

**YESTERDAY=S TOMORROWS
SITES
Opening Date: 2001**

Kiosk A

Kiosk A: Panels 1, 2, 3

Title

Yesterday=s Tomorrows

Header Title

Past Visions of the American Future

Intro w/photo credit
for #1

Looking Backward

How Do We See the Future?

It=s the 21st century, so we=ve finally landed in AThe Future,@
right?

Well, if this is the future, where are my personal helicopter,
household robot, and mile-high skyscraper-apartment? Why am I
still stuck in traffic every day? What happened to my high-speed,
remote-controlled expressway?

Yesterday=s Tomorrows glances back at past visions of the
American future. Since the 19th century, these visions often have
focused on breathtaking leaps in science and technology. Although
many of these predictions have come to pass, many have failed. Such
imaginings can still tell us much about the times in which they were
made. AThe Future@ as predicted throughout American culture and
history ultimately speaks more of where we=ve been than of things
to come.

City of the Future, by Frank R. Paul, back cover of *Amazing Stories*

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magazine, August 1939

Reproduced by permission of agent Forrest J Ackerman, Hollywood.

Credits Copy 1

Developed by the Smithsonian Institution Traveling Exhibition Service from an exhibition originally organized with the National Museum of American History

In association with the Florida Humanities Council

Curators: Joseph J. Corn and Brian Horrigan

This exhibition has been made possible through the generous support of the John S. and James L. Knight Foundation and the Hearst Foundation.

The Florida tour is funded in part by the Florida Department of State, Division of Cultural Affairs.

Designed, edited, and produced by the Ofce of Exhibits Central, Smithsonian Institution

[SI logo and Florida Humanities Council logo]

Credits Copy 2

Developed by the Smithsonian Institution Traveling Exhibition Service from an exhibition originally organized with the National Museum of American History

In association with the Georgia Humanities Council

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Credits Copy 3

Smithsonian Institution

[SI logo and Georgia Humanities Council logo]

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In association with the Michigan Humanities Council

Curators: Joseph J. Corn and Brian Horrigan

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[SI logo and Michigan Humanities Council logo]

Credits Copy 4

Developed by the Smithsonian Institution Traveling Exhibition Service from an exhibition originally organized with the National Museum of American History

In association with the Missouri Humanities Council

Curators: Joseph J. Corn and Brian Horrigan

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Designed, edited, and produced by the Ofce of Exhibits Central, Smithsonian Institution

[SI logo and Missouri Humanities Council logo]

Credits Copy 5

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Developed by the Smithsonian Institution Traveling Exhibition Service from an exhibition originally organized with the National Museum of American History

In association with the Utah Humanities Council

Curators: Joseph J. Corn and Brian Horrigan

This exhibition has been made possible through the generous support of the John S. and James L. Knight Foundation and the Hearst Foundation.

Local exhibits and programs in Utah have been developed in association with the Utah Heritage Foundation, the Utah Museum of Fine Arts Education Program, and the Utah State Historical Society, Main Street Program and Ofce of Museum Services.

Designed, edited, and produced by the Ofce of Exhibits Central, Smithsonian Institution

[SI logo and Utah Humanities Council logo]

Kiosk A: Panels 4, 5

Section text

While some people have worried that robots would replace human workers, many others have envisioned a world teeming with androids that would do their bidding. The robots that began appearing on factory assembly lines in the 1970s did in fact make life easier for their human counterparts. But these machine constructions hardly resembled the enduring icon of the human-looking robot buddy.

#3

Elektro, the Westinghouse robot, New York World=s Fair, 1939

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Many have dreamed of a mechanical servant like Elektro, with or without his canine companion. But because serving dinner and other complex household tasks are difficult to program, few such robots ever materialized.

Courtesy Frigidaire Home Products.

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#4

Robot arms used on assembly line at Chrysler plant in St. Louis, Mo., about 1982

Although robots have not completely replaced human workers as once feared, they have been used widely in the automotive and other industries.

8 Woodfin-Camp & Associates, Inc.

Vitrine w/ #P1, #P2,
and #P3a

#P-1 (Robbie), and #P-2
(R.O.B.O.T.)

ROBOT B-9 from television=s *Lost in Space* and R.O.B.O.T. J
Ambivalence about the role of robots is nowhere more evident than in children=s toys. Some toy robots are friendly, non-threatening creatures, while others seem quite hostile.

R.O.B.O.T. J 8 1999 Wild Works; ROBOT B-9, *Lost in Space: The Classics Series* 8 Space Production (licensed by New Line Cinema).

#P3a

TV Guide, Apr. 3-9, 1999

Some of Americans= favorite fantasy robots have been loyal sidekicks to human characters. In television=s *Futurama*, set in the year 3000, the robot Bender shares adventures with his human friend Fry.

#2 (Silkscreened image of thunder robot; no label required)

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Kiosk A: Panels 6, 7

#5

Simulator One, about 1968

Many mid-20th-century inventors forecast widespread use of robots in high-risk situations. In fact, robots like Simulator One, which helped train doctors to administer anesthesia during surgery, have aided in several demonstration capacities.

Courtesy Aerojet Communications and Dr. Stephen Abrahamson, creator.

#6

Sojourner robot, Mars Pathfinder project, 1997

Sojourner, a wheeled robot carried on the Mars Pathfinder=s voyage, brought to life the popular fantasy of robots as explorers. Space visionaries are developing other robot-explorers for space travel.

Courtesy National Aeronautics and Space Administration.

