The National Building Museum explores the world we build for ourselves—from our homes, skyscrapers and public buildings to our parks, bridges and cities. Through exhibitions, education programs and publications, the Museum seeks to educate the public about American achievements in architecture, design, engineering, urban planning, and construction.

The Museum is supported by contributions from individuals, corporations, foundations, associations, and public agencies. The federal government oversees and maintains the Museum’s historic building.
"The National Building Museum is one of the most strikingly designed spaces in the District. But it has a lot more to offer than nice sightlines. The Museum also offers hundreds of educational programs and lectures for all ages."

—Atlanta Business Chronicle, October 4, 2002
Food has to be both beautiful and delicious. Buildings must feel good, which is as significant as how they look,” said Stanley Saitowitz, principal of Natoma Architects Inc., in an interview prior to his lecture at the National Building Museum in the summer of 2003. The Museum is widely known, of course, for being beautiful. Its grand exterior is modeled after the elegant Palazzo Farnese in Rome, and its famous Great Hall is one of the most majestic interior spaces in the country, spanning more than 300 feet and punctuated by awe-inspiring, 75-foot-tall columns. But, as Saitowitz said, looks alone are not enough. That’s why the Museum strives to ensure that every visitor has a pleasant and memorable experience here, through engaging exhibitions, stimulating education programs, festive family-oriented events, and a helpful crew of staff and volunteers who ensure a comfortable atmosphere.

In fiscal year 2003, more than 320,000 people walked through the Museum’s doors to get a taste of our built world and to get to know the chefs — architects, engineers, contractors, planners, and others — who make it possible. The Museum presented ten new exhibitions during the year, giving visitors a variety of ideas to sample. The Museum also gave visitors some major issues to chew on — exhibitions like Big & Green and Me, Myself & Infrastructure posed important questions about sustainability in design and how our lifestyles are supported by a complex infrastructure.

The lecture series Big & Green, held in conjunction with the exhibition, gave attendees more food for thought. Malaysian architect Kenneth Yeang and architect Sir Nicholas Grimshaw, among others, spoke about their work and the responsibility they are taking in creating environmentally-friendly places. Other lecture programs, including a panel discussion with I.M. Pei and Leslie Robertson, appealed to diverse audiences. Family festivals drew the biggest crowds — in fact, the 2003 Festival of the Building Arts broke the record for the largest attendance at a single Museum event. Nearly 6,000 children and adults participated in free demonstrations and hands-on activities.

The many people who participate in the Museum’s activities and programs prove that there is a healthy appetite for the Museum’s offerings. Without our supporters who allow us to provide so much to ever-growing crowds, the menu of exhibitions and programs would not be as full nor complete as it is. Contributed income and services accounted for well over half of the Museum’s total income of around $8 million. The Museum’s Board of Trustees and staff thank all of those who generously gave to the Museum in fiscal year 2003 and provided us with the resources necessary to meet to our audience’s expectations.

In the future, we anticipate that many more visitors will come to the National Building Museum, not only to experience the distinctive and beautiful structure we are proud to call home, but also to partake in substantial dialogues about our built environment, and the values it represents. The tremendous support we’ve enjoyed in the past, along with our hopes for the future, leave us feeling both optimistic and eager for new challenges.

As you read about the Museum’s accomplishments in 2003, and imagine what lies ahead for 2004 and beyond, we hope you will feel the same.

Sincerely,

Carolyn Schwenker Brody
Chair

Carolyn S. Brody
Photo by Diana Walker

Chase W. Rynd
Photo by Liz Roll

Chase W. Rynd
Executive Director

Sincerely,

Carolyn Schwenker Brody
Chair

Chase W. Rynd
Executive Director
Exhibitions

Each year, the National Building Museum presents an ambitious exhibition schedule that engages visitors with diverse topics and stimulating ideas. Fiscal year 2003 was no different. The Museum opened ten exhibitions, starting with a look at the infrastructure of our country and how it supports our lifestyles, and ending with an examination of how elevators, escalators, and moving sidewalks have shaped our world as we know it. In between, the Museum offered the public a big slice of “green architecture,” also referred to as environmentally-sensitive or sustainable architecture, among other exciting shows.


“The most provocative and clear-minded exploration of architecture as a force for cultural change.”

— Barbara Flanagan, Metropolis, May 2003, referring to the exhibition Big & Green.
Me, Myself and Infrastructure: Private Lives and Public Works in America

October 4, 2002 – February 16, 2003

Me, myself, and what? The infrastructure necessary to make the American lifestyle possible is often overlooked. Traffic lights, coffee shops, big-box stores, office cubicles—they are part of the daily routine. But civil engineers work hard at designing and managing the infrastructure that permits taking hot showers, talking on cell phones, and driving over (or under) bodies of water. *Me, Myself and Infrastructure* gave this complex web of structures—and the civil engineers who make it possible—center stage, and asked visitors to think about their personal lifestyle choices. Questions like “Is it available?” and “Is it safe?” encouraged people to think about their tap water, running freely at a moment’s notice from their kitchen faucets, and city sidewalks, which allow pedestrians to travel safely from place to place. *Me, Myself and Infrastructure* was accompanied by a catalog, made available in the Museum Shop.

