ANY MAGAZINE (1993-2000) AND THE POST-CRITICAL TRANSITION IN ARCHITECTURAL THEORY

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ABSTRACT

ANY MAGAZINE (1993-2000) AND THE POST-CRITICAL TRANSITION IN ARCHITECTURAL THEORY

This thesis examines the influence of ANY (Architecture New York) Magazine (1993-2000) in shaping the debates in architectural theory between critical and post-critical perspectives in the 1990s and 2000s. Dissecting ANY's contributors, its interaction with the construction and culture industries, its thematic and visual narratives, and its coverage, the research aims to reveal how the periodical mediated a significant transition in architectural theory. This transition involved a move away from a purely critical approach rooted in Continental theories characterized by ideological and post-structuralist critique towards a more practical, pragmatic, and solution-oriented architectural theory. The critical-to-post-critical transition was influenced by global technological, economic, and environmental changes, which prompted a reorientation of architectural theory towards real-world applications and pragmatic solutions. In analyzing ANY's influence in this transition through its contributors, its interaction with the construction and culture industries, its thematic and visual narratives, and its coverage, the research sheds light on the broader post-critical transition in architectural theory in the 1990s and the 2000s.

Keywords: *ANY Magazine, Post-Critical Architectural Theory, 1990s Architectural History and Theory, Critical-to-Post-Critical Transition, Architectural Media*

ÖZET

ANY MAGAZINE (1993-2000) VE MİMARLIK TEORİSİNDE ELEŞTİREL SONRASI GEÇİŞ

Bu tez, ANY (Architecture New York) Magazine dergisinin (1993-2000) 1990'lar ve 2000'lerde mimarlık kuramında eleştirel ve eleştiri sonrası perspektifler arasındaki tartışmaları şekillendirmedeki etkisini incelemektedir. ANY'ye katkıda bulunanları, inşaat ve kültür endüstrileriyle etkileşimini, tematik ve görsel anlatılarını ve kapsama alanını inceleyen araştırma, derginin mimarlık kuramında önemli bir geçişe nasıl aracılık ettiğini ortaya koymayı amaçlıyor. Bu geçiş, ideolojik ve post-yapısalcı eleştiri ile karakterize edilen Kıta Avrupası teorilerine dayanan tamamen eleştirel bir yaklaşımdan daha pratik, pragmatik ve çözüm odaklı bir mimarlık teorisine doğru bir kaymayı içeriyordu. Eleştirelden post-eleştirele geçiş, mimarlık teorisinin gerçek dünya uygulamalarına ve pragmatik çözümlere doğru yeniden yönlendirilmesine yol açan küresel teknolojik, ekonomik ve çevresel değişimlerden etkilenmiştir. ANY'nin bu geçişteki etkisini, katkıda bulunanlar, inşaat ve kültür endüstrileriyle etkileşimi, tematik ve görsel anlatıları ve kapsamı üzerinden analiz eden araştırma, 1990'lar ve 2000'lerde mimarlık teorisindeki daha geniş çaplı eleştiri sonrası geçişe ışık tutuyor.

Anahtar Kelimeler: *ANY Dergisi, Eleştirel Sonrası Mimarlık Kuramı, 1990'ların Mimarlık Tarihi ve Kuramı, Eleştirelden Eleştiriye Sonrası Geçiş, Mimari Medya*

To my dear family, Filiz, Cuma and Duygu…

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INTRODUCTION

1.1. ANY Magazine and the Key Stones of the Post-critical Transition

> *Dear Reader,*
>
> *This is my first letter in a number zero - a beginning without value - of a new form of architectural media: the critical tabloid. Tabloid, as defined in Webster's Dictionary seventy five years ago, was not as we know it today. Tabloid was a trademark, the literal definition of which came to mean any preparation or formula, especially of drugs or chemicals, in a compressed or concentrated form. Sometimes it was used figuratively as tabloids of melodrama. Today, tabloid is associated with publications rather than preparations, tabloid journalism perhaps being a mediated form of the melodrama.*
>
> *ANY tabloid also leaves behind the notion of compression for an opening up, not only with a page size that is the new genre of the tabloid but also by expanding the space for architectural thought. It inserts itself as a writing between the existing commercial and professional journals and the intellectual and scholarly reviews. Its timing, bimonthly, is important to it being both current yet at some distance from its content and its context. In the space and time of architecture, where production is slow, the tabloid is hot (McLuhan) and fast (Virilio), but ANY is also tempered with the interventions of critical positions that slow the tabloid down, placing it between the fast media of representation and the slow academic hindsight of intellectual journals.*[1]
>
> —Cynthia Davidson, "Dear Reader," *ANY: Architecture New York* May/June 1993

In ANY's first issue, editor-in-chief Davidson eloquently set out the periodical's aim to establish a unique presence among architectural publications as a 'new form of architectural media'. She envisioned creating a platform that would not only navigate but actively shape debates in architectural theory during the 1990s, a period of

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[1] Cynthia Davidson, "Dear Reader," *ANY: Architecture New York*, no. 0, (1993): 4.

significant change and reflection in the discipline. Davidson articulated ANY's complex role in architectural theory in her editorial correspondence to readers entitled 'Dear Reader'. She envisioned the periodical as an intermediary, reconciling the rapid pace of contemporary media with the contemplative pace of critical inquiry. Furthermore, Davidson identified ANY as a link between commercial publications and scholarly reviews, a platform that blended practical insights with critical theory, encouraging a prolific dialogue. This strategy was to take the periodical into the new millennium, navigating it within the changing terrain of architectural debates. In adopting this stance, ANY assumed the role of a distinct conduit between critical-theoretical endeavors and the practical facets of architecture, bridging disparate realms of the field. Settling out ANY's basic principles, this concise text highlighted the periodical's synchronicity with the prevailing nature of architectural debates in the 1990s and 2000s in the English-speaking world. (Figure 1.1)

Figure 1.1. **"**The ambiguity is what we like, we said. But architecture is so clear cut, she replied." — "Dear reader" *ANY Magazine* May/June 1993

The significant changes in the broader landscape of architectural theory throughout the 1990s and 2000s signaled a transition away from critical-theoretical

endeavors. Veering away from critically and ideologically driven approaches to architectural theory, the anti-critical and pro-practical approaches generated a significant reorientation towards pragmatism. Catalyzed by the changing global landscape marked by technological advances, economic shifts, and environmental concerns, the transition from critical to post-critical surfaced practical and real-world concerns. Architectural theory shifted its focus towards the integration of design and application-centered issues in response to global changes. This led to significant changes in the nature of the prevailing architectural debates. Responding to emerging professional and market demands emphasized solutions and applications. Architectural theory has thus stayed relevant and responsive to the contemporary challenges of architectural practice. Post-critical approaches advocate empirical, practical, and pragmatic perspectives in architectural theory, combining practical considerations with theoretical insights. Practical challenges are addressed by this shift from a purely critical concern to a more pragmatic focus. Shifting from a purely critical to a more pragmatic focus addresses practical challenges. An important role in mediating this change was played by the dialogues facilitated by ANY from 1993 to 2000. ANY played a crucial role in this transition, providing a platform for linking disparate realms of critical inquiry and practical applications.

ANY's editorial direction was not only aligned chronologically with the post-critical transition in architectural theory but also actively shaped its contours, positioning the periodical as a central voice in the theoretical changes of the decades. The New York-based Anyone Corporation[2] published twenty-six thematic issues of ANY under the direction of editor-in-chief Cynthia Davidson. The periodical documented the architectural theory of the 1990s and 2000s, aiming to reconcile the disparity between criticism and practice. In turn, ANY became a forum for the architectural theory in transition in these decades. In ANY's final issue in 2000, Davidson offered her concluding correspondence, arguing for the fluidity of concepts in the modern world, in which 'the bitter is also sweet and vice versa', and where 'every

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[2] Anyone Corporation introduces itself as follows: "Anyone Corporation is a New York–based nonprofit architecture think tank, established in December 1990. Its purpose is to advance the knowledge and understanding of architecture and its relationships to the general culture through international conferences, public seminars, exhibitions, and publications that erode boundaries between disciplines and cultures. Anyone Corporation is the publisher of ANY (Architecture New York) Magazine (1993–2000), ANY books (1991–2000), and Log (2003–Present) and produces the Writing Architecture Series (1995–present) with MIT Press." For more information: "About," Anyone Corporation, accessed 28 November, 2023, https://www.anycorp.com/about-anyone-corporation.

end is a beginning' within the ongoing 'continuity' of architectural thought. (Figure 1.2) This text encapsulated ANY's nuanced role in transitioning from critical to post-critical. The periodical consistently facilitated a dialogue that blurred the boundaries between the conclusiveness of critical stances and the emerging currents of post-critical approaches to architectural theory. Davidson's text emphasized the ever-changing nature of trajectories of architecture, proposing that the conclusion of ANY was not merely an ending, but rather a transition to new beginnings. Besides, it captured the ethos of the periodical as well as the period it navigated, articulating the periodical's closure as a part of a continuation.[3] Building upon these as a groundwork, I aim to explore ANY's intricate role in the transition from critical to post-critical theories in architecture.
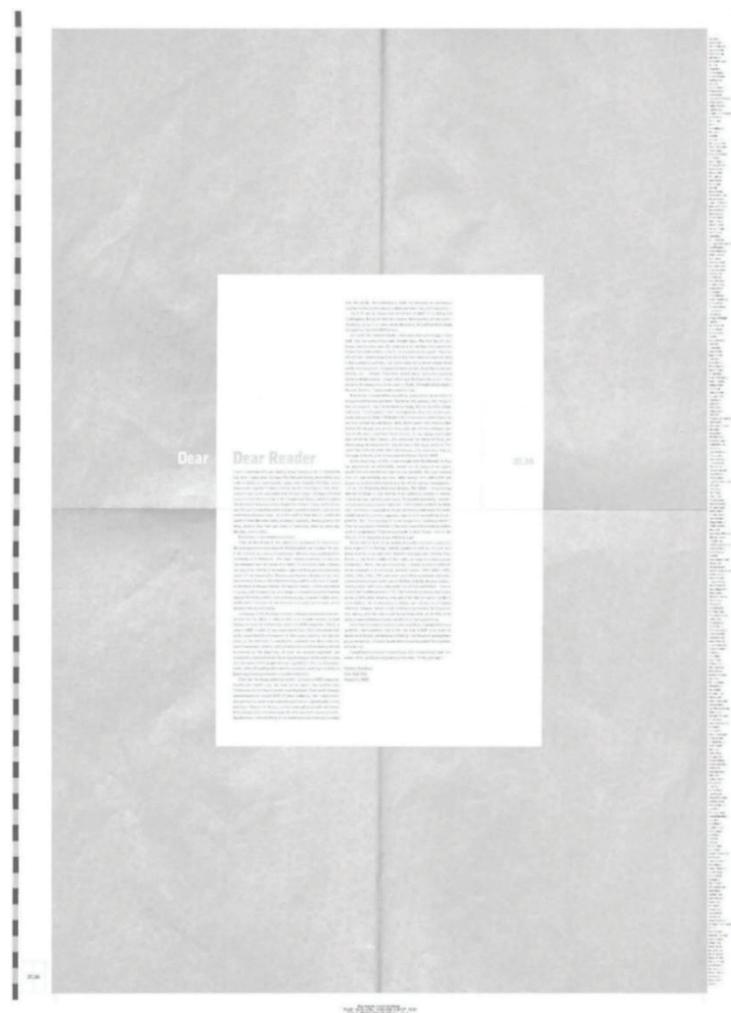
Figure 1.2. (…) And to everything there is a season. —" Dear reader" *ANY Magazine,* 2000