#7

JASON Underwater ROV, about 1995

Once a fantasy worthy of Jules Verne, ROV (Remotely Operated Vehicle) JASON and similar robotic tools are becoming standard Aplayers@ in undersea exploration. They can descend far deeper into the ocean and withstand greater pressure than can vessels with a human crew.

Courtesy The JASON Project.

#8

P3, Honda Motor Co., Inc., 1999

The battery-powered Honda P3 is one of the first humanoid robots capable of making decisions according to terrain conditions. It can

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climb stairs, balance itself automatically, and assist humans by pushing carts or tightening bolts. Maybe we are getting closer to the dream of the robot buddy.

Courtesy American Honda Motor Co., Inc.

Repeat of #2 (silkscreened thunder robot; no label required)

Kiosk B

Header Image: Rocketship
Header Title

Imagining the Future

Kiosk B: Panels 1, 2, 3

Section Text

Futurism gained tremendously in popularity over the 20th century. Nineteenth-century writings on the future were often learned essays on utopia that reached limited audiences. In the 20th century, the popular media, such as movies, radio, television, magazines, and advertising, discovered the future=s entertainment interest.

Americans craved the latest futurist dramas, which generally featured heroic men and fantastic technology. The media heightened popular interestCand hence commercial appealCby masquerading these dramas as possible fact.

Subtext

Reading the Future

Every era produces its own visionary works of literature. Toward the end of the 19th century, what we now call Ascience fiction@ began to entertain audiences with glimpses into the future. The early genre featured sometimes cautionary forecasts of a future filled with

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wonders and dangers. In the 20th century, pulp magazines and comics permitted new audiences to discover the future in print for the first time.

Vitrine with #P7 (Bellamy book):
a hourglass cover image
b hammock cover image
c gray and blue cover
d modern library w/ book cover
e modern library wo/ cover

Looking Backward, 2000-1887, Edward Bellamy, 1888

Late-19th-century Americans eagerly embraced Edward Bellamy=s message that technology combined with political reform could bring about utopia. *Looking Backward* features a hero who falls asleep in 1887 and wakes up in 2000 to face a beautiful and orderly Boston run by an industrial army. The novel became one of the best selling books of all time.

Vitrine with #P4, #P5, #P6
[15 books (Verne p. 5/Wells p. 4),
2 books and 1 Classics Illustrated
comic book/p. 6 for each copy]
#P4 Wells:
a Time Machine
b War of the Worlds walking ships
c War of the Worlds one ship
d War of the Worlds girl running
e Time Machine price tag
#P5 Verne:
a The Man Who Invented the Future
b Master of the World blue cover
c Master of the World yellow cover
d From the Earth to the Moon
e Master of the World green cover
#P6 Classics Illustrated:
a From the Earth to the Moon
b Time Machine (Wells)

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c from the Earth to the Moon
d Time Machine (Wells)
e From the Earth to the Moon

Classics Illustrated and paperback versions of H.G. Wells and Jules Verne publications

Jules Verne and H.G. Wells paved the way for modern science fiction writers.

Frenchman Jules Verne (1828-1905) was the first writer to unite modern technology with fantasies about the future. Readers thrilled to his giant flying machines and apocalyptic weapons.

British author H.G. Wells (1866-1946) invented the essential vehicle for traveling from the present to the future in *The Time Machine* (1895). Wells= time traveler discovered Ahumanity on the wane@ in the year 802,701. Unlike Jules Verne, Wells invested his fiction with philosophical reflection and moral admonition.

#10

War of the Worlds, 1953

In the 1950s space-invader movies spoke to an American public preoccupied with fears about ongoing Earthly conflicts and the specter of Communist infiltration. Few if any of these types of movies were actually set in the future.

Courtesy Museum of Modern Art (New York)/Film Stills Archive.

Vitrine with #P8
[5 pulp magazines; 1 hobby for each copy]

#P8:

a Invasion of the Micro Men, b
Hidden City,
c The Brain,
d The Shaven Mystery,

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e The Metal Monster

Amazing Stories, 1940s

#11 (silkscreened image)

Illustration based on cover image, *Amazing Stories*, Frank R. Paul, August 1928

Teeming with futuristic technology, extraterrestrial worlds, bizarre aliens, and mutant monsters, 20th-century pulp magazines spoke of a future dominated by power-hungry men, violence, and machines. These dark forecasts infiltrated popular culture, becoming a stereotypical view of the future for much of the 20th century.

© 1927 E.P. Co., Inc. By arrangement with Forrest J Ackerman.

#12

right:

From the *Earth to the Moon*, by Jules Verne, 1905

Photograph by Paul Silbermann.

Kiosk B: Panels 4, 5, 6

Subtext

The Future on Film and Television

Throughout the 20th century, the mood of the future on film and television shifted from buoyant optimism to ambivalence about the status quo to dark despair.

#13 (photo)

Just Imagine, 1930

In the 1930 musical comedy *Just Imagine*, Maureen O'Sullivan and John Garrick played young lovers LN18 and J21 in New York City 50 years in the future. Not all films from this era were as

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lighthearted; the classic *Metropolis* (1926) reflected a dark fear of technology.

Courtesy Museum of Modern Art (New York)/Film Stills Archive.

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#14 (photo)

Mars Attacks the World, 1938

Most Depression-era films offered blissful relief from the real world.

Typical were the riveting adventures of comic-strip hero Flash Gordon, who rocketed through cliff-hanging episodes in Saturday matinee serials.

Courtesy Virginia Crabbe. © 2001 by Universal City Studios, Inc.

