MESSAGE FROM THE CHAIR AND THE EXECUTIVE DIRECTOR

One of the great pleasures of being involved with the National Building Museum is the reaction one is likely to get when mentioning the institution to an acquaintance or a stranger. So often, the other person’s eyes will light up, followed by a hearty “I love that place!” Then, the listener will likely launch into a story about a favorite exhibition, an especially enjoyable public program, or perhaps a fond memory of walking into the building for the first time. It is clear not only that the Museum is well known, especially in the Washington area, but also that our work has made a significant impression on many visitors from across the country and around the world.

The National Building Museum began its 2004 fiscal year with as full an agenda as ever. During the year, the Museum opened 12 new exhibitions, continued to offer traveling exhibitions to other institutions around the country, and presented more than one thousand education programs to adults, children, and families. In keeping with our recent track record, press coverage of our activities was broad and frequent, reaching a potential audience of more than 500 million households.

Attendance continued to be strong, with a total of 375,022 visitors to the Museum from October 1, 2003 to September 30, 2004, plus an additional 69,000 “virtual” visitors to our well-regarded website. In short, it was a busy and productive year as always.

Also in 2004, the Museum completed a strategic planning process that had begun the previous year, providing a new and clear direction for the institution for the years to come. The strategic plan adopted by the Board of Trustees in June calls for the institution to strengthen its intellectual capital through various means, including a refocusing of exhibition planning practices and a continued effort to partner with other museums and cultural organizations. The plan also outlines certain facilities improvements, including a renovation of our auditorium. The Museum leadership began a modest staff reorganization as part and parcel of these initiatives to elevate the institution’s influence and status both in the design and construction industry and in the museum world.

The Museum’s unrestricted income remained strong during the fiscal year with contributions to The Corinthians up four percent and membership income up eight percent over 2003. Earned income from education program fees grew by an impressive 30 percent, and the Museum Shop set another new record with more than $1.1 million in sales. For the first time, income from rental of the Great Hall to outside organizations raised a net of more than $1.2 million for the Museum’s operations.

This report will give you some sense of the exciting activities that the Museum undertook during the past fiscal year, but it is no substitute for an actual visit. If you have not come to see us in a while, make some time and pay us a visit — there is always something interesting to see and do at the National Building Museum.

Sincerely,

Carolyn Schwenker Brody
Chair

Chase W. Rynd
Executive Director

“Good architecture must tell a tale, be it of the mechanical forces involved, or of the dramatic struggles of mankind.”

—Francis Onderdonk
The roster of National Building Museum exhibitions for fiscal year 2004 addressed a broad range of topics from waterfront redevelopment to the art of architectural drawing. Several of the year’s exhibitions examined how certain common building materials—masonry, steel, and concrete—can be used to create works of great beauty. Still others explored issues related to housing and community, reminding us that the buildings people call home reveal much about their personalities and aspirations.

**LiTraCon®, or “Light Transmitting Concrete,” from the exhibition Liquid Stone: New Architecture in Concrete. Photo by Brett Seamans**

**Masonry Variations**

October 18, 2003–April 4, 2004

Modernist master architect Louis I. Kahn famously said that he asked a brick what it wanted to be, and that it replied “I want to be an arch.” Apparently, today’s bricks—and other masonry materials—are much more ambitious, as demonstrated in the Museum’s exhibition Masonry Variations. Four teams of talented architects and skilled craftworkers collaborated to produce structures that challenged traditional assumptions about stone, brick, terrazzo, and concrete block. The results were visually stunning.

Chicago architect Jeanne Gang and stone mason Matthew Stokes Redabaugh defied the logic of stone to create a hanging, translucent curtain of marble, composed of interlocking pieces that looked as if they were part of a huge, three-dimensional jigsaw puzzle. Houston architect Carlos Jiménez, in cooperation with bricklayer J. Keith Behenna, decided that bricks need not be stationary, as one would assume, so the team created a giant puzzle-like work in which open squares of bricks pivoted freely. Los Angeles architect Julie Eisenberg and terrazzo worker Michael Menegazzi tackled terrazzo, but turned the material on its head by creating a sleek, undulating wave form, whose terrazzo finish surprisingly mutated from a smooth surface to a rough, textured “carpet.” Finally, Winka Dubbeldam of New York, working with concrete mason Robert Mion, Jr., designed a pair of sensuously organic forms carved out of lightweight concrete blocks, their shapes inspired by computer-rendered graphs of musical sounds.

The resulting works, which were featured on the CBS Sunday Morning television program, were notable not only for the sheer beauty, but also for their technical implications, demonstrating the exciting possibilities that emerge from a seamless integration of design, craft, and engineering.

“Brilliant. The most mundane of materials brought to life. I loved it.”

—David, New Orleans, LA, commenting on the exhibition Liquid Stone: New Architecture in Concrete
Stories of Home: Photographs by Bill Bamberger
December 4, 2003–March 7, 2004

What makes a house a home? Photographer Bill Bamberger investigated this question in a project that took him to four low-income communities across the United States. His pictures reveal the pride that emerges from furnishing and decorating one’s own house, and demonstrate the often far-reaching social and psychological value of home ownership.

Bamberger set up a mobile studio/gallery in San Antonio, which was the site of one of the neighborhoods he photographed, and invited members of the local community to participate in the selection and display of images. The gallery itself thus became an integral element of the families’ stories, as well as a vehicle for telling those stories. Bamberger’s work was part of a larger project called “This House is Home: An Initiative to Advance Affordable Home Ownership in America,” organized by the University of North Carolina at Chapel Hill, and conducted in partnership with The Enterprise Foundation and the National Building Museum. A small catalog documenting the full project was printed.

