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## Ciudades invisibles resumen

The invisible cities are presented as a series of travel stories that Marco Polo made in Kublai Khan, Emperor of the Tatars... For this melancholy emperor, who understood that his unlimited power counts a little in a world that marches to ruin, an imaginary traveler speaks of impossible cities, such as a city that expands and ends up formed by many expanding concentric cities, a web city suspended over an abyss, or a two-dimensional city like The Sailor... I believe that what the book evokes is not only an unreasonable idea of the city, but also develops, sometimes implicitly and sometimes explicitly, a discussion about the modern city... I think I wrote something like a last poem about the love of cities as it gets harder and harder to live them as cities. Italo Calvin overflows with imagination, creativity and fantasy. I liked it. Four months ago, 0-0 From my premiere with Calvin, I was fascinated by his prose, his lush and knitting imagination, capable of building cities, with his soul, his beauty, his attractiveness and his magnetism out of nothing. Maybe I've spared the constant reading that smeared on a certain tedium for the subject's monograph. It is to read it as poetry in small thoughts, to better capture its taste. Six years ago, 40 Books wondered, reading as if you were dreaming. It's a huge loss of Calvin's imagination. It should be noted that although it is prose, by structure it is more like a book of poetry than anything else. Perhaps the most appropriate way to read it is so, just a few thoughts away. 6 years ago 5 0 The writer Italo Calvino Crear in Salamanca was pleased to publish this Triptych written by the polygraph Enrique Vilorio Vera (Caracas, 1950), specifically related to our city for membership in the Center for Iberian and American Studies of Salimansky (CEIAS). Years ago he was also a journalist for the newspaper Tribuna de Salamanca and is now from the digital newspaper SALAMANCARTV AL DÍA. Vilorio is a lawyer, poet, art christ, essayist in economic or literary disciplines... He holds a Master's degree from the International Institute of Public Administration (Paris, 1972) and a Doctorate in Law from the University of Paris (1979). Until two years ago, he was a professor at the Metropolitan University, where he was dean of economics and social sciences, and dean of postgraduate medicine, as well as founder of the Center for Latin American Studies Arturo Uslar Pítri. He is a visiting professor at the universities of Oxford, St. Patrick's College. He is the author of more than a00 books. THE INVISIBLE CITIES OF ITALO CALVINO is a desperate moment when it is discovered that this empire that we it seemed that the sum of all miracles is infinite destruction, nor the form Italo Calvino Empire gives for everything, can be the basis of the true and the possibility of fiction, the certainty of the remarkable, or the faith in what may exist; you may not have the ability to go from one end to the other, and your rulers may have to settle for what is seen by the other eyes, with what is conceived by the imagination of another person. That's exactly what, in Italo Calvino's novel Invisible Cities, happens to Kublai Khan, the Great Inn, who must believe or not believe everything Marco Polo tells him when describing the cities he visited in his embassies. Invisible cities is a bet on what it can be, the complicity of the exhausted Emperor with an experienced traveler who mixes reality with fantasy to create impossible places, dreaming cities, cities built exclusively by dreaming, unable to be depicted, planned, measured, counted because they are pure fiction, entellas of libertarian spirit, which throughout its circulation through unknown worlds He imagined what could not be given to him. , and to entertain the Great Han by acknowledging that in the life of the emperors there is a moment that follows the pride of the excessive expanse of the territories we have overcome, the melancholy and the relief of knowing that we will soon give up their knowledge and understanding. With the hand of the traveler, Khan moves to a set of beautiful and impossible cities that have strange names with disorderly and amazing characteristics. So we have Diomira, a city with sixty silver domes, bronze statues of all gods, paved streets of tin, glass theater, golden rooster that sings every morning on a tower. Likewise, on this imaginary journey we heard Marco Polo tell the emperor: useless, generous Kubiai, I will try to describe to you the city of Leyra from the high bastions. I can tell you how many steps are its staircases, what kind of arches on its portals, what zinc plates cover the ceilings; but I know it's going to be like I'm not telling you anything. This is not done by the city, but by the relationship between the measures of its space and the events of its past. If marriages and gifts are affected, if we want to know unthinkable gifts, present incomparably, on the occasion of the weddings of the descendants of their founders, we should visit the city of Dorotea, where married girls engage with young people from other neighborhoods and families exchange the goods from which everyone has exclusivity: Sturgeon ro, astrolabi, amethysts or make calculations based on exceptional data to know everything you want to know about the city, its past, present or its very future. Surely there are also unforgettable cities that enter the heart and memory of man, become indelible, impossible to erase, constantly remembered without any possibility of oblivion; it happens to Zora, who has the property of staying in memory point by point ... the person who knows by heart what Zora is when he can not sleep imagines walking the streets and remembers the order in which a copper clock, a tin tan, a fountain of the nine pumps, the glass tower of the astronomer, the watermelon seller's stand, the corner café, the shortcut that goes to the port. Despina, for its part, is a double, deceitful, hypocritical city that finds its validity in a permanent two-person offering different faces, as reached by boat or camel. Sailor, who comes by boat distinguished the shape of a camel giba, from saddlebag embroidered with bright fringes between two gibas, knows that this is a city, but thinks of it as a camel, whose albardas hang candid fruit orgasms and saddlebags, date wine, tobacco leaves. The camel approaching the city of its beast, Despina

appears as a ship that pulls it out of the desert, a sailboat that will fly away, with wind already swelling the sails still unleashed, or steam with a vibration of the chain in the iron hull. There are cities that have been that feed on the past, making it a contradictory present and inexplicable perspective, this happens with Maurilia, where the traveler is invited to visit the city, carefully observing old postcards that present it as it was and how it will be. These cities without attendees coexist in Marco Polo's account with other controversial and incomprehensible cities such as the city of Zenobia, which, although located on dry land, rises on towering stilts, and the houses are made of bamboo and zinc, with many galleries and balconies at different heights, on stilts that overlap on top of each other. To Kublai Khan surprise, the invincible traveler also told about the existence of a peculiar city, which makes elements of its buildings axis of the main structures that define it. Armilla is such, it is not known whether incomplete, destroyed, enchanted or built in this way on the whim of a mischievous God or disturbs an architect. What is unique about this city is that it has no walls, no ceilings, no flooring; it has nothing to make it look like a city, except for the plumbing that rises vertically, where to be the houses and branches where the flooring should be: showers, siphons, overflows, the Great Inn also knew from marco polo's mouth the existence of incomplete cities, which, as if they had shared the curse of Szyff, were never finished. This is the case with Sofronia, a city made up of two semi-cities, with the peculiarity that one of the semi-cities is fixed, the other is temporary and when the time for his stay is over; they turned it away, dismantled it, and took it to graft it into another half-city. Nothing can be said about Aglaura, except for the things its citizens have always said: a series of proverbs, so many other proverbs, some mistakes, some of them a tribute to the rules, not to mention Eutopia, which is the city of cities where they spread in a very wide plateau, with the peculiarity that one is inhabited, the other empty; and this happens in turn.10 Invisible, impossible cities that exist only in the imagination of one who has been pushed out by many to see, whose eyes now turn inward, to tell fables like other people weaned by so much power, so routinely receive with the same enthusiasm that children listen to their favorite stories in front of the fairy godmother transports them to those places where they rest and live.

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