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[3] Cynthia Davidson, "Dear Reader," *ANY: Architecture New York*, no. 27 (2000): 3A.

1.1.1. From Criticism to Post-Criticism: Tracing the Transition

Understanding the pivotal changes in architectural theory from critical to post-critical in the 1990s and 2000s marks a journey through a landscape of evolving ideas and practices. The post-critical transition, influenced by global factors and the demands of professional practice, represented a significant period when traditional critical approaches began to be challenged by practical, pragmatic, applied perspectives. This was a complex interplay of influential figures and ideas. Once deeply rooted in the critical tradition, architectural theory gradually embraced and prioritized practical and empirical considerations, reshaping its contours since the 1990s.

Before it was challenged, 'criticality', predominantly rooted in Continental critical theories, profoundly influenced architectural debates in the 1970s and 1980s in the English-speaking world. Ole W. Fischer emphasizes that the critical tradition in architecture was not isolated; it heavily borrowed, interpreted, and translocated the texts of continental thinkers such as Louis Althusser, Walter Benjamin, Max Horkheimer and Theodor W. Adorno, Jürgen Habermas, Roland Barthes, Michel Foucault, Jean Baudrillard, Jacques Derrida, Gilles Deleuze, and Felix Guattari.[4] Similarly, Joseph Bedford points out that many architects in the United States were engaged in reading and writing about Critical Theory, resulting in seminal works in the 1970s and 1980s.[5] These remarks underline that the criticality in architectural theory was closely linked to Continental thought, giving rise to the critical tradition in architectural theory.

Critical architectural theory has been characterized by two main trajectories: the investigation of the intrinsic links between architecture and capital, known as ideological critique, and the analysis of architecture's close relationship with power, known as post-structuralist critique. While the first lineage significantly influenced architects and scholars such as Manfredo Tafuri, K. Michael Hays, Kenneth Frampton, and Fredric Jameson, who contributed to the spread of ideological critique within the architectural theory, the second lineage found resonance with figures such as Peter Eisenman, Edward Said and Beatriz Colomina, who strengthened the spread of

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[4] Ole W. Fischer, "Architecture, Capitalism, and Criticality," in *The Sage Handbook of Architectural Theory*, ed. Hilde Heynen, C. Greig Crysler, and Stephen Cairns (London: Sage Publications, 2012), 57.
[5] Joseph Bedford, "Instagram, Indifference, and Postcritique in US Architectural Discourse," in *The Hybrid Practitioner: Building, Teaching, Researching Architecture*, ed. Caroline Voet, Eireen Schreurs, and Helen Thomas (Leuven: Leuven University Press, 2022), 261.

poststructuralist critique within architectural theory. Parallel to that, Hays identified the dominance of critical theories in architecture while arguing "(...) But in the long run, the coupling of Marxian critical theory and poststructuralism with readings of architectural modernism has been what has dominated theory in the main, subsuming and rewriting earlier texts; and 'since 1968' covers this formation."[6] His remark announced criticality as a dominant tradition in architectural theory, involving ideological and poststructuralist critiques. The "coupling" in architectural theory was based on examining the social, cultural, economic, and political aspects of the built environment through pairs of critical lenses, thereby adopting the critical distance. By framing architecture's relationship with capital and power, the dominance of critique profoundly influenced architectural debates in the 1970s and 80s in the English-speaking world. The influence of criticality was heightened by the rise of the late-avantgarde,[7] as the establishment of influential institutions,[8] and their publications,[9] exhibitions, symposiums, and periodicals, amplifying the critical tradition's impact from the 1970s onwards. Although the critical tradition in architectural theory still spurs substantial discussions it has faced challenges from the post-critical perspectives since the 1990s.

In recent decades, there has been a growing debate around the detached nature of criticism from down-to-earth concerns of architectural practice. It has been challenged for its refusal to engage with and acquire to solve the problems of the built environment, although the premise of critical theory has never been providing solutions. Previously dominated by the critical tradition of the 1970s and 1980s, architectural theory began to incorporate more practical and hands-on approaches in the 1990s and 2000s. This change in focus is characterized by a heightened emphasis on the potential of digital technologies, greater attention to the nexus between architecture and urbanism, coupled with collaborative and interdisciplinary practices, a significant focus on the capacity of architecture to address environmental and sustainability issues, and a tendency towards design-build processes. Mark Jarzombek argues that uncritical various research areas,

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[6] K. Michael Hays, "Introduction," in *Architectural Theory since 1968*, ed. K. Michael Hays (Cambridge: MIT Press, 2000), xiii.

[7] In architecture, "late avant-garde" is used to describe a group of architects who produced work in the second half of the 20th century, such as Tadao Ando, Zaha Hadid, Peter Eisenman, and Rem Koolhaas. Also, Hays relates the term "late avant-garde" to Frederick Jameson's definition of "late modernism." K. Michael Hays, *Architecture's Desire: Reading the Late Avant-Garde* (Cambridge: MIT Press, 2010), 11.

[8] Especially the establishment of Peter Eisenman's Institute for Architecture and Urban Studies, MIT's History, Theory, Criticism chair was influential in disseminating criticality in architectural theory during the 1970s and 80s.

[9] October, Perspecta, Oppositions, and Assemblage substantially impacted the dissemination of critical architectural theories in the 1970s and 1980s.

such as new urbanism, green architecture, and advanced computation, made remarkable progress in the 1990s and 2000s. He regards these innovative post-critical frontiers as crucial components of "our brave new age," addressing pressing and wide-ranging communal, ethical, corporate, computational, and global challenges. According to Jarzombek, this shift in the theory's orientation signifies "an intensified struggle of practice to have control over the academy."[10] A shift from criticality to a more practical and solution-focused approach is evident in Jarzombek's analysis. This is an expression of a wider effort to bring academic pursuits more closely into line with the tangible, real-world challenges, and advances of architectural practice.

Assessing criticism in architecture emerged in the 1990s and the 2000s by the post-critical theorists. The prefix 'post' in postcritical by its very nature implies a reactive position against criticism. This means that architectural theory was re-evaluated. In the 'Introduction' to the 2010 anthology of architectural theory, 'Constructing a New Agenda for Architecture, Architectural Theory 1993-2009,' Sykes states that recent trends in architectural debates suggest a shift in the fundamental concerns of architectural theory, away from its earlier critical base and towards more applied considerations. Sykes also suggests that this change of focus indicates a reassessment of architectural theory as it was conceived in the 1970s and 1980s.[11] Her views underline how the architectural thought of the 1990s shifted from critical to practical, emphasizing tangible outcomes. Similarly, Robert Cowherd calls attention to the foundational question of post-critical theorists: "How long can critical architecture delay the inevitable moment when its sealed laboratory cracks open under the impact of widening social inequalities, wars of choice, and an unfolding environmental catastrophe?"[12] It is important to note that this question does not encapsulate all concerns of post-critical theorists. However, it offers an outline for understanding the evolving directions within architectural theory.

Post-criticality in architecture aims to tackle global, economic, and ecological issues through a practical approach. There were also impacts of the broader political and social factors in the emergence of the post-critical. Fischer that the focus shifted from

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[10] Mark Jarzombek, "Critical or Post-Critical," *Architectural Theory Review* 7, no. 1 (2002): 149.

[11] Krista Sykes and Michael K. Hays, "Introduction," in *Constructing a New Agenda for Architecture: Architectural Theory 1993-2009*, ed. Krista Sykes and K. Michael Hays (New York: Princeton Architectural Press, 2010), 17-20.

[12] Robert Cowherd, "Notes on Post-Criticality: Towards an Architecture of Reflexive Modernisation," *Footprint*, no. 4 (2009): 67–68.

critical analysis to a more practical approach and the architectural theory has transformed as a result of the influences in global politics in the United States and Europe: This change was primarily influenced by the demise of real socialism and the European left's doubt towards theory and critique in the 1990s.[13] Fischer's remarks emphasize the larger changes taking place and offer insights into the reassessment of the critical theories in architecture. As a result, the rise of professionalism and pragmatism had a considerable impact on the direction of architectural thought.

