



Edward Ruscha, Thirty-Four Parking Lots, 1967



## Las Vegas Strip Learning from Las Vegas

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Image 21) The Flamingo responded to the competition with a new 80-foot sign, dubbed the “Champagne Tower”. Tom Wolfe vividly described the landmark: “Two cylinders rose at either end of the Flamingo—eight stories high and covered from top to bottom with neon rings in the shape of bubbles that fizzed all eight stories up into the desert sky all night long like an illuminated whisky-soda tumbler filled to the brim with pink champagne.”

LAS VEGAS (WHAT?)  
 LAS VEGAS  
 (CAN'T HEAR YOU! TOO NOISY)  
 LAS VEGAS!!!

THE ILLUSTRATED EXCERPT  
 BY TOM WOLFE



He had been rolling up and down the incredible electric-sign gauntlet of LAS VEGAS' STRIP, U.S. ROUTE 91, where the neon and the par lamps—bubbling, spiraling, rocketing, and exploding sunbursts high out in the middle of the desert—celebrate one-story casinos.

# Las Vegas Strip Las Vegas Elsewhere



Image 17) Each of the Thunderbird's distinguishing features were displayed on this postcard: a porte-cochere and an observation tower topped with an imaginary Native American bird.



Viejas Casino & Resort is owned by the Viejas Band of Kumeyaay Indians, and features many ties to water.



Downstream Casino Resort is owned by the Quapaw Tribe of Oklahoma.



Ho-Chunk Casino Wisconsin Dells is owned by the Ho-Chunk tribe of Wisconsin.



Mohegan Sun is located in Uncasville, Connecticut.



Twin Arrows Navajo Casino Resort is owned by the Navajo Nation



## Las Vegas Strip Las Vegas as a Casino City



Image 35) "Acrobats at the Circus Circus casino cheat death above the anxious gamblers defying debt below," stated Life magazine. Circus Circus was a difficult place for a serious gambler.



Friedman's book provides corporations the formula for financially rewarding casino spaces: in addition to the six factors of influence, Friedman's volume offers thirteen principles of persuasive interior order to maximize a casino's revenue. Those principles can be condensed. Successful casinos, however large, should provide prospective and distinct decors. Empty space and clear sightlines should be avoided. Themes as spectacle may work on the outside of a casino as an attraction, but inside present only distractions to gamblers. Gambling machines and tables should provide the interior's principal decoration. The success of a building is judged entirely on the basis of its profitability.

Flamingo was centered around the casino



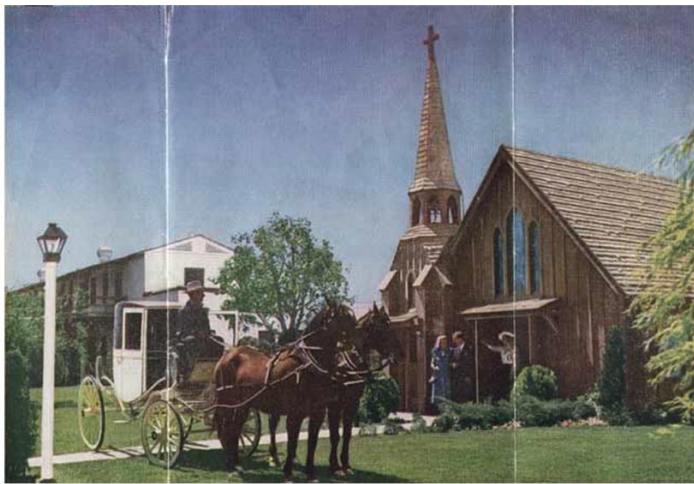


Image 14) The Little Church of the West was an exact scaled-down replica of an existing western church in California, preceded the copies and miniatures that would surface the Strip in the 1990s.

# STEFAN AL

## Las Vegas Strip

## Real Las Vegas



**Calvary Chapel Spring Valley**  
Calvary Chapel Spring Valley was started in the 1980s as a small church based out of a preschool. As the church grew, it rented space in a shopping center in the west valley, before moving into its current 20-acre campus at 7175 W. Oquendo Road, near Rainbow Boulevard and Russell Road.



**Canyon Ridge Christian Church**  
One of the largest churches in the valley, Canyon Ridge Christian Church draws more than 6,000 people to its weekend services, which are offered twice on Saturday evening and twice on Sunday morning. Located at 4200 W. Lone Mountain Road, the nondenominational church offers programs and groups for adults and children of all ages.



**International Church of Las Vegas**  
The International Church of Las Vegas was started in a living room in 1987 and has since grown to encompass four physical campuses in the valley plus an online campus. The nondenominational church draws more than 5,000 attendees to its weekend services, with its largest branch in Summerlin at 8100 Westcliff Drive, which offers three Sunday services. Other locations are 3425 Cliff Shadows Park in the western valley, 911 G St. in downtown Las Vegas, and 6620 W. Katie Ave. in Spring Valley. Each of those locations offers one weekly Sunday service.