Courtesy Universal Studios Publishing Rights, a Division of Universal Studios Licensing, Inc. All rights reserved.

Vitrine with #P9, #P10, #P11
[select from the following for 5 copies
of exhibition:

- 4 Flash Gordon comic books
- 1 Tommy Tomorrow comic book
- 1 toy rocket ship w/ wheels
- 1 pack Arocket chalk@
- 1 flying disc toy in box
- 1 Jetsons book
- 5 space guns (some in pkg)
- 3 plastic 1960s ray guns
- 5 modern plastic ray guns]

- 1 Flash Gordon comic book
- 1 pulsating gun per copy

#P9 lunchbox:

- a Buck Roger
- b Buck Rogers
- c Battlestar Galactica
- d Battlestar Galactica
- e Battlestar Galactica thermos

#P10 comic book:

- a Flash Gordon Danger in the Land of DJALE
- b Tommy Tomorrow
- c Flash Gordon Serpent Plants

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d Flash Gordon Ming the Merciless
agent
e Flash Gordon attacking a bird

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#P11 plastic ray gun (modern):

- a red
- b red
- c silver
- d silver
- e silver

#18 (Captain Video game)

Note: Label for P#9, P#10, P#11
and #18 in vitrine, but visual #18
outside vitrine

Ray gun, comic book, lunch box, 1950s-1999

In the years immediately following World War II, American visions of the future focused mainly on the vast locale of outer space.

Especially popular among early television audiences were space-hero shows that were essentially updated cowboy dramas. These heroic adventures appealed mainly to young boys, who clamored for the latest space toys.

Ray gun: 8 1997 S.R.M. Co., Inc.

Backdrop: Smithsonian Institution. Photograph by Jeffrey Ploskonka.

Subtext

Playing with the Future

Beginning in the 1930s with Buck Rogers toys, countless children have imagined themselves heroes in a space-oriented future.

#15

Still from *Planet of the Apes*, 1968

Futuristic films of the 1960s through the 1990s often forecast a bleak future preceded by civil upheaval or nuclear, biological, or ecological disaster. In *Planet of the Apes*, a crew of human astronauts awakens from a long hibernation to a society run by intelligent apes.

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Courtesy Twentieth Century Fox Film Corporation. All Rights Reserved.

#16

Star Trek, about 1966

Premiering in 1966, television's *Star Trek* was conceived as an antidote to the *Akid stuff* on 1950s television. The show, with its ethnically diverse crew and socially conscious themes, used the future to comment on social problems of the day.

Courtesy Paramount Pictures. STAR TREK: Original Series 8 2000 by Paramount Pictures. All Rights Reserved.

#17

The Jetsons, 1962

Introduced to prime-time television audiences in 1962, *The Jetsons* was a mild satire on popular expectations of a future filled with glorious gadgetry.

© & © Hanna-Barbera, a Time Warner Co.

#19

Tom Corbett playsuit, about 1952

Space-academy cadet Tom Corbett captured the imagination of early-1950s television audiences. Enraptured children looked for products with the trademark snazzy, futuristic look.

Smithsonian Institution. Photograph by Jeffrey Ploskonka.

Kiosk B: Panels 7, 8, 9

Subtext

Advertising the Future

Many advertisements of the 20th century have suggested that the future is strictly a matter of improving, inventing, and acquiring

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things. What we will become tomorrow, such ads imply, is based on what we buy today. Consumers have accepted the notions that the future is available now and that it can be bought.

#20

Just a Possibility, That=s All, Life, July 1, 1909

As early as the late 19th century, satirists predicted the day when advertising would adorn not only trolleys but also airships.

Courtesy Library of Congress.

NOTE: No #21

#22

General Electric refrigerator advertisement, *Fortune*, May 1931

During the Depression, corporate ads associated products with glistening cities of the future and their implied prosperity.

Courtesy Library of Congress and the Schenectady Museum, Hall of Electrical History.

#23

Revlon advertisement, *Life*, March 10, 1958

In the 1950s, advertisers often displayed their goods against backdrops suggesting automobiles, rockets, and atomic energy. In the reflective gleam of automotive chrome, the era=s primary mirror of affluence, everyday items could look Afuturamic.@

Courtesy Revlon and Smithsonian Institution Libraries.

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#24

Cell phone advertisement, 1998

Recent electronics advertisements have suggested that the future has already arrived in the form of the latest technologies.

Sprint Store at RadioShack PCS advertisement. The Jetsons appear courtesy of the Cartoon Network and Hanna-Barbera.

#P12 (5 stickers in shape of rocket)

7-Up advertising sticker, about 1975

Subtext

Today=s Tomorrows: The Computer Revolution

Before 1960, few visionaries speculated about computers= impact on society. By the late 20th century, some futurists declared that computers and the Internet had the power to change the world more profoundly than had any previous invention.

#25

Electronic Numerical Integrator and Computer (ENIAC), 1946

When ENIAC was developed during World War II, no one could have predicted that within 50 years its computing power would be surpassed by something as tiny as a laptop computer. Developed by the US Army to calculate missile trajectories, the now Ancient@ ENIAC weighed more than 30 tons and occupied 1,800 sq. ft.

(167.22 m2) of space.

Courtesy US Army Ordnance Museum, Aberdeen Proving Ground.

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#26

Poster from the motion picture *2001: A Space Odyssey*, 1968

Like forecasts about robots, the most imaginative predictions for computers have not yet come to pass. Yet movie audiences continue to be intrigued by HAL, the memorable Abad-guy@ computer from the movie 2001 with human-like intelligence and extraordinary control over its spaceship.