*Curator: Gregory K. Dreicer; Coordinating Curator: Ramee Gentry; Exhibition Development: Chicken & Egg Public Projects, Inc.; Exhibition Design: Chicken & Egg Public Projects, Inc. and Boym Partners, Inc.*

*Me, Myself and Infrastructure* was part of the American Society of Civil Engineers’ 150th anniversary celebration and was made possible by the support of the American Society of Civil Engineers Foundation, The Elizabeth & Stephen Bechtel, Jr. Foundation, and Charles Pankow Builders, Ltd.

above / A coffee shop was part of the exhibition *Me, Myself and Infrastructure*, showing how infrastructure makes the breakfast of coffee and a bagel possible. Photo by F.T. Eyre
EXHIBITIONS

above / Visitors view a sampling of drills in the exhibition Do It Yourself.
Photo by F.T. Eyre

Do It Yourself: Home Improvement in 20th-Century America

October 19, 2002 – August 17, 2003

If you have a workbench in the basement stocked with power tools and instruction manuals, and fearlessly take on home-improvement projects, you may be a do-it-yourselfer. And you aren’t alone. Do It Yourself: Home Improvement in 20th-Century America traced the do-it-yourself craze back to its 19th-century origins, and examined the historical, social, and cultural contexts that made it possible. Do-it-yourself became a widespread cultural phenomenon in the 1950s and 1960s and is now enjoying unparalleled growth. With plywood flooring and exposed trusses, the exhibition itself evoked a house under construction. A “before” and “after” bathroom, a brick backyard barbecue pit, and a “dream” garage workshop were all part of the exhibition, together with vintage tools, advertisements, how-to manuals, and video components. A walk through the exhibition made many a homeowner start itching to get to work!

In advance of this exhibition, the National Building Museum and Princeton Architectural Press published Do It Yourself: Home Improvement in 20th-Century America (1998).

Curator: Chrysanthe B. Brokos; Originating and Consulting Curators: Carolyn M. Goldstein and Michael R. Harrison; Exhibition Design: Pentagram Design, Inc. (J. Abbott Miller, James Hicks, and Jeremy Hoffman)

Pentagon Memorial Competition —
Stage One Entry Display

October 30 – November 9, 2002

Soon after the Pentagon was attacked by terrorists on September 11, 2001, Congress authorized the Secretary of Defense to establish a permanent memorial on the Pentagon grounds. This mission was then handed to the U.S. Army Corps of Engineers, which worked with the Museum to present the first set of competition entries in the Great Hall just after the one-year anniversary of the attack. More than 1,000 architects, artists, designers, school children, and members of the general public from around the world submitted concepts for a Pentagon Memorial. More than 80 of those entries were selected for display at the Museum. The memorial concepts represented an enormous range of ideas and powerfully felt responses to this tragedy.

above / Pentagon Memorial concept by Mason Wickham, Brooklyn, New York; Team Member: Edwin Zawadski.
Big & Green: Toward Sustainable Architecture in the 21st Century

January 17 – June 22, 2003

Big it was. The Museum’s exhibition Big & Green was the blockbuster of 2003, with thousands of visitors entering the first-floor galleries to learn how sustainable design—architecture that minimizes the negative environmental impacts of building, promotes the efficient use of natural resources, and protects the health and well-being of its occupants—could revolutionize our world. The exhibition showcased approximately 50 contemporary, large-scale green projects from across the globe, including skyscrapers, factories, apartment complexes, convention centers, stadia, and other “megastructures.” Projects, both realized and imagined, were organized into five categories—Energy; Light and Air; Greenery, Water and Waste; Construction; and Urbanism—and demonstrated that large-scale sustainable buildings are a feasible and beneficial component of our built environment.

One of the featured projects was a New York City skyscraper at Times Square that generates a portion of its electricity from the sun and other renewable sources. Another project was the proposed Jets Stadium, also in New York, which would not only generate enough power for the stadium complex itself, but also provide additional power to the surrounding city. A recyclable, portable skyscraper that could be erected in two weeks stretched the imagination further. Trucks at its base could provide not only transportation to different locations, but also fuel and water for the people who work inside.

Drawings, photographs, illustrations, and models of the “green” megastructures were set in a small “green” environment—the exhibition itself—proving further that sustainable design is not just a theoretical enterprise. Using recyclable cardboard tubes as a structural element in the exhibition design and a wind turbine on the front lawn of the Museum to provide energy for the show, the exhibition itself was an example of sustainable design.

An exhibition catalog, edited by Curator David Gissen, includes illustrated descriptions of the 50 projects in the exhibition and essays by leading authorities.
EXHIBITIONS

Curator: David Gissen; Consulting Curator: Susan Piedmont-Palladino; Exhibition Design: James Hicks; Graphic Design: Pure+Applied (Paul Carlos and Urshula Barbour)

Exhibition Chairs: Jeffrey S. Abramson, Douglas Durst, and A. Eugene Kohn FAIA RIBA JIA


Saving Mount Vernon: The Birth of Preservation in America

February 15 – September 21, 2003

Today, Mount Vernon more clearly resembles the home known to George Washington than it has at any time during the past 200 years. Without the efforts of the Mount Vernon Ladies’ Association (MVLA), who campaigned for, purchased, and restored the property starting in 1853, Mount Vernon might have had a different future—and preservation a different history. Saving Mount Vernon: The Birth of Preservation in America, co-organized by the MVLA with the National Building Museum, celebrated the commitment of those pioneering women, and subsequent generations of Americans dedicated to the preservation, restoration, and interpretation of this historic estate. A major feature of the exhibition was a miniature replica of the mansion, complete with furnishings. Measuring ten feet long, more than eight feet high, and nearly six feet wide, Mount Vernon in Miniature was on display for the first time in Washington, D.C.

At the National Building Museum
Curator: Pamela Scott; Curatorial Associate: Alisa Goetz; Exhibition Design: Elizabeth Kalinda

At Mount Vernon
Associate Director and Director of Collections: Linda Ayers; Associate Director of Preservation: Dennis J. Pogue, Ph.D.