**Shadow Hill Baptist Church**  
This Baptist community has its roots in the West Oakey Baptist Church, which was founded in 1964 in a trailer with 30 charter members, according to Pastor Rodney Melhuish. The community grew through the decades and moved into its current location at 7811 Vegas Drive, which includes a worship center, a fellowship center, a recreation center and a children's building. The church's membership currently sits around 3,800 people, with about 2,700 worshippers on average attending one of three Sunday services.



**Central Christian Church**  
The valley's largest mega-church, the nondenominational Central Christian Church, draws more than 18,000 people each weekend at its five valley locations. The church has campuses in Henderson, Summerlin, the southwest valley and the northeast valley. Each offers different service times. Weekend and daily services are also streamed online through the church's website.



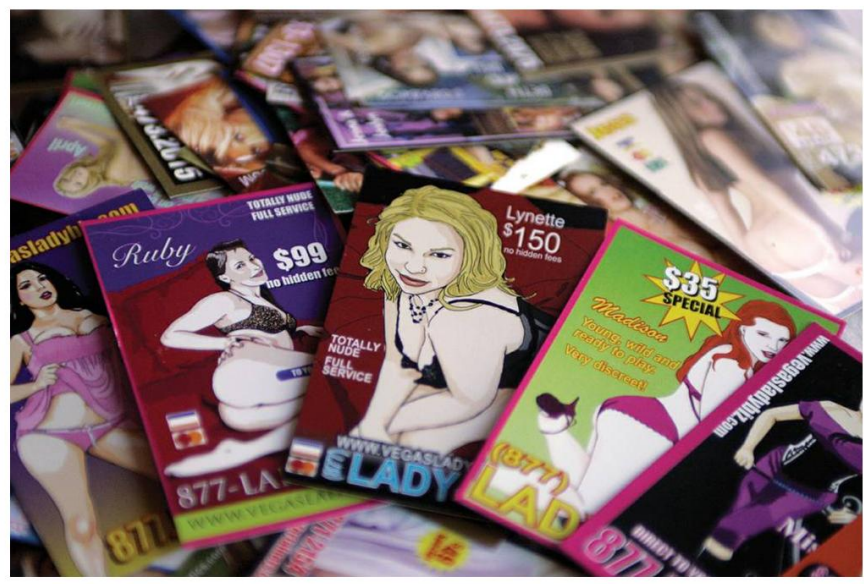
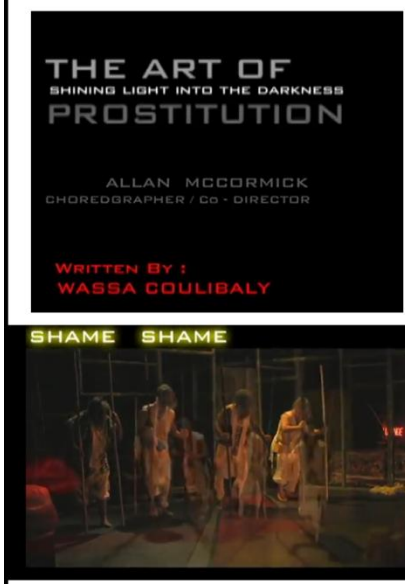
**Congregation Ner Tamid** is the largest reform synagogue in Southern Nevada and is a member of the Union for Reform Judaism. It was founded in the 1970s and has grown from 80 families in 1988 to more than 700 families today, with about 2,500 total members.

# STEFAN AL



Image 28) "Goddesses" from Caesars Palace wait at the airport for guests, holding a sign, "I am your slave."

# Theming Las Vegas Real Las Vegas



Laurenn McCubbin's "hooker cards," illustrated portraits of real sex workers much like those handed out on the Strip, February 3, 2010.



not menacing' ... Jane Hilton's best shot, Line-Up, Madam Kitty's Cathouse, 1998 (tail). Photograph: Jane Hilton

# STEFAN AL



Image 40) The International was even more secluded than other resorts. The tower and the recreational facilities were elevated on a podium deck that further separated the resort from the street.

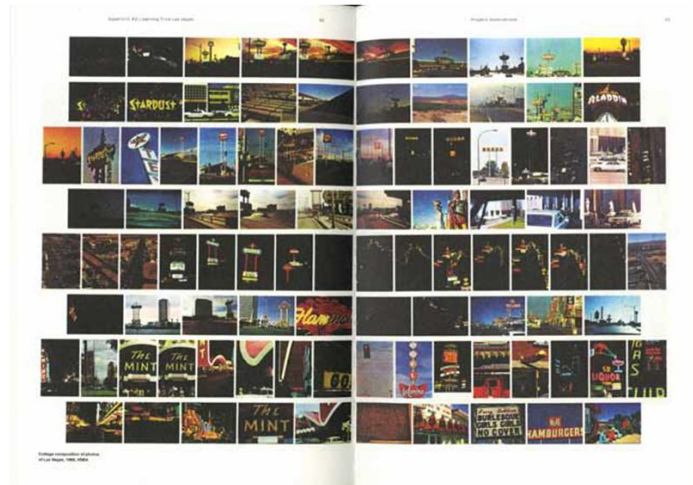


Beneath the Neon: The Exhibit, 2008, curated by Brian "Paco" Alvarez, re-creates the often graffitied storm drains that run beneath the Las Vegas Strip.