8 1968 Turner Entertainment Co. A Time Warner Co. All Rights Reserved.

#27

Hand-held global positioning system receiver, *Successful Farming*, October 1999

Few visionaries accurately forecast how Americans would apply technology to traditional farming. Since the late 1970s, farmers have used global positioning units to identify problem areas in their fields. The technology has helped in increasing crop yields and in utilizing resources more efficiently.

Reprinted from *Successful Farming* 7. 8 1999 Meredith Corp. All rights reserved.

#28

Cartoon, Mick Stevens, 1997

As recently as the early 1980s, not many observers foresaw the impact computers would have on how people work, live, and interact. Ongoing changes in computer technology made possible telecommuting in the 1990s.

8 2000 Mick Stevens from cartoonbank.com. All Rights Reserved.

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Kiosk C

Header Image: Radio

Header Title

Homes of Tomorrow

Kiosk C: Panels 1, 2, 3

Section Text

The notion of the Aideal home@ has persisted in America since the birth of the nation. But beginning in the 1920s, American designers created the Ahome of tomorrow,@ a variation on the dream-home concept. These Afuturistic@ houses promised new sophistication in household technologies and suggested through their designs that they could be mass-produced. Some of the shocking designs were homegrown. Others reected the theories of the European avant garde.

Subtext

The Collective Future

In the decades around 1900, many visionaries foresaw a Ahome of tomorrow@ that was actually more like an apartment house or skyscraper. These predictions reflected the reality of a booming population in American cities. More and more people, many of them new immigrants, were crowding into less and less space.

Quotation

AThe mere sentiment of home, with its thousand associations, has, like a strong anchor, saved many a man from shipwreck in the storms of life.@

CAndrew Jackson Downing, The Architecture of Country Houses, 1853

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#30

The Lovell House, Richard Neutra, about 1927

Through designs such as the Lovell House, perched high above Hollywood, architect Richard Neutra sought to express his visions of a health and the future. Neutra's pure, simple interiors and exteriors, stripped of traditional ornament, suggested a kind of robust purity.

Photograph courtesy Dion Neutra, Architect, and Neutra Papers BUCLA Special Collections.

#31

A Small Bracketed Country House, Andrew Jackson Downing, 1853

During the mid-19th century, Americans believed that the right type of house would influence a family's moral well-being and hence its future. Authors such as Andrew Jackson Downing urged Americans to build homes in simple but picturesque styles.

Smithsonian Institution Libraries.

#32

Apartment House of the Future, Judge, Jan. 15, 1884

Satirical humor masked late-19th-century society's fears of overcrowding and declining home ownership.

Courtesy Library of Congress.

#33

Country Homes in the Sky, A.B. Walker, *Life*, March 4, 1909

Courtesy Library of Congress.

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Kiosk C: Panels 4, 5, 6

Subtext

At Home in the Machine Age: The Early 20th Century

In the 1920s and 1930s, American architects, following Frank Lloyd Wright as well as their European modernist counterparts, rebelled against the traditional styles that had long dominated home design. They advocated architecture that would bring society into harmony with the machine age.

#35

Dymaxion House, R. Buckminster Fuller, 1927-28

Buckminster Fuller=s stunning debut performance was his design for Dymaxion House, billed in 1927 as a home of the future and a Ahome for Everyman.@ Fuller based his ideas on the defining principles of the American machine age: mass production, mass communication, decentralization, and mobility. This radical design was never built.

Courtesy Buckminster Fuller Institute.

Subtext

Houses Like Fords

In the 1920s, Henry Ford=s use of an assembly line to mass-produce the automobile excited housing visionaries. Such innovations applied to housing promised to remedy the increasing shortage of affordable single-family homes.

#34

House designed by George Fred Keck for the *House of Tomorrow* exhibition, Century of Progress Exposition, Chicago World=s Fair, 1933-34

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With its hangar for the family airplane, Keck=s dramatic 12-sided house attracted national attention. Keck, like other modernists, believed that industrial material, such as steel, chrome, and glass, should be used in houses as well as factories.

Courtesy Chicago Historical Society. Photographer:
Hedrich-Blessing (Neg. #HB-09789-A).

#36

Crystal House, designed by Keck & Keck, drawing displayed at the Century of Progress Exposition, Chicago, 1934

Crystal House=s futuristic veneer implied mass production, but its opulent interior did not tally with the requirements of a minimum-cost home or with other American housing needs. Essentially a glass cube suspended within a steel cage, it was intended as just a suggestion about how future homes might appear. Courtesy The State Historical Society of Wisconsin (Image #WHi [X3] 39972).

#37

*Atom Bomb House, Robert C. Scull and Jacques Martial,
Architects= Journal, Feb. 28, 1946*

In the spirit of post-World War II paranoia, the Architects= Journal advocated streamlining homes to resist shock waves and blast from a possible atomic bomb attack.

Courtesy Library of Congress.

#38

General Houses= AK2H4O@ House by Howard Fisher, *Fortune*, July 1932

The push for mass production and the slogan AHouses Like Fords@

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influenced architects such as Howard Fisher, founder of General Houses, Inc., the AGM of the new industry of

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shelter.@ Despite considerable attention in the press, General Houses, Inc., enjoyed only modest success.

By permission of the Harvard University Archives.

#39

Levittown, N.Y., 1958

The Levittown community led the sprawl of inexpensive, mass-produced homes across suburbia after World War II.

Levittown=s popularity was helped by the fact that William Levitt envisioned the home of tomorrow as very much like the home of yesterdayHistorically styled, detached, and isolated on its own plot of ground.