Sponsor
The exhibition was made possible by Ford Motor Company, which marked its Centennial in 2003.
EXHIBITIONS

Of Our Time:
2002 GSA Design Awards

March 27 – October 19, 2003

Contemporary architecture and artwork commissioned by the United States government won rave reviews from a jury of distinguished private practitioners at the 2002 U.S. General Services Administration’s (GSA) Design Awards. Of Our Time featured 24 federal projects that received accolades in the areas of Architecture, Historic Preservation, Interior Design, Engineering, Sustainability, Art Conservation, Graphic Design, and Construction Excellence. As a whole, the 2002 winners reflected the broad spectrum of design ideologies and project types that are creating a reinvigorated public realm. Individually, they displayed unique and innovative design solutions to a variety of project challenges. As an example, the Pacific Highway U.S. Port of Entry in Blaine, Washington, was noted for its welcoming presence and Pacific Rim-influenced design. In Washington, D.C., Adamstein & Demetriou Architects successfully infused a new restaurant, Poste, with a modern aesthetic while respecting the integrity of the historic 19th-century former government office building whose courtyard it inhabits.

Chief Curator: Howard Decker; Coordinating Curator: Deborah Sorensen; Exhibition Design: Elizabeth Kaleida

Picture This: Windows on the American Home

March 29 – August 11, 2003

Early in the 20th century, television was proclaimed as “a new window on the world.” In 2003, the Museum’s exhibition Picture This proved to be “a new window on the window.” While the window as a building element may seem simple, it has played a defining role in the architecture and culture of the American home for two centuries. It has even shaped our perspectives of the world beyond our homes. Windows have offered glimpses into American domestic life, and served as metaphors for openness and access. Picture This combined film and television clips, models, photographs, advertisements, and actual windows to tell this story. From dormers, picture windows, and ornamental bay windows, to futuristic “electronic windows,” Picture This offered new ways of seeing the windows to our world.

Curator: Donald Albrecht; Coordinating Curators: Chrysanthe B. Broikos and Ramee Gentry; Exhibition Design: Matter Practice (Sandra Wheeler, Alfred Zollinger, and J. Oliver Vollen); Exhibition Graphic Design: Alicia Cheng, mgmt.

Picture This was exclusively sponsored by Andersen Corporation, which celebrated 100 years in 2003.
“Don’t make photographs, think them.” Ken Hedrich’s philosophy made the company he founded with Henry Blessing the most renowned architectural photography firm in the world. The photographs coming from its studio depict architecture as art, with photographers capturing unconventional perspectives and framing unusual compositions. Since 1929, Hedrich Blessing photographers have created stunning photographs of more than 55,000 projects, popularizing the works of Frank Lloyd Wright, Ludwig Mies van der Rohe, Skidmore, Owings & Merrill, and countless others. Building Images featured some of the studio’s best work, displaying 80 photographs in both color and black and white taken over the course of seven decades. The exhibition was drawn from a retrospective presented at the Chicago Historical Society, home to the Hedrich Blessing Photographic Collection. The extraordinary cooperation of Hedrich Blessing in the preparation of the exhibition was invaluable—and made the exhibition that much more an accurate reflection of the firm itself.

Coordinating Curators: Eileen Langholtz and Catherine Crane Frankel

Kids’ View of the City
May 6 – July 6, 2003

What do kids think about their cities and their neighborhoods? The exhibition Kids’ View of the City gave children a chance to share their ideas and thoughts on their hometown. For one year, students from three D.C. schools examined the District’s neighborhoods through the lens of design. Kids’ View of the City showed off their findings, showcasing their models of buildings, bridges, and streetscapes, plus photographs, original writings, and a mural. Some of the projects highlighted Japanese architecture, reflecting the students’ investigation into how Japanese culture has influenced Washington, D.C. Margaret DeLorme, a teacher at one of the participating schools, remarked, “Kids’ View of the City is more than just an art project—it has a deeper purpose. It helps children understand their environment better and gives them an outlet to express themselves and improve their problem-solving skills.”

Coordinating Curators: Eileen Langholtz and Catherine Crane Frankel

At the National Building Museum, Building Images was made possible by the Museum’s F. Stuart Fitzpatrick Memorial Exhibition Fund and the Ferris Foundation.
EXHIBITIONS

Up, Down, Across: Elevators, Escalators, and Moving Sidewalks

September 12, 2003 – April 18, 2004

Skyscrapers, subway systems, department stores, expansive airports — these structures are all possible thanks to elevators, escalators, and moving sidewalks. Indeed, these devices have transformed our buildings, our cities, and our lives. Up, Down, Across examined the architectural and cultural impact of such technologies, while documenting their history and exploring their possibilities for the future. Noted projects included Paris’ Georges Pompidou Center; the Hyatt Regency Hotel in Atlanta; and the Paul-Löbe Haus, Parliamentary Committee Chambers, Berlin. For a whimsical touch, visitors were greeted by an oversized “elevator,” with doors that opened automatically and videos of elevator ceiling-hatch escapes in the ceiling. An enormous “escalator” structure filled the second gallery space, and a “tunnel” showing an animated fly-through evoked an enclosed moving sidewalk in the next. Numerous movie clips where elevators, escalators, or moving sidewalks were used for comical or dramatic effect were also included in the exhibition — proving that these people-moving devices can be anything but mundane. The illustrated exhibition catalog includes several essays and a preface by best-selling author and civil engineer Dr. Henry Petroski.