Principal sponsors of This House is Home were GE Mortgage and the Ford Foundation. Stories of Home: Photographs by Bill Bamberger was the culmination of this initiative and made possible in part by the additional support of the National Endowment for the Arts, the Homeownership Alliance, Inc., The Woodrow Wilson National Fellowship Foundation, The Enterprise Foundation, and the MMA Foundation, Inc.

Rowhouse Redux:
Washington Architects Renew City Living
November 14, 2003–January 18, 2004

Rowhouses are like character actors—they rarely get top billing in architectural histories or guidebooks, but provide texture that contributes to the identity of a city. They may not be recognized individually, but collectively, they are extremely important components of the urban fabric.

With this in mind, the Washington Chapter of the American Institute of Architects invited members to reconsider the rowhouse as a building type, and to devise hypothetical designs for a new structure that would preserve the best aspects of traditional rowhouses while updating the form to accommodate expectations for modern living. Participants incorporated sustainable, or “green” design strategies, while also tackling issues of affordability, accessibility, and electronic conveniences. The results were presented in Rowhouse Redux: Washington Architects Renew City Living.

This exhibition was sponsored by the National Building Museum and the Washington Chapter of the American Institute of Architects.
DC Builds: The Anacostia Waterfront

January 17–June 6, 2004

The Potomac River is nearly synonymous with Washington, and yet the city’s founders virtually all assumed that the city’s other river—then called the Eastern Branch but now known as the Anacostia—would be the more important of the two as a site for commercial development. Originally more easily navigable than the Potomac, the Anacostia was the site of the country’s first major navy yard. It was not long, however, before the Anacostia began to silt up, and as industrial enterprises sprang up nearby, the water became increasingly polluted. By the late 19th century, the river had fallen into disuse, and soon this potentially valuable and beautiful natural resource had become a civic embarrassment and a health hazard.

Over the past several years, the newly invigorated District of Columbia Office of Planning has made the rejuvenation of the Anacostia waterfront one of its major priorities, while the Chesapeake Bay Foundation has undertaken a campaign to clean up the river’s vast watershed as a means of protecting the ecosystem of the Chesapeake Bay, into which those waters ultimately flow. DC Builds: The Anacostia Waterfront was the first public exhibition to present the city’s ambitious plans for the redevelopment of the area. Featuring a huge, impressively detailed model, the exhibition clearly conveyed the encouraging prospects for turning the river into a major urban amenity, lined with vibrant neighborhoods and providing an array of recreational opportunities.

Symphony in Steel: Ironworkers and the Walt Disney Concert Hall

January 31–November 28, 2004

Despite the high level of computerization and automation that we now take for granted in design and construction, buildings still must be put together by human beings, who use raw strength and finesse to assemble disparate materials into works of architecture. There is a heroic quality to this kind of work, as workers skilfully manipulate often gigantic building components into their ordained places—an especially impressive feat in large or complex buildings. Photographer Gil Garcetti recognized the daring character of this work when he first drove by the construction site for the new Walt Disney Concert Hall, designed by Frank Gehry. He was impressed to see workers fearlessly moving about the nascent structure, powerfully yet gently guiding huge steel beams to create the extraordinary geometric forms that Gehry’s design entailed. Garcetti immediately began shooting images of these workers’ exploits, and ended up creating a compelling still-photo documentary of the building’s construction. The capstone of this initiative was a series of beautiful black-and-white photographs he took of the finished building.

The National Building Museum’s exhibition included more than 100 of Garcetti’s photographs. The exhibition was launched with a grand opening reception, featuring as keynote speaker former president Bill Clinton.
Affordable Housing: Designing an American Asset
February 28–August 8, 2004

Architects tend to believe that there are few problems that cannot be solved through good design. This exhibition demonstrated the strength of that view with respect to affordable housing. Refusing to accept the assumption that housing for low-income families will inevitably be of low quality, talented architects across the country are designing single- and multi-family residences that are attractive, use energy wisely, and contribute to their communities.

The projects featured in the show were diverse in terms of their geographic areas, the density of the surrounding context, financing strategies, and other factors. All of them were designed to fit comfortably into their neighborhoods, ensuring a strong sense of community. In many cases, in fact, these projects reflect unusually high standards of design and may serve as models for future development regardless of cost concerns.

After Affordable Housing: Designing an American Asset closed at the National Building Museum, a traveling exhibition supported by the U.S. Department of Housing and Urban Development; Nisom (Peabody LLP) Related Companies; one of the Related Companies; Bank of America; Century Housing Corporation; Fairweave Foundation; National Association of Home Builders; National Association of Realtors; Corazon Jennings Companies; Council of Federal Home Loan Banks; Housing Family Fund of the Community Foundation for the National Capital Region; Member institutions, Inc.; Neustadt & Associates, Inc.; U.S. Environmental Protection Agency; National Council of State Housing Agencies; National Housing Trust; National Leased Housing Association; Remick Felder Silverman; Affordable Housing Tax Credit Coalition; Bruner Foundation; Homes for America, Inc.; Housing and Development Reporter; Institute for Responsible Housing Preservation; The John Stewart Company; Katz & Knox, P.C.; Local Initiative Support Corporation; National Foundation for Affordable Housing Solutions; National Housing Conference; Neighborhood Reinforcement Corporation and the NeighborhoodWorks System; and Southern California Housing Development Corporation.