The new architectural pragmatism debate that emerged in the 2000s was a significant aspect of the post-critical transition. The new pragmatism in architectural theory prioritizes exterior factors over internal theoretical conceptions. The new architectural pragmatism was broadly disseminated, especially in the 2000s. The conference held in 2000, titled "Things in the Making—Contemporary Architecture and the Pragmatist Imagination," along with its accompanying book, "Pragmatist Imagination: Thinking About Things in the Making," edited by Joan Oackman, concentrated on the convergence of architectural theory and pragmatism.[14] In addition, the book "The New Architectural Pragmatism," including essays on architectural pragmatism, outlines these emerging perspectives. [15] The objective of these perspectives is to restore the connection between theoretical architectural frameworks and practical considerations. In dissecting architectural pragmatism, Şahin and Kömez Dağlıoğlu argued that architectural theory has progressively embraced a pragmatic approach, this was actually in line with broader cultural and intellectual trends. The authors contend that in the early 21st century, there was a notable change in architectural thinking with the rise of a movement called "new architectural pragmatism:" Notable figures including Robert Somol and Sarah Whiting, along with Rem Koolhaas, led this movement. Koolhaas's perspective on pragmatism particularly highlights that architecture must adapt to external forces and yield practical outcomes, in contrast with the perspectives of critical theorists such as Eisenman and Hays. Unlike a limited emphasis on theory, autonomy, and aesthetics, architectural theory began to consider

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[13] Ole W. Fischer, "Theory after Theory?- Preliminary Notes on the Reformulation of a Critical Agenda in Architecture," *GAM (Graz Architecture Magazine)* 4 (2008): 94.

[14] Joan Rajchman, "General Introduction," in *The Pragmatist Imagination: Thinking about "Things in the Making,"* ed. Joan Ockman (New York: Princeton Architectural Press, 2000), 11-15.

[15] William S. Saunders, *The New Architectural Pragmatism* (Minneapolis: University of Minnesota Press, 2007).

architecture's practicality, environmental impact, and impact on people's lives.[16] Their important remarks underscore the emergence and the focus of new pragmatic perspectives in recent decades, concerning post-critical ideas.

Rem Koolhaas, the Dutch architect, is a significant figure in the shift towards pragmatism. At a global conference hosted by the Anyone Corporation in 1994, Koolhaas asserted that the prevalent architectural critique suffers from a fundamental flaw - its failure to acknowledge that there exists an intrinsic aspect of architecture's core motives that is beyond the scope of criticism.[17] He was the initial individual to bring attention to the contradictory nature of critical architectural philosophy. The statement clarified the common contradiction that architects often face between critical idealism and practical requirements, emphasizing how design is inherently connected to the processes of capital and power. Koolhaas's work, particularly "Delirious New York"[18] and "S, M, L, XL,"[19] further exemplifies his practical approach that has come to dominate the theoretical debates, introducing elements of neo-pragmatism, hyper-realism, and cynicism into architectural theory. The shift towards promoting an anti-critique point-of-view was not exclusive to Koolhaas, it has been adopted by significant architectural theorists and professionals in the English-speaking world. Fischer posits that many notable European architects, once having engaged with proponents of criticality, such as Jacques Herzog and Pierre de Meuron, and Alejandro Zaera Polo, exhibited discernible fatigue with critical theory after the 1990s. These professionals, along with a group consisting of American architectural theorists, including Michael Speaks, Stan Allen, Robert Somol, Sarah Whiting, and Sylvia Lavin, have argued for more pragmatic and empirical approaches, suggesting that traditional critical theories have become less pertinent.[20] These theorists and professionals collectively contributed to the idea that traditional critical theories had become less relevant in addressing and solving contemporary architectural challenges, paving the groundwork for post-critical transition.

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[16] Umut Bora Şahin and Esin Kömez Dağlıoğlu, "The Third Formalism: A Study on the Arter Building in İstanbul," *GRID - Architecture, Planning and Design Journal* 6, no. 1 (2022): 238-239.

[17] Koolhaas stated: "The problem with prevailing architectural criticism is its inability to recognize that there is something in the deepest motivations of architecture that cannot be critical." Rem Koolhaas, speech at the Canadian Center for Architecture, Montreal, Canada, 1994, quoted in Beth Kapusta, "The Canadian Architect Magazine," *The Canadian Architect* 39 (August 1994): 10.

[18] Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan* (New York: Random House Publisher Services, 2014).

[19] Rem Koolhaas and Bruce Mau, *S, M, L, XL* (New York: The Monacelli Press, 1995).

[20] Fischer, "Theory after Theory?," 90–93.

Architectural periodicals serve as potent mediums, capturing, reflecting, and dissecting architectural theory in transition. As illustrated by Erten's analysis of the British periodical *Architectural Review* between 1947 and 1971, the periodicals not only document architectural discourse but actively shape and influence the discipline through their editorial policies and thematic focus.[21] Therefore, grasping the setting in which *ANY* emerged demands a closer look at the architectural periodicals closely related to *ANY* from the 1970s to 2000s. One influential periodical was *Oppositions: A Journal for Ideas and Criticism in Architecture*. From 1973 to 1984, *Oppositions* carved a well-established niche for itself within architectural periodicals, challenging the prevailing social, political, and cultural status quo.   Initiated by Peter Eisenman, Cynthia Davidson's partner, and published by the Institute for Architecture and Advanced Architectural and Urban Studies (IAUS), *Oppositions* introduced Continental-rooted critical debates to the English-speaking audience, providing a foundational platform for establishing the critical tradition in architecture. After *Oppositions*, *Assemblage: A Critical Journal of Architecture and Design Culture*, surfaced, having not only chronological but also internal links with *ANY*.   From 1986 to 2000, *Assemblage* deepened the critical tradition in architecture. Under the editorial direction of Michael Hays, and published by the MIT Press, *Assemblage* fostered many debates around social, cultural, and political commitments of architecture. The closure of *Assemblage* in 2000 left unresolved questions about the status of critical architectural theory. Hays and Kennedy argued that *Assemblage*'s closure did not mark the end of architectural theory in its totality; instead, it highlighted architectural theory's changing nature, demanding "new formats, new styles, new modalities, some quicker, some slower, some smaller and more concise, some larger and more encompassing than *Assemblage* could ever have provided."[22]   Their words hinted at the changing nature of contemporary architectural theory in the English-speaking world.

While the closure of *Assemblage* might not symbolize the definitive end of critical tradition in architectural theory, it reflected the growing pragmatic concerns within the theory, along with a shift away from Continental-rooted critical perspectives. The changes in architectural theory after 2000 became evident with the emergence of new periodicals, delineating the infiltration of practical approaches into the making of

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[21] Erdem Erten, "Shaping 'The Second Half Century': The Architectural Review 1947–1971" (PhD diss., Massachusetts Institute of Technology, 2004), 15-17.

[22] K. Michael Hays and Alicia Kennedy, "After All, or the End of 'The End Of'," *Assemblage*, no. 41 (2000): 7.

architectural theory. Periodicals, such as *Praxis: A Journal of Writing+Building'* (1999-), *Log* (2003-), and the Dutch periodical *Hunch* (1999-), while these also had internal links with *ANY*, provided platforms where architectural practice began shaping the debates, modes, and priorities of architectural theory. The precise nature of these periodicals of the 2000s, whether driven by practical and commercial interests or theoretical pursuits, remained ambiguous. The magazines discussed several emerging architectural trends, including a heightened interest in exploring the application of digital technologies in design, a deeper examination of the interplay between architecture and urban planning, a greater emphasis on interdisciplinary collaboration, a heightened commitment to environmental preservation and climate-responsive design solutions, and a shift towards integrating design and construction for enhanced efficiency.

Consequently, substantial changes took place in architectural theory during the 1990s. The shift has occurred from performing critical analysis to giving priority to problem-solving in real-life situations: From the notion of complete autonomy to responding to specific elements of the environment, from abstract ideas to concrete architectural solutions, and performing comprehensive inquiries to create advertising materials like slogans and logos, from idealized conditions to pragmatism. The shift from rejecting architecture's built-in complexities to promoting enthusiasm through marketing represents a notable paradigm change in the public's perception of architecture. One specifically created to tackle the difficulties presented by globalization. Michael Hays and Alicia Kennedy have analyzed the transition of architectural ideas over time. In a 2000 editorial titled "After All, or the End of 'the end of'" published in Assemblage, the writers analyzed the change in debates and the significant rise of new theoretical research, indicating a "discourse in transition" and a "transitional moment." Characterizing this transition, they argued that the alterations in architectural theory's recent tracks showcased the theory's ability to meet the requirements of the 21st century.[23] As a result, in the 1990s, the transition from critical to post-critical architectural theories led to the integration of a wider range of concerns that were important for architectural practice into the theoretical frameworks.

With its intermediary position between these two previously opposing domains of criticism and practice, ANY's aim was to reconcile these throughout its twenty-six

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[23] Hays and Kennedy, "After All, or the End of 'The End Of'," 6.

thematic issues. It argued for being "an insertion" between criticism and practice. This objective raises several inquiries.

1.1.2. ANY Magazine: A Mediator between Criticism and Practice?

In this context of architectural debates of the 1990s, the role of ANY in the transition of theory from critical to post-critical emerges as a compelling topic of inquiry, which is distinctly more than a chronological alignment. Questions arise: What role did ANY play in the transition from critical to post-critical orientation in architectural theory? How did ANY navigate through this transition, arguing for being an "insertion" between critique and practice? Through its contributors, content, image, thematic focus, and patrons, how did ANY mediate the transition to the post-critical in the architectural debates of the 1990s and 2000s?

ANY's contributors accentuate its role in the dissemination of post-critical theories. ANY was founded as a microcosm of the emerging post-critical discussions, with contributors consisting of American post-critical academics and European architectural practitioners who deviated from traditional critical principles. These contributors were selected by an editorial board, which included renowned architectural practitioners such as Tadao Ando and Rem Koolhaas, indicating the periodical's involvement with the pro-practice ideas. Selected by this editorial board, the contributions of American theorists such as Michael Speaks, Robert Somol, Sarah Whiting, and Stan Allen, have made ANY a prominent voice in the post-critical debates. These theorists promoted a pragmatic approach to architectural theory, and actively shaped post-critical architectural theories since the 1990s. Besides, ANY welcomed contributions from European architects such as Rem Koolhaas, Alejandro Zaera-Polo, Jacques Herzog, and Pierre de Meuron. These practitioners are known for their questioning of critical approaches since the 1990s. As Fischer observes these American and European architectural theorists and practitioners have altered their approach to architectural theory from the 1990s to the 2000s, although they were previously closely associated with critical architectural theorists such as Aldo Rossi, Michael Hays, and

Peter Eisenman in the 1990s.[24] These alterations are also evident in their contributions to ANY. Their contributions reveal how the periodical influenced post-critical debates in the 1990s.

