DESIGNING TOMORROW
AMERICA'S WORLD'S FAIRS of the 1930s

LET'S GO! VACATION AT
Great Lakes
EXPOSITION

JUNE 27 to OCT 4
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AN EXHIBITION AT THE NATIONAL BUILDING MUSEUM
WASHINGTON, D.C.
FALL 2010–SPRING 2011
In the midst of the Great Depression, nearly 100 million people visited world’s fairs in six American cities.

What brought them to the fairgrounds? What did they see there?
What was the lasting impact of the fairs on American life?
# TABLE OF CONTENTS

**DESIGNING TOMORROW:**  
**AMERICA’S WORLD’S FAIRS OF THE 1930s**  

- THE NATIONAL BUILDING MUSEUM AND DESIGNING TOMORROW  
- EXHIBITION THEMES  
- THE VISITOR’S EXPERIENCE  
- EXHIBITION DESCRIPTION  
- PUBLICATIONS  
- EDUCATIONAL PROGRAMS  
- MARKETING AND COMMUNICATIONS  
- SPONSORSHIP LEVELS AND BENEFITS  
- ABOUT THE NATIONAL BUILDING MUSEUM  
- PROJECT TEAM FOR DESIGNING TOMORROW
U.S. Government Building at the Chicago Century of Progress Exhibition, 1933. James Sweeny Collection
DESIGNING TOMORROW: AMERICA'S WORLD'S FAIRS OF THE 1930s

During the Great Depression, nearly 100 million visitors flocked to world's fairs in six American cities: Chicago, San Diego, Cleveland, Dallas, San Francisco, and New York. Paying admission fees of around 50 cents each, during a time when money was scarce, visitors found relief from the harsh realities of the Great Depression. They came to be entertained and to learn. They experienced a golden future promised in displays that celebrated modernity, technology, and scientific innovation. This breathtaking vision of tomorrow was made possible through an unprecedented collaboration among business leaders, architects, and industrial designers.

Although world's fairs had always attracted crowds and promised marvels, never before had these expositions hosted so much experimentation and technological innovation in the service of modern design. Never before had corporations reached out so directly to the buying public, offering dreams to fit every home.

The story of the world's fairs during the 1930s is the story of a nation on the verge of being reborn. In the midst of the worst depression ever to strike the United States, the world's fairs were more than spectacle. They were meeting places where ideas about American life were reshaped; where the public was inspired by modern designs and caught glimpses of an exciting world we now take for granted, with highways, televisions, all-electric kitchens, and even robots.

At the fairs, corporations tested out new public relations techniques on a broad scale. Americans were coaxed toward the notion that purchasing and consumption of goods was a worthwhile activity, even a civic duty. The fairs helped establish the tradition of mass marketing and consumer culture, now at the core of American life.

DID YOU KNOW?

At Chicago’s 1933–1934 fair, nearly 50% of the major buildings were sponsored by corporations. Only 6% of the pavilions at Chicago’s 1893 fair were funded by businesses.

Designing Tomorrow: America’s World’s Fairs of the 1930s is the first-ever exhibition to consider all six of America’s world’s fairs of the Depression Era. Bringing together approximately 200 never-before-assembled artifacts, archival footage, and interactive stations, Designing Tomorrow presents a fresh perspective on the great public gatherings that helped set a modern consumer culture in motion.
THE NATIONAL BUILDING MUSEUM
AND DESIGNING TOMORROW

The National Building Museum is unlike any cultural institution in the world. Examining the relationship between design, society, culture, and building, the Museum is known for chronicling the historic contributions of engineers, architects, designers, and dreamers in America.

In the tradition of many of the Museum’s most successful exhibitions, Designing Tomorrow provides a window into the history of our country framed by design, architecture, and building innovation. These types of shows have proven extremely popular with audiences, educators, and the media as they capture the essence and spirit of a nation in development.

Exhibitions often provide a compelling backdrop for our current times as well, shedding light on the origins of ideas and practices still in use in our society to this very day. In Designing Tomorrow visitors will be able to relate the themes of the fairs to contemporary times: a country adapting to economic hardship, the enticement of the public with new design inventions, and the erection of awesome structures in the name of corporate might.

DID YOU KNOW?