# Real Las Vegas



Hidden homeless live in underground Las Vegas tunnels



## Learning from Las Vegas



Image 2) Venturi's and Scott Brown's Yale studio learned from Las Vegas as if it was Rome, mapping out objects that did not belong to the conventional architecture canon, such as signs, parking lots, motels, gas stations, and traffic lights. They saw the symbolism of the "popular" architecture of Las Vegas as a challenge to the pure forms of modernism.



Thriftmart, Las Vegas



Venturi and Rauch, Basco Building, Philadelphia, 1979



Venturi and Rauch, Fire Station, No. 4, Columbus, Ohio, 1966

# STEFAN AL



Behold the heavy and wondrous vista of the exciting Caesars Palace! Conceived in a taste of royal Roman splendor, **I, CAESAR** have dedicated this noble edifice to be the world's most magnificent playground... set in a thrilling and verdant oasis, in the vital heart of pulsating Las Vegas. A jewel to behold... a delight of elegance to revel and luxuriate in... the summit of breathtaking excitement, night and day. By royal decree... Caesars Palace welcomes you!

## Theming Las Vegas

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Image 17) Everything in Caesars Palace was made to fit the theme, “royal Roman splendor”. Even the brochure was made to look like worn Roman parchment, and the inaugural invitations were presented as scrolls. “I believe very strongly that when you select a theme for a hotel, you ought to follow that theme in every aspect of the operation where it is possible of Sarno’s main designers. “Even your stationery, for instance, ought to bear out the theme.”

Jo Harris



Caesar's Palace, deluxe suite, 1960s

Melvin Grossman



Seville Beach Hotel, 1955



5600 Collins Avenue, Miami Beach, 1967

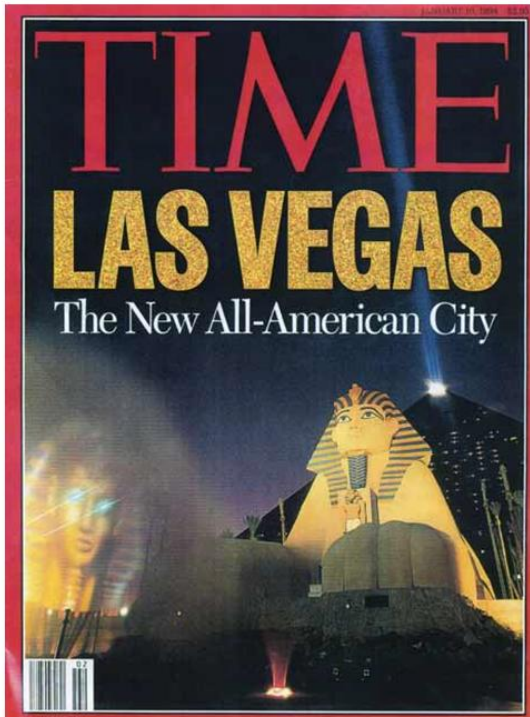


Image 27) Las Vegas was heralded as “the New All-American City” the cover of *Time* magazine, January 10, 1994. By turning into a family destination on par with Disney, the Strip managed to suppress its Sin City image.



Treasure Island and Casino, Jerde Partnership first collaboration with Steve Wynn

## About Imagineering

Walt Disney Imagineering is the unique, creative force behind Walt Disney Parks and Resorts that dreams up, designs and builds all Disney theme parks, resorts, attractions, cruise ships, real estate developments, and regional entertainment venues worldwide. Imagineering's unique strength comes from the dynamic global team of creative and technical professionals building on the Disney legacy of storytelling to pioneer new forms of entertainment through technical innovation and creativity.

The name "Imagineering" combines imagination with engineering. Building upon the legacy of Walt Disney, Imagineers bring art and science together to turn fantasy into reality and dreams into magic.



Walt Disney Imagineering Sizzle Reel  
Video and all content ©Disney

## STEFAN AL



Image 28) CityCenter used contemporary art to lure people into the resort. Nancy Rubins' canoe sculpture, standing in front of Aria within the complex, was one of the pieces in CityCenter's \$40 million "public" art collection.

## Art of Las Vegas



Big Edge by Nancy Rubins.