Joe Scherschel/Life Magazine 8 Time, Inc.

Kiosk C: Panels 7, 8, 9

Subtext

The Postwar Home of Tomorrow

Because modernistic architecture actually appealed to few Americans, postwar architects focused instead on creating homes with the latest durable consumer goods. Scientific developments suggested that the home of tomorrow would be a paradise of comfort and convenience. Despite advances in technology, women were still defined as keepers of hearth and home.

Label for photo and vitrine

#40

[2 toy appliances for each copy]

#P13a=washer (newer);

#P13b=dryer (newer)

Westinghouse advertisement, *McCall=s*, November 1944

In the 1930s and 1940s, when a significant number of American

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households lacked modern kitchens and even electricity, a future keyed to labor-saving devices appeared truly visionary. Appliances were at the core of promises made to American consumers about their homes in the glorious postwar future.

Courtesy Frigidaire Home Products.

Product promotion toys: For Westinghouse and other appliance companies.

#41

Libbey-Owens-Ford Glass Co. photograph, *Better Homes & Gardens* magazine, July 1943

By the 1940s, the kitchen was considered the seat of futurism in the home. A promotional film for Libbey-Owens-Ford touted a kitchen of tomorrow as an emancipation proclamation from kitchen drudgery for the American Housewife.

Courtesy *Better Homes & Gardens* magazine/Meredith Corp.

#42

Miracles You'll See in the Next Fifty Years, *Popular Mechanics*, February 1950

By the early 1950s, various miracle materials were making their way into middle-class homes. The popular press was filled with promises of ever more remarkable things to come.

Reprinted from *Popular Mechanics*, February 1950, © The Hearst Corporation.

All Rights Reserved.

#43

Lobby card for movie version of *1984*, 1956

In George Orwell's novel *1984* (1949), the haunting specter of Big

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Brother captured free-floating fears about government use of technology to intrude in the lives of private citizens. The story portrays TV as a watchdog rather than as the mass-entertainment medium it soon became.

Courtesy Library of Congress and Columbia Tristar Motion Picture Group.

#44

Chief participants in the first Picturephone call from New York=s Grand Central Terminal to the National Geographic Society building in Washington, D.C., about 1964

In the 1960s, Bell Labs engineers introduced the Picturephone, which merged the telephone with television. Consumers showed little interest in bringing the device into their homes, however, apparently preferring the visual anonymity of the ordinary telephone. Recently two-way visual communication has emerged as a corporate tool, in the form of the teleconference.

Property of AT&T Archives. Reprinted with permission of AT&T. (Image #88-202125.)

#45 (television outline)

No label

Subtext

Today=s Tomorrows: Colonial Revival Meets High Tech

During the 1920s through the 1940s, some visionaries imagined a one-size-fits-all Ahome of tomorrow.@ In the 1990s, architects often acknowledged the needs of different kinds and sizes of families in their designs for new houses. Many late-20th-century homes exhibited more informality and open floor plans, with extensive

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computer networks, remote-controlled audio and video systems, and more.

Despite advances in home technologies, most late 20th-century Americans were no more interested in houses that looked Amodern@ than were their 1920s forebears.

#46

IBM Home Director, *Electronic House*, October 1999

The IBM Home Director, a whole-house automation system, adjusts lighting and temperature, monitors security settings, and pipes music throughout the house or to selected rooms. The system is regulated by remote control or by computer.

Courtesy EH Publishing, Inc. Photograph by Tina Weitz, Austin, Tex.

#47

Geodesic domes advertisement, 2000

New images for the Ahome of tomorrow@ emerged from the environmental movement of the 1970s. Experimental houses, some of them sporting solar panels or recycled materials, appeared in new forms, such as the Ageodesic@ dome, invented by visionary engineer Buckminster Fuller. Energy efficiency in home design has never gone out of style, however, and today=s futuristic homes continue this impulse toward a wiser use of resources.

Photograph courtesy www.domehome.com.

Kiosk D

Header Image: Train
Header Title

Transportation of Tomorrow

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#48 (*Modern Mechanix* magazine
cover image August 1934)

From original drawing used by permission of Times Mirror
Magazines, Inc.

Kiosk D: Panels 1, 2, 3

Section text

Before the 1920s, mass transit systems dominated Americans=
visualizations of tomorrow=s transportation. By the 1930s, the car
became the focus of transportation fantasies. By the mid-1960s,
researchers concentrated on improving fuel efficiency and solving
earthbound traffic problems. At the same time NASA engineers
began to fulll our earliest dreams of reaching for the stars.

#49

Moonport, Jim Powers, Ford Motor Co., 1956

The prospect of extending the US way of life to the Moon was a
popular theme in 1950s America. The dream of routine space flight
for average citizens has long been one of yesterday=s favorite
tomorrows.

Courtesy Ford Motor Co. and Jim Powers.

#50

Future New York, by Richard Rummell, cover of *King=s Views of
New York*, 1915, published by Moses King

King=s Views of New York, published every year between 1908 and
1915, was a popular picture book of the landmarks of America=s

largest city. Each year=s cover featured an artist=s imagining of Athe
frenzied heart of the world.@

Smithsonian Institution Libraries. Photograph by Lorie Aceto.