ANY's patrons hinted at the periodical stance in the controversies of the 1990s; the support of the building and cultural industries hints at ANY's complex role in the post-critical transition in architectural theory. Corporate sponsors and advertisers from the private sector show that ANY used a practice-based funding model to sustain itself. AJ Contracting, Lehr Construction, and Integral Construction were among ANY's long-term sponsors, contributing to its sustainability. Along with the sponsors, construction companies such as SHIMZIZU Corporation, Posco, and FSB, as well as cultural bodies such as the Guggenheim Museum supported ANY's financial stability through advertisements. Although these sponsors and advertisers did not directly dictate the periodical's editorial decisions, their support hinted at the periodical's alignment with commercialism and pragmatism, demonstrating the periodical's complex position in the post-critical transition. This patronage made ANY heavily dependent on the market. ANY's practical affiliation with the construction and cultural sectors was demonstrated by sponsorships and advertisements, indicating a strong alignment with these industries.

ANY's image merges a theoretical outlook with the visually oriented storytelling of architectural practice, making it important for understanding its impact on post-critical architectural theories. ANY promoted itself as a 'critical tabloid,' reinforcing its role as a key platform for the proliferation of post-critical thinking. The periodical's graphic design was undertaken by designers such as Massimo Vignelli and teams such as 2x4, characterizing its bold image. This image was reflected in the periodical's covers and page layouts. ANY's cover pages and page layouts reflect its focus on architectural practice, not only for engaging critical theory with architectural images but also for the infiltration of the visual language of the practice domain into the theory domain. The periodical's covers illustrate an interplay between textual and visual elements, having the visuality dominate the overall covers. What creates this dominance is the use of fonts, layering techniques, and the use of architectural drawings and diagrams. Similarly, ANY's page layouts invite on-lookers rather than critical readers, similar to a professional architectural magazine. These prioritized images over words. ANY's visual image exceeded aesthetic preferences. Instead, it delineated the

[24] Fischer, "Theory after Theory?," 94.

periodical's position in the post-critical transition.

ANY's thematic focus exemplifies its relevance in the post-critical debates, offering unique insights into 1990s architectural practice. The guest editors and editorial team determined the periodical's themes. These themes showcased the periodical's close relationship with the practice domain while promoting individual architects and addressing architectural and urban design practice-centered issues. ANY has become an important platform for pro-practice ideas, not only for celebrating professional architects but also for examining practice-related issues. ANY allocated its thematic issues to prominent historical and contemporary architects including James Stirling, Tadao Ando, Rem Koolhaas, Charles Gwathmey, Philip Johnson, Buckminster Fuller, and Mies van der Rohe. These issues examined their architectural legacy and their impact on historical and contemporary architectural practice, internalizing these practices into the theory domain. The periodical also covered architectural and urban design practice-related issues such as 'New York Stories', and 'Seven Critics on Seven Buildings'. These thematic focuses underlined the periodical's editorial focus on architectural and urban design practices. The tributes to practitioners and practice-focused themes indicate ANY's active involvement in the pro-practice debates that emerged with the post-critical transition.

ANY's coverage facilitated the post-critical architectural theories, allocating space for both historical and contemporary architectural practices. ANY served as an essential platform for documenting and evaluating practitioners, their projects, and prominent competitions such as the new Tate Museum and IIT Campus Center competitions. By publishing in-depth interviews with architects, architectural projects, and professional competitions of the time, ANY chronicled the architectural practice of the 1990s. This coverage gave readers a comprehensive understanding of the 1990s architectural practice, similar to a professional magazine. Through its coverage, ANY chronicled the transition of architectural theory from critical theory to practice-related concentrations.

This research aims to understand the influence of ANY on the transition from critical to post-critical architectural theories, as architectural periodicals serve as potent mediums for dissecting the changes in architectural theory. In this research a qualitative mixed-methodology approach is utilized, combining discursive analysis with content analysis. To achieve an in-depth examination of the influence of ANY between 1993 to

2000 on the post-critical transition in architectural theory in the 1990s and 2000s, the periodical's twenty-six thematic issues were analyzed. For the discursive part, the various texts by seminal authors published in the periodical such as editorial texts by Davidson are examined. This phase is important for revealing the underlying narratives in how the periodical positioned itself, being guided by the broader critical to post-critical transition. Following this, the overall content is analyzed to interpret recurring visual approaches, themes, and coverage. This overall scanning provided a systematic yet interpretive examination of the periodical, complementing the findings of discursive analysis. Both analyses were critical for addressing the research questions. In studying the relationship between ANY and post-critical transition, I aim to understand the role of ANY not only as a reflection of the changes taking place in its historical milieu but also as a mediator of the post-critical transition.

1.2.   Structure of the Thesis

Chapter 2 analyzes ANY's contributors, and patrons to offer a comprehensive understanding of its nuanced role in the post-critical transition of the 1990s. In examining the periodical's contributions from globally recognized architects and theorists who later became prominent in post-critical thought in the 2000s; and probing into its patronage reliant on funding from corporate sponsors and advertisers from the construction and culture industries, this chapter focuses on ANY's navigation through the post-critical transition, dissecting its role as a potential mediator.

Chapter 3 explores ANY's image, thematic focuses, and coverage to offer a comprehensive understanding of its influence on the post-critical transition of the 1990s. In examining the periodical's bold image through its vocal covers and page layouts; dissecting its thematic focuses on individual architects and the built works; and exploring its coverage that included architectural practices through publishing interviews, project critiques, and architectural competitions this chapter focuses on ANY's position in the post-critical transition, dissecting its role as a potential mediator.

Chapter 4 concludes this thesis study by presenting the relationship between the post-critical transition in architectural theory and ANY in the 1990s and 2000s. As an

"insertion" between criticism and practice, ANY served as a key intermediary in the post-critical transition. This role of mediation is further discussed in this chapter as a conclusion.

CHAPTER 2

NAVIGATING ARCHITECTURAL THEORY IN TRANSITION: ANY'S CONTRIBUTORS, AND PATRONAGE

In understanding ANY's navigation strategy as being a "critical tabloid" published during the post-critical transition in architectural theory in the 1990s, this chapter focuses on the periodical's contributors and patronage. American theorists who are at the forefront of post-critical theories and European practicing architects who are known for their affinity with pro-practice principles predominantly contributed to ANY throughout its seven years of publication. This nuanced editorial strategy exhibits the periodical's navigation within the emerging post-criticality in architectural theory. Aside from involving contributors who advocate for post-critical perspectives, the financial support hints at ANY's close relationship with commercial pragmatism. ANY received patronage from its corporate sponsors and advertisements from the cultural and construction industries, indicating that ANY might be a commercially driven periodical. The periodical's contributors and patrons are analyzed in detail to shed light on how ANY navigated through post-critical transition.

2.1. Figures Influencing the Transition: ANY's Contributors

The periodical's contributors who also had an influential role in the transition in the 1990s and the 2000s were carefully selected by an editorial board. The board consisted of Tadao Ando, Jennifer Bloomer, Brian Boigon, Henry Cobb, Cynthia Davidson, Charles Gwathmey, Rem Koolhaas, Sanford Kwinter, Greg Lynn, John Rajchman, and Mark C. Taylor, from ANY 0 to ANY 27; Silvia Kolbowski, from ANY 1 to ANY 9; Sylvia Lavin and Robert Somol, from ANY 10 to ANY 27. As seen,

renowned architectural practitioners such as Ando, Gwathmey, Koolhaas, and Lynn were included in the editorial direction, hinting at the periodical's alignment with the architectural practice. Led by this editorial direction, key contributors to ANY were those who actively engaged in debates surrounding the post-critical transition in the 2000s. Featuring the theorists and practitioners who catalyzed broader discussions around the so-called end of critical architectural theories, ANY acted as a pivotal platform for understanding the early gestures of the post-critical ideas in architectural theory. (Figure 2.1)

Figure 2.1. Timeline of ANY Magazine's contributors between 1993 and 2000

Figures instrumental in the post-critical transition during the 2000s were active contributors to ANY in its twenty-six thematic issues, undertaking editorial, thematic, and authorship roles. These contributors included American architectural theorists involved in the shift toward practicality and European architects who led the debates against criticality in architecture, as indicated by Fischer. He further argues that, although these theorists and architects once had close affinities with critical theorists of architecture such as Aldo Rossi, Peter Eisenman, Michael Hays, and Frederick Jameson,

they were the most active voices of the post-critical debates, starting from the 1990s. Notable American theorists such as Michael Speaks, Robert Somol, Sarah Whiting, and Stan Allen, along with European practitioners such as Rem Koolhaas, Alejandro Zaera-Polo, and Jacques Herzog and Pierre de Meuron, argued for the shift away from critical-theory-based approaches by the 2000s.[25] After their affinities with ANY in the 1990s, this cohort of architectural theorists and professionals would argue for more practical, projective, and practice-based methodologies, suggesting that traditional critical theories were losing relevance in the face of the urgent challenges posed by a rapidly changing world. Considering these actors of post-critical approaches were key contributors to ANY from 1993 to 2000, a closer examination of their contributions to the periodical before the emergence of heated debates on the post-critical may shed light on the periodical's role in the post-critical transition.

2.1.1. Contributions of American Architectural Theorists

Several American architectural theorists, who later played key roles in shaping post-critical debates in the 2000s, were active contributors to ANY from 1993 to 2000. These primary figures included Michael Speaks, Robert Somol, Sarah Whiting, and Stan Allen. While their positions concerning the duality between critical and practical approaches changed over time, their contributions to ANY offer insights into the periodical's editorial policies, particularly when analyzed with their later works in the 2000s. The contributions of these theorists were more than coincidental invitations, were an essential part of ANY's policies. The editorial policies of the periodical demonstrated its dedication to incorporating contributions from architectural theorists who laid the groundwork for architecture's post-critical debates in the 2000s. In this context, the contributions of these actors bring to the forefront ANY's role in the post-critical transition that unfolded after the 1990s.