James Turrell , Akhob, installation inside the Louis Vuitton store at CityCenter, 2013

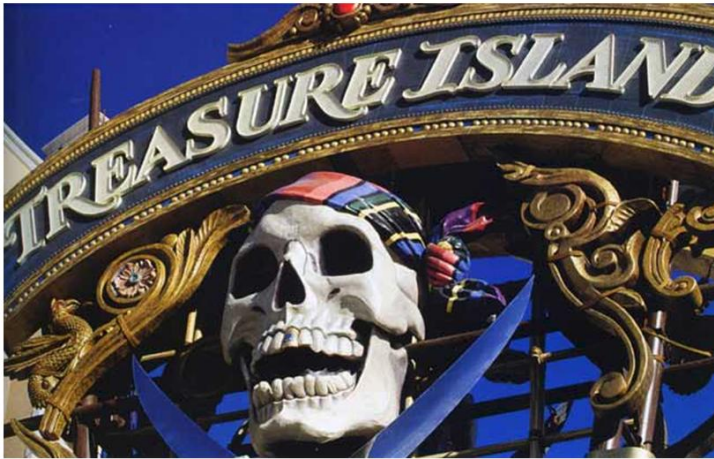


Image 9) After a decade-long reign, the skull-and-crossbones sign of the Treasure Island retired to the Boneyard, the Las Vegas neon museum; it was one in a host of theme park casualties in the branding of Las Vegas as a hip nightlife destination for young adults.



Jeffrey Vallance, Vegas Apocalypse: Crucifixion 1998 Pencil on paper



STEFAN AL



Image 2) An amalgamation of real, fake, and mummified plants and trees was used to create a sanitized and “better” tropical jungle inside the Mirage.

## Theming Las Vegas Art in Las Vegas



Michael Heizer, *Double Negative*, 1969-1970, 240,000-ton displacement of rhyolite and sandstone, Mormon Mesa, Overton, Nevada, courtesy of The Museum of Contemporary Art, Los Angeles, Gift of Virginia Dwan, photo by Tom Vinez

# STEFAN AL



Image 41) The Bellagio used art as a way to attract wealthier tourist. The resort even had a \$300 million art gallery, while the lobby featured Dale Chihuly's "Flowers of Como".

## Las Vegas as a Casino City



Roger Thomas, The lobby of the Bellagio, Dale Chihuly glass sculpture suspended from the ceiling and Conservatory

STEFAN AL

## Las Vegas as a Casino City Art of Las Vegas

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Image 32) Daniel Libeskind, known for his museums, designed the shopping mall of the largest commercial development in the United States with museum-like elements. "I don't believe in this old-fashioned distinction between cultural and commercial projects, as if we live in split worlds," said Libeskind. "I want to blur and erase the lines between culture and commerce. And it's a fact that museums want to be successful economically, too."



Las Vegas Strip, CityCenter, Crystals, Daniel Libeskind, 2009.



Image 34) The Monte Carlo attempted to attract a more adult demographic through its French *Belle Epoch* architectural style, which incorporated several elements of the Monaco Place du Casino, Paris Opera House and the Palace of Fine Arts building in San Francisco.

## Las Vegas Elsewhere



Rafael Goyeneche. Casino Nacional, Marianao, Havana, 1920. Fountain by Aldo Gamba. Photograph Narciso Menocal collection. / Lloyd Morgan of Schultze and Weaver, Casino Nacional, front view, Marianao, Havana, 1928 (demolished)



Monte Carlo casino, opened 1863

# STEFAN AL



Image 16) Steve Wynn now had become a personal brand, “the Wynn”, which strategically associated itself with a Ferrari and Maserati dealership. The design of the resort was to be replicated globally.

## Las Vegas Elsewhere

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Wynn Las Vegas



Encore Las Vegas



Wynn Macau



Encore at Macau.

STEFAN AL

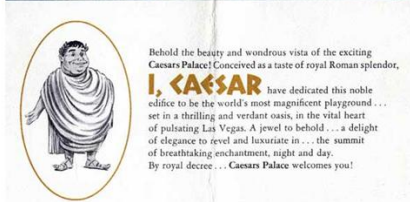


Image 17) Everything in Caesars Palace was made to fit the theme, "royal Roman splendor". Even the brochure was made to look like worn Roman parchment, and the inaugural invitations were presented as scrolls. "I believe very strongly that when you select a theme for a hotel, you ought to follow that theme in every aspect of the operation where it is possible to do so," said Jo Harris, one of Sarno's main designers. "Even your stationery, for instance, ought to bear out the theme."

# Las Vegas Elsewhere

## Theming Las Vegas



Emperor's Palace, Johannesburg



GrandWest Hotel and Casino, Capetown



*Step One:*

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<https://owl.english.purdue.edu/owl/resource/717/04/>

Images with full citations must be placed at the end of the paper, *including if you do Choice Two a photograph of the images/s for your Creative Research project*. Copy and paste the images into the WORD document *after* the Notes at the end of your paper.