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Subtext

Dreams of Flight

Probably no vision of the future is older than the dream of being able to fly. The 1903 successes of Wilbur and Orville Wright at Kitty Hawk elicited great excitement and contributed to ever more fantastic dreams of flight. The most popular vision of the aerial future was that of an airplane in every garage. @

#53

Model Transoceanic Passenger Plane, Norman Bel Geddes, about 1929

With the rapid improvement in aviation technology in the first half of the 20th century, aviation enthusiasts projected ever bigger aircraft. Norman Bel Geddes, working with aeronautical engineer Otto Koller, planned one with a wingspan nearly three times that of a Boeing 747. Bel Geddes and Koller=s plane, designed to carry 540 passengers, was technically naive and economically unrealistic. The Estate of Norman Bel Geddes, Edith L. Bel Geddes, Executrix.

#54

Continental, Inc., F-2 Airphibian, Robert Fulton, about 1946

Heralded by its designers as the beginning of a new era in transportation, @ the Airphibian was part of a trend toward personal flying machines. The designers maintained that a woman by herself could convert the Airphibian from plane to car or vice versa in just five minutes. The vehicle never became common, however, because the features that made it a useful car also made it an expensive and poorly designed flying machine.

National Air and Space Museum, Smithsonian Institution.

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#55

Personal helicopter, Alex S. Tremulis, 1944
Courtesy Ford Motor Co. and Alex S. Tremulis.

#56

Demonstration of Small Rocket Lift Device (SRLD), Bell
Aerosystems, New York World=s Fair, 1964-65
During the 1950s and 1960s, visionaries projected a number of ways
to improve transport during combat. Designed for possible use by the
military, the SRLD operated on low temperature steam created by a
chemical reaction. An operator could blast off straight up and, with
practice, fly forward or maneuver at will for about half a minute
before running out of fuel.
National Air and Space Museum, Smithsonian Institution.

Subtext

Railroads of Tomorrow
Nineteenth-century Americans believed that trains would carry them
and the American economy into a glorious future. By the 1930s,
however, many Americans used automobiles for their trips to other
cities. Although trains have enjoyed brief comebacks, mass-transit
visions of the future have often seemed counter to the American
traditions of individualism, freedom, and private property.

#51

20th Century Limited, Henry Dreyfuss, about 1940
In the 1930s, some railroads tried to appeal to modern audiences by
streamlining older engines. Curved metal shrouds gave the illusion
of aerodynamic engineering and greater speed. Streamlining was
primarily a stylistic device, however, especially when applied to

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stationary objects such as houses and pencil sharpeners.
Reproduced from the Collections of the Library of Congress.

#52

Disneyland-Alweg Monorail System, Anaheim, Calif., about 1959
From the earliest years of railroads, futurists envisioned trains that could race through the metropolis on just a single rail. Although a few monorails were built at fairs and amusement parks, engineers have never viewed monorail technology to be particularly efficient or practical.
Courtesy The Walt Disney Co.

Kiosk D: Panels 4, 5, 6

Subtext

The Car of Tomorrow
The Acar of tomorrow@ was born during the Depression, when independent inventors, industry designers, and engineers began to prototype vehicles that they claimed were emblematic of things to come. Annual changes in design sold the illusion of progress and kept consumers on edge, looking to what Atomorrow@ might bring.

Quotation

AYou have only to look at a dolphin, a gull, or a greyhound to appreciate the rightness of the tapering, flowing contour of the new Airflow Chrysler.@
C1934 advertisement

#57

Octoauto, Milton O. Reeves, about 1912
When America=s first Ahorseless carriage@ chugged into the public gaze about 1895, skeptics doubted it had much of a future.

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AmericansCrural and small-town residents in particularCsoon recognized the car=s advantages for personal mobility. Visionaries proposed numerous designs, including this eight-wheeled version. Courtesy Detroit Public Library, The National Automotive History Collection.

#59

Chrysler Airflow, Chrysler Corp., and City of Salina, Pullman Car and Manufacturing Co., 1934

The Airflow was the only streamlined car actually produced by the industry in the 1930s. Streamlining had already been embraced by the American railroad industry.

Courtesy Chrysler Corp.

#60 and #61 (inset of Ford Nucleon refueling)

Model of a Ford Nucleon, Ford Motor Co., 1958

AThe atomic core in the reactor at the rear of the car would be recharged periodically at charging stations, which would largely replace the service station as we know it today.@

CFord Motor Co. press release

One of the most optimistic hopes of the 1950s was that nuclear reactors could be made small and light enough to be safely installed in automobiles.

Courtesy Ford Motor Co.

#62

Levacar Mach I, Ford Motor Co., 1959

Never mass-produced, the Ford Levacar Mach I slid along on a thin film of compressed air that was emitted from three Alevapads@

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underneath the car. Ford anticipated that the levitation system would initially find application for high-speed transportation between cities. Courtesy Ford Motor Co.

Vitrine for P14
[5 car ads 1 per version (Lincoln Zephyr V-12 (2), Oldsmobile 88, Chrysler Airflow (2))]
#P14
a: Airflow Chrysler 1934
b Lincoln Zephyr V-12
c Oldsmobile 88
d Lincoln Zephyr V-12 Clouds
e Airflow Chrysler Streamline

Automobile advertisements

American advertisers seized on the idea of the future as a compelling way to sell products, especially automobiles.

#58

Stout Scarab, Fortune, November 1935

Smithsonian Institution Libraries. Photograph by Joe A. Goulait.

#63

Articulated Three-Wheel Model, General Motors Corp., about 1966
This three-wheeled two-seater from the 1960s signaled Detroit=s recognition that aerodynamic efficiency would become not simply a point of styling but also a requisite for public approval.

8 1978 General Motors Corp. Used with permission of GM Media Archives.