Building America

Online Exhibition

“A well-conceived, rich media experience that is compelling,” said a jury member of the American Association of Museums’ (AAM) Media and Technology Standing Professional Committee, in reference to the Museum’s online exhibition Building America. Other judges agreed, and, in 2003, Building America received a Silver MUSE Award from the AAM. Launched in the summer of 2002, Building America is a comprehensive and interactive online exhibition exploring American achievements in architecture, engineering, construction, planning, design, and landscape architecture. It fits seamlessly into the Museum’s mission, and extends the Museum’s reach to a broad constituency. Designed for both the expert and the novice, Building America not only documents the history and evolution of building and planning types, but also uses the built environment to investigate larger themes in American life, like community and freedom. The site includes video clips, audio components, interactive programs, and more than 600 color illustrations — photographs, drawings, computer-generated images — making it a truly engaging experience. The Museum hopes virtual visitors will continue to enjoy Building America in their own homes, by logging on to www.building-america.org or accessing the exhibition through the Museum’s main site, www.nbm.org.

Curators: Donald Albrecht and Thomas Mellins; Design: Ralph Appelbaum Associates, Inc.; Programming: dotspiderch; Project Manager: Howard Decker; Coordinating Curator: Ramee Gentry

Building America was made possible by The Morris & Gwendolyn Cafritz Foundation and the National Endowment for the Humanities. Leadership support was provided by the National Building Museum’s Trustees.
Collections
Approximately 40,000 photographic images, 68,000 architectural prints and drawings, 100 linear feet of documents, and 2,100 objects comprise the National Building Museum’s current collections. Collections help support exhibitions at the Museum, while also serving as a resource for researchers.

Traveling Exhibitions
The National Building Museum isn’t the only place you can see National Building Museum exhibitions. An active traveling exhibition program brings shows to different audiences across the country. The exhibition Smart Growth and Choices for Change, which examines alternatives to sprawl, was presented at the Burchfield-Penney Art Center in Buffalo, New York, from April through July of 2003. In addition, portions of On Track: Transit and the American City opened in June 2003 at the National Streetcar Museum in Lowell, Massachusetts.

The traveling version of Smart Growth and Choices for Change was supported by the Urban Land Institute, The George Gund Foundation, and the National Endowment for the Arts.
Education

The Museum provides a vital forum for exploring the built environment through an active and diverse schedule of education programs. Through engaging symposia, lectures, films, family festivals, outreach programs, and more, the Museum reaches a broad audience and encourages learning about, and discussion of, achievements in the building arts.

“CityVision is one of the premier programs in a growing national movement to teach children about design.”

— Linda Hales, The Washington Post, February 9, 2003, referring to one of the Museum’s outreach programs.
Spotlight on Design

Speakers in the Museum’s popular Spotlight on Design lecture series continue to represent the broad spectrum of design philosophies. In fiscal year 2003, the Museum welcomed 17 speakers for the series, including Spanish-born, Switzerland-based architect and engineer Santiago Calatrava, and the 2002 Pritzker Prize Laureate, Glenn Murcutt. London-based Zaha Hadid lectured in conjunction with the Museum’s exhibition of her work, Zaha Hadid Laboratory, which opened in fiscal year 2002 and was on view at the Museum through November of that same year. Speaker David Miller of the Miller/Hull Partnership lectured in conjunction with the American Institute of Architecture Students’ annual leadership conference, Grassroots. The series also drew British architect James Eyre, and landscape architects such as Laurie Olin.

Spotlight on Design was sponsored by Lafarge North America and Lafarge.

D.C. Builds

In 2000, the National Building Museum responded to the rise in construction and development activity in the District of Columbia by creating the lecture series D.C. Builds. For three years, the Museum has investigated the design, planning, policy, and development issues facing the capital and surrounding areas. In fiscal year 2003, the Museum facilitated discussions of the revitalization currently underway in two D.C. neighborhoods: Columbia Heights and H Street NE. Another lecture in the series focused on the symbolic role of the National Mall in our nation’s “front yard” and how we interact with it as everyday citizens living in the area.

D.C. Builds was supported by Forest City Washington.
Big & Green

To complement the exhibition *Big & Green: Toward Sustainable Architecture in the 21st Century*, the Museum presented a series of lectures on sustainability. The international list of speakers represented a diverse range of thoughts on the topic, and included Malaysian architect Kenneth Yeang, James Wines of the environmental design firm SITE, Winy Maas of the Dutch firm MVRDV, and Sir Nicholas Grimshaw. Audio files of the *Big & Green* lectures, as well as summaries of selected lectures, have been posted on the Museum’s website for dissemination to our international audience.

The *Big & Green* lecture series was supported by the U.S. Department of Energy, Office of Energy Efficiency and Renewable Energy.
Tours

To satisfy the curiosity of those wondering about new buildings under construction in the metropolitan area, the Museum offers Construction Watch Tours. Led by architects and contractors, participants get a sneak preview of important buildings before their completion. Due to their incredible popularity, in 2003 these tours became limited to members only. During the year, participants visited the National Museum of the American Indian, the newest building on the Mall; Terrell Place, a large mixed-use construction project that incorporates the old Hecht’s department store; and Tivoli Square in Columbia Heights.

Individuals interested in historic buildings can enjoy a free tour of the National Building Museum, housed in the former Pension Building designed by Montgomery Meigs and completed in 1887. The Museum offers building tours every day of the week. Visitors may also join an exhibition highlight tour or a demonstration cart. Demonstration carts, offered Saturdays and Sundays, are a great way to learn about building principles. Bridging the Gap, for example, describes how bridges work, while Arches & Trusses: The Tension Builds explains the forces at work in common structural forms.

Music Programs

Music filled the Museum’s Great Hall during four concerts in fiscal year 2003, including performances by the Georgetown Symphony and the Mormon Choir of Washington, D.C.

Additional support for music programs was received from The Max and Victoria Dreyfus Foundation, Inc.