# -Use the Internet for information to begin your research.



Jeffrey Vallance, Vegas Apocalypse: Crucifixion 1998 Pencil on paper

**Jeffrey Karl Reese Vallance** (born January 25, 1955 in Redondo Beach, California) is a contemporary **artist** who lives and works in Los Angeles, California. Best known for projects that blur the lines between object-making, installation, performance, curation and anthropological study.



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Jeffrey Karl Reese Vallance (born January 25, 1955 in Redondo Beach, California) is a contemporary artist who lives and works in Los Angeles, California. Best known for projects that blur the lines between object-making, installation, performance, curation and anthropological study.

[Early life](#) · [Career](#) · [In popular culture](#) · [Paranormalcy](#)

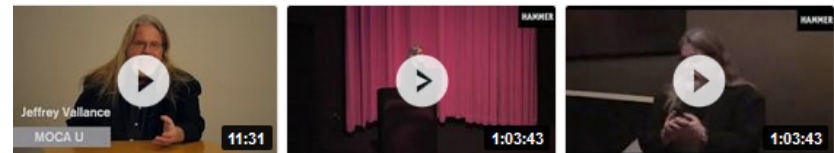
[Jeffrey Vallance - Artists - Tanya Bonakdar Gallery](#)  
[www.tanyabonakdargallery.com/artists/jeffrey-vallance](http://www.tanyabonakdargallery.com/artists/jeffrey-vallance)

For over thirty years, Jeffrey Vallance has turned a critical and humorous eye toward his own wide-ranging experiences. Based on the artist's memories and ...

[Jeffrey Vallance - 39 Artworks, Bio & Shows on Artsy](#)  
<https://www.artsy.net/artist/jeffrey-vallance>

The Party, curated by Ali Subotnick. Anton Kern Gallery. 2016. Jeffrey Vallance: Now More Than Ever, Edward Cella Art and Architecture. 2014. Ipsum., Edward ...

## Videos



[Jeffrey Vallance - Blinky, The](#)

[Artist Talk: Jeffrey Vallance](#)

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## Jeffrey Vallance

Artist

Jeffrey Karl Reese Vallance is a contemporary artist who lives and works in Los Angeles, California. Best known for projects that blur the lines between object-making, installation, performance, curation and anthropological study. [Wikipedia](#)

**Born:** January 25, 1955 (age 63 years), Redondo Beach, California, United States

**Education:** Otis College of Art and Design (1981)

**Known for:** Art

**Awards:** Guggenheim Fellowship for Creative Arts, US & Canada

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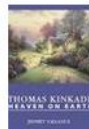


Jeffrey Vallance

**Blinky: The Friendly Hen**  
1979



**Relics & reliquaries**  
2008



**Thomas Kinkadee: Heaven o...**  
2004



**The World of Jeffrey Vallance...**  
1994



**Bukcase I**



-Use the Internet for information to begin your research

# See Google Scholar.

3

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 H Rothman - 2015 - content.taylorfrancis.com  
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 M Gottdiener, C Collins, DR Dickens - 2000 - Wiley-Blackwell  
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 HS Thompson - 2010 - books.google.com  
 ... Fear and Loathing in **Las Vegas** by "Raoul Duke" first appeared in Rolling Stone magazine, issue 95, November 11, 1971, and 96, November 25, 1971 ... "That's good," I said. "Because I want you to know that we're on our way to **Las Vegas** to find the American Dream." I smiled ...  
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[HTML] The tradition of invention: conceiving **Las Vegas** [HTML] sciencedirect.com  
 WA Douglass, P Raento - Annals of Tourism Research, 2004 - Elsevier  
 Find it @ Concordia  
 ... More than any place on earth, being in **Las Vegas** is the spatial equivalent of being in television. The **neon** saturate of the Strip vamps the photonic bombard of cathode rays on the home screen ...  
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 Full View  
 AF Lucas - UNLV Gaming Research & Review Journal, 2003 - digitalscholarship.unlv.edu  
 ... Mahnke, 1987). As color is often central to the decor schemes of slot floors in **Las Vegas**, it is theorized to play a role in the servicescape satisfaction process. Flashing or flickering **neon** lighting is also common to casino floors. This ...  
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[HTML] Contemporary tourism heritage as heritage tourism: Evidence from **Las Vegas** and Gold Coast [HTML] sciencedirect.com  
 Find it @ Concordia  
 DB Weaver - Annals of Tourism Research, 2011 - Elsevier

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*BOMB*, No. 56 (Summer, 1996), pp. 38-42  
  
Topics: [Clowns](#), [Art museums](#), [Art exhibitions](#), [Visual arts](#), [Popes](#), [Boats](#), [Museum exhibits](#), [Religious art](#), [Holy relics](#), [Cubes](#)
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*The Print Collector's Newsletter*, Vol. 25, No. 5 (November–December 1994), pp. 192-195  
  