Michael Speaks, a notable contributor to ANY, initially explored the intersections between critical philosophy and architectural theory during his earlier studies, notably as a former student of the neo-Marxist scholar Frederick Jameson. In

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[25] Fischer, "Theory after Theory?," 94.

recognition of his expertise and contributions, he served as the senior editor for ANY's first eight issues between 1993 and 1994. Leading to his tenure, he explored and defined his interests in the realms of philosophy and critical theory, with a particular emphasis on "Deleuzean architectural thinking." (Figure 2.2) Over time, Speaks distanced himself from the critical tradition in architectural theory, aligning more closely with post-critical stances. Speaks became one of the most outspoken figures of the post-critical, questioning the role of "theory" altogether in this new landscape. In 2002, he expanded on this by discussing the concept of "architectural thinking after the end of theory."[26] Speaks further developed his concept of "design intelligence," arguing that it had overtaken theory as the primary toolkit for architects. He drew inspiration from models used by the CIA for this framework. [27] This shift in Speaks' perspective—from deeply engaging with critical traditions in architectural theory to adopting a more pragmatic focus on work and design intelligence—echoed ANY's complex role in the broader transition of architectural theory after the 1990s.
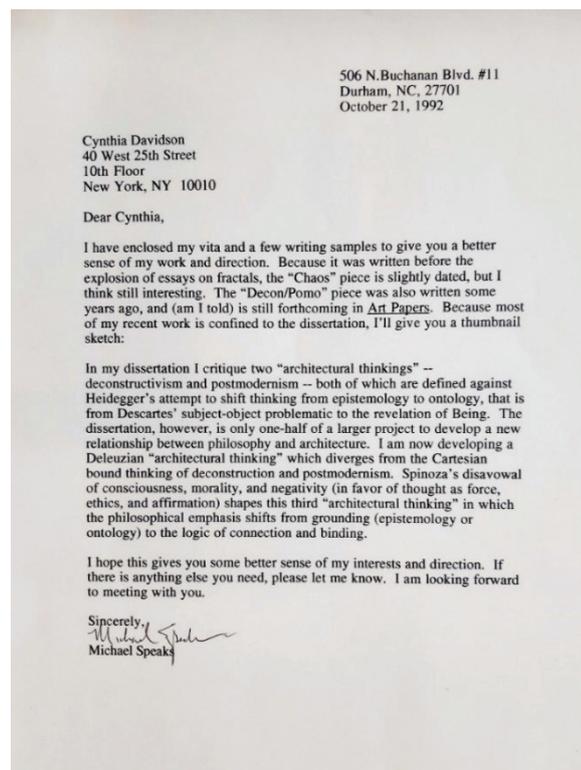
Figure 2.2. Speaks' letter to Davidson from 1992

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[26] Michael Speaks, "Theory Was Interesting… But Now We Have Work: No Hope No Fear," *Architectural Research Quarterly* 6, no. 3 (2002): 209-212.

[27] Michael Speaks, "Design Intelligence and the New Economy," *Architectural Record* 190, no. 1 (2002): 72-76.

Speaks' transition from endorsing the critical tradition to a more pragmatic focus on work and design intelligence is evident in his contributions to ANY, highlighting the periodical's multifaceted role in the shifts in architectural theory after the 1990s. Besides his editorial role, Speaks contributed to several issues of ANY with articles.[28] Notably, shortly after concluding his tenure as senior editor, he wrote an article titled "Not the Last Word," which appeared in the 1994 issue of ANY 9 themed "The Bigness of Rem Koolhaas." (Figure 2.3) In this work, Speaks explored the intersection between Deleuzean philosophy and Koolhaas's practical work, particularly praising Koolhaas's concept of "Bigness." He argued that Koolhaas facilitates the transposition of philosophical ideas into architectural practice, promoting "innovation" within the discipline. Speaks further argued that these tendencies establish Koolhaas as a genuine Deleuzean thinker, shedding light on Speaks' views about the relationship between critical and practical aspects of architecture during that year.[29] Such unequivocal praise for an architect's work, however, is generally at odds with the norms of critical architectural theories, which often demand more critical evaluation. Furthermore, taking into account Koolhaas's statement in the 1994 ANY conference that architecture cannot be essentially critical, Speaks' own transitional phase in the 1990s turned out to be deeply intertwined with the transitional landscape of architectural theory.

Figure 2.3. "Not the Last Word" by Speaks published in ANY 9, 1994

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[28] In chronological order Speaks' articles in ANY are:
   Michael Speaks, "Writing in Architecture," *ANY: Architecture New York*, no. 0 (1993): 6–7.
   Michael Speaks, "Rigorously Sensual Minimalism: The John Pawson Residence," *ANY: Architecture New York*, no. 6 (1994): 60–61.
   Michael Speaks, "Not the Last Word," *ANY: Architecture New York*, no. 9 (1994): 60–62.
   Michael Speaks, "Mendini's Love Letter from Holland," *ANY: Architecture New York*, no. 21 (1997): 48–53.
   Michael Speaks, "The Singularity of OMA," *ANY: Architecture New York*, no. 24 (1999): 44–47.
[29] Speaks, "Not the Last Word," 62.

Another significant article by Speaks appeared in the 1999 issue, also focusing on Rem Koolhaas and OMA. Published in ANY 24 in 1999 themed "Design After Mies: Boxing the Long Shadow At IIT," Speaks' article "Singularity of OMA" signaled a significant shift in his views on Koolhaas' built and theoretical contributions. (Figure 2.4) Speaks contends that OMA has always prioritized creating conditions that enable the emergence of specific forms or objects, rather than focusing solely on those forms themselves. Speaks argued that steering clear of rigid philosophical frameworks and the aesthetic doctrines of both modernism and postmodernism, OMA concentrated on refining concepts and analyses that shape their architectural approach. Consequently, Speaks described OMA's practice as "singular."[30] Whereas Speaks' earlier article portrayed Koolhaas as a bridge between critical philosophy and the practical side of architecture, his later article in ANY marked a clear departure from his initial position,
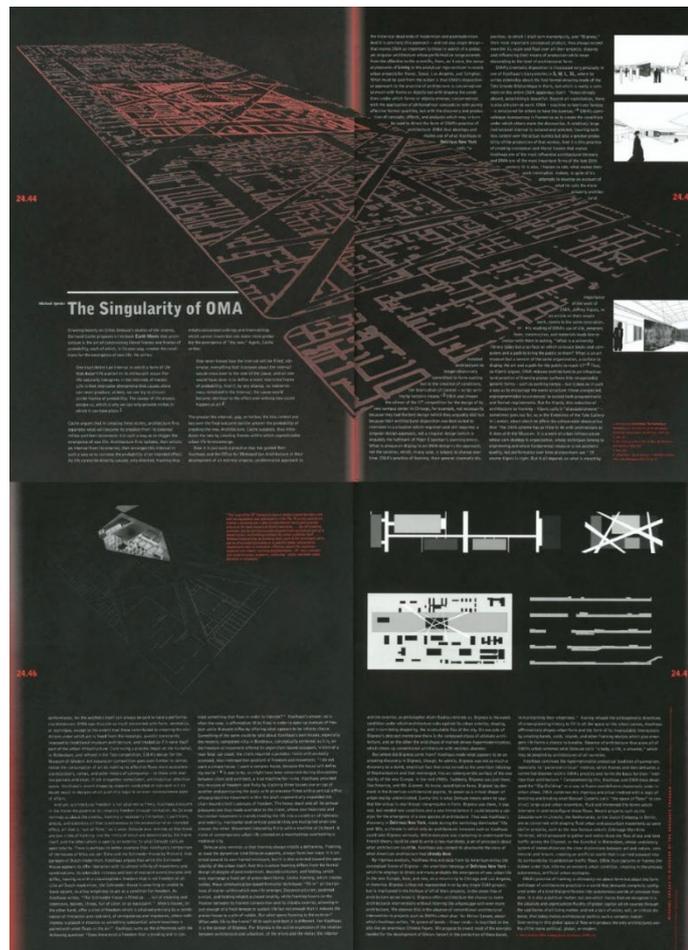
Figure 2.4. "The Singularity of OMA" by Speaks published in ANY 24, 1999

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[30] Speaks, "The Singularity of OMA," 44-45.

emphasizing a turn toward pure practicality. By comparing these two articles by Speaks in ANY, readers can glean insights into both his evolving viewpoints and the periodical's shifting editorial stance toward practice-centric orientation, as well as the broader transition in architectural theory towards post-critical arguments. Speaks' architectural opinions shifted from a critical to a pragmatic, post- critical stance in the 1990s and 2000s, reflecting larger debates and transformations within the architectural community. His contributions to ANY served as a microcosm of the broader transition in architectural theory.

Robert Somol and Sarah Whiting, along with Speaks, significantly influenced the debates surrounding the post-critical, adding a new dimension to this multifaceted transition. They stand out as prominent American architectural theorists leading the post-critical debates in the 2000s. Before the 2000s, both were actively contributing to ANY in the 1990s, with Somol assuming a particularly significant role. In addition to being a member of the editorial board from 1995 to 2000, Somol guest-edited the 1994 issue of ANY 7/8, themed "Form Work: Colin Rowe," and wrote articles for multiple issues,[31] including one titled "The Camp of the New" in ANY 9, which focused on Koolhaas and Office for Metropolitan Architecture (OMA). (Figure 2.5) He thoroughly explored Koolhaas's works in OMA. While scrutinizing Koolhaas's pragmatic approach, Somol, like Speaks, found correlations with Deleuze's philosophy, specifically in terms of Deleuze's notion of pragmatics. Somol contended that Koolhaas prioritized diagrams and scenarios over traditional plans, blending authenticity with kitsch, form, and function aspects. He further argued that Koolhaas's pragmatic approach was groundbreaking, as it combined technology and sustainability to redefine contemporary architectural possibilities. According to Somol, Koolhaas's innovative work on fluid ecologies, plurality, and spatial design—particularly in the context of European urban landscapes—serves as a prime example of this pragmatic approach, forming connections with Deleuzean philosophy.[32] Somol's philosophical approach was evident in his interpretation of architectural phenomena and his conceptualization of diagrams

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[31] In chronological order Somol's articles in ANY are:
  Robert E. Somol, "Form Work: Colin Rowe," *ANY: Architecture New York*, no. 7/8 (1994): 6–7.
  Robert E. Somol, "Oublier Rowe," *ANY: Architecture New York*, no. 7/8 (1994): 8–15.
  Robert .E. Somol, "The Camp of the New," *ANY: Architecture New York*, no. 9 (1994): 50–55.
  Robert E. Somol, "Start Spreading the News," *ANY: Architecture New York*, no. 21 (1997): 42–47.
  Robert E. Somol, "The Diagrams of Matter," *ANY: Architecture New York*, no. 23 (1998): 23–26.
  Robert.E. Somol, "Five Easy Mieses," *ANY: Architecture New York*, no. 24 (1999): 20–27.
  Robert E. Somol, "Nothing Matters," *ANY: Architecture New York*, no. 27 (2000): 8A-8A.
[32] Somol, "The Camp of the New," 53.

and scenarios.