Film Programs

Throughout the year, the Museum screened films related to the building arts and also specifically to exhibitions. The Museum also participated in the Environmental Film Festival, showing the films Store Wars: When Wal-Mart Comes to Town, The Rural Studio, and My Father the Genius.
FAMILY PROGRAMS

Festival of the Building Arts 2002 & 2003

Construction equipment, bricks, plaster, concrete—it’s a festival like no other, dedicated to the traditional and contemporary building crafts. Visitors of all ages were invited to try building a brick wall, stone carving, creating a nuts-and-bolts sculpture, and more, while watching professional masons, roofers, carpenters, contractors and others demonstrate their skills. In addition, Tom Silva and Rich Trethewey from the PBS television show This Old House gave home-improvement tips.

In fiscal year 2003, the Museum actually hosted two festivals. The October 2002 Festival of the Building Arts set a new record for attendance, with more than 4,600 adults and children participating in activities.

The September 2003 festival then broke that record—and became the largest-attended single event in Museum history. Nearly 6,000 people visited the Museum on September 13th to enjoy the many hands-on activities.

The Festival of the Building Arts 2002 was sponsored by The Associated General Contractors of America.

The Festival of the Building Arts 2003 was presented by The Associated General Contractors of America and This Old House Ventures, Inc, the official sponsor of family festivals at the National Building Museum. Lead sponsorship was provided by GMC.

Building Big™: Build-a-thon

Giant geodesic domes and newspaper towers grew from the Great Hall’s floor as young people learned about basic civil engineering principles at the Build-a-thon. Engineers led the hands-on activities, teaching the principles behind engineered structures such as bridges, dams, domes, skyscrapers, and tunnels. This festival complemented the exhibition Me, Myself and Infrastructure.

Building Big was sponsored by the American Society of Civil Engineers.

Festival of Origami Architecture

More than 3,000 people practiced the Japanese art of origami (paper folding) and made artful creations at the Museum’s Festival of Origami Architecture. The festival was organized in conjunction with Washington D.C.’s annual National Cherry Blossom Festival®. Families made an origami city, complete with skyscrapers, obelisks, and houses, and pop-up cards of pyramids, houses, and other structures. Takaaki Kihara, an origami architecture master from Japan, awed the audience with his origami techniques. He created a replica of Mount Vernon specifically for the festival, in honor of the Museum’s exhibition Saving Mount Vernon: The Birth of Preservation in America. In addition, Kazuma Takahashi, Japanese paper artist, displayed his unique art form of making movable objects, such as a windmill, using commercial packaging.

The Festival of Origami Architecture was presented by This Old House Ventures, Inc, the official sponsor of family festivals at the National Building Museum.

Additional support for family festivals was received from the Associated Builders and Contractors, Inc., and the International Union of Bricklayers and Allied Craftworkers and the International Masonry Institute.
ZOOM™ Into Engineering Family Festival

In February, kids tried on a space suit, made cars from lifesavers, built domes with gumdrops, and had a blast zoom-ing into engineering! Other activities included a Lego® construction zone and a robotics arena. The almost 3,000 visitors also met members from the popular television series ZOOM™ and participated in challenges found on the show. The fun-filled day allowed visitors to discover how engineers turn ideas into reality.

ZOOM™ Into Engineering Family Festival was sponsored by the 2003 National Engineers Week Committee.

Scout Programs

Cub Scouts and Girl Scouts not only can enjoy a visit to the Museum, but also can fulfill badge requirements and earn special National Building Museum patches by participating in the engaging activities the Museum offers especially for them. The Scout Programs are based on curriculum-oriented activities, and focus on architecture, engineering, and urban planning. Hands-on activities like designing and building bridges and assembling model airplanes teach youth to, among other things, recognize and solve design problems and test civil and aerodynamic engineering principles. More than 4,300 scouts worked towards their badges at the Museum in fiscal year 2003.

School Programs

During the school year, thousands of students and their teachers came to the Museum to build an 8’ x 11’ house, construct a geodesic dome, investigate the exhibition Tools as Art, explore bridge basics, or plan a city using cardboard boxes. They participated in the Museum’s school programs, which are designed to meet local and national standards of learning and teach young people observation, analytical, and problem-solving skills. The programs inspire students to take a closer look at the people, processes, and materials that create buildings and places through investigative and fun hands-on activities. Classroom teachers also received educator resource packets, which were improved in 2003 with the production of new visual aids and the addition of fresh resources. Teacher evaluations overwhelmingly endorsed the quality and value of the school programs, with 81 percent of the teachers using the information and experiences gained in school programs in their classroom activities. During fiscal year 2003, nearly 17,000 students and teachers took advantage of the Museum’s school program offerings.
OUTREACH PROGRAMS

CityVision

Each year, the Museum invites 60 to 70 “at-risk” middle school students in the District of Columbia to participate in CityVision, a program that uses design as a framework to teach young people how to examine their neighborhoods critically and creatively. Offering students fun and challenging activities, CityVision also builds analytical and interpersonal skills. Over the course of a 13-week period during the school year, students attend workshops and go on neighborhood tours to identify and propose solutions to urban problems. At the program’s conclusion, students present a final project to their peers, a jury panel of design professionals, and community members.

Investigating Where We Live

For five weeks during the summer of 2003, teenagers became photographers, exploring and documenting the D.C. neighborhoods of Logan Circle, Penn Quarter, and Shaw in the Museum’s Investigating Where We Live program. The five-week summer program teaches students to think critically about their built environment. Thirty-one young people, ranging from ages 11 to 17, participated in 2003—more than in any previous year. For the first time, the Museum partnered with the D.C. Public Housing Authority to recruit students living in D.C. housing projects, an effort that yielded six participants. At the closing reception, where the students presented their findings and ideas in an exhibition they designed, a record-breaking 90 attendees came to see the students’ fresh perspectives and hard work.