The fairs included designs by architects Paul Phillipe Cret, Oscar Niemeyer, Ely Jacques Kahn, William Lescaze, and Skidmore & Owings, and artists and designers Salvador Dali, Diego Rivera, Raymond Loewy, and Norman Bel Geddes.

Model of the Trylon and Perisphere for the New York World’s Fair, ca. 1938.
The Wolfsonian-FIU
EXHIBITION THEMES

DESIGN FOR THE MODERN AGE

America’s world’s fairs of the 1930s popularized modern architecture and design for a Depression-weary audience and associated the new styles with the promise of a better, brighter future. Previously, modernist design had largely been the purview of elite institutions. The world’s fairs of this era fired the popular imagination with visions of modern architecture and streamlined trains, prefabricated houses, electric appliances, and automobiles available to the average American.
A NATION OF CONSUMERS

Corporations were at the forefront of the American world’s fairs of the 1930s, presenting innovative new products and ideas that would help create the modern American consumer culture. Companies such as Firestone, Ford Motor Company, General Motors, DuPont, and Westinghouse invested in a host of public relations initiatives and hired professional designers to create elaborate exhibits that offered innovative solutions to the problem of under-consumption. The money and creativity devoted to exhibiting corporate America’s achievements made educational displays more popular than rides and amusements for the first time in the hundred-year history of world’s fairs.

A COMPLEX ERA

In a visitor survey conducted for the Museum, more than three quarters of interviewees, when asked about their familiarity with the 1930s, recounted the economic and social impact of the Depression. While the Depression is the single most significant factor in understanding the era’s fairs, the 1930s were more than a decade of dust bowl devastation. Designing Tomorrow and associated programming introduce the 1930s as an influential period in American business and design history, with its enthusiastic promotion of a consumer culture and its popularization of modernism.


Middle: Great Lakes Exposition Pennant, Cleveland, 1936. Charles Rand Penney Collection


DID YOU KNOW?

The fairs promoted new materials like gypsum board (dry wall), Masonite, Preswood, plastic laminates, and asbestos, the “magic mineral.”
THE VISITOR’S EXPERIENCE

Visitors experience Designing Tomorrow before they enter the first gallery. The arcade leading to the exhibition entrance is lined with a series of poster reproductions from the fairs that begin to introduce the motifs of the fairs and of 1930s design.

Within the galleries, light, color, and graphics suggest the experience of attending a world’s fair in the 1930s. This dynamic environment is supported by intriguing artifacts, models, drawings, photographs, and moving images drawn from home movies, newsreels, and films created for the expositions. Visitors are given an impression of how the fairs looked and felt, as well as a sense of the ways in which design and mass marketing techniques captured fairgoers’ attention.

Hands-on activities, unique artifacts—including a seven-foot robot—and audiovisual experiences make Designing Tomorrow especially attractive to families. A series of illustrated, child-friendly

DID YOU KNOW?

Elektro, a seven-foot-tall Westinghouse robot, delighted visitors to the New York World’s Fair by bowing his head, counting, and smoking on command.

National Cash Register at the Golden Gate International Exposition, San Francisco, 1939. Bancroft Library, University of California Berkeley
interpretive panels, roughly three feet off the ground, feature photographs of children at the fairs or an object of particular interest to young people. A printed family guide suggests ideas and activities especially for children.

The eight gallery spaces are connected by a series of wide arches. The first two galleries, “Welcome to the Fair!” and “A Fairgoing Nation” introduce the concept of world’s fairs, set the historical context for the fairs of the 1930s, and convey the breadth and scope of these expositions. The third and fourth galleries are devoted to “Building a Better Tomorrow,” which introduces visitors to the celebration of modern architecture and its decoration at the fairs, new building materials, engineering innovation, and pioneering display techniques. A trio of thematic galleries follows, examining transportation, domestic life, and communications and leisure. The exhibition concludes with the legacies of the 1930s world’s fairs.
Designing Tomorrow: America’s World’s Fairs of the 1930s

Exhibition Floorplan
EXHIBITION DESCRIPTION

WELCOME TO THE FAIRS

A section dedicated to introducing visitors to the exhibition incorporates the very memorabilia that greeted fairgoers in the 1930s such as banners, posters, and tickets. Entering through a turnstile, visitors encounter a large wall projection of archival footage showing people traversing the boulevards and plazas of the fairs. This “inside the crowd” perspective, projecting near-life-size images, helps visitors feel immersed in the fair experience.