Another notable contribution from Somol is his 1998 article in ANY 23, themed "Diagram Work Data Mechanics for A Topological Age," entitled "Diagrams of Matter," where he explored themes similar to those in his "Camp of the New" article for ANY. (Figure 2.6) He advocates for a "diagrammatic" approach to architecture, emphasizing the growing importance of diagrams as dynamic, forward-thinking tools in architectural practice. Somol believes diagrams go beyond mere representation, acting as gateways to a not-yet-fully-realized "virtual" realm of design possibilities. Utilizing

Figure 2.5. "The Camp of the New" by Somol published in ANY 9, 1994

diagrammatic tools, Somol contends that the neo-avant-garde has aimed to bridge the gap between design and critique over recent decades: Consequently, a new archetype—the "architect-critic"—has emerged. Despite diverse viewpoints on architecture, renowned critics like Rowe, Banham, and Tafuri have consistently criticized the neo-avant-garde for its detachment from material reality. Somol argued that "the contemporary period has witnessed not the crisis of architecture but, at least in part, the crisis of criticism." In a period marked by a crisis in criticism, Somol believed that diagrams have been embraced by the neo-avant-garde to surpass the traditional constraints of formal, technical, and political critiques.[33] In contrast to Speaks' evolving opinions, Somol's approach over the years seems more like an effort to reconcile disparate elements, especially in how he engages with Deleuze's philosophy. Somol's contributions to ANY underscored a pivotal emphasis on a "diagrammatic" approach. Somol propounded the transformative potential of diagrams in bridging design and critique. His deep engagement with Deleuzean philosophy and the emergence of the "architect-critic" archetype further highlighted the transitioning landscape of architectural theory.
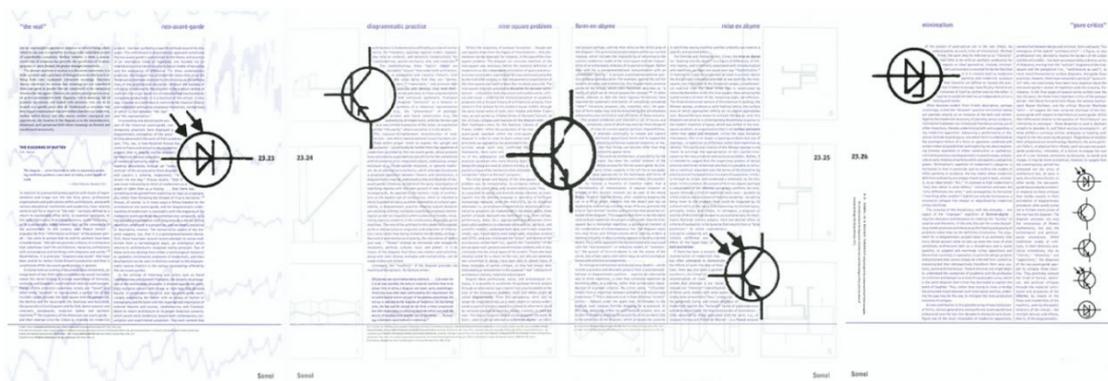
Figure 2.6. "The Diagrams of Matter" by Somol published in ANY 23, 1998

Following their contributions to ANY, Somol, together with Sarah Whiting, wrote "Notes Around the Doppler Effect and Other Moods of Modernism," published in "Perspecta 33" in 2002, outlining their opposition to traditional critical theories in architecture. In their article Somol and Whiting propounded "projective" theories as an alternative to the prevailing critical theories in architecture. They underlined the

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[33] Somol, "The Diagrams of Matter," 26.

difficulties in reconciling architectural theory with practice, putting forth a post-critical perspective. Introducing the Doppler Effect—characterized by wave frequency or wavelength changes—as a model, they envision a more adaptive and fluid architectural theory. Drawing from Deleuze's philosophy, they advocate for a more flexible and practical architectural approach, moving away from rigid formalist methods. Utilizing the "hot" and "cold" media metaphor, they described the transition from sharp, critical architectural theory to a more ambiguous, projective form of architectural theory. They highlighted that architecture is not merely a representational discipline; it is a dynamic practice characterized by its performative, engaging, and often unexpected qualities.[34] The translocation of Deleuze's post-structuralist, and critical per se, philosophy within the post-critical line of thinking remains a complex subject. Concerning Douglas Spencer's architectural Deleuzism debate, this preoccupation can be interpreted as a distorted relocation or, at best, a misunderstanding of Deleuzian critical notions. Spencer argues that the basic stance shared by 'architectural Deleuzism' and its many post-critical descendants is broadly aligned, with varying degrees of acceptance, with the methods of neoliberal governance. This alignment includes their ways of creating and controlling subjects and subjecting them to their domination.[35] In this respect, the link between post-critical theorists and Deleuze's philosophy is a multifaceted issue. Consequently, through their "Notes Around the Doppler Effect and Other Moods of Modernism," Somol, and Whiting not only bolstered their post-critical position but also deepened and refined the foundational ideas initially presented in Somol's contributions to ANY in the 1990s.

Stan Allen, another prominent contributor to ANY, treaded a similar intellectual path to Speaks, Somol, and Whiting. In ANY 23, themed "Diagram Work Data Mechanics for A Topological Age," Allen published an article titled "Diagrams Matter" with reference to Deleuze. Allen argued that the influence of diagrammatic thinking extends to the perception and functionality of architecture, accentuating its performative qualities over its mere material or symbolic existence. [36] (Figure 2.7) Moreover, Allen argued that diagrammatic architecture embraces real-world limitations—such as the market economy and urban conditions—and converts them into constructive

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[34] Robert Somol and Sarah Whiting, "Notes around the Doppler Effect and Other Moods of Modernism," *Perspecta* 33 (2002): 72–77.

[35] Douglas Spencer, *Critique of Architecture: Essays on Theory, Autonomy, and Political Economy* (Gütersloh: Bauverlag, 2021), 30-60.

[36] Stan Allen, "Diagrams Matter," *ANY: Architecture New York*, no. 23 (1998): 17.

architectural elements. Aligned with ongoing debates on post-critical theories, Allen's article propounded an architectural approach that navigates the complexities and uncertainties of the contemporary world, rather than attempting to stand outside or correct these. As both a practicing architect and a writer, Allen progressively distanced himself from traditional critical viewpoints, a shift that became more evident in his work from the 2000s. In his 2009 book "Practice Architecture, Technique and Representation," Allen examined the dynamic nature of architectural practice within the framework of technological advancements and cultural evolution. Allen advocated for prioritizing "technique" over style or theory, emphasizing the material and procedural dimensions of architecture. Allen's perspective, closely aligned with the post-critical viewpoints in the 2000s, provided hints for understanding both his contributions to ANY and the periodical's editorial direction in the 1990s.
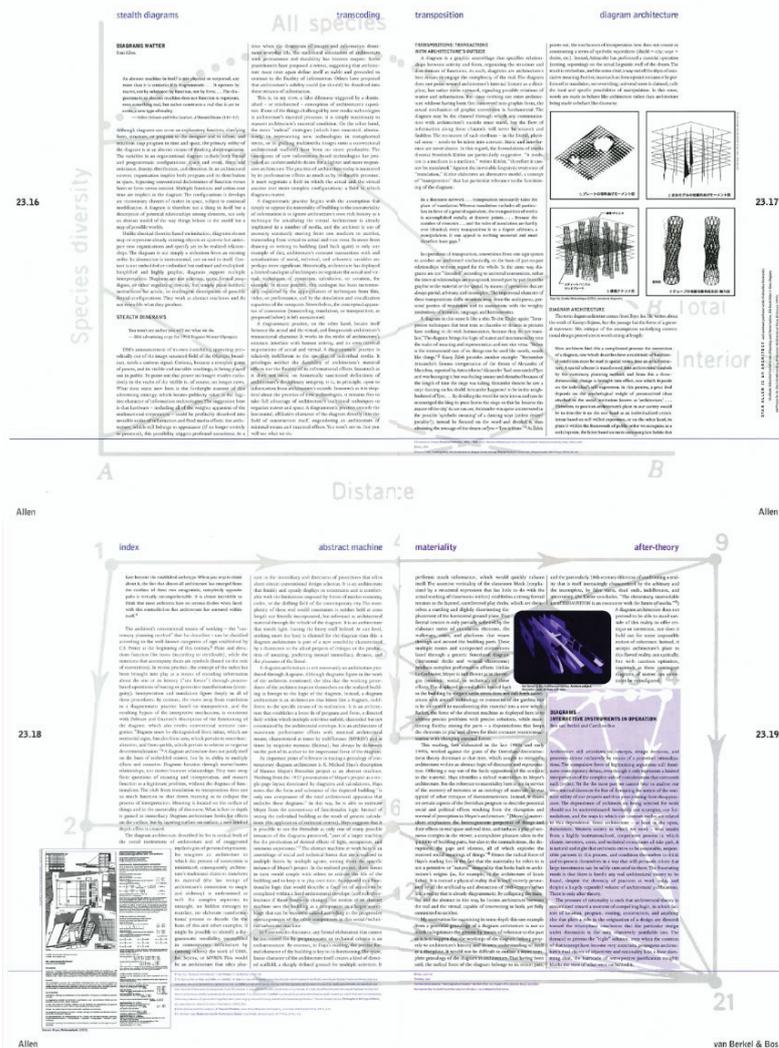
Figure 2.7. "Diagrams Matter" by Allen published in ANY 23, 1998

Speaks, Somol, and Allen, all drew connections between Deleuze's philosophies and architectural theory in their contributions to ANY. While Speaks and Allen moved away from this focus, Somol integrated Deleuzean ideas into his work during the 1990s and the 2000s. Despite his ideas being adopted in post-critical camps, Deleuze's roots are in the French post-structuralist tradition, which is deeply critical. Deleuze's collaborations with Felix Guattari, especially "Anti-Oedipus,"[37] and "A Thousand Plateaus,"[38] underline his critical perspectives on politics, desire, and identity. Speak's preoccupation with Deleuze, Somol's reference to Deleuzean "diagrammatics" and "pragmatics," and Allen's interest in diagrams, while presenting discrepant arguments, misinterpreted Deleuze's critical ideas into post-critical theories.