Design Apprenticeship Program

Geared toward junior and high school students, the Design Apprenticeship Program, or DAP Squad, gives youth an intensive, hands-on opportunity to design and build a project in a variety of media. Working with volunteer professionals, faculty, and university students, participants learn to take a project from inception to completion. In DAP Squad VI, held in the fall of 2002, students worked on creating a portfolio of their design work for possible future college applications. A record-breaking 26 participants explored the design and construction of windows and frames in spring 2003’s DAP Squad VII, a theme related to the Museum’s exhibition Picture This: Windows on the American Home. Working with professionals and university students, participants were introduced to the fundamentals of window design and construction, and encouraged to examine windows from new perspectives.

The Henry C. Turner Prize for Innovation in Construction Technology

Inaugurated in 2002, the Turner Prize recognizes exceptional contributions to the advancement of construction technology. The 2003 recipient was architect I.M. Pei, FAIA, whose dramatic designs of buildings and other structures reflect visionary innovations that make full use of technology and inspire engineers and contractors to build structures of exemplary quality. Upon accepting the award, Mr. Pei participated in a panel discussion reviewing his contributions to construction technology. Engineer Leslie Robertson, the inaugural Turner Prize recipient, architect David Childs, FAIA, and author Carter Wiseman joined him in the panel. The award, named after the founder of the Turner Construction Company, carries a $25,000 cash prize. It is supported by an endowment established by the Turner Construction Company.

The Vincent Scully Prize

In 1966, Robert Venturi published the groundbreaking Complexity and Contradiction in Architecture, a head-on attack of 20th-century modernism that ushered in the postmodern age of architecture. Through built work, as well as other writings such as Learning from Las Vegas, Venturi and his wife and design partner, Denise Scott Brown, have argued that contextual design can include the accommodation of both unity and disunity, harmony and dissonance. As architects, educators, and authors, Venturi and Scott Brown have influenced not only architects and designers, but also the tastes of the general public, and for that role, the Museum recognized them with the fourth Vincent Scully Prize. The prize carries a cash award of $25,000. The Vincent Scully Prize and its endowment are made possible by gifts from more than 200 contributors. Venturi and Scott Brown generously donated their award to CHAD, the Charter High School for Architecture + Design in Philadelphia.
Museum Services

View of the Museum Shop.
AMENITIES AND VOLUNTEERS

Museum Shop
Froebel Building Blocks, Bob the Builder™ books, Frank Lloyd Wright-inspired jewelry, Mackintosh stationery, a well-stocked library of design- and construction-related books—the Museum Shop has something for everyone. Hailed as the “best overall” museum shop by The Washington Post in 2000 and recently as one of the best museum stores in the nation by the Dallas Morning News, the Museum Shop continues to satisfy shoppers with appetites for unique merchandise. The Online Shop caters to those who are unable to make a visit to the actual shop on F Street. Internet visitors can find select merchandise, including exhibition catalogs and other books, children’s gifts, posters, and house-wares. In fiscal year 2003, Museum Shop sales topped $1 million, with online sales increasing substantially.

Website
The National Building Museum’s website—www.nbm.org—welcomed almost half a million national and international visitors in fiscal year 2003, who browsed the site to learn about exhibitions, family festivals, educational programs, membership, tours, and more. Online visitors could register and pay for programs via the website, and review transcripts from previous lectures and symposia. In 2003, the Museum added audio transcripts from the Big & Green lecture series, held in conjunction with the exhibition of the same name. The Museum also launched a new page devoted exclusively to the lecture series Spotlight on Design. In addition, the Museum introduced a monthly, electronic newsletter, NBM Online, in an effort to keep members and friends up to date about Museum happenings. NBM Online is sent to more than 11,000 people and links readers to the Museum’s website. In fiscal year 2003, Museum Shop sales topped $1 million, with online sales increasing substantially.

High Noon Café
Whether you are in the mood for a hot cup of coffee, a decadent brownie, a fresh salad, a bowl of chili, or a simple sandwich, the High Noon Café can satisfy your craving. Visitors can enjoy the ambiance of the Great Hall while feasting on the café’s wide selections, making for a truly enjoyable breakfast, lunch date, or snack break.

Volunteers and Interns
The ongoing assistance of committed volunteers makes the Museum’s many programs possible, and for the time and energy people donate, the Museum is most grateful. In fiscal year 2003, a total of 170 volunteers and interns donated 11,093 service hours to the Museum. Volunteers and interns performed myriad duties that helped the Museum thrive in 2003. Public program volunteers assisted with registration during lectures and events. Volunteer docents gave tours of the Museum to more than 13,500 visitors; 23 of those docents were new volunteers who completed the four-month long docent training program in 2003. Others helped research exhibitions, including Up, Down, Across and the upcoming exhibition Building a Landmark, while still more greeted Museum goers at the Information Desk, conducted demonstration cart activities, and lent a hand in the Museum Shop. In fiscal year 2003, several volunteers also updated and organized a volunteer library that serves as a resource tool for all volunteers. Interns assisted the Museum’s exhibitions, collections, education, and development departments, and worked on projects ranging from cataloging collections to providing support for the Museum’s outreach programs.
As a private, nonprofit institution, the National Building Museum not only welcomes, but also relies on generous contributions from corporations, individuals, associations, foundations, and public agencies. Well over half of the Museum’s total revenue comes from contributed income and services. The Board of Trustees and staff gratefully thank all who gave their financial support, which totaled $4,704,168 in fiscal year 2003.