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Announcements



01 Las Vegas syllabus



02 Las Vegas How to write an art history paper



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08 Las Vegas Suggested Readings.docx Fall 2018



09 Las Vegas Images for Major Assignment from Stefan Johannes AI, The Strip  
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# STEFAN AL



Image 38) Besides a “Promenade of European Beauties”, the inaugural “Lido de Paris” on the Stardust’s Café Continental Stage featured a Neapolitan street scene, and a replica of the Eiffel tower. Many of the scenes introduced on stage would surface in more permanent architectural versions during the 1990s. [38]

# Las Vegas Strip

The screenshot shows the UNLV Digital Collections website interface. The top navigation bar includes the UNLV logo, 'DIGITAL COLLECTIONS UNIVERSITY LIBRARIES', and 'UNLV Digital Collections'. Below the navigation bar, there are several search results for 'Pzazz! 70' staged by Donn Arden at the Desert Inn Hotel, Las Vegas, circa 1969-1970. The results are organized into a grid with filters on the left and search results on the right. The filters include 'Type' (with options like 'bill image', 'text', 'image'), 'Coverage-Temporal' (with options like '2010s', '2000s'), and 'Source' (with options like 'donna arden photograph collection', 'bill campbell collection', etc.). The search results on the right show four thumbnail images with corresponding titles and descriptions. The first result is titled 'Photograph showing a production of Pzazz! 70 staged by Donn Arden, Desert Inn Hotel, Las Vegas, circa 1969, 1970, 1971' and describes a production stage decorated with gold platforms and white fog. The second result is titled 'Photograph showing a production of Pzazz! 70 staged by Donn Arden, Desert Inn Hotel, Las Vegas, circa 1969, 1970, 1971' and describes a production stage decorated with blue platforms and a background picture of the San Francisco bridge. The third result is titled 'Photograph showing a production of Pzazz! 70 staged by Donn Arden at the Desert Inn Hotel, Las Vegas. Male and female performers pose across the stage as a crowd of people watch from below. While the female dancers' and describes a production stage decorated with a platform and a checkered yellow and white background. The fourth result is titled 'Photograph showing a production of Pzazz! 70 staged by Donn Arden, Desert Inn Hotel, Las Vegas, circa 1969, 1970, 1971' and describes a production stage decorated with a platform and a red, yellow, orange, and blue backdrop.



Photograph showing a production of Pzazz! 70 staged by Donn Arden, Desert Inn Hotel, Las Vegas, circa 1970

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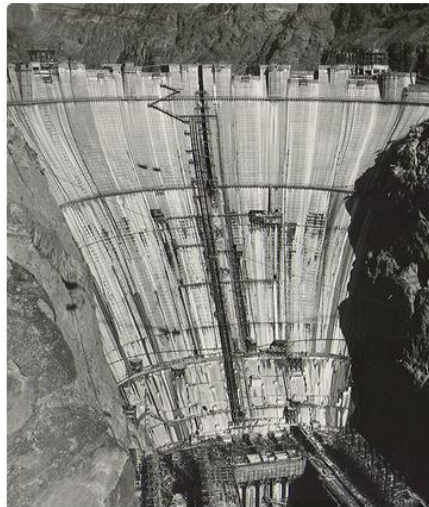






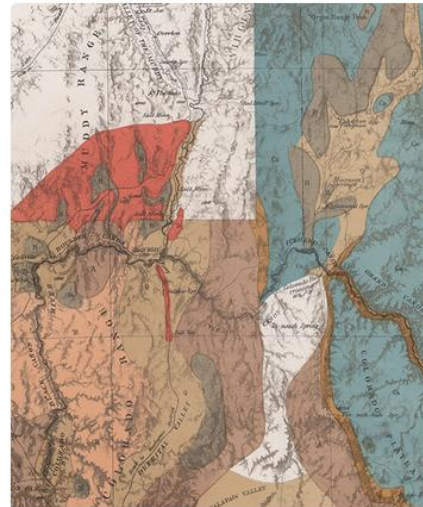
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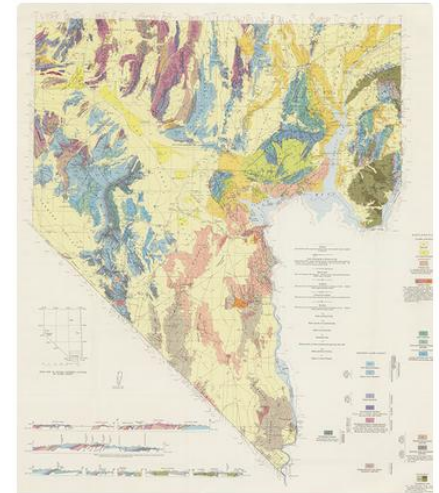
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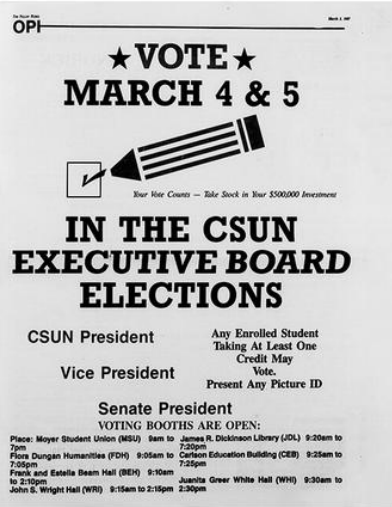
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## Nevada Test Site Oral History Project