From 1993 to 2000, the contributions of American architectural theorists, the key figures in the broader post-critical transition, articulated the periodical's theoretical inclinations. Shaping the post-critical debates, these theorists' contributions were more than momentary inclusions, these deeply reflected the periodical's editorial direction towards post-criticality. Contributions of theorists such as Michael Speaks, with his shift from a critical to a pragmatic approach, Robert Somol and Sarah Whiting, with their transition from critical to projective theories, and Stan Allen, with his emphasis on architectural practice, not only shaped the contours of the post-critical debate but were also welcomed by the editorial direction of ANY. While all these figures tried to relate themselves and their post-critical arguments with several forms of architectural Deleuzism, this approach was a kind of misreading belonging to a certain period, as a search for a theoretical leaning for post-critical perspectives. Through their writings, evolving stances, and engagements with both critical tradition and emerging pragmatic approaches, these figures were the key contributors to the ANY, while ANY chronicled their transitioning theoretical stances. In this light, the contributions of these American architectural theorists to ANY reflected the periodical's role in the ongoing dialogues about architecture's move towards post-criticality. Equally significant are the contributions of European architectural practitioners, as these renowned figures were closely connected to the post-critical debates.

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[37] Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, trans. Robert Hurley, Mark Seem, and Helen R. Lane (Minneapolis: University of Minnesota Press, 1983).
[38] Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987).

2.1.2. Contributions of European Architectural Professionals

Several influential European architects, who would later become influential in the debates surrounding the post-critical in the 2000s, contributed to ANY from 1993 to 2000. Key among these were Rem Koolhaas, Alejandro Zaera-Polo, Jacques Herzog, and Pierre de Meuron. Their involvement with ANY during these years hints at the periodical's editorial direction. This direction, potentially mirroring or even influencing the transition towards post-critical perspectives, embraced insights from leading architects involved in these evolving debates.

Of this group of architects, Koolhaas stood out at ANY. As the founder of the Office for Metropolitan Architecture (OMA), he undertook diverse roles at ANY, ranging from editorial to thematic contributions. Serving on the editorial board from 1993 to 2000, an entire 1994 issue of ANY was dedicated to his practices.[39] In her opening letter to the 1994 issue themed "The Bigness of Rem Koolhaas," Cynthia Davidson delved into the concept of "Bigness" in Koolhaas's architectural urbanism: His architectural "Bigness" epitomizes a shift from traditional urbanism to hyperreal urbanism, where urban fragments replace conventional architecture. His work is heavily influenced by major global cities, especially New York. Koolhaas challenges the
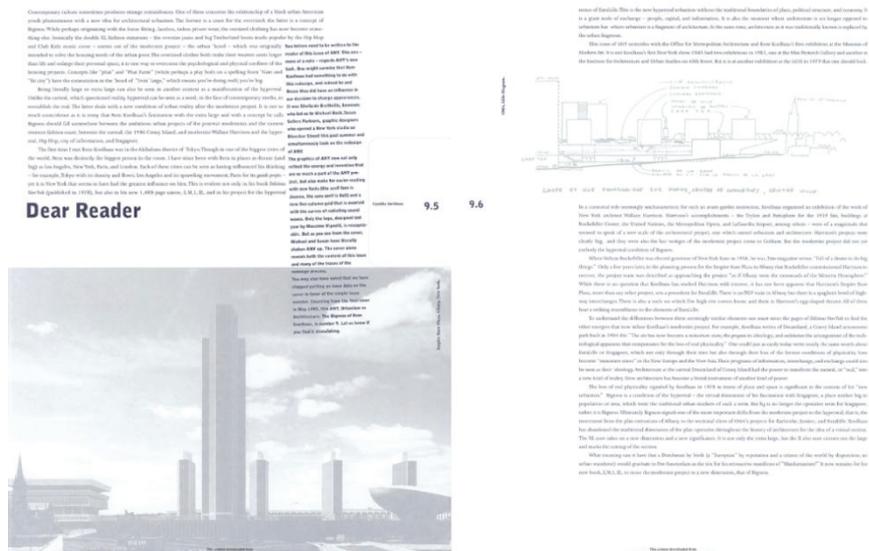
Figure 2.8. "Dear Reader" by Davidson published in ANY 9, 1994

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[39] Published in 1994, ANY 9 was dedicated to the theme "The "Bigness" of Rem Koolhaas."

to the hyperreal. The concept of Bigness not only references physical size but also a traditional plan, embracing a virtual section, signaling a shift from the modernist project new perspective on urbanism. Davidson's article on Koolhaas's "Bigness" highlights the architect's innovative approach to urbanism, hinting at a visionary transition in architectural thinking during these years.[40] (Figure 2.8) This text reveals ANY's editor-in-chief's affirmative perspective on Koolhaas and his practices. 1994 was also the year when Koolhaas argued against architecture's critical capacity, during the ANY conference in Montreal.[41] Similarly, his article in the ANY 9 entitled "Whatever Happened to Urbanism?" paralleled with his perspective against criticism. (Figure 2.9) Calling for a "new urbanism," in this article Koolhaas discussed the challenges and transformations of urbanism in response to rapid urbanization, highlighting the paradox of urbanism diminishing while urbanization intensifies globally. He suggests a new approach that embraces uncertainty, potential, and hybrid spaces, shifting focus from architecture to urbanism's adaptability. Koolhaas proposes a collaborative and adaptive approach to urban development, redefining our relationship with cities as supporters rather than creators. He further posited that the 1968 generation, while hailed for reinventing the city concept, might have also contributed to urbanism's perceived professional decline. He concluded his manifesto with a call for boldness in developing new urbanism:

> *The seeming failure of the urban offers an exceptional opportunity, a pretext for Nietzschean frivolity. We have to imagine 1,001 other concepts of the city; we have to take human risks; we have to dare to be utterly uncritical; we have to swallow deeply and bestow forgiveness left and right. The certainty of failure has to be our laughing gas/oxygen; Modernization is our most potent drug. Since we are not responsible, we have to become irresponsible. In a landscape of increasing expediency and impermanence, urbanism no longer is or has to be the most solemn of our decisions; urbanism can lighten up and become a Gay Science - Lite Urbanism. What if we simply declare that there is no crisis - redefine our relationship with the city not as its makers but as its mere subjects, as its supporters?[42]*

> —Rem Koolhaas, "Whatever Happened to Urbanism?" ANY: Architecture New York, no. 9, 1994

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[40] Cynthia Davidson, "Dear Reader," *ANY: Architecture New York*, no. 9 (1994): 6.
[41] Koolhaas, "The Canadian Architect," 10.
[42] Rem Koolhaas, "What Ever Happened to Urbanism?," *ANY: Architecture New York*, no. 9 (1994): 13.

Koolhaas' provocative stance on urbanism encapsulated the broader transition in architectural debates during the 1990s. He advocated for a "Lite Urbanism" and framed the city as a subject, challenging established norms and urging flexibility. This reframing highlighted the profession's shifts and raises questions about the role of architects in an ever-changing urban landscape, encouraging envisioning "1,001 other concepts of the city" taking "human risks" daring "to be utterly uncritical" and embracing the uncertainties and potentials of the late 20th- century urban condition. Consequently, ANY 9, which focused on Koolhaas's empiricism and pragmatism, offers insights into his post-critical perspective's role in the periodical's editorial policies.
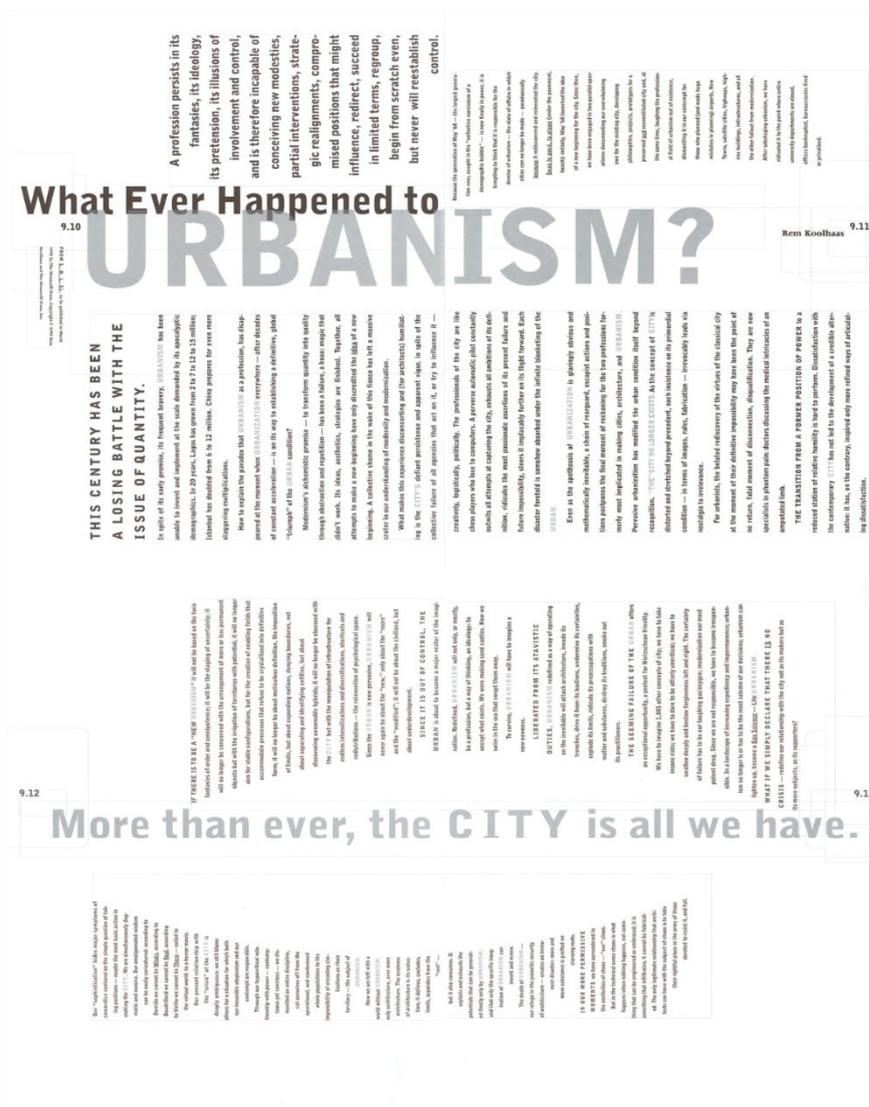
Figure 2.9. "What Ever Happened to Urbanism?" by Koolhaas published in ANY 9, 1994