Development

Museum members enjoy a tour of Up, Down, Across: Elevators, Escalators, and Moving Sidewalks with the Museum’s Chief Curator Howard Decker at the members-only reception. Photo by Liz Roll
Membership

Members are the foundation of the Museum, providing significant financial support and a loyal, enthusiastic audience base for exhibitions and programs. Members receive Museum publications, such as the monthly Calendar of Events and the quarterly Blueprints, as well as reduced admission fees to programs, a discount in the Museum Shop, and invitations to special exhibition previews. The Builders, a group consisting of members contributing $100 or more annually, receive additional benefits. The Professional Circle allows companies to join the Museum as a group, and to extend membership benefits to all employees. In September, nearly 300 members enjoyed the member-exclusive opening for Up, Down, Across: Elevators, Escalators, and Moving Sidewalks. And nearly 200 Builders were welcomed at a wine-tasting event in the Museum’s Pension Commissioner’s suite in July. At the end of fiscal year 2003, the Museum counted approximately 4,300 members, with membership income up by 8.5 percent over the previous year.

The Corinthians

The Corinthians are a group of major donors each of whom gives $1,000 or more in unrestricted funds annually to the Museum. Contributions at this level enable the Museum to present quality exhibitions and programming, and are an essential component of the Museum’s operating budget. Corinthians enjoy numerous benefits, including a larger discount in the Museum Shop, parking privileges, invitations to special tours and private receptions, and more. During fiscal year 2003, Corinthians mingled and dined with architects Zaha Hadid and Bing Thom, among other prominent guests.

The Honor Award

In September, the Museum bestowed its annual Honor Award—which recognizes individuals and companies who have made significant contributions in the fields of architecture, planning, construction, and building—to Major League Baseball (MLB) and the National Football League (NFL). The Museum recognized MLB and the NFL for their leadership in the recent resurgence of urban sports facilities, noting the positive role new football stadiums and baseball parks play in the physical revitalization of American cities, and the architectural and engineering excellence demonstrated by many such facilities. NFL Commissioner Paul J. Tagliabue and MLB Commissioner Allan H. (Bud) Selig accepted the award at a gala with nearly 900 Museum guests. The gala raised nearly $900,000 for the Museum.

Exhibition and Education Sponsorship and Support

Many contributors choose to support the Museum’s activities by sponsoring specific programs. Such funding is invaluable to the Museum’s efforts to present exhibitions and education programs that fulfill its mission, and for endowed prizes. The Museum once again broke the $2 million mark during the 2003 fiscal year in specific program support, and welcomed several organizations as sole sponsors of particular exhibitions.
The following donors made gifts or pledges of $100 or more during the 2003 fiscal year (October 1, 2002, through September 30, 2003). While space limitations do not permit listing gifts of less than this amount, the Museum extends its sincere thanks to all donors.
$100,000 and above

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Ford Motor Company*
International Masonry Institute
International Union of Bricklayers and Allied Craftworkers
Lafarge/Lafarge North America
The McGraw-Hill Companies/McGraw-Hill
Major League Baseball
National Association of Home Builders
and Allied Craftworkers
Turner Construction Company
United States Commission of Fine Arts/National Capital Arts and Cultural Affairs Program
United States Department of Housing and Urban Development
United States General Services Administration, Public Buildings Service, Office of the Chief Architect*

$50,000–$99,999

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Otis Elevator Company*
Related Capital Company, a CharterMac Company*
United Technologies Corporation*

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National Association of Home Builders
National Endowment for the Humanities*
The Summit Fund of Washington
United States Department of Transportation*

$10,000–$24,999

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Business Software Alliance
Century Housing
Chesapeake Bay Foundation
Chevy Chase Bank
Christie’s America
The Cincinnati Reds
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Clark-Winchcomb Foundation
Construction Industry Round Table
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Council of Federal Home Loan Banks
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The Walt Disney Company
Louis Dreyfus Property Group
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The following donors provided gifts in memory of National Building Museum volunteer Ira Kessler:
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Whirlpool Corporation
Yanega Regan Studios-Eganor Jonney


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Financial Report

The Museum’s interior.
Photo by F.T. Eyre
The Museum’s total revenue for fiscal year 2003 was $8,007,575. This was the second consecutive fiscal year in which the Museum broke the $8 million mark. While the contributed revenue and services income total of $4,704,168 was down slightly from the previous year, it still accounted for well over half of the Museum’s total revenue. The combined total of Great Hall events and Museum Shop sales remained virtually constant with last year, while other earned income increased from four percent to ten percent of total revenue, due to a record-setting performance for education program fees and a strong portfolio return on investment income.

The Museum’s total expenses for 2003 were $8,048,003. The overwhelming majority of these expenses went directly towards exhibitions, educational activities, and other programming.

While Museum expenses slightly outdistanced revenue in fiscal year 2003 because of expenditures against income raised in prior years for temporarily restricted programs, the Museum strengthened its unrestricted net asset position by $200,717, or by 22 percent.
### 2003 Statement of Financial Activities

for the year ended September 30, 2003
(with comparative totals for 2002)

The National Building Museum is a nonprofit, educational institution. This financial report is based on an independently audited financial statement. For a copy of the complete financial statement, please write the Museum at 401 F Street NW, Washington, D.C. 20001, or call 202.272.2448.

