CELEBRATING THE WINNERS OF THE
58TH ANNUAL PROGRESSIVE ARCHITECTURE AWARDS

AWARDS

UNITED STATES LAND PORT OF ENTRY
VAN BUREN, MAINE
Julie Snow Architects

HIRSHHORN MUSEUM AND SCULPTURE
GARDEN SEASONAL EXPANSION
Diller Scofidio + Renfro

CITATIONS

KAROO WILDERNESS CENTER
Field Architecture

TAICHUNG INFOBOX
Stan Allen Architect

HINMAN RESEARCH BUILDING
REHABILITATION & ADAPTIVE USE
Lord, Aeck & Sargent in collaboration with
Office dA

ORDOS 20+10 OFFICE COMPLEX
Preston Scott Cohen

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ARCHITECT
jury develops an overriding thesis and uses it to analyze the projects before it. In recent years, the Progressive Architecture Awards have taken on issues such as public housing, community planning, and disaster relief. When this year’s jury—Lisa Iwamoto, Steve Dumez, FAIA, William Rawn, FAIA, Dan Rockhill, and Zoë Ryan (learn more about them on page 114)—convened, they decided to return to the program’s original purpose: identifying projects that push the envelope of progressive design, regardless of the building type.

That doesn’t mean that the jurors didn’t bring their own causes to the table. Iwamoto was interested in “systems—some within the buildings, some material.” Rockhill and Ryan looked for sustainability, but not just in any old way: “Sustainability should just be a part of the project,” Ryan explained. “It shouldn’t be an add-on.” And Rawn went on the hunt for “big ideas, a driving force, an intellectual construct.”

In the following pages, you will see which projects made the cut. Given a pool of nearly 300 entries, the jury selected only two awards and four citations.

The winners may be few in number, but they are diverse in program, location, and design, ranging from an inflatable temporary museum addition in Washington, D.C., to a terraced office complex in China; a rigorously modern border station in Maine to a contextual wilderness center in Africa; a bamboo-clad information center in Taiwan to a structurally daring architecture school renovation in Atlanta. The early P/A Awards jurors—Eero Saarinen and Victor Gruen among them—would agree: Regardless of one’s interest in systems, sustainability, or big ideas, all of the winning designs are progressive in their own ways.

PROGRAM  A temporary event space for public education programs, served by a 2,000-square-foot lounge.

SOLUTION  Bunshaft’s brooding concrete-and-granite donut at the Hirshhorn Museum is a perfect foil for an inflatable structure whose playful form will take over the museum’s central courtyard and surrounding plaza in warm weather. The proposal by New York’s Diller Scofidio + Renfro for a seasonal expansion will create a vibrant public space to house art and education events. The inflatable membrane—which squeezes into the void of the museum courtyard, oozing out the top and beneath its mass—covers the museum’s courtyard and transforms the central space into an auditorium, café, and meeting place. The pavilion will be erected for one month each spring and fall. Both installation and building, the air-filled structure challenges long-standing perceptions of what a museum means as a public space, how it encourages pluralistic audiences, and what it is able to exhibit. Its presence underscores a paradigm shift at the Hirshhorn: The museum is growing in importance as a place for dialogue and education extending beyond the traditional art world.

“In terms of the innovation, the freshness of the idea, the sustainable aspects, and the presentation, it’s just delicious,” juror Dan Rockhill enthused. Juror Steve Dumez noted, “It uses resources. But it reuses them, over...
The translucent pavilion will immerse visitors in a sheltered, 14,000-square-foot space shaped by a series of cable rings that constrict the membrane, pulling it away from the walls of the building’s central courtyard. Other cables will tether it into place at each floor. The resulting contours produce changing shafts and pockets of outdoor space that visitors will experience from the ground and the galleries. Semipermanent anchors are designed to be removed when not in use, and the membrane can be recycled when it reaches the end of its life.

Within the bubble, the courtyard will accommodate 500 to 800 seats for an array of public events including live performances, films, lectures, and debates. A café and lounge will extend from the central event space into the adjacent sculpture plaza. After it has been inflated by semipermanent inflation equipment stored on the roof of the building, the seemingly weightless pavilion will provoke a dialogue with the solid, permanent form of the museum. And so that it doesn’t deflate, pressure is maintained by an air lock in the entry vestibule.

“The Hirshhorn is a wonderful building, but this will completely transform the way you experience it,” Dumez observed. “On the exterior, you’ll see this odd protuberance sticking out of the bottom and the top. But just imagine what the inside galleries will be like, where currently you look across this empty space. Because of the transparency, this form is going to interact with the entire building.”