The artifacts and images in this gallery provide a brief history of world’s fairs and highlight what made the expositions of the 1930s modern world’s fairs. Text panels explain the prominent role of industrial design, a nascent field in the 1930s, as well as how exhibits showcased the application of science to industry.

DID YOU KNOW?

A new subway station was built in anticipation of the crowds for the New York World’s Fair.
In this gallery, visitors pick up a passport designed to resemble the promotional materials of the fairs. The passport directs visitors to specific objects and images throughout the exhibition to call attention to unique features of the individual fairs. At each designated station the visitor can emboss the passport to represent a visit to that fair.

BUILDING A BETTER TOMORROW
The architecture and modern design of the 1930s fairs is the focus of this gallery. A multi-sided structure displays models representing different styles of fair architecture. Although varying from fair to fair and even within a given exposition, the buildings shared some stylistic characteristics. Many rejected historical references and forged new designs, from stripped classicism to streamlining. Interpretive panels and graphics in this gallery also explore innovations in engineering and construction along with the experimental use of building materials.

The clean lines and lack of ornament that characterized many fair buildings made room for other embellishments, from colored light displays to murals and sculpture. A slide show of the buildings at night dramatically demonstrates the spectacle achieved with colored illumination. Visitors will see a model of an Alexander Calder stabile designed for the New York World’s Fair and a bas relief from the Century of Progress Exposition in Chicago. They will also be introduced to the work of artists Aaron Douglas, Diego Rivera, and Miguel Covarrubias, who painted murals for the Texas Centennial and the Golden Gate International Exposition.

Innovations in display techniques are also showcased. Corporations, newly invested in public relations and consumer education, and fair planners hired industrial designers to create innovative, theatrical exhibitions and novel methods of display. Many of these exhibits celebrated the application of technology to industrial capitalism.

DID YOU KNOW?
Kraft Foods debuted Miracle Whip at the Chicago fair where fairgoers watched mechanized mayonnaise manufacturing.
BETTER WAYS TO MOVE

Exhibitions on the subject of travel and transportation were some of the largest and most impressive at all the fairs of the 1930s. This gallery contains artifacts and displays from the fairs, including the inlaid, decorative panel, “High Voltage Railway Electrification,” created by Westinghouse for the Century of Progress Exposition in Chicago. This stylized panel extolled the applications of electrification to the railways. Elsewhere in the gallery, footage from the fairs and graphic panels introduce automobiles and air travel, and feature the magnificent Skyride from Chicago’s Century of Progress Exposition.

One of the most popular attractions at the New York World’s Fair was Futurama. Designed by Norman Bel Geddes for General Motors, Futurama took viewers on a narrated trip across a 35,000-square-foot model of a metropolis and surrounding countryside of 1960. In Designing Tomorrow, visitors will view archival footage of Futurama on a large projection. Graphics and artifacts, including cars used in the model, explore Bel Geddes’ vision and the lessons General Motors meant to impart to fair visitors about the necessity of highway development.

BETTER WAYS TO LIVE

Visitors to the fairs were invited to walk into model homes and explore innovative floor plans, a range of furnishings (from traditional to modern), and the incorporation of new materials in the construction of homes and furniture. Dramatizing the experience of fairgoers, visitors to the exhibition will enter an initial space devoted to the exteriors of the homes seen in photographs, elevation, and plans, and then proceed through a doorway into an area featuring original furniture from five model homes.

A hands-on activity invites Museum visitors to design their own living room using images of furnishings displayed at the model homes of the fairs. This activity encourages groups of visitors to work together and think about home design in terms of aesthetics, comfort, and the relationship between design and personal identity.

BETTER TIMES

The promise of applied science and technology to make life more efficient and entertaining was a predominant theme of the fairs of the 1930s.

DID YOU KNOW?
The federal government presented its first major public promotion of home ownership at the San Diego fair.
Through original artifacts and interactive stations, the “Better Times” gallery explores how innovations in communications, including television, were presented to the fair-going public. Standing seven feet tall, Elektro, a Westinghouse robot exhibited at the New York World’s Fair, serves as the centerpiece of this gallery. An interactive station explores how new materials and inventions and the spread of home electrification promised better, modern living.