<table>
<thead>
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<th>Revenue</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>2003 Total</th>
<th>2002 Total</th>
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<td>Contributions and Grants</td>
<td>$1,973,476</td>
<td>$1,784,923</td>
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<td>$3,758,399</td>
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<td>–</td>
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<td>Membership</td>
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<td>Net Assets Released from Restrictions</td>
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<td><strong>Total Revenue</strong></td>
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<table>
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<tr>
<th>Expenses</th>
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<td>Collections</td>
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<td>Supporting Services</td>
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<tr>
<td>General and Administration</td>
<td>772,979</td>
<td>–</td>
<td>–</td>
<td>772,979</td>
<td>783,569</td>
</tr>
<tr>
<td>Fundraising</td>
<td>870,723</td>
<td>–</td>
<td>–</td>
<td>870,723</td>
<td>716,402</td>
</tr>
<tr>
<td>Membership</td>
<td>102,320</td>
<td>–</td>
<td>–</td>
<td>102,320</td>
<td>105,967</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>8,048,003</strong></td>
<td>–</td>
<td>–</td>
<td><strong>8,048,003</strong></td>
<td><strong>7,480,958</strong></td>
</tr>
<tr>
<td>Loss on Investments</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>344,569</td>
</tr>
<tr>
<td><strong>Total Expenses and Loss</strong></td>
<td><strong>8,048,003</strong></td>
<td>–</td>
<td>–</td>
<td><strong>8,048,003</strong></td>
<td><strong>7,825,527</strong></td>
</tr>
<tr>
<td>Increase (decrease) in Net Assets</td>
<td>200,716</td>
<td>(241,144)</td>
<td>–</td>
<td>– (40,428)</td>
<td>548,873</td>
</tr>
<tr>
<td>Net Asset Transfer</td>
<td>–</td>
<td>650,253</td>
<td>(650,253)</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td><strong>Net Assets, beginning of year</strong></td>
<td>912,121</td>
<td>2,541,903</td>
<td>1,290,253</td>
<td>4,744,277</td>
<td>4,195,404</td>
</tr>
<tr>
<td><strong>Net Assets, end of year</strong></td>
<td><strong>$1,112,837</strong></td>
<td><strong>$2,951,012</strong></td>
<td><strong>$640,000</strong></td>
<td><strong>$4,703,849</strong></td>
<td><strong>$4,744,277</strong></td>
</tr>
</tbody>
</table>
Origami cranes fly through the Museum’s Great Hall at the Festival of Origami Architecture, as more than 3,000 visitors make their own origami creations.

“The National Building Museum’s Great Hall is one of the District’s most remarkable physical spaces.”

—The Hill, March 26, 2003
The Museum thanks all those who donated their time and services to the National Building Museum in fiscal year 2003.

*Volunteer Advisory Board member

below / Volunteer docent

Hillary Rubin leads a tour of the Museum.

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Judith Hecht
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Cheryl Huber
Badonna Hurowitz *
Nancy Impastato
Ghislaine Jackson
Tiffany Kaneko
Lynda Lantz
Radine Legum
Lea McGovern
E.M.J. Pauyo
Madeline Revkin
Judith Richey
Bill Sawicki
Robert Scott
Wendy Stuart
Carole Toulousy-
Michel
Lisa Walkup
Deborah Wallower *

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Amy Bevan
Kunni Biener
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Cint Griffith
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Anne Lange
Michael Larson
Dan Lednicer
Catherine Lee
Sally Liff
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Lea McGovern
Philip Mudd
John Blake Murphy
Ivan Pang
Zarna Patel
Roslyn Samuelson
Danielle Sandler
Rick Sneider
Gail Stenger
Barbara Thomson
Maria Timm
Daryl Turicek
Emily van Agtmael
Steve Zorn

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Sandra Byrne
Bing Chan
Elizabeth David
Brenda Derby
Sarah Ferguson
Jim Fordham
Mark Gavin
Alice Harris *
James Heegeman
Dudley Ives
Eleanor Chambers
Jackson
Rose Marie Kirwan
Lori Krauss
Yvonne Lamy
Sherman Landau
Beryl Lednicer
Sally Liff
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Ellen Marsh
Norman Metzger
David Moore
Richard Nagelhout
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Helen Payne
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Claire Andreas
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Bernice Baer
Thomas Ballentine
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Robyn Chachula
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James Golden
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Ellen Jacknain
David Jaffe
Joseph Keiger
Dorothy Kirby
Elke Koelsch
Michael Kruelle
Yvonne Lamy
Michael Larson
John Lastova
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Sean Libberton
Sally Liff
Karen Lindquist
Margaret Luke
Tina Maisto
Ray Maisto
Deborah McClean
James McCormick
Mark McGovern
Anne-Cécile Mercier-Villermet
Norman Metzger
Richard Nagelhout
Fred North
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Harvey Segal
Seymour Selig
Jerome Shapiro
Leonard Shapiro *
Nadine Simon
Ralph Smith
Eric Snellings
Robert Somers
Mala Thakur
Kim Toufectis
Carole Toulousy-
Michel
Olympia Vouistis
Lisa Walkup
Jim Woods

Cart
Demonstrators
Matt Bester
William Eby *
Daniel Emberley
Tina Maisto
Marie Ryan
Danielle Sandler
Leonard Shapiro *
Steven Toja
Kim Toufectis
Interns
Caroline Dolan
Amy Gleichman
Daniel Glyn
Thomas Hogg
Neehum Khalsa
Chava Kronenburg
Victoria Miller
Nanathan Mudd
Andrew Sieblos
Minna Su
Ya-Wen Su
Oliver Warnwright
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M. Elio Kassar
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Michael S. Nelson, CAE
Senior Vice President for Finance and Administration

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Executive Director as of September 2003

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Seymour Selig

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Mary West

Sarah WhiteLaw

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Michelle Damian
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Audrey Fengenstein
Mary Gooden

Don Stovesnes
Katherine Lee
Laura M. Beans
Brenda Payson
Melanie Sklarz
Gregory Stokes
Jordana Taylor
Mary van Balgooy

Melissa Westlake
Katherine White

*in memoriam
MUSEUM HOURS:
Monday – Saturday, 10:00 am – 5:00 pm
Sunday, 11:00 am – 5:00 pm
Closed Thanksgiving, Christmas, and New Year's Day