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2010 Winner  
National Council on Public History  
Public History Project Award

Chronology of Development  
U.S. ATOMIC ENERGY COMMISSION

Communities of Voices

Contested Landscapes

### Introduction

The Nevada Test Site Oral History Project at the University of Nevada, Las Vegas is a comprehensive program dedicated to documenting, preserving and disseminating the remembered past of persons affiliated with and affected by the Nevada Test Site during the era of Cold War nuclear testing. From September 2003 through January 2008 a wide range of oral history narrators participated in the project including: national laboratory scientists & engineers; labor trades and support personnel; cabinet-level officials, military personnel & corporate executives; Native American tribal & spiritual leaders; peace activists and protesters; Nevada ranchers, families & communities downwind of the test site. Interviews with more than 150 people totaling 335 hours, related transcripts, documents and photographs are housed in UNLV Lied Library's Department of Special Collections. Searchable transcripts, selected audio and video clips, scanned photographs and images are available on this website.

In December 1950, President Harry S. Truman approved the establishment of a continental nuclear proving ground 65 miles north of Las Vegas, Nevada. Between 1951 and 1992, 1021 nuclear detonations took place at the Nevada Test Site – one-hundred explosions were in the atmosphere and 921 were underground. It is estimated that the test site employed 125,000 during the Cold War. The photograph at the right shows the De Baca test, detonated on October 26, 1958. Five days later the U.S. and U.S.S.R. agreed to a nuclear testing moratorium which stayed in effect until the Soviets resumed testing in 1961. In 1992, a second nuclear testing moratorium went into effect and nuclear testing ceased. Subcritical tests and other national security programs are still conducted at the Nevada Test Site.

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Courtesy of the National Nuclear Security Administration/Nevada Site Office

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# Dreaming the Skyline

## Flamingo

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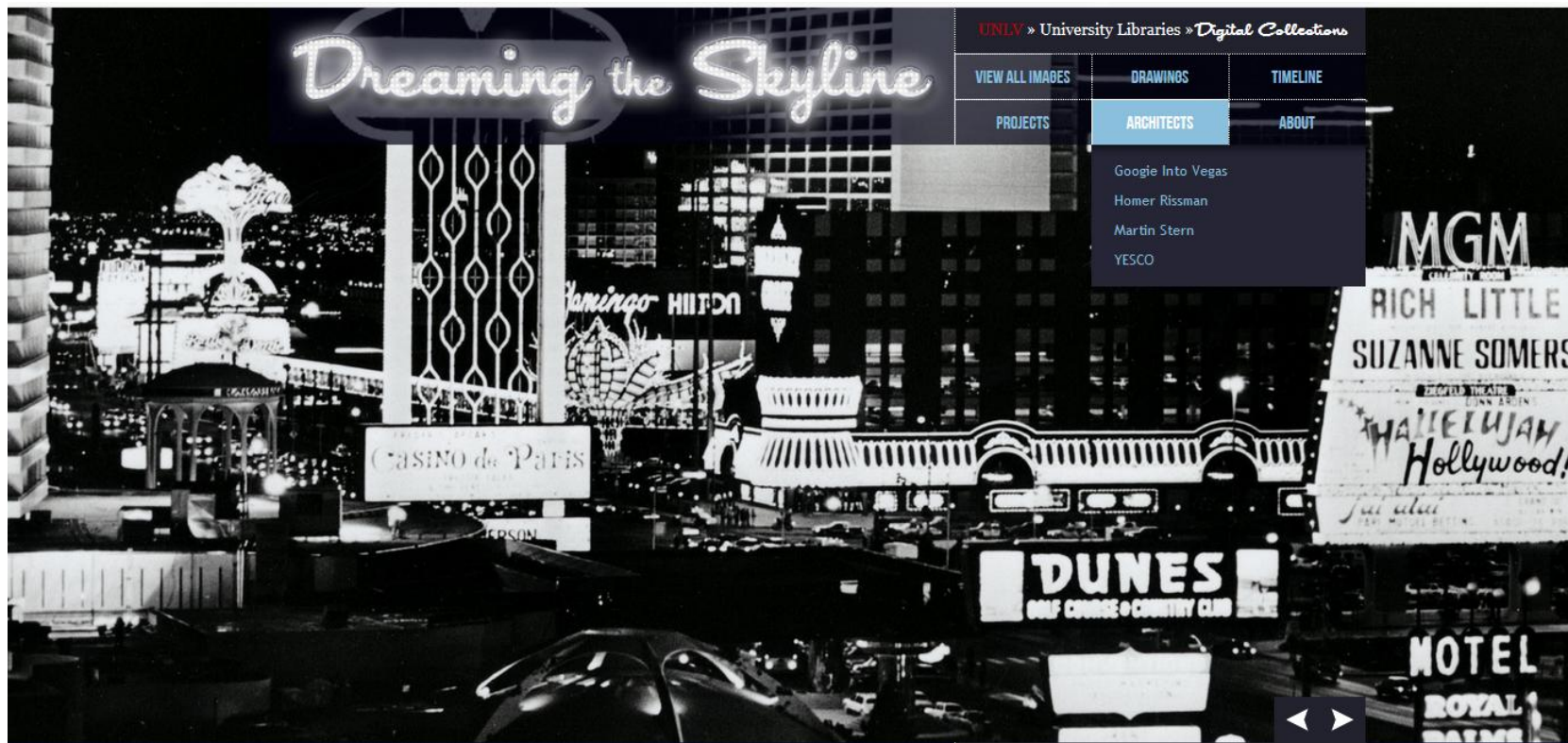
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- Downtown Development
- Flamingo
- Frontier
- Harrah's Tahoe
- Harrah's Marina
- Holiday/Harrah's
- International
- Lady Luck/Hacienda
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- Playboy, Atlantic City
- Riviera
- Royal Nevada
- Sahara
- Sands
- Showboat, Atlantic City
- Thunderbird
- Xanadu