A touch screen monitor allows visitors to select footage related to the topics in the gallery, including Westinghouse’s staged battle between “Mrs. Drudge,” who washes dishes by hand, and “Mrs. Modern,” who loads a dishwasher; RCA president David Sarnoff discussing the promise of television; and an imaginary household servant robot in the film “Leave it to Roll-Oh.”

LEGACIES
The architectural and design legacies of the world’s fairs of the 1930s can be seen in American buildings over the past fifty years. The final section of the exhibition is based on the answers to a series of questions:

DID YOU KNOW?
The Aquacade at the Great Lakes Exposition featured a 128-foot floating stage, 4-story high dives, and the talent of Johnny “Tarzan” Weissmuller.
WHAT IS THE LEGACY OF 1930s INDUSTRIAL DESIGN?
The anchoring visual experience in the room is an installation exhibiting work from the 1940s, 50s, and 60s created by noted designers from the fairs, including Raymond Loewy, Henry Dreyfuss, Walter Dorwin Teague, and Norman Bel Geddes. These designs, such as Loewy’s logo for Shell Oil, are instantly recognizable emblems of American culture.

WHAT HAPPENED TO THE FAIR SITES?
Expositions and their pavilions were largely designed to be torn down. Because of this, little remains at most of the fair sites except Dallas’s Fair Park. However, the exhibition will describe how some buildings are being reused for a variety of interesting functions, from restaurants to museums and private homes.

IS IT “TOMORROW” YET?
At this interactive station, visitors can explore a series of comparisons of fair visions to contemporary designs that will help answer the question of how well world’s fair designers predicted life in the 21st century.

HOW ARE THE FAIRS REMEMBERED?
A wall of personal and architectural souvenirs from the fairs provides a sense of how these events touched the lives and imaginations of the visitors who attended them.

DID YOU KNOW?
The House of Tomorrow at the Chicago fair included central air-conditioning, an all-electric kitchen, and an airplane hangar.

Gilbert Rohde vanity displayed at the Chicago Century of Progress Exposition, 1934. Yale University Art Gallery
Tower of the Sun, Golden Gate International Exposition, rendering by Arthur Brown, Jr., 1936. Bancroft Library, University of California Berkeley
PUBLICATIONS

Three publications will accompany the exhibition: a brochure, a family guide for use in the exhibition and at home, and, most significantly, an illustrated collection of essays.

BROCHURE
An illustrated brochure outlines the exhibition’s major themes and serves as an orientation guide and souvenir.

FAMILY GUIDE
The family guide is stylistically reminiscent of the printed guides available at the 1930s fairs. Intended to help school-aged children engage with the content of the exhibition, the guide includes information that could also appeal to older visitors. Possible activities include drawing, comparison and matching exercises, and ideas for projects to do at home. The guide includes a passport, one of the primary interactive activities of the exhibition. Visitors can stamp the passport at designated stations.

ESSAY COLLECTION
Incorporating original scholarship from a range of disciplines, including art, architectural, and cultural history, the essays in Designing Tomorrow present new approaches to the study of the 1930s. The publication provides fresh ways to think about the relationship between design, social policy, and the American cultural landscape in the 1930s.

This will be the first book to focus on the design of the U.S. fairs of the 1930s, and will appeal to scholars interested in the 1930s, architecture, design, and popular culture. Appropriate for teaching at the university level, the collection will also be accessible to a general readership, including world’s fairs collectors and enthusiasts.
An audience member asks a question at one of the National Building Museum’s public programs. © Peter Cutts
EDUCATIONAL PROGRAMS

DISCUSSIONS
A series of public discussions is planned during the presentation of the exhibition. Planned topics and speakers include the following:

BUILDING FOR THE FUTURE
Historically, world’s fairs and expos have been venues for experimentation in architecture and building, from the Crystal Palace (London, 1851) to Moshe Safdie’s Habitat (Montreal, 1967). Panelists will focus on innovations in structural technologies at world’s fairs, including, but not limited to, those of the 1930s.