The editorial approach of ANY marked preference for publishing texts and projects from Koolhaas, his architectural ethos and practices, other than the seminal "Whatever Happened to Urbanism" manifesto. This approach has been showcased through a series of notable contributions over the years. In ANY 0 published in 1993, an interview with Koolhaas conducted by Davidson was published, offering insights into his book, "Delirious New York." Furthermore, an excerpt from "S, M, L, XL," the influential book by Koolhaas and Bruce Mau set to be published in 1995, was featured in ANY 5 in 1994. The focus on Koolhaas's architectural ethos continued in ANY 90 in 1996, in which Koolhaas contributed with self-reflective aphorisms and a personal selfie. In 1997, ANY 21 offered an in-depth examination of Koolhaas's "Kunsthal" project, emphasizing its architectural merits and cultural significance written by Davidson. In 1999, ANY 24 published the drawings of the "Campus Center" project. In the 2000, ANY continued to promote Koolhaas's perspective, notably by featuring his introductory text to the book "Junkspace" in ANY 27. Koolhaas's architectural concepts of "Bigness" and "Lite Urbanism" that challenged traditional norms and emphasized the city as a subject, highlighted by ANY. These inclusions underscore that Koolhaas's influence on ANY policies as both the member of the editorial board and a contributor was ever-lasting.

Alejandro Zaera-Polo is a Spanish architect and architectural theorist, frequently associated with the debates surrounding the post-critical. Similar to Speaks, Somol, and Allen, Zaera-Polo gravitated towards architectural Deleuzism. His architectural practices draw on Deleuzean concepts, including borderless complexity, networking, and self-organization. Zaera-Polo is the co-founder of the Foreign Office Architects (FOA) and later founder of AZPML, having been recognized for projects that integrate landscape, architecture, and urbanism. Contributing to contemporary architectural theory through books such as "Phylogenesis: Foa's Ark" and articles such as "Foreign Office Architects, Complexity and Consistency," Zaero-Polo is one of the European architects who is closely associated with the post-critical camp. Douglas Spencer underscores FOA's approach as epitomizing market-driven mechanisms, with standout projects such as Yokohama International Passenger Terminal and Ravensbourne College.[43] Similar to American post-critical theorists, Zaera-Polo also exhibits a distorted relocation or, at best, a misunderstanding of Deleuzean critical notions. Fischer

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[43] Spencer, *Critique of Architecture,* 42.

points out that the corporate structure of FOA and the professionalism of Zaera-Polo emphasize a pragmatism that often resonates with post-critical stances, a sentiment echoed by American post-theorists when discussing European post-critical pragmatism.[44] Given Zaera-Polo's alignment with the post-critical camp in the 2000s, examining his contribution to ANY in the 1990s becomes crucial.

Alejandro Zaera-Polo's contribution to ANY 19/20-themed "Virtual House" showcased his practice-oriented theoretical endeavors in 1997. His article, "Constructing Ground," explored the "Virtual House" idea as a form of inhabitation that challenges traditional architectural norms. Zaera-Polo elaborated on how the virtual house created its own ground, deviating from conventional principles and introducing artificial matter through "Disruptive Pattern Material (DPM) technology." This project probed the idea of groundlessness using diverse models, each presenting an innovative perspective on inhabitation, as posited by Zaera-Polo. Images of FOA's interpretation of the "Virtual House" were also presented in the pages of ANY. (Figure 2.10) Zaera-Polo accentuated the fluidity of space over partitioned rooms, favoring organization above coding while intertwining Deleuzean concepts.[45] Alejandro Zaera-Polo, with his complex blend of Deleuzian philosophy and professional pragmatism, emerged as a significant figure in the post-critical debates. ANY policies featuring contributions from architects linked with post-criticality, such as Zaero-Polo, delineated the periodical's commitment to navigating towards architecture's practical undertakings in the 1990s. By spotlighting Zaera-Polo in ANY 19/20 and welcoming his contribution, ANY promoted a hands-on approach to architectural theory.

The Swiss duo Jacques Herzog and Pierre de Meuron, founders of Herzog & de Meuron, are renowned architects, often aligned with the post-critical camp of contemporary architecture. Their architectural practice, which stands distinct from Koolhaas' empiricism and provocative approach as well as Zaero-Polo's blend of Deleuzean philosophy and professionalism, pivots on core architectural themes such as material, detail, context, and functionality. Such an approach has cemented them as notable figures within the post-critical group. Like Zaera-Polo and FOA, their involvement in ANY was limited compared to Koolhaas; however, their work still hinted at the periodical's inclination towards architecture's practical dimensions. In

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[44] Fischer, "Theory after Theory?," 93.
[45] Alejandro Zaera-Polo, "Constructing Ground," *ANY: Architecture New York*, no. 19/20 (1997): 20:12-20.15.

Figure 2.10. "Constructing Ground" by Zaera-Polo published in ANY 19/20, 1997

1997, they contributed an article to ANY 19/20 themed "Virtual House" titled "http:virtualhouse.ch," which outlined their material-centric perspective and was accompanied by a photographic-textual collage in the subsequent pages. (Figure 2.11) They postulated that the virtual world, rooted in imagination, originates from the tangible, physical realm. The immaterial, encompassing thoughts and images, is crucial

Figure 2.11. "http:virtualhouse.ch" by Herzog, and de
Meuron published in ANY 19/20, 1997

for the survival of the material world. Imagination, creativity, and invention are essential for renewing the physical world. In architecture, the virtual dimension uncovers hidden qualities relationship between the tangible and intangible encapsulated

the ongoing post-critical debates of the period on architecture's tangible facets. They have carved a unique niche within the post-critical architectural landscape. Their contributions to ANY, especially their insights into the virtual world's roots in the physical realm, highlight their focus on tangible materiality, hinting at ANY's editorial ethos from 1993 to 2000. This ethos reflected ANY's complex position.

The involvement of European architectural professionals in ANY indicated the periodical's relationship with the pro-practice ideas. The publications from these professionals mirrored the periodical's editorial direction toward practicality. Practitioners such as Koolhaas, celebrated for his emphasis on 'Bigness' and hyper-realistic urbanism; Zaera-Polo with his professionalism and focus on innovative inhabitation; and Herzog & de Meuron, with their grounded perspective on materiality and the interplay of the tangible and intangible, were extensively published within the pages of ANY and shaped the contours of post-critical debate. The practitioner contributors revealed the pro-practice ideas in ANY. Moreover, it reinforced the periodical's influence in the transition to post-criticality in architectural theory.

Through its key contributors, who are known for their strong affiliations with the post-critical theories, ANY acted as a key conduit for the post-critical transition of architectural theory. ANY's editorial policies welcomed contributions from American architectural theorists and European architects who actively influenced the debates around post-critical in the 2000s. These involvements reflected the periodical's editorial direction towards post-criticality. Consequently, from 1993 to 2000, ANY stood as a key mediator of the post-critical transition in architectural theory. It served as a platform for disseminating early post-critical ideas in the 1990s. Other than the contributors, the patronage of ANY also hinted at its complex relationship with the post-critical transition.

2.2. Sustaining the Transition: ANY's Patrons

From 1993 to 2000, ANY's patrons became an integral part of it in understanding the periodical's role in the post-critical transition. While ANY did receive some support from institutions, the bulk of its financial backing came from companies within the

construction and culture industries. AJ Constructing Company, Inc. between No. 0 and No. 18, Lehr Construction Company between No. 0 and No. 14, and Integral Construction Company between No. 14 and No. 18 were the sponsors of ANY. Joseph E. Seagram & Sons, Inc., and the Pritzker Foundation sponsored issue No. 24. Guggenheim Museum, SHMZIZU corporation, Architectural Association (AA), Princeton Architectural Press, Advanta Berlin, POSCO, CCA, FSB, The MIT Press, and the University of Chicago Press were among the occasional advertising bodies. The commercial support mechanism, both as sponsors and advertisers, was instrumental in ensuring ANY's sustainability over its eight-year span. This alignment with the construction and culture industries not only underlined ANY's commercial pragmatism but also positioned the periodical as a pivotal venue for scrutinizing the initial indications of the unfolding post-critical debates.

Determining its complex position in the post-critical transition, ANY's patrons in its twenty-six thematic issues provided long-term sponsorships and supported the periodical through issue-based advertisements. While the financial support of the commercial bodies did not overtly determine the themes and content of the periodical, it subtly directed, and was reciprocally directed by, the periodical's overarching inclination towards architectural practice. While non-profit organizations' support was welcomed, the essential financial backing was provided by the sponsorship of United States-based construction sector companies such as AJ Contracting Company, Lehr Construction Company, and Integral Construction in the long run. These firms consistently supported ANY, highlