

# A SYMBOLIC SITUATION CLAES OLDENBURG AND ROBERT VENTURI AT THE ALLEN MEMORIAL ART MUSEUM, OBERLIN COLLEGE

KATHERINE SMITH

In August 1970 Claes Oldenburg (b. 1924) installed his large-scale sculpture *Three-Way Plug (Cube Tap)* on the grounds of Oberlin College's Allen Art Building (today the Allen Memorial Art Museum). *Plug* was an important commission, one that significantly extended the sculptor's characteristic practice of representing common objects in ever-increasing sizes. Oldenburg had initiated this artistic strategy in the *Store* sculptures of the early 1960s and continued it in his "soft" sculptures, many of approximately human proportions. By mid-decade he broadened his work further to include proposals for colossal monuments that resemble the public sculptures for which he and his wife and artistic partner Coosje van Bruggen (1942–2009) are best known today.

*Plug* (1970) was the sculptor's first such large-scale sculpture to be completed and permanently placed in a public space.<sup>1</sup> When the piece was installed, however, it was clear that the chosen location near the museum was likely temporary, because soon an addition proposed for the museum would alter the existing building and site. In 1973 Oberlin College commissioned the architectural firm of Venturi and Rauch (today Venturi, Scott Brown and Associates) to undertake the extension. Planning for the new building started within months of the commission. *Three-Way Plug* had to be moved for construction, but it maintained a conspicuous presence in Venturi's early thinking about the design and reinforced ideas about architectural symbolism that he had been developing with Denise Scott Brown and Steven Izenour.

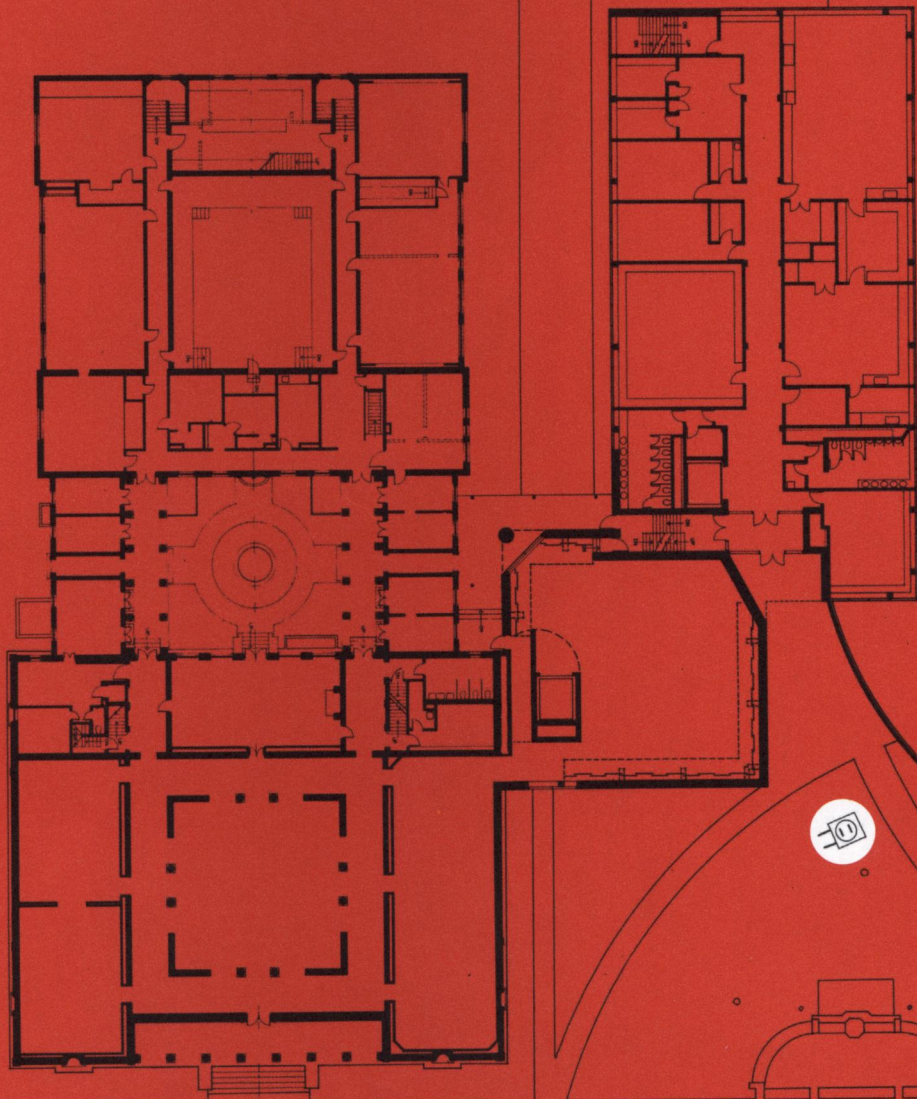
In the late 1960s and early 1970s, Venturi, Scott Brown, and Izenour were garnering a great deal of attention for their contributions to architectural theory. In publications like *Complexity and Contradiction in Architecture* (1966) by Venturi and *Learning from Las Vegas* (1972) by Venturi, Scott Brown, and Izenour, the architects elaborated on their influential ideas about contemporary vernacular architecture and its symbolic communication. The 1972 book,





*Claes Oldenburg, Three-Way Plug  
(Cube Tap), 1970.*





SITE PLAN, FIRST FLOOR

0 10' 20' 40' 60'



in particular, focused on the function of ornament in architecture, a study that informed the designs for the Allen Memorial Art Museum's addition.

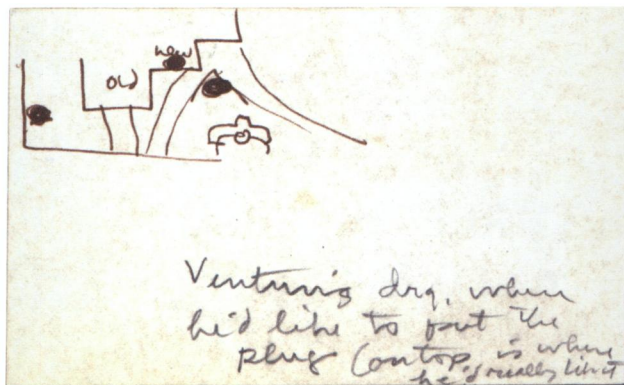
The planning of Venturi and Rauch's building was undertaken in collaboration with members of the museum staff, and Ellen Hulda Johnson was among those closely involved. Johnson had been instrumental in acquiring Oldenburg's *Plug*, and it and other important acquisitions demonstrated her keen knowledge of and appreciation for contemporary art.<sup>2</sup>

Johnson's papers in the Archives of American Art include a vast amount of correspondence and rare ephemera that testify to her farsighted commitment to advanced art and artists. In the collection is an unpublished sketch by Venturi that reveals an intriguing connection between *Plug* and the architect's thinking about the museum addition, a connection whose influence extended beyond his work at Oberlin.

The tiny sketch in brown ink, apparently dashed off by Venturi and given to Johnson during the planning for the addition, likely in 1973, shows three possible positions for *Plug* when the building was finished. The sketch departs from the published elevation and site drawings, and a note written by Johnson on the bottom margin explains the difference.<sup>3</sup> At some early point, apparently, Venturi conceived of a more radical integration of sculpture and architecture than the final designs show: "Venturi's drg. Where he'd like to put the plug (on top is where he'd really like it[!])."

Venturi's sketch speaks generally to his ongoing consideration at this time of Oldenburg's art, and, specifically, the little drawing constitutes one of the earliest and most direct links between the sculptor's work and one of the firm's built projects.<sup>4</sup> It is also a creative application by Venturi of his and his coauthors' recent theories on commercial architectural symbolism, namely, the idea of a sculpture or sculptural element topping a building. Last, Venturi's projected assimilation of *Three-Way Plug* into his building—the firm's first museum commission just as it was one of Oldenburg's first completed object-monuments—inaugurated on paper a design strategy that he and his colleagues developed in projects done after the completion of the Oberlin addition.

In January 1969, when Oldenburg was commissioned to execute a sculpture for the Allen museum, at first he envisioned other possible objects and locations, such as a large ice bag sitting at the museum's northwest corner, near the intersection of Main and Lorain streets.<sup>5</sup> He settled instead on *Three-Way Plug*, a subject that was common in his oeuvre, appearing in numerous manifestations, in both two and three dimensions, in hard and soft sculptures, at different scales, and in disparate materials.<sup>6</sup> Such a variety of media signals the degree to which Oldenburg had already experimented with the three-way plug's expressive potential and considered the form in relation to a number of specific contexts.<sup>7</sup> Having already explored various impli-



Robert Venturi's drawing showing three possible placements for Oldenburg's *Plug*, ca. 1973.

Opposite: Site Plan for the Allen Memorial Art Museum addition, 1973–1977.

# OLDENBURG'S DESIGN AND PLACEMENT OF THREE-WAY PLUG DEMONSTRATED HIS INTEREST IN THE VISUAL INTERSECTIONS BETWEEN SCULPTURE AND ARCHITECTURE

cations of the plug form, Oldenburg embraced the opportunity to realize a larger version as a site-specific public sculpture.

The sculptor designed *Three-Way Plug* to respond closely to its intended location at Oberlin. He selected a place near the museum, which reinforced the sculpture's connection to and formal correspondences with the building, an Italian Renaissance-style structure in buff and red sandstone designed by Cass Gilbert and built between 1915 and 1917. As Oldenburg affirmed in a speech he gave when the sculpture was installed, "I'm especially happy with . . . [Plug's] relationship to this building, because it does have . . . a sort of a Renaissance aspect, I think. It is reminiscent of architectural etchings that I've seen . . . [of] what I've taken to be imitations of Renaissance buildings."<sup>8</sup>

After it was first installed, Johnson described the sculpture's relationship with its surroundings in greater detail:

*The site, chosen by the artist, is perfectly appropriate to the qualities of the work. On a softly sloping lawn, surrounded by trees and bushes, it lies between the Renaissance-style museum and the freer-formed auditorium by Harrison and Abramowitz. Physically closer to the museum, the sculpture plays with and against the architecture as it does with and against the natural setting. Like a drum of an octagonal column transversed by a cylinder, the Plug matches the Renaissance design in its combination of rectilinear and curvilinear elements and in its strict bilateral symmetry, which is, however, hidden, almost denied, by its partly submerged, dropped position. Its rusted Cor-Ten steel . . . earth-red in color and slightly abrasive in surface, contrasts with the smooth, brightly polished brass of the prongs. In August the Plug's only companion coloristically was the red of the linear decoration on the walls of the museum and its tiled roof; but in the autumn it joined with the bright red berries hanging on the bushes. It will continue to change in winter under deep snows [to] come, and in spring when delicate pinks and whites of the flowering crabapple trees appear.*<sup>9</sup>

Oldenburg's design and placement of *Three-Way Plug* demonstrated his interest in the visual intersections between sculpture and architecture, but van Bruggen wrote a few years later that he also intended the work "to strongly contrast its banal contemporary context—due to its mass-production origin—with the glorification of the past that the Museum's design suggests."<sup>10</sup> Oldenburg's embrace of the complex coexistence of the sculpture's contemporary subject and the architecture's historical symbolism closely paralleled Venturi's approach to his own commission at Oberlin.

When Venturi and Rauch were hired to design the Allen extension, the project was to include a renovation of the existing museum and the addition of a gallery for contemporary art, a new art library, a conservation laboratory, studios, and study spaces. The architects sought not only to fulfill the programmatic requirements of

the building but also to orchestrate a formal dialogue between old and new through their use of structure and, especially, ornament. Their first solution was to use decoration that complemented the Renaissance style of Gilbert's museum. On the exterior of the gallery, which directly abuts the original building, the architects repeated the colors of the earlier façade. They used pink granite and red sandstone squares that compose an irregular checkerboard pattern, which both echoes and extends the rectilinear decoration of Gilbert's façade into a more elaborate, repeating pattern and all-over composition. To promote visual unity between old and new, the red sandstone for the addition was quarried from the same site as that on Gilbert's building; the white striations apparent in the stone, according to Venturi, gave the appearance of wear and age, heightening the dialogue the architect so deliberately crafted between the structures.<sup>11</sup>

Venturi has remarked particularly on the museum's place in the neighborhood's eclectic architecture, using terms that echo Oldenburg's thoughts about *Plug's* diverse sources and symbolism. As Venturi has famously noted, the original museum "is not high art with a vengeance. If it is a symbol of high art midst mid-America, it forms a poignant rather than a condescending image, not a separation between great art and everyday life, but a contrast."<sup>12</sup> He has reiterated elsewhere that Gilbert's Allen

*Art Museum achieves harmony through contrast, heightening the quality of its [wider] context through jarring juxtapositions such as terra-cotta friezes with molded plastic signs; della Robbia tondos with Citgo logos; decorative wrought-iron grilles with gingerbread wooden trellises; pilasters and urns with gas pumps and signs; and a front porch completing a classical axis. Diverse elements give context for, and against, each other, like Pop Art beer cans in a white-walled gallery. One Allen Memorial Art Museum does not a Fiesole make; on the contrary, it makes Oberlin more what it is.*<sup>13</sup>

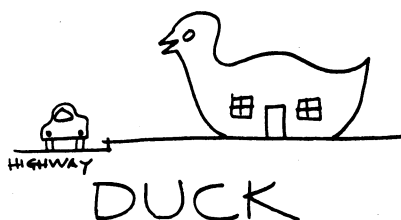
The final plan at Oberlin took up one of two divergent ideas of architectural expression framed in *Learning from Las Vegas*, in which buildings with symbolic sculptural form (famously, "ducks" in the book) are contrasted to buildings that communicate via attached ornament (the book's "decorated sheds"). Both methods aim to draw attention as they communicated through exaggerated forms, whether dimensional or textual, structural or applied. With its simplified boxlike form and prominent checkerboard pattern, the Allen Memorial Art Museum's new gallery epitomized, as Venturi has acknowledged, a decorated shed.<sup>14</sup>

However, the gallery's façade serves more to complement the original structure than to advertise the building's particular function. Venturi's sketch in Johnson's papers indicates that he envisioned, even if only at an early stage in the design process, a much bolder symbolic role for *Three-Way Plug* as a kind of readymade sign or found-object duck.



*Claes Oldenburg, Three-Way Plug, 1970.*

**“NOT DUCKS,  
PRECISELY, THESE  
EXAMPLES  
OF SUPERIOR  
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WERE MORE  
LIKE HIGHLY  
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AND EXPLICIT  
BILLBOARDS.”**



The drawing depicts a schematic site plan, including outlines of Gilbert's original museum and Venturi's addition, labeled "old" and "new," respectively, as well as Oberlin's Memorial Arch, which already stood at the front of the site, and rerouted sidewalks. Three circular forms indicate, as Johnson's inscription notes, possible new placements for Oldenburg's *Three-Way Plug*: at the northwest corner adjacent to Gilbert's building; in front of the addition; and what seems at first to be inside the new gallery space, but which Johnson's note makes clear is actually on top of the addition's roof.

Each location offered to the sculpture a different role in the architect's composition. The first increased its visibility to passing cars by locating it on a busy corner. The second repositioned it near its original site (and duplicated the foreground location most commonly found in Venturi's final site and elevation drawings). The third made *Plug* part of the addition itself. Relocating *Plug* either in front of the building or on the roof would have strengthened its relationship to the building. Placing it on the roof, however, packed the added punch of advertising part of the extension's function as a gallery of modern art in a way that would have transformed Oldenburg's work into an integral ornament at once literal and provocatively symbolic.

Venturi's sketch provides tangible evidence that Oldenburg's *Three-Way Plug* at Oberlin helped advance his concept of an architect-designed building topped by a symbolic sculpture, or sculptural element.<sup>15</sup> It is also a prime example of a more general influence of Oldenburg's art on the architects.

It is clear from Venturi, Scott Brown, and Izenour's projects and publications of the late 1960s and early 1970s that they already recognized the significance of Oldenburg's work to contemporary architecture and urban design.<sup>16</sup> They first mentioned his work in the architecture studios that preceded the publication of *Learning from Las Vegas: Learning from Las Vegas* (1968) and *Learning from Levittown* (1970), both taught at Yale. In the notes for the Levittown studio, for example, the architects used Oldenburg's art to illustrate a research project, and they directed their students to "do for housing what Oldenburg did for hamburgers" explaining that

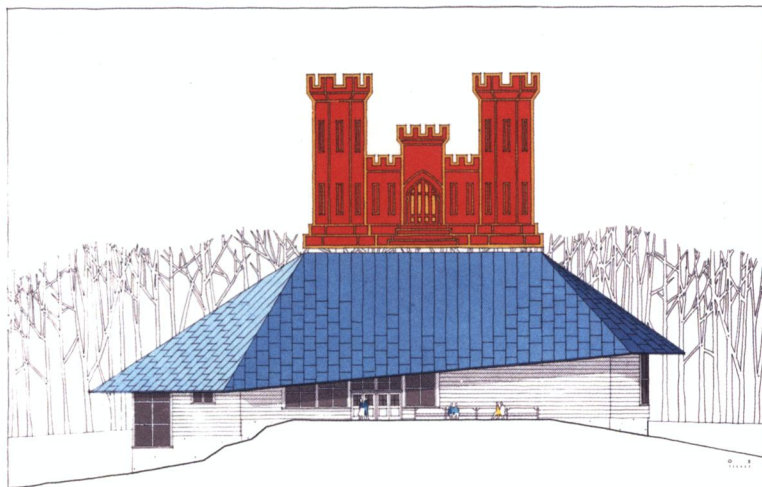
*Oldenburg has essentially made us look at hamburgers in another way because he has portrayed them in an unusual way: big, lacquered, and in an art gallery. Does he hate them or love them and should we? Probably he feels some of both, but that doesn't matter—at least, not yet. The first thing is the shift in vision and understanding which an Oldenburg can induce, and the re-interpretation and reclassification of our cultural artifacts which he provides.<sup>17</sup>*

Venturi, Scott Brown, and Izenour were equally intrigued with Oldenburg's choice of banal subject matter and the effects of scale in his sculptures, artistic choices that paralleled subject matter and conventions of display used in the vernacular architecture

they were studying. In *Learning from Las Vegas*, they explicitly compared Oldenburg's sculptures to the roadside signs they saw in the Nevada city, writing that a sign at Caesars Palace was "not so high as the Dunes Hotel sign next door or the Shell sign on the other side, [but] its base is enriched by Roman centurions, lacquered like Oldenburg hamburgers, who peer over the acres of cars and across their desert empire to the mountains beyond."<sup>18</sup> Another photograph in the book—a hamburger stand in Dallas that bears uncanny resemblance to Oldenburg's sculptures of the same subject—again highlights the significance of size and symbolism in the architects' discussion of the contemporary vernacular landscape and hints at the relevance of Oldenburg's objects to architectural design.<sup>19</sup>

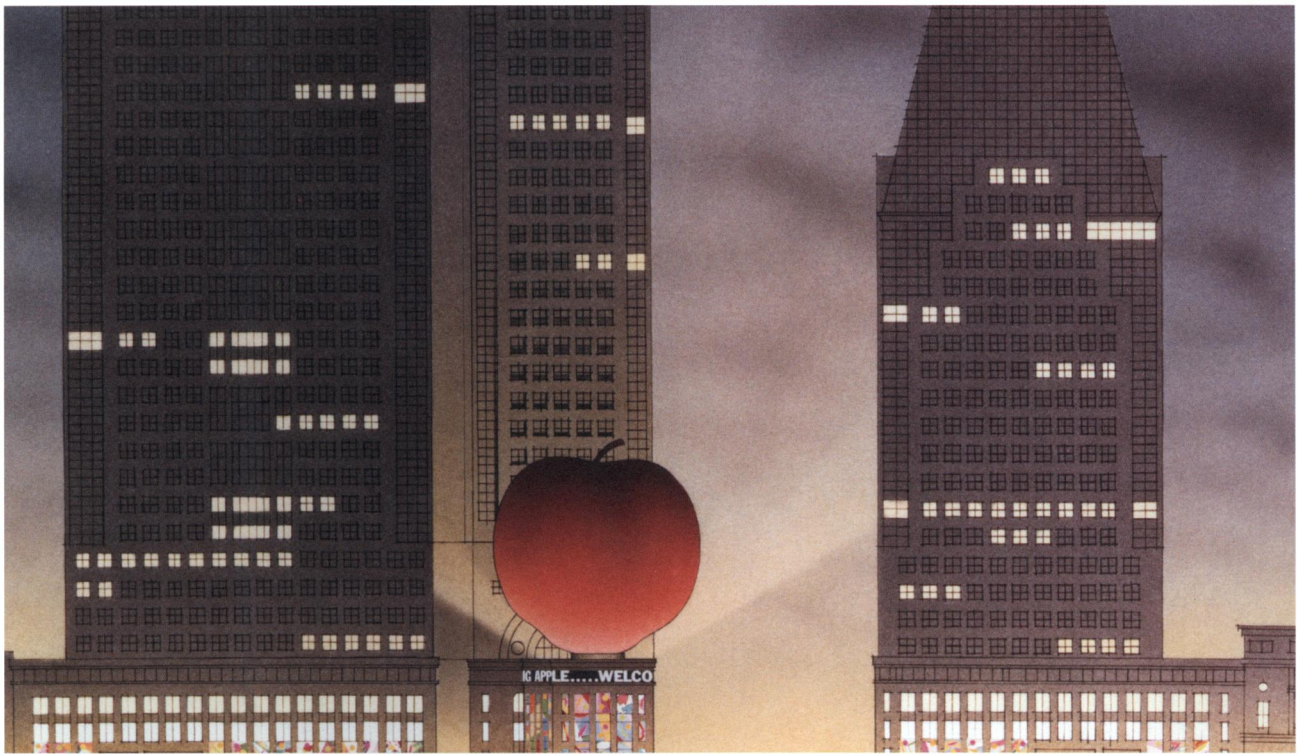
By 1977, the year the Allen Memorial Art Museum was dedicated, the architects' scholarly comparisons of Oldenburg's sculptures to Las Vegas signage were beginning to extend well beyond mentions of surface shine and grand scale. In fact, a number of projects began to include the type of design Venturi jotted down in the sketch for Oberlin, a sculptural element on top of a rather uninflected box. In 1977 and 1978, the firm designed three buildings (a science museum, a regional center, and a jazz club) that integrated sculptural symbolism, plain shelter, and applied decoration, which Venturi described around the time of the projects as "decorated shed[s] with . . . duck[s] on top," making them hybrid examples of the symbols in *Learning from Las Vegas*.<sup>20</sup> More recently, architectural historian David Brownlee has elaborated on this design concept, noting that these buildings are not exactly a fusion of the two primary modes of symbolism Venturi and his coauthors identified in commercial architecture, not least because the sculptural elements in all examples were purely symbolic. "Not ducks, precisely," Brownlee stipulates, "these examples of superior roadside architecture were more like highly physiognomic and explicit billboards."<sup>21</sup>

Venturi has specifically linked other projects from the mid- to late 1980s, all of which incorporated similarly oversized objects, to Oldenburg's art. In the firm's Big Apple for Times Square, the architects included a large apple on the roof of an information



Venturi, Scott Brown's Hartwell Lake Regional Visitor Center, Hartwell Lake, South Carolina, 1977–1978.





*Venturi, Scott Brown's rendering for an information kiosk at Times Square, 1984.*

kiosk, which Venturi explained in his project notes had a specific relation to Oldenburg's large-scale works as "a piece of representational sculpture which is bold yet rich in symbolism . . . popular *and* esoteric—a Big Apple symbolizing New York City . . . a Pop-art monument in the manner of Claes Oldenburg."<sup>22</sup> The monumental sculpture, over ninety feet in diameter, creditably vied for attention with the group of controversial high-rise buildings proposed for the redevelopment of the famous Midtown site. The Westway Urban Design Project (1985), a plan submitted for the rehabilitation of a riverfront park in Manhattan, also included sculptures of oversized apples as plinth decorations. A later plan for the Hudson River Waterfront Project, a band pavilion at Battery Park in New York (1989) in the form of a large apple, was likewise, Venturi noted, "somewhat like the representational sculpture of Claes Oldenburg but [it is] . . . also architecture and provides shelter."<sup>23</sup> These unbuilt projects have a poignant similarity to Venturi's concept for the Allen Memorial Art Museum, demonstrating the enduring influence of Oldenburg's art on his and Scott Brown's practice.

*Plug's* new location, finalized in October 1976, did not conform to any of Venturi's suggestions; indeed, when Oldenburg relocated his work, he placed it around the side of the façade, in a position much less central and visible than any Venturi imagined. If Venturi's witty idea to site *Plug* on the top of the addition had been implemented, the sculpture would have been literally elevated to a unique symbolic prominence. The result would have been an artistic collaboration that was simple and complex, complementary and contradictory, banal and allusive, all at the same time. ●

This essay is based in part on Katherine Smith's dissertation, which was supported by fellowships from the Institute of Fine Arts and the National Museum of American History, Smithsonian Institution.

1 Oldenburg had previously installed *Lipstick (Ascending)* on *Caterpillar Tracks* in Beinecke Plaza, Yale University, on 15 May 1969. This sculpture was commissioned by a group of graduate students and professors called the Colossal Keepsake Corporation and offered to Yale upon its installation. The university did not accept this gift, and Oldenburg removed the work in March 1970. *Lipstick* was reinstalled at Morse College at Yale in 1974.

2 Johnson's scholarship on Oldenburg's art generally, and on *Plug* more particularly, demonstrated her understanding of the sculpture's significance in Oldenburg's career, for Oberlin's collection, and in contemporary art in general. Johnson included Oldenburg's work in the exhibition "Three Young Americans," Allen Memorial Art Museum, Oberlin College, 1963. Her publications on his work include Ellen H. Johnson, "The Living Object," *Art International* 7 (January 1963), 42–45; Ellen H. Johnson, "Claes Oldenburg," in *Dine Oldenburg Segal* (Toronto: Art Gallery of Ontario; Buffalo: Albright-Knox Gallery, 1967), n.p.; Ellen H. Johnson, "Oldenburg's Poetics: Analogues, Metamorphoses, and Sources," *Art International* 14 (April 1970), 42–45, 51; Ellen H. Johnson, "Oldenburg's 'Giant 3-Way Plug,'" *Arts Magazine* 45 (December 1970–January 1971), 43–45, republished as "Oldenburg's 'Giant Three-Way Plug,'" *Allen Memorial Art Museum Bulletin* 28, no. 3 (Spring 1971), 223–233; Ellen H. Johnson, *Claes Oldenburg* (New York: Penguin Books, 1971).

3 Throughout the text I will be referring to Venturi's designs for the addition. Such references are not intended to discount the contributions made by other members of the firm, such as the project manager, Jeffrey Ryan, whose efforts were substantial, but instead to acknowledge that Venturi was the member of the

firm primarily responsible for the project.

4 In several elevation drawings from 1973 in the Venturi Scott Brown Collection, Architectural Archives, University of Pennsylvania, Venturi also showed several positions for a relocated *Three-Way Plug*, including on the roof of the gallery.

5 Oldenburg proposed two other objects to Ellen Johnson and Athena Tacha, Curator of Modern Art, before arriving at the three-way plug. The first was a maple seed; the second was an ice bag to be placed at the corner of the lot. Tacha, phone interview by author, 2 April 2009. See also Johnson, *Claes Oldenburg*, 48.

6 For an overview of Oldenburg's uses of the three-way plug, see for instance, Claes Oldenburg, "U.S.A. Three-Way Plug," in Barbara Haskell, *Object into Monument* (Pasadena: Pasadena Art Museum, 1971), 114–119; Claes Oldenburg, "Log of the Three-Way Plug," in *A Bottle of Notes and Some Voyages*, ed. Germano Celant (New York: Rizzoli, 1988), 112–127; and Oldenburg: *Six Themes* (Minneapolis: Walker Art Center, 1975), 35–45.

7 By the time he got the Allen job, for example, Oldenburg had often envisioned common plugs in monumental architectural form. "The architectural character and potential of the *Plug* became apparent the moment it was imagined in colossal form," the artist recalled in 1988, and "because of its crossed vaults it suggested a cathedral, having even a sort of resemblance to the Hagia Sophia." Seeing the plug as "a sculpture with an interior and with windows, led to a series of buildings in the form of plugs." See Oldenburg, "Log of the Three-Way Plug," 112. Indeed, by the time he undertook the Oberlin commission, Oldenburg had made several drawings in which he specifically conceived of different types of plugs as functional buildings: an English extension plug, square in shape, became a crematorium (*Building in the Form of an English Extension Plug*, 1967, private collection); a Swedish example, with a vaulted, axial

structure, became a chapel (*Proposed Chapel in the Form of a Swedish Extension Plug*, 1967, Collection Krannert Art Museum, University of Illinois, Champagne-Urbana); and a three-way plug became a Brutalist-style college building (*Notebook Page: Design for a Mathematics Building at Yale University* [New Haven, October], 1969).