WORLD’S FAIRS IN THE 21ST CENTURY
Panelists will discuss plans for the 2010 International Exposition in Shanghai. The discussion will include the turn to environmental themes, specifically the unveiling of Dongtan, a carbon-neutral city that will premiere at the Expo.

RACE AND NATIONAL IDENTITY AT THE WORLD’S FAIRS
Scholars will examine the intersection of architecture, the fine arts, and race at the 1930s world’s fairs, venues in which people of color negotiated representations of national, racial, and ethnic identity. Topics include Pan-Americanism and the murals of African American artist Aaron Douglas.

MODERNISM FOR THE MASSES
Panelists will discuss the ascension of industrial design during the 1930s, its relationship to the democratization of “good design” in consumer products, and the contemporary version in mass market stores, including Target and IKEA.

FILM SERIES
The National Building Museum will present two film series in connection with Designing Tomorrow.

At the New York World’s Fair 2,000 people waited in line every hour to enter General Motors’ Futurama which was experienced by around 25,000,000 fairgoers over the Fair’s two seasons.
reflect the fantasy of modern design and interpret the “reality” of the Great Depression. Screenings will include an introduction by museum curators and film and architectural historians. A series of documentary films screened at the Museum will highlight the 1930s as a seminal decade in American documentary filmmaking.

Building on the main themes of the exhibition—the illumination of the cultural history of the 1930s through an examination of design—these programs will appeal to audiences with particular interests in film, transportation, race, visual culture, contemporary world expos, and engineering.

YOUTH PROGRAMMING

SCHOOL PROGRAMS

An established Museum school program, “Fuller’s Fantastic Geodesic Dome” introduces children (grades 5 through 8) to American inventor, engineer, and architect R. Buckminster Fuller. During the run of the exhibition, the lesson will include a trip into the exhibition to see footage of Fuller’s Dymaxion Vehicle at the Century of Progress Exposition.

WEB-BASED LESSON PLANS

Three lesson plans for high school teachers, targeted to national standards of learning, will be developed and made available on the Museum’s web site. The lesson plans integrate design history into the teaching of American history and will be based on the analysis of primary sources. Education and marketing staff will publicize this resource to teachers and curriculum specialists nationally.
MARKETING AND COMMUNICATIONS

An extensive marketing, media and public outreach campaign will be introduced in conjunction with Designing Tomorrow and run for the duration of the exhibition. The campaign strategy will engage the Museum’s core constituencies—design professionals, architectural historians, and design enthusiasts—but will also focus on drawing new audiences; enticing families, vacationers, and collectors with the message of invention, magnificence, and inspiration that drew millions of Americans to the fairs in the 1930s.

OUTREACH TO DESIGN PROFESSIONALS

The Museum has built an extensive network of design professionals through years of outreach and partnerships. This media campaign will focus on editorial coverage and advertising in key design publications such as I.D. Magazine and Metropolis, with a focus on the role of the world’s fairs in bringing innovative design to the general public.

OUTREACH TO POLICYMAKERS

Designing Tomorrow offers a glimpse into a time when leaders in business and government joined forces to present a vision for economic recovery that went hand in hand with design innovation.
The Museum’s external affairs plan includes outreach to elected officials to spread the message about the power of great design as an economic and cultural stimulus.

OUTREACH TO THE GENERAL PUBLIC
The Museum’s Congressional mandate to inform and inspire Americans about their built environment drives our marketing and communications strategy for the general public. Designing Tomorrow will inform a whole new generation of the public about the historical significance of world’s fairs of the 1930s, and delve deeper for those with a working knowledge of the fairs. The marketing strategy includes developing a collectable series of posters in addition to general direct mail to spread the word about the exhibition. The Museum’s advertising plan also includes targeting specific general public audiences such as students, families, and tourists.

Our marketing and communications plan for Designing Tomorrow includes aggressive outreach and a dynamic mix of advertising and publicity coverage in ten regional markets:

**THE DC/MARYLAND/VIRGINIA REGION**

**PHILADELPHIA**

**PITTSBURGH**

**NEW YORK METROPOLITAN AREA**

**BOSTON METROPOLITAN AREA**

**CHICAGO**

**SAN FRANCISCO**

**LOS ANGELES**

**ATLANTA**

**FLORIDA**

MEDIA AND PUBLICITY STRATEGY
Many media angles are being developed for Designing Tomorrow and will be presented to print, radio, and broadcast journalists nationwide:

Industry angles designed to appeal to design professionals that highlight the unity of design among the six fairs and the role they played in popularizing modern design.