Kiosk D: Panels 7, 8, 9

Subtext

Today=s Tomorrows: Better Ways of Getting Around

More efficient and varied transportation in the future was thought to

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be a real solution to America=s traffic problems. This view still affects the way some communities are planned. But emphasis now is on regional planning and on transportation networks.

#64

Traffic jam in Los Angeles, 1980

Traffic jams were never a problem in the future cities that were envisioned in the 1930s and 1940s. Today=s planners devote significant resources to tackling America=s transportation problems. *Chicago Tribune* photograph by Ernie Cox, Jr.

#65

EV1, General Motors gas/electric car, 1999

For much of the 20th century, visionaries proposed vehicles without much attention to energy requirements. Late in the century, General Motors and other US and overseas car manufacturers began to develop vehicles that ran on electrical power. The EV1 runs on gasoline and electricity generated from batteries and also uses fuel cells.

Copyright 1998 General Motors Corp. Used with permission of GM Media Archives.

#66

Moller M400 Skycar, 1999

Developers of the M400 Skycar promise that it is a Acommuter=s dream car of the 21st century.@ The vehicle is designed to have the take-off and landing versatility of a helicopter and to follow pre-programmed aerial Atraffic lanes.@

Courtesy Moller International.

#67

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High-speed trains

Since the early 1990s, the US Department of Transportation has promoted the development of high-speed trains to help ease traffic congestion and to improve air quality. One such train, Acela, currently runs in the country's northeast corridor.

Courtesy the National Railroad Passenger Corp. (Amtrak).

#68

California Partnership for Advanced Transit and Highways (PATH), 1997

California traffic experts are working on a traffic management program called the Intelligent Vehicle Highway System (IVHS), which depends on sensors placed in cars and in the road itself. By compelling cars to travel in computer-controlled platoons, IVHS is expected to reduce accidents, eliminate highway congestion, and decrease air pollution.

Photograph by Bill Stone, 8 PATH Publications, 1997.

Kiosk E

Header Image: #69 (Metropolis by King Camp Gillette; no label necessary)

Header Title

Communities of Tomorrow

Kiosk E: Panels 1, 2, 3

Section Text

Overwhelmed with the rapid growth of cities and the rise of the machine, 19th-century Americans turned their attention to ever more fantastic urban visions. Sometimes these visions mirrored concerns over increased crowding and other city ills. At other times they

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reected the buoyant optimism felt by the architects and planners who were designing the future.

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Quotation

AThe people of New York will practically live in the sky. . . . There will be aerial hangers, and airplanes will be as common as flivvers [small, inexpensive automobiles].@

CHugh Ferriss, 1925

#70

Visionary City, William Robinson Leigh, 1908

About 1900 the city of the future became a popular subject for cartoonists and illustrators. Motivated by the frantic urban growth of the 1880s and 1890s, artists forecast impossibly dense and congested cities filled with skyscrapers and crowded with bizarre vehicles and aerial bridges.

Cosmopolitan magazine, 1908.

#71

Church Family of Alfred, Maine, painting by Joshua H. Bussell, about 1880

Rural utopian communities flourished in the 19th century. Religious communitarians, such as the Shakers, were well known for their model communities. These and other groups sought to define the future in ways that rapid urbanization would not allow. They aimed to provide a blueprint for righteous living.

Courtesy Hancock Shaker Village, Pittsfield, Mass.

#72

In Futuro, F.W. Read, *Life*, Dec. 5, 1901

A>You are nearly an hour late, dear.= >Yes. The air ship broke down, and I had to fly home.=@

Courtesy Norman Brosterman.

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#73

Isolated Masses: Towers of Steel and Glass, Hugh Ferriss, about 1930

The drawings of architectural renderer Hugh Ferriss defined the look of the future in American popular culture. Ferriss= 1929 book *The Metropolis of Tomorrow* was a collection of dramatic sketches of contemporary and imaginary skyscrapers and cities.

Avery Architectural and Fine Arts Library, Columbia University in the City of New York.

Kiosk E: Panels 4, 5, 6

Subtext

World=s Fairs and Other Worlds of Tomorrow

Model communities presented in world=s fairs and similar expositions of the late-19th and 20th centuries celebrated technology and the notion of progress. In a world that was increasingly urbanized and chaotic, they provided assurance that the future would be elegant and rational.

Vitrine w/ #P15, #P16, #P17, #P18, #P19, P#20, P#21

[1 per each copy of: 1904 St. Louis World=s Fair postcard, 1939 New York World=s Fair postcard, 1964-65 New York World=s Fair postcard]

#P15 1904 postcard:

a US government bldg

b Regal Shoe Store Place of Manufactures

c Regal Shoe Store Festival Hall and Cascades

d Palace of Manufactures

e Grand Lagoon

#P16 1939 postcard:

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a Corona north gate
b Trylon and perisphere
c Bridge of wings
d Electrical products
e Gas exhibits building
#P17 1964 postcard:
a Johnsons Wax pavilion
b Travelers Insurance pavilion
c Heliport
d Kodak pavilion
e US pavilion
#P18 1964 postcard:
a Shaefer pavilion
b 7-Up gardens
c Mormon pavilion
d Ford pavilion
e Pavilion of American interiors
#P19 1964 postcard:
a Bell Telephone pavilion
b Vatican pavilion
c America-Israel pavilion
d NCR pavilion
e Halls of education
#P20 1964 postcard:
a Sudan pavilion
b AMF monorail
c Gas, Inc., pavilion
d GM pavilion
e Coca Cola pavilion (postcard)
#P21 1964 postcard
a Christian Science pavilion
b Astral fountain
c Thailand pavilion
d House of Good Taste
e Plaza of the Astronauts

World=s fair postcards

World=s fairs over time have demonstrated trends in contemporary hopes and values. Classical structures at the 1904 St. Louis exposition and other early fairs reflected the influence of the City

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Beautiful movement, which sought to project beauty and order onto the Acorrupted@ cities of the 19th century. Displays at the 1939 and 1964 New York fairs, on the other hand, embraced emerging and potential technology as the way of the future.