8 "Transcript of speech by Claes Oldenburg at the inauguration ceremonies of *Giant Three-Way Plug* (Cube Tap), Allen Memorial Art Museum, 14 September 1970," 4. Allen Memorial Art Museum records 1916–1967, Archives of American Art, Smithsonian Institution. Oldenburg underscored a similar resonance between *Three-Way Plug* and its architectural environment when a second version of the sculpture was installed at the St. Louis Art Museum, another building designed by Gilbert in a Renaissance style. "If you look at the forms in the plug, you will see the architectural forms in the building itself. St. Louis is a city of arches, and you see archlike forms repeated again and again in the plug." Quoted in John Brod Peters, "Oldenburg's Plug 'Turns On' Art Fans," *St. Louis Globe-Democrat*, 14 September 1971.

9 Johnson, "Oldenburg's 'Giant Three-Way Plug,'" 43.

10 Coosje van Bruggen, "Plug-Buildings or Alternative Proposal for an Addition to the Allen Memorial Art Museum," in *Claes Oldenburg: Large-scale Projects, 1977–80*, ed. R. H. Fuchs (New York: Rizzoli, 1980), 40.

11 Oral History Interviews with Robert Venturi and Richard Spear, Allen Memorial Art Museum, 1997, box 6, Oberlin College Archives.

12 Robert Venturi, "Plain and Fancy Architecture by Cass Gilbert at Oberlin and the Addition to the Museum by Venturi and Rauch," *Allen Memorial Art Museum Bulletin*

34, no. 2 (1976–1977), 88.

13 *Ibid.*, 90–91.

14 See Venturi's comments in "Plain and Fancy" and "Learning the Right Lessons from the Beaux-Arts," both reprinted in Robert Venturi and Denise Scott Brown, *A View from the Campidoglio, Selected Essays, 1953–1984*, ed. Peter Arnell, Ted Bickford, Catherine Bergart (New York: Harper and Row Publishers, 1984), 58 and 82, respectively.

15 The idea of putting a symbolic element on the roof of a building occurred in the Guild House (Philadelphia, 1961–1966), where the architects installed a monumental, anodized gold (and nonfunctional) antenna. See Robert Venturi, *Complexity and Contradiction in Architecture*, 2nd ed. (New York: Museum of Modern Art, 1966; reprint 1996), 116.

16 I have previously explored Venturi, Scott Brown, and Associates architecture in relation to Oldenburg's sculpture in this context in "Mobilizing Visions: Representing the American Landscape," in *Relearning from Las Vegas*, ed. Aron Vinegar and Michael Golec (Minneapolis: University of Minnesota Press, 2008), 97–128.

17 Denise Scott Brown, "Remedial Housing for Architects' Studio," in Venturi, Scott Brown and Associates: *On Houses and Housing*, ed. James Steele (London: Academy Editions, 1992), 54.

18 Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas* (Cambridge, Mass.: MIT Press, 1972), 51.

19 *Ibid.*

20 The projects were Discovery Place Museum of Science and Technology (1977) in North Carolina; the Hartwell Lake Regional Visitor Center, Hartwell Lake (1977–1978) in South Carolina; and Nichol's Alley Jazz Club project, Scheme A (1978), Houston, Texas. The quotation is from Venturi, "Learning the Right Lessons from the Beaux-Arts," 82.

21 David Brownlee, "Form and Content," in *Out of the Ordinary: Robert Venturi, Denise Scott Brown and Associates, Architecture, Urbanism, Design*, ed. David B. Brownlee, David G. DeLong, and Kathryn B. Hiesinger (Philadelphia: Philadelphia Museum of Art in association with Yale University Press, 2001), 80. Brownlee's statement reinforces Venturi's own contention that such combinations produce designs that are "good advertisement[s] from the highway" (Venturi, "Learning the Right Lessons from the Beaux-Arts," 82–84).

22 After architect Philip Johnson proposed a series of high-rise office buildings that some critics believed would diminish the commercial character of the area, Venturi, Rauch, and Scott Brown (as the firm was known at the time) were asked by the lead developer of the Times Square renovation plan to design a center that would integrate the proposed buildings and maintain some of the square's characteristic atmosphere. Quoted in Stanislaus von Moos, Venturi, Rauch and Scott Brown: *Buildings and Projects* (New York: Rizzoli, 1987), 134.

23 Quoted in Stanislaus von Moos, Venturi, Scott Brown and Associates, 1986–1998 (New York: The Monacelli Press, 1999), 188.