Youth/family angles focusing on a multi-generational experience: grandparents who remember the fairs bringing children who delight in the experience.

General angles to highlight the experiential nature of the exhibition and encouraging visitors to see the effects of the ideas of the time and how they still influence us today.

ADVERTISING STRATEGY
The Museum will promote the exhibition in outlets targeting design professionals, the travel/leisure audience, collectors, and retirees, including Architectural Record, airline magazines, National Public Radio affiliates, and the Washington Post. Public service announcements on local public radio stations (WETA, WAMU/NPR) will also be requested. The exhibition will also be featured on all major online arts and design calendars. The Museum has a partnership with Metrorail and will feature the exhibition on

DID YOU KNOW?
Radioland at the Great Lakes International Exposition was touted as the world’s largest broadcasting studio.
station diorama signage. Direct mail and email campaigns will be implemented to complement other avenues of advertising. On site, the Museum plans to erect signage including banners advertising the exhibition to take advantage of the Museum’s striking presence in the Penn Quarter district.

**MUSEUM VISITORS AT A GLANCE**

**GENDER:** 55 percent male, 45 percent female

**EDUCATION:** 9 percent have attended graduate school

**HOUSEHOLD INCOME:** 5 percent have income of $60,000+

**NATIONAL SCOPE:** 11 percent of visitors live outside the Washington, D.C. metropolitan area

**SPENDING:** Museum visitors represent an annual $1 billion in home improvement and remodeling spending

**ON-LINE VISITORS:** More than 2.5 million visitors browse the Museum’s web site annually

*Firestone Pavilion Postcard, Chicago Century of Progress Exposition, 1933. National Building Museum*
The National Building Museum is located just a few blocks away from the U.S. Capitol building in the District of Columbia. F.T. Eyre
SPONSORSHIP LEVELS AND BENEFITS

In order for the National Building Museum to present the exhibition and its related programming, community investment in this project is vital. The Museum reaches out to individuals, government agencies, corporations, associations, and foundations to reach its $1.2 million goal for Designing Tomorrow. This will enable the Museum and its partners to achieve the goals set forth in this proposal in their entirety.

Sponsors gain recognition and exposure in conjunction with Designing Tomorrow for nine months onsite at the National Building Museum. Marketing materials, advertisements, brochures, event invitations, website, press kits, and exhibition credit panels are included at varying levels of Designing Tomorrow sponsorship.

Through these opportunities, sponsor organizations will be promoted to the Museum’s visitors (nearing 400,000 annually), members (5,000+ professionals and students in the building field), the Museum’s mailing list, the general public, and the media—with a potential for reaching more than 100 million households.

Private use of the Museum’s exquisite facilities for meetings, presentations, and special events is a benefit of sponsorship. The Great Hall (site of 16 presidential inaugural balls) is a spectacular setting for large events of 500-1,200 guests, and the historic Pension Commissioner’s Suite is ideal for meetings, receptions and client entertaining for groups of 30-200 people. The Auditorium can be used for lectures, films and presentations for up to 140 people. Discounts in the popular Museum Shop and invitations to special events and programs are added benefits.

The Museum has a reputation for building creative partnerships with sponsors to meet an organization’s business and marketing objectives. The Museum looks forward to confirming sponsorship agreements in advance of the opening in Fall 2010 in order to provide inclusion on press and marketing materials, which are often created weeks in advance.

DID YOU KNOW?

More than 4,000 companies signed licensing agreements with the New York World’s Fair.
Sponsorship of *Designing Tomorrow* provides many promotional, special event, and networking opportunities for your organization. We look forward to the possibility of negotiating additional opportunities to meet your goals for the partnership. Each sponsorship level includes the lower level benefit categories.