The exhibition was made possible by the generous support of the U.S. Department of Housing and Urban Development; Nisom (Peabody LLP) Related Companies; one of the Related Companies; Bank of America; Century Housing Corporation; Fairweave Foundation; National Association of Home Builders; National Association of Realtors; Corazon Jennings Companies; Council of Federal Home Loan Banks; Housing Family Fund of the Community Foundation for the National Capital Region; Member institutions, Inc.; Neustadt & Associates, Inc.; U.S. Environmental Protection Agency; National Council of State Housing Agencies; National Housing Trust; National Leased Housing Association; Remick Felder Silverman; Affordable Housing Tax Credit Coalition; Bruner Foundation; Homes for America, Inc.; Housing and Development Reporter; Institute for Responsible Housing Preservation; The John Stewart Company; Katz & Knox, P.C.; Local Initiative Support Corporation; National Foundation for Affordable Housing Solutions; National Housing Conference; Neighborhood Reinforcement Corporation and the NeighborhoodWorks System; and Southern California Housing Development Corporation.

Envisioning Architecture: Drawings from the Museum of Modern Art, New York
March 20–June 20, 2004

In architecture, drawing is primarily thought of as a means to an end, but in many cases, the drawings themselves can be remarkable as engaging and compelling works of art. This exhibition of works from the collection of the Museum of Modern Art revealed that many of the greatest architects are also skilled artists, whose two-dimensional representations of their designs have distinct value in and of their own right.

Including 190 works by architects ranging from Frank Lloyd Wright to Zaha Hadid, the exhibition served as a condensed history of architectural representation during the 20th century. Visitors had the opportunity to see first hand some of the iconic sketches, watercolors, carefully hand-constructed perspectives, and sophisticated computer renderings that captured the architectural zeitgeist of their era. The National Building Museum was the only North American venue for the display of this particular collection of MoMA’s drawings.

The National Building Museum’s presentation of Envisioning Architecture: Drawings from the Museum of Modern Art, New York was made possible by the Museum’s F. Stuart Pirckheimer Memorial Exhibition Fund and the National Association of Realtors’ Darden and Rudy Ross, and other generous donors.

Samuel Mockbee and the Rural Studio: Community Architecture
May 22–September 6, 2004

The late Samuel Mockbee was both a talented architect and a much-admired professor, but his greatest legacy will surely be the Rural Studio, a program he developed at Auburn University to bring high-quality design to poor rural communities in Alabama. Mockbee directed teams of students, who designed and built extraordinary houses and other structures for the people of Hale County, and in the process, the teams advanced the understanding of unorthodox building materials and construction methods. The innovative program helped earn Mockbee a MacArthur “Genius Grant” in 2000 and the American Institute of Architects Gold Medal in 2004.

The exhibition of the Rural Studio’s work incorporated structures that were highly unusual and unexpected in a museum setting, including ones made of yarn and even of discarded carpet tiles. The displays demonstrated the ingenuity and resourcefulness that have been a hallmark of the program since its inception. The show also presented several paintings by Mockbee himself, reflecting yet another facet of the broad talent of a humble giant in American architecture.

The National Building Museum’s presentation of the exhibition was made possible by the Museum’s F. Stuart Pirckheimer Memorial Exhibition Fund and the National Association of Realtors’ Darden and Rudy Ross, and other generous donors.
EXHIBITIONS

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Liquid Stone: New Architecture in Concrete
June 19, 2004—January 29, 2006

Few materials are so easily taken for granted as concrete, the ubiquitous substance of sidewalks, roads, and other mundane structures. But this same material has a long history as an essential element in innovative and beautiful works of architecture. Liquid Stone: New Architecture in Concrete presented nearly three dozen recently built or proposed projects in which the use of concrete is a critical aspect of their design. The exhibition also explored the fascinating interrelationships between design and technology as expressed in these structures.

In an installation designed by the firm of Tod Williams Billie Tsien Architects, the exhibition examined cutting-edge concrete design through three primary lenses: Structure, Surface, and Sculptural Form. The featured projects showed that this highly versatile material can assume virtually any shape, texture, or color, and can solve a variety of technical challenges at the same time. The work presented included buildings from all over the world, ranging from elegant single-family houses to opera houses to churches.

The culmination of Liquid Stone was a section on “The Future of Concrete,” featuring several astonishing new materials that have the potential to revolutionize design and construction. These included Agilis, a self-consolidating concrete that remains extremely fluid during the pouring process but hardens to a material of great strength and durability. Another featured material was Ductal, which is, in effect, a self-reinforcing concrete that can span great distances using extremely delicate structural members. Finally, the exhibition displayed several prototypical forms of translucent concrete, including a product called LiTraCon, which uses embedded fiber-optics to carry light from one side to the other.

Press coverage of this exhibition was extensive and worldwide, and the show was among the most popular in the Museum’s history. A companion website offered detailed information about the featured projects, along with an elaborate virtual tour of the exhibition itself. The Museum is currently working with Princeton Architectural Press to produce a book based on the exhibition and a related feature.

Virtual Exhibition

Building America
Ongoing

The Museum’s online exhibition, Building America, launched in 2004, remains one of the most elaborate Internet-based exhibitions yet produced by any museum, employing innovative programming techniques that allow visitors to view video clips and listen to audio recordings without having to download custom programs. The website, which includes timelines of American building history in various categories, is accessible directly at www.building-america.org or through the Museum’s main site, www.nbm.org.

Traveling Exhibitions

Traveling exhibitions are an important part of the Museum’s programming. In fiscal year 2004, the Museum’s exhibition Big & Green: Toward Sustainable Architecture in the 21st Century appeared at the Chicago Architecture Foundation from May 25 to September 12, 2004, and Picture This: Windows on the American Home was presented at the Minnesota History Center from October 21, 2003 through October 24, 2004.

Collections

The collections of the National Building Museum encompass a broad spectrum of items including photographs, original drawings, and three-dimensional artifacts such as material samples, tools, and remnants of demolished buildings. Highlights include the photographic collections of the Wurtz Brothers and the Stewart Brothers, along with thousands of drawings from the Northwestern Terra Cotta Company. The collections support specific Museum exhibitions, and are available to scholarly researchers by appointment.
Lectures, hands-on demonstrations, tours, and other educational activities allow the Museum to expand on topics addressed in its exhibitions and to cover a wide range of other subjects. A record-setting 87,700 adults and children participated in the National Building Museum’s education programs during fiscal year 2004.

Spotlight on Design

The Spotlight on Design lecture series is the Museum’s most prominent ongoing educational offering, drawing many of the world’s most influential architects and other designers to speak about their work. Fiscal year 2004 brought an especially diverse roster of speakers including Antoine Predock, Will Bruder, Peter Eisenman, Lindy Roy, and the team of Gisue and Mojgan Hariri, who are both sisters and co-principals of their architecture firm. Many speakers came from other countries, including Lord Richard Rogers of London and Enrique Norten from Mexico City.

The 2004 Spotlight on Design series was sponsored by Lafarge North America.

D.C. Builds

The National Building Museum celebrates its connection to Washington through a lecture series called D.C. Builds, which addresses design, planning, and development issues in the capital and surrounding region. Programs this past year included a presentation by the Cultural Development Corporation, which was created in 1998 to promote arts and culture in Washington, and a program about the future of Washington’s world-famous Metro system.

The D.C. Builds lecture series for 2004 was supported by Forest City Washington.

“We always enjoy and enlighten our senses and creative energies when we visit the National Building Museum. Thanks.”

- A teacher from Garrison Elementary
PUBLIC PROGRAMS

Other Lectures and Seminars

Dozens of individual lectures throughout the fiscal year addressed topics of interest to the general public and to design and building professionals. Daniel Libeskind, who won the competition for the redesign of the former World Trade Center site in New York, spoke about his plan and the political challenges it now faces. Artist and illustrator David Macaulay, known for his delightful and witty drawings of buildings, captivated the audience with the stories behind his latest book on mosques. Architectural historian Anatole Shenkевич gave a presentation in which he compared and contrasted Washington, DC and the old Russian imperial capital of St. Petersburg. Special seminars included a panel discussion examining how Japanese architects so beautifully and skillfully marry traditional forms and materials with modern technologies. The Museum also convened a discussion session on the legacy of the late Samuel Mockbee, founder of the influential Rural Studio at Auburn University, which has brought high-quality design to some of the nation’s poorest communities. In conjunction with the major exhibition on the same topic, a symposium called Affordable Housing: Good Design Makes Good Living drew a national audience of 125 people to share ideas with key leaders in the housing industry. This event was made possible by support from the U.S. Department of Housing and Urban Development, Nixon Peabody LLP, Related Capital Company, a CharterMac Company, and other generous sponsors.

Lunchtime Lecture Series

The Museum also offered a regular series of noontime lectures on Smart Growth, presented in association with the U.S. Environmental Protection Agency and the Smart Growth Network, and a series called Building for the 21st Century, sponsored by the U.S. Department of Energy. Topics covered in these programs included rooftop landscaping, which can help to insulate buildings and control stormwater run-off; walkable communities; and the role of the developer/entrepreneur in creating sustainable communities.

Tours, Films, and Demonstrations

The Museum’s Construction Watch Tours provide opportunities for sneak previews of new buildings before they are finished. In fiscal year 2004, four tours participants visited the Jefferson at Penn Quarter, a new mixed-use condominium project; the addition to the embassy of the Republic of Côte d’Ivoire; the Main Treasury Building, which is currently undergoing a complex renovation; and the newly expanded Studio Theater on 14th Street, NW. There was even a boat tour of the Anacostia River, highlighting plans for the redevelopment of its waterfront.

The Museum organized a special screening of the Academy Award®-nominated documentary My Architect, followed by a question-and-answer session with one of the film’s producers. As part of Washington’s Environmental Film Festival, the Museum presented a movie that also addressed the restoration of the Anacostia Riverfront, as well as an engaging film called A Constructive Madness, which chronicles the evolution of Frank Gehry’s design for an unrealized, 40,000-square-foot, $82 million house for Peter B. Lewis. Other film programs during the year included a presentation of several of the ground-breaking works by Charles and Ray Eames. Visitors to the Museum may enjoy regularly scheduled demonstrations of various building principles. These popular programs include Archos & Tweets: The Tension Build, which explains the forces at work in very common structural forms. The Bridging the Gap demonstration cart enables viewers to gain a quick understanding of how bridges work, and to learn what bridge types are most appropriate for differing circumstances.

Family Programs and Birthday Parties

Throughout the year, the Museum regularly presented many different programs for families, including informal, weekend workshops, birthday parties, and several large festivals and family days. In February 2004, for instance, at a popular workshop called Crazy Construction for Kids, youngsters had a chance to play Frank Gehry by creating models out of shiny “building” materials.

On a November 2003 Sunday afternoon at a large family program titled Building Big with Kapla®, the National Building Museum made it into the Guinness Book of World Records when a team constructed the tallest-ever freestanding tower of Kapla blocks, reaching a total height of 53 feet, four inches. The tower was built using only the four-inch-long blocks, without glue or mechanical fastening devices of any kind. While the experts were at work on the record-breaking tower, visiting children designed their own structures using sets of the same blocks.

In fiscal year 2004, families attended more than 50 birthday parties, more than triple the previous year, at the Museum. These events offer entertaining, educational experiences, with special gifts for the birthday child.

During the year, the Museum organized and presented more large-scale, day-long festivals than ever before. These six events are described below.

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Masonry Mania!
As a complement to the Masonry Variations exhibition, the Museum held a special hands-on festival in October 2003 where kids and adults alike had the opportunity to get some grout under their fingernails when they tried their hands at bricklaying, tile design, and masonry restoration. Afterwards, participants could watch some soon-to-be professionals do their best work, as the International Union of Bricklayers and Allied Craftworkers (IABC) conducted the final stage of its International Apprentice Contest at the Museum’s Great Hall. The festival was made possible by the IABC and the International Masonry Institute.

Zoom™ into Engineering Family Festival
February 21, 2004 marked a milestone in the Museum’s history, when 8,596 people attended the Zoom™ into Engineering festival, the largest attendance ever for a single Museum event. The Great Hall was abuzz from opening to closing with families eager to learn how engineers turn their ideas into reality. Visitors had a chance to make “slime,” build and test paper bridges, and watch a robotics competition. The event was sponsored by The National Engineers Week Foundation with additional support from EEbyE.

Festival of Origami Architecture
In April the Museum took part in the National Cherry Blossom Festival® by presenting the Festival of Origami Architecture. Nearly 3,500 children and adults took part in hands-on paper-folding activities and watched Japanese masters create impressive works of origami architecture at large scale. The Japanese ambassador to the United States, His Excellency Kyozo Katō, served as honorary chair of the event.

Careers in Construction Expo
On April 29, some 1,500 junior and senior high school students from a four-state area came to the Museum to learn about career opportunities in the building trades. They engaged in hands-on activities ranging from carpentry, to masonry, to computer assisted drafting. This was the third such event co-sponsored by the Associated Builders and Contractors, Inc. and Future Force Now.

Concrete Carnival
The opening of the exhibition Liquid Stone: New Architecture in Concrete provided the occasion for a June weekend of activities incorporating the Concrete Carnival, which included hands-on opportunities to mix, pour, and mold concrete into a variety of shapes. In cooperation with the American Society of Civil Engineers and Master Builders, the Museum also hosted the famed annual Concrete Canoe Competition, in which engineering students from colleges across the country build and race canoes made of, you, concrete. The display of the students’ works demonstrated that this common material has some surprising properties. Lafarge provided additional support for this family event.

Festival of the Building Arts
A perennial favorite at the National Building Museum, the 2004 Festival of the Building Arts drew 6,037 people, including a record 767 scouts. As usual, parents and other adults enjoyed the activities as much as children did. A highlight was the participation of Kevin O’Connor and master carpenter Norm Abram from the popular This Old House® television program. The event was sponsored by The National Engineers Week Foundation with additional support from EEbyE.

Scouts
Cub, boy, and girl scouts can fulfill many requirements for activity badges by participating in different Museum programs. On late afternoons and weekends in fiscal year 2004, the Museum offered 103 programs to more than 2,400 scouts, the highest number ever.
CityVision

CityVision uses urban planning as a vehicle for encouraging at-risk middle school students to think creatively about their communities. Each semester during 13 all-day workshops at the Museum and tours of neighborhoods, approximately 35 students from six public, inner-city middle and junior high schools in the District of Columbia identify and propose solutions to urban problems. At the end of each semester they present their solutions before a large audience of students, teachers, administrators, and family members. At the fall 2003 final presentation, DC Councilmember Harold Brazil spoke and presented the Museum with an honorary resolution from the District recognizing excellence in serving DC youth. Mayor Anthony Williams was the featured speaker at the spring 2004 final presentation program.

Investigating Where We Live

The Investigating Where We Live program teaches teenagers to use photography as a tool for recording and analyzing their city, and in doing so, to develop a keener understanding of the built environment. In 2004, participating students explored the Washington neighborhoods of Columbia Heights, Eckington, and the Southwest Waterfront. At the end of the intensive summer program, the participants designed and prepared an exhibition of their work, which was displayed in the Museum’s new Building Learners Gallery.

Design Apprenticeship Program

Several years ago, the Museum introduced a new initiative through which junior and senior high school students could both design and build items such as pieces of furniture or kiosks. The Design Apprenticeship Program, informally known as the DAP Squad, nurtures a spectrum of skills from conceptual thinking to project coordination. The theme for fall 2003 was “Building Blocks,” inspired by the Masonry Variations exhibition, while in the spring of 2004, the students explored the design of affordable housing in conjunction with the Museum’s exhibition on the same topic.


The Henry C. Turner Prize for Innovation in Construction Technology

The 2004 Turner Prize, recognizing outstanding contributions to the advancement of construction technology, was awarded to Charles A. DeBenedittis, senior managing director of design and construction at Tishman Speyer Properties. Over his 50-year career, Mr. DeBenedittis has been instrumental in a number of management and construction innovations that have facilitated the construction of large buildings. He was the third recipient of the prize, following civil engineer Leslie Robertson and architect I.M. Pei. The $25,000 cash prize is supported by an endowment generously provided by the Turner Construction Company, and is named after the company’s founder.

Outreach Programs

above / Participants touring and documenting a District neighborhood as part of the Investigating Where We Live program.

above right / Alexander Riley, participant in a DAP Squad program, builds a model out of toothpicks and chewing gum.

OUTREACH PROGRAMS

AWARD
Visitor Services

“Learning about the history of your museum was like learning about the history of building over the past century.”

-A tour participant

Museum Shop

Widely regarded as the best store of its kind in Washington, the National Building Museum Shop is stocked with engaging books on a wide variety of topics, beautifully designed tools, housewares, and personal items, and a range of toys that challenge children’s imaginations. The shop carries special items that relate to specific exhibitions, while maintaining a core of standard material that draws regular shoppers time and time again. For those unable to visit the shop in person, many items are available online through the Museum website at www.nbm.org.

Website and NBM Online

The Museum’s website is an important complement to on-site activities, allowing those who are distant from Washington to get at least a taste of our exhibitions and programs. During 2004, the Museum added a page complementing the exhibition Liquid Stone: New Architecture in Concrete, which provides not only detailed information about the projects featured in the exhibition, but also an elaborate virtual tour of the galleries, giving viewers an excellent impression of the actual installation. Another detailed page was added in conjunction with the exhibition Affordable Housing: Designing an American Asset. The website was also used with rapidly growing frequency by visitors who registered online for Museum education programs and events.

Volunteers and Interns

The National Building Museum is fortunate to have many dedicated volunteers who assist with critical tasks. During fiscal year 2004, volunteer docents led 14,372 people on tours of exhibitions and the building itself. Other volunteers staffed the information desk and registration tables for lectures, assisted in the Museum Shop, and conducted demonstrations for such programs as Bridging the Gap, in which visitors learn about the principles of bridge construction. The Volunteer Advisory Board serves as a liaison between the volunteer corps and the Museum staff and assists in arranging special volunteer enrichment activities.

Interns provided assistance in the major Museum departments, supporting curators with exhibition research, helping with membership and marketing campaigns, and assisting in the organization of education programs. A total of 165 volunteers and interns provided more than 12,421 hours of service during the fiscal year.
The National Building Museum is a private, nonprofit institution, and therefore relies on contributions from corporations, individuals, associations, and foundations to fund its exhibitions and programs. The majority of the Museum’s annual revenue is derived from such contributions, which totaled $3,839,377 in fiscal year 2004. The Museum’s board and staff are very grateful to all those who support the institution.

**Development**

The Museum has more than 4,900 members, who are vital to the institution’s success. Members receive a variety of benefits, ranging from discounts in the Museum’s popular shop, to special invitations to private exhibition openings. Individual members who contribute $100 or more annually comprise a special category known as The Builders, whose extra commitment makes a number of Museum activities possible. Businesses may join as members of The Professional Circle, which entitles their employees to many individual benefits, in addition to the recognition afforded the contributing firm.

**The Corinthians**

Major donors who give $1,000 or more in unrestricted funds each year are known as The Corinthians. Their support comprises a critical component of the institution’s operating budget. Corinthians enjoy many special opportunities, including invitations to private receptions with prominent speakers and larger discounts in the Museum Shop. During fiscal year 2004, Corinthians attended exclusive receptions and dinners for Lord Richard Rogers, Paul Goldberger, and Bernard Tschumi, among others.

**The Honor Award**

In 2004, the Museum honored the U.S. General Services Administration (GSA) for its role in ensuring high-quality design, construction, and management in federal facilities throughout the country. Through initiatives such as its Design and Construction Excellence Programs, the GSA has done much to restore citizens’ faith in their government’s ability to set standards that private industry might emulate. The gala raised nearly $840,000 for the Museum’s education and exhibition programs.

**Restricted Funding**

Most exhibitions, many education activities, and endowed prizes at the Museum are supported by contributions given expressly for those projects. Such restricted funding is an important complement to the operating funds that cover most day-to-day programming. In fiscal year 2004, the Museum secured $649,269 in restricted funding, a reduction over last year due to the decrease in the number of exhibitions planned for future years.

**Estate Giving**

Planned and estate gifts enable the Museum’s members and friends to create a legacy. Several long-time friends of the Museum have informed us of advance gifts from their estates, and we welcome the opportunity to discuss planned giving options with others.
The following donors made gifts or pledges of $100 or more during the 2004 fiscal year (October 1, 2003, through September 30, 2004). While space limitations do not permit listing gifts of less than this amount, the Museum extends its sincere thanks to all donors.

**Contributors**

*The mother art is architecture. Without an architecture of our own we have no soul of our own civilization.*

—Frank Lloyd Wright

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The Museum’s total revenue for fiscal year 2004 was $7,344,093, a 6.5% decrease over 2003. The decrease was largely the result of a reduction in funds raised for future exhibitions, corresponding a strategic decision to reduce the number of exhibitions presented annually. Contributed revenue and services, which included both restricted and unrestricted gifts and accounted for about half of the museum’s total revenue, totaled $3,839,377. Earned income from the Museum Shop, Great Hall rentals, and other sources totaled $3,504,716.

The Museum’s total expenses for fiscal year 2004 were $8,801,331. The vast majority of these expenses went directly toward exhibitions, educational activities, and other programming. The difference between total income and total expenses resulted in a deficit, primarily due to the expenditure of funds raised in previous years toward expenses for current exhibitions and programs.

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.

The National Building Museum makes all financial records available to its outside auditors and attests to their accuracy and completeness. Additionally, the Museum states that it maintains adequate internal accounting controls and that it adopts sound accounting policies.

Chase W. Rynd, President
National Building Museum
### 2004 Statement of Financial Activities

**For the year ended September 30, 2004 (with comparative totals for 2003)**

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>2004 Total</th>
<th>2006 (as stated) Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REVENUE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions and Grants</td>
<td>2,150,697</td>
<td>649,309</td>
<td>-</td>
<td>2,799,966</td>
<td>3,759,309</td>
</tr>
<tr>
<td>Great Hall Events</td>
<td>1,621,076</td>
<td>-</td>
<td>-</td>
<td>1,621,076</td>
<td>1,593,200</td>
</tr>
<tr>
<td>Museum Shop Sales</td>
<td>1,318,280</td>
<td>-</td>
<td>-</td>
<td>1,318,280</td>
<td>1,318,280</td>
</tr>
<tr>
<td>Contributed Services</td>
<td>722,112</td>
<td>-</td>
<td>-</td>
<td>722,112</td>
<td>641,085</td>
</tr>
<tr>
<td>Membership</td>
<td>356,383</td>
<td>-</td>
<td>-</td>
<td>356,383</td>
<td>361,671</td>
</tr>
<tr>
<td>Education Program Fees</td>
<td>299,087</td>
<td>-</td>
<td>-</td>
<td>299,087</td>
<td>199,828</td>
</tr>
<tr>
<td>Other</td>
<td>323,340</td>
<td>-</td>
<td>-</td>
<td>323,340</td>
<td>213,051</td>
</tr>
<tr>
<td>Investment Income</td>
<td>137,947</td>
<td>-</td>
<td>-</td>
<td>137,947</td>
<td>137,947</td>
</tr>
<tr>
<td>Investment Return</td>
<td>61,016</td>
<td>-</td>
<td>-</td>
<td>61,016</td>
<td>97,213</td>
</tr>
<tr>
<td><strong>Net Assets Released from Restrictions</strong></td>
<td><strong>2,325,195</strong></td>
<td><strong>(2,325,195)</strong></td>
<td>-</td>
<td><strong>-</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td><strong>8,902,996</strong></td>
<td><strong>(1,564,068)</strong></td>
<td><strong>5,165</strong></td>
<td><strong>7,344,093</strong></td>
<td><strong>7,853,575</strong></td>
</tr>
<tr>
<td><strong>EXPENSES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Services</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitions</td>
<td>3,058,176</td>
<td>-</td>
<td>-</td>
<td>3,058,176</td>
<td>2,811,151</td>
</tr>
<tr>
<td>Education &amp; Public Programs</td>
<td>1,594,119</td>
<td>-</td>
<td>-</td>
<td>1,594,119</td>
<td>1,413,792</td>
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<tr>
<td>Publications &amp; Public Affairs</td>
<td>1,058,650</td>
<td>-</td>
<td>-</td>
<td>1,058,650</td>
<td>872,499</td>
</tr>
<tr>
<td>Museum Shop</td>
<td>807,218</td>
<td>-</td>
<td>-</td>
<td>807,218</td>
<td>631,472</td>
</tr>
<tr>
<td>Great Hall Events</td>
<td>367,709</td>
<td>-</td>
<td>-</td>
<td>367,709</td>
<td>289,810</td>
</tr>
<tr>
<td>Collections</td>
<td>163,593</td>
<td>-</td>
<td>-</td>
<td>163,593</td>
<td>136,583</td>
</tr>
<tr>
<td><strong>Total Program Services</strong></td>
<td><strong>7,149,465</strong></td>
<td><strong>-</strong></td>
<td><strong>-</strong></td>
<td><strong>7,149,465</strong></td>
<td><strong>6,301,982</strong></td>
</tr>
<tr>
<td>Supporting Services</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General &amp; Administration</td>
<td>697,752</td>
<td>-</td>
<td>-</td>
<td>697,752</td>
<td>772,079</td>
</tr>
<tr>
<td>Fundraising</td>
<td>831,500</td>
<td>-</td>
<td>-</td>
<td>831,500</td>
<td>792,755</td>
</tr>
<tr>
<td>Membership</td>
<td>102,614</td>
<td>-</td>
<td>-</td>
<td>102,614</td>
<td>102,320</td>
</tr>
<tr>
<td><strong>Total Supporting Services</strong></td>
<td><strong>1,651,866</strong></td>
<td><strong>-</strong></td>
<td><strong>-</strong></td>
<td><strong>1,651,866</strong></td>
<td><strong>1,746,021</strong></td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>8,801,331</strong></td>
<td><strong>-</strong></td>
<td><strong>-</strong></td>
<td><strong>8,801,331</strong></td>
<td><strong>8,048,003</strong></td>
</tr>
<tr>
<td><strong>Increase (Decrease) in net assets</strong></td>
<td><strong>101,665</strong></td>
<td><strong>(1,564,068)</strong></td>
<td><strong>5,165</strong></td>
<td><strong>(1,457,238)</strong></td>
<td><strong>(194,428)</strong></td>
</tr>
<tr>
<td><strong>Net Assets, September 30, 2004</strong></td>
<td><strong>785,502</strong></td>
<td><strong>1,386,944</strong></td>
<td><strong>645,165</strong></td>
<td><strong>2,817,611</strong></td>
<td><strong>2,875,611</strong></td>
</tr>
</tbody>
</table>

**Note to Audited Financial Statements: Prior Period Adjustment**

In prior years, the Museum recorded all cash collections related to the Great Hall events as revenue at the time of collection because the terms of the rental agreement contract are that all monies, once received, are non-refundable. However, a reinterpretation of the rental agreement contract does not allow for revenue recognition until the event takes place, because, while the money is non-refundable to the renter, the Museum does retain the option to cancel the event. As a result, the earning cycle is not complete. The unrestricted net assets of the Museum as of September 30, 2002 have been adjusted to record the cumulative effect of recognizing the Great Hall event revenue properly.

### Statement of Changes in Net Assets

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>2004 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net Assets, September 30, 2002, as originally reported</strong></td>
<td>912,121</td>
<td>2,541,903</td>
<td>1,290,253</td>
<td>4,744,277</td>
</tr>
<tr>
<td><strong>Prior Period Adjustment</strong></td>
<td>(275,000)</td>
<td>-</td>
<td>-</td>
<td>(275,000)</td>
</tr>
<tr>
<td><strong>Net Assets, September 30, 2002</strong></td>
<td>637,121</td>
<td>2,541,903</td>
<td>1,290,253</td>
<td>4,469,277</td>
</tr>
<tr>
<td><strong>Change in Net Assets</strong></td>
<td>46,716</td>
<td>(241,144)</td>
<td>-</td>
<td>(194,428)</td>
</tr>
<tr>
<td>Transfers</td>
<td>-</td>
<td>-</td>
<td>(650,303)</td>
<td>(650,303)</td>
</tr>
<tr>
<td><strong>Net Assets, September 30, 2003</strong></td>
<td>683,837</td>
<td>2,010,812</td>
<td>640,800</td>
<td>4,274,449</td>
</tr>
<tr>
<td><strong>Change in Net Assets</strong></td>
<td>101,665</td>
<td>(1,044,080)</td>
<td>5,165</td>
<td>(1,470,238)</td>
</tr>
<tr>
<td><strong>Net Assets, September 30, 2004</strong></td>
<td>785,502</td>
<td>1,386,944</td>
<td>645,165</td>
<td>2,817,611</td>
</tr>
</tbody>
</table>
The Museum thanks all those who donated their time and services to the National Building Museum in fiscal year 2004.

Museum Shop Volunteers
Tiago Borges
Gin Silber
William Eby *
Mary Feinblum
Joseph Greenman
Joel Goldberg
Elaine Sivitkind
Judith Hecht
Lana Hirsh
Brenda Hainlett *
Giovanni Jackson
Tiffun Kaneko
Budie Leung
Leo McGowen
Harin Reiss
Monetrie Remko
Bill Schroeder
Robert Scott
Wendy Stuart
Carole Trautwine-Michael
Lisa Walsh *
Jolene Wallower

Staff Volunteers
Joyce Aronow
Susan Barlow
Anna Bentley
Heather Bradley
Tiago Borges
Scott Chessny
Bob Crockart
Gene Elms
Richard Evans
F.T. Eyn
Alene Feltman
Merry Gensel
Booie Glaubstein
Kitty Harris *
Judy Hecht
Chevy Holton
Brooke Houston
Louise Johnson
Lisa Karszewicz
Emily Kirk
Anna Lange
Dan Lederer
Catherine Law
Sally Liff
Margaret Lake
Jennie Lowery
Joe Moore
Daniele Reiss
E.B. Rosen
Alice Scharf
Nancy Selfin
Melissa Silber
Catherine Solomon
Liz Stevens
Helen Taylor
Libby True
Judy Weller
Torben Wilson

Museum Docents
Louis Altshul
Benjamin Basler
Thomas Balschmiter
Jordan Benderly
Frank Boecker
Marion Bradford
Rohley Chagnon
Frank Chalmers
Paul Crisky
Frank Crockett
Elizabeth David
William Eby *
Hein Eichhorn
Daniel Edelman
Ellen Einert
Richard Evans *
Pamela Fisch *
Jim Finkham
Ann Gilbert
Bobby Graebenstein
James Grubin
Matthew Greene
Iann Sporty
John Hasley
Toni Herman
James Huggard
Mary Ann Hoffman
Dudley Ives
Ellen Israelson
David Jeffs
Joseph Koller
Dorothy Kelley
Yvonne Lamy
Jenifer Libbert
Sally Liff
Morgan Lewis
Tina Mazor
Joye Mannady
Dorothy McNab
Mark McGowen
Anne-Cécile Mercier-Villermet
Norman Megligen
Richard Megligen
Frank North
Anna Novak
John Peterson
Carol Potter
Miriam Reis
Mickie Rubin
Ronay Samelson
Joan Schaller
Holly Segal
Seymour Selig
Regine Shapiro
Leonard Shapiro *
Nadine Simon
Ralph Smith
Eric Sengbusch
Robert Simmons
Kim Toucnette
Carole Trautwine-Michael
Lisa Walsh *
Jim Woods

Card Demonstrators
Matt Breuer
William Eby *
Dan Embry
Amy Hernandez
Tina Hantz
Kathy McConkey
Chad Peisley
Leonard Shepperd *
Wendy Smith
Kim Toucnette

Emeritus Volunteers
Pat Goldberg
William Hooper
David Moore
S.A.J. Pepe
Edward Peterson
Judith Rich-Sussman

Drivers
Kate Bowers
Kristin Butteringham
Jordon Colbert
Tia Goodwin
Jessica Green
Hisa Homma
Laura Horton
Dana Koon
Javaana Lewis
Lisa Lowry
Jessica McCurry
Janice McCabe
Cathy Schubert
Michael Stuart
Minni Suh
Jordon Taylor
JoAnna Yu
Daniel Williamson
Ryan Wilson
Kathy Weaver-Thomas