



Collection of the author

**Figure 7.28** An aerial view of the campus in 1960.

The Covered Plaza (1953) links them. The potential axis is taken up in an asymmetrical manner with the Main Auditorium (Aula Magna) and the Library (1953). To the east of this combination are the Faculties of Law (1954) and of Engineering with the School of Architecture (1956) beyond them. The eastern end of the campus retains the sports complex with the Olympic Stadium and the baseball stadiums being the major features. The workshops for the School of Industrial Engineering (1964) and the Faculty of Economic and Social Science (1977) came later.

Perhaps the major feature of Villanueva's design is the integration of works of art and architecture. He never articulated an ideological position behind his selection of works of art other than to mix the work of Venezuelan with international leaders. There were 105 major murals and sculptures on the campus. The walls of the plazas have murals by artists such as Oswaldo Vigas,

Fernand Leger and Pascual Navarro; the interior of buildings arts works by Héctor Poleo and Pedro León Castro amongst others. Sculptures by artists such as Henri Laurens, Jean Arp and Antoine Pevsner adorn the plazas. The main auditorium (Aula Magna) has Alexander Calder's Flying Saucers as 'acoustical clouds' hanging from the ceiling (Figure 7.29).

When completed the campus was a veritable display of Modernist architecture (albeit by one set of hands) and art. Since 1970, bits and piece have been added to the campus so that it has lost the integrity of the ideas of its author. The political upheavals in Venezuela of the period from the 1960s to the 1990s saw much degradation of the art works. Murals were covered with graffiti and sculptures abused. They had become a symbol not of progress but of the political *status quo*. Changes in the campus meant that some of the murals were 'walled up' as new buildings were erected.