**PRESENTING SPONSOR: $250,000**
Recognition with corporate logo as sole Presenting Sponsor on all exhibition materials, including installation credit panel, exhibition brochure, opening event invitation, press releases, *Blueprints* magazine, first issue of the calendar, and the Museum web site

- Recognition as sole Presenting Sponsor in national media advertising, including public service announcements, press releases and kits, and advertising
- One additional complimentary use of the Museum’s Great Hall for a private company event
- Complimentary Corporate Table for 10 guests at the annual black tie Honor Award Gala
- Corporate Museum “Salute Day” for employees and clients offering family activities, private tours, and lectures
- Complimentary tickets to educational outreach programs throughout the exhibition run
- 10 complimentary copies of catalogue

**LEAD SPONSOR: $150,000**
Recognition as Lead Sponsor with corporate logo on exhibition materials, including installation credit panel, exhibition brochure, opening event invitation, press releases, *Blueprints* magazine, first issue of the calendar, and the Museum web site

- Opportunity for company representative to speak at opening reception
- Profile about your company on the Museum’s web site

**MAJOR SPONSOR: $100,000**
Recognition with logo as Major Sponsor on exhibition materials including installation credit panel, exhibition brochure, opening event invitation, press releases, *Blueprints* magazine, first issue of the calendar, and the Museum web site, plus a specific public program of your choice

- One complimentary use of the Museum’s Great Hall for a private company event.
- Four curator-led tours of the exhibition for employees or clients
PATRON: $50,000
Recognition listing as Patron on exhibition materials including installation credit panel, exhibition brochure, opening event invitation, press releases, Blueprints magazine, and the Museum web site, as well as the calendar for the run of the exhibition
- Corporate logo on Museum’s web site with reciprocal link to company site
- Additional use of the Museum’s formal Pension Commissioner’s Suite, auditorium, or Beverly Willis Library for a private event

SUPPORTER: $25,000
Recognition listing as Supporter on exhibition materials, including installation credit panel, exhibition brochure, opening event invitation, press releases, Blueprints magazine, first issue of the calendar, and the Museum web site
- A curator-led tour of the exhibition for employees or clients
- Three complimentary copies of exhibition catalogue

CONTRIBUTOR: $10,000
Recognition listing as Contributor on exhibition materials, including installation credit panel, exhibition brochure, opening event invitation, press releases, Blueprints magazine, and the Museum web site
- One use of the Pension Commissioner’s Suite for company event
- Tickets to opening event and VIP dinner for sponsors
- One copy of exhibition catalogue

A festival participant tries his hand at chiseling sandstone in the Great Hall. F.T. Eyre
ABOUT THE NATIONAL BUILDING MUSEUM

Established by an act of Congress in 1980, the National Building Museum opened in 1985 as a private, nonprofit museum dedicated to advancing the quality of the built environment by educating the public about its impact on people’s lives. Some 400,000 people visit the Museum each year, and the Museum’s web site receives more than 2 million visitors yearly.

With about 54,000 square feet of gallery space, the Museum has presented more than 175 temporary exhibitions on topics ranging from building materials to urban planning to landscape design. A notable recent exhibition, *The Green House: New Directions in Sustainable Design and Architecture*, addressed environmentally conscious residential design and received nearly 150,000 visitors. The Museum has a proven history of creating history exhibitions of the scale of *Designing Tomorrow*, including *World War II and the American Dream: How Wartime Building Changed a Nation* (1994-1995) and *Do it Yourself: Home Improvement in 20th-Century America* (2002-2003).

In addition to exhibitions, the Museum advances its mission through educational programs and the awarding of three annual national prizes. Annual adult programming includes up to 150 tours, workshops, and lectures, many of which feature internationally renowned architects and designers. Transcripts are available on the Museum web site. The Museum presents four family festivals a year, and more than 700 school programs, including outreach programs designed to cultivate new audiences. Exhibition catalogues and a quarterly magazine, *Blueprints*, supplement visit-based learning.
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LAURA BURD SCHIAVO (B.A., SOCIOLOGY, WESLEYAN UNIVERSITY; PH.D., THE GEORGE WASHINGTON UNIVERSITY), CURATOR

Schiavo is responsible for researching, curating, writing, and project managing Designing Tomorrow. Schiavo has previously served as Director of Museum Programs at the Jewish Historical Society of Greater Washington, Curator of Exhibitions at the City Museum of Washington, DC, and visiting assistant professor, American Studies, George Washington University. Her research explores the intersection of visual culture, class, and national identity.