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## SHOWGIRLS

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## Showgirls



No other icon epitomizes Las Vegas like the showgirl. While Las Vegas has become known primarily as a gambling resort, in fact its entertainment is as important to its tourist industry as gambling. Las Vegas has, in a sense, lived up to its self-promotion as the entertainment capital of the world. From a venue for New York nightclub shows in the first strip hotels—in which the entertainment director took precedence over the casino boss—Las Vegas has developed a unique and distinctive genre of adult entertainment perhaps most associated with the "Frenchified" showgirl of the Las Vegas shows Lido de Paris and Folies-Bergère, and their spin-offs of headliners, standup comics, and magicians.

The Las Vegas Showgirl, and the shows which exemplified them, have a history all their own. From the distinct theatrical traditions of burlesque, vaudeville, dance and music halls, the French cancan, comic opera and operetta, Broadway, speakeasies and nightclubs, and movies, came a cosmopolitan adult entertainment popular in New York, Hollywood, Paris, Miami Beach, Rio, and ultimately Las Vegas, where it seemed to become a permanent fixture of this town's almost timeless firmament of entertainment. The Showgirl and The Las Vegas Show survive only in Las Vegas, that time-warped museum of popular culture.

The drawings exhibited here illustrate the shows and productions that epitomize Las Vegas. Nudity is an aspect of the theatrical history of Las Vegas, and it would be a misrepresentation of that history to ignore topless showgirls and their costumes. In the context of this exhibit the object is the costume, not the woman wearing it. The female figures are stylized models whose forms reveal the kinetic and theatrical properties of the costume. This exhibit contains a few topless costumes, primarily from the finale of Donn



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## *Collecting Strengths*

Special Collections documents the history of gaming, Las Vegas and southern Nevada. Our gaming collection of books, periodicals, manuscript collections, photographs, prints, and more is internationally known for its depth and breadth. Our collections on Las Vegas and southern Nevada are wide-ranging and focus on Las Vegas as both a community and a tourist destination and the many issues that challenge it in its desert location.

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[People at Clark's Las Vegas Townsite auction](#), Las Vegas, May 1905. Fred and Maurine Wilson Photograph Collection. UNLV Special Collections.



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## Communities and Groups



Las Vegas was a community where people lived and worked long before it became a tourist destination.



The **LGBT Community** in Las Vegas is well-documented and includes images from Las Vegas Gay Pride celebrations such as this one of the Nevada Gay Rodeo Association (April 1998) float from the **Dennis McBride Collection**.



Past presidents of Temple Beth Shalom, ca. 1960s. The UNLV Libraries launched the **Southern Nevada Jewish Community Digital Heritage Project** in August 2014. The project will collect documentation and oral histories about the region's Jewish community and provide access to significant historical materials through a rich web portal (coming soon).



The **Documenting the African-American Experience** digital portal provides images, oral histories and documents that provide insight into to the Black community in Las Vegas.

Special Collections & Archives documents the histories of the people and organizations that have been instrumental in developing the Las Vegas community by collecting the personal papers, newsletters, organizational records, and oral histories of these various groups.