#74

View from the observation deck of the Manufactures and Liberal Arts Building, World=s Columbian Exposition, Chicago, 1893
The 1893 World=s Columbian Exposition was a compelling model of the perfectly ordered community. Glistening white buildings with their classical styles and attractive landscaping invited rhapsodic predictions about America=s urban future.

Avery Architectural and Fine Arts Library, Columbia University in the City of New York.

#75

The Mile-High, Frank Lloyd Wright, 1956

Frank Lloyd Wright=s work became increasingly fantastic after World War II, as exemplified by his plan for a three-sided Aneedle@ to pierce the sky above Chicago=s lakefront. Wright=s design had a high shock value but low practicality and was never built. Today=s skyscrapers still fall shy of the half-mile mark.

Copyright 8 2001 The Frank Lloyd Wright Foundation, Scottsdale, Ariz.

#76

Cover of pamphlet for Democracy exhibition, model designed by Henry Dreyfuss, World=s Fair, New York, 1939

ADemocracy@ was a model of a city of the future installed in the Perisphere at the 1939 World=s Fair. It featured an urban core with

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tall, widely spaced buildings, separation of pedestrian and vehicular traffic, carefully delineated industrial and residential zones, and a generous greenbelt of farms and parks.

Smithsonian Institution. Photograph by Joe A. Goulait.

#77 (Illustration of trylon & perisphere from 1939 World=s fair; no label)

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#78

Tourists in sound chairs viewing *Futurama* exhibition, World=s Fair, New York, 1939

Industrial designer Norman Bel Geddes= *Futurama* at the General Motors pavilion was the biggest hit at the 1939 World=s Fair.

Futurama touted the world of 1960, where all of life could be like swift, controlled superhighwaysCfrictionless, accident-free, and brought to you by enlightened scientists, technologists, and businessmen.

The Estate of Norman Bel Geddes, Edith L. Bel Geddes, Executrix.

Kiosk E: Panels 7, 8, 9

Subtext

Planned Communities of the Future

Emerging in the late 19th century, wholly planned communities recalled earlier utopian visions. Promising the harmonious integration of work, leisure, and domestic life, such places supposedly would avoid the ills of modern cities. While some such communities never materialized, others still exist.

#79

Aerial view of Greenbelt, Md., 1938

President Franklin Roosevelt=s New Deal included programs to build ideal suburban communities where people could walk to work, to stores, and to schools. The best known of these New Deal towns was Greenbelt, near Washington, D.C. The Greenbelt program enjoyed only limited success because of opposition to government involvement in the private housing and real estate markets.

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Courtesy Library of Congress.

#80

Arcosanti, near Mayer, Ariz., Paolo Soleri, about 1999

In 1970 Italian-born architect Paolo Soleri began to design his vast Arcologies® (from *architecture* and *ecology*) to eliminate suburban sprawl. His communities would concentrate housing, industry, and services into a single, massive complex. Soleri intended the communities as works-in-progress, to be updated in response to the community=s needs.

Courtesy the Cosanti Foundation. Photograph by Ivan Pintar (#33.23.19).

#81

Megastructure, Syd Mead, from a US Steel publicity portfolio about the future, about 1967

Artist Syd Mead envisioned an extraordinary megastructure for 1991 under commission by US Steel. Mead=s background in automotive styling is evident in the sleek vehicles and glamorous settings.

Courtesy USX Corp.

#82

21st-Century Farm, Davis Meltzer, *The National Geographic Magazine*, February 1970

Only rarely have visions of the American future included specifics about the farm of tomorrow. Illustrator Meltzer collaborated with the US Department of Agriculture to portray a future farm where remote-controlled machines would harvest crops, move grain into storage elevators, and raise beef cattle. Today advanced machinery and factory farming methods have resulted in larger farms tended by

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fewer people. Courtesy Davis Meltzer/National Geographic Society, Image Collection.

#83

Seaside planned community, Florida

Proponents of the New Urbanism movement have since the 1980s urged a return to traditional American communities. These planners have developed communities such as Seaside, in Florida, that recapture the feel of earlier towns. These Anew@ communities feature high housing density, controlled automobile traffic, and judicious planning. Seaside, Fla., built in the 1990s, is familiar to many Americans as the setting of the film *The Truman Show*. Courtesy Seaside, Florida. Photograph by Steven Brooke.

Section Text w/ photo credit for #84 (same as *Amazing Stories* #1)

Looking Forward

What=s Next?

AThe future isn=t what it used to be.@

CArthur C. Clarke

Yesterday=s tomorrows seldom seem to come trueas anticipated. Visionaries often have overstated the effects of some technologies and trends while ignoring others that turned out to be more inuential. And they alsoCinevitablyChave failed to anticipate a number of inventions and social movements.

The Ahistory of the future@ is often entertaining but almost always illuminating. The failures of prediction provide a healthy corrective to our tendency to assume that tomorrow will be simply an extrapolation of todayConly bigger and better, or smaller and worse.

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What=s really heading our way tomorrow? We=ll haveto stick
around to nd out!

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