CATHERINE CRANE FRANKEL (M.A.T., MUSEUM EDUCATION, GEORGE WASHINGTON UNIVERSITY), VICE PRESIDENT FOR EXHIBITIONS

Frankel coordinates the production of the Museum’s exhibitions. Prior to her work at the National Building Museum she served in a variety of education program roles and as exhibitions manager at the Corcoran Gallery of Art, coordinating the production and administration of exhibitions.

SCOTT KRATZ, (B.A., HISTORY, POMONA COLLEGE), VICE PRESIDENT FOR EDUCATION

Kratz supervises the public programs and youth education departments. Before joining the Museum, Kratz was director of programs at the Autry National Center and associate director of the Institute for the Study of the American West in Los Angeles, California. He serves on the American Association of Museum’s Education Committee.

DEBORAH MOORE SORENSEN (B.A., LIBERAL ARTS/FILM PROGRAM, COLUMBIA COLLEGE; M.A. MUSEUM STUDIES, THE GEORGE WASHINGTON UNIVERSITY), CURATORIAL ASSOCIATE

Sorensen assists the Curator and serves as film program curator for the exhibition and associated film series. Sorensen served as program curator for the Museum’s 2005 Reel Architecture Film Series and 2008 Mid-Century Modernism Film Series. Prior to her work at the Museum, Sorensen was archives manager for Towers Productions, Inc. in Chicago.

BRIGID LAURIE (B.A., ANTHROPOLOGY, BRYN MAWR COLLEGE; M.A., MUSEUM STUDIES, THE GEORGE WASHINGTON UNIVERSITY), EXHIBITIONS EDUCATOR COORDINATOR

Laurie is the lead Museum staff member developing interactives and the family guide. She serves as audience advocate and liaison between Curatorial and Education. Laurie was most recently an exhibit developer at The Design Minds, Inc.

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ROBERT W. RYDELL (PH.D., UNIVERSITY OF CALIFORNIA, LOS ANGELES) DEPARTMENT OF HISTORY AND PHILOSOPHY, MONTANA STATE UNIVERSITY
Rydell is serving as Consulting Curator, reviewing exhibition script, co-editing the publication, and advising on exhibition development. Rydell published the seminal *All the World’s a Fair: Visions of Empire at American International Expositions, 1876-1916* (University of Chicago Press, 1985), as well as *Fair America: World’s Fairs in the United States* with John E. Findling and Kimberly D. Pelle (Smithsonian Institution Press 2000), and *World of Fairs: The Century-of-Progress Expositions* (University of Chicago Press, 1993).

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A former editor of the Journal of San Diego History, Bokovoy has served as historical consultant for the permanent exhibition at the San Diego Historical Society. He is author of *The San Diego World’s Fairs and Southwestern Memory, 1880-1940* (Albuquerque: University of New Mexico Press, 2005).

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Harris has published widely on the evolution of American cultural life, with special concern for the social history of art and design, the development of world’s fairs, and art collecting.

LISA D. SCHRENK (PH.D., UNIVERSITY OF TEXAS, AUSTIN) ASSISTANT PROFESSOR, DIVISION OF ARCHITECTURE AND ART, NORWICH UNIVERSITY
Schrenk has written, presented, and lectured on the architectural history of the U.S. world’s fairs of the 1930s, particularly the 1933-1934 Century of Progress Exposition in Chicago, including *Building a Century of Progress: The Architecture of Chicago’s 1933-34 World’s Fair* (University of Minnesota Press, 2007).

KRISTINA WILSON (PH.D., YALE UNIVERSITY) ASSISTANT PROFESSOR OF ART HISTORY, CLARK UNIVERSITY.
Wilson studies American design theory of the 1920s and 1930s. Her *Livable Modernism: Interior Decor and Design in the Great Depression* (Yale University Art Gallery, 2004) examines modern design in the 1930s middle-class home.

RICHARD GUY WILSON (PH.D., UNIVERSITY OF MICHIGAN)
Wilson holds the Commonwealth Professor’s chair in Architectural History at the University of Virginia. His research focuses on the architecture, design, and art of the eighteenth through the twentieth centuries. He is the author or co-author of eight books including *The Machine Age in America, 1918-1941* (Brooklyn Museum of Art; Harry N. Abrams, New York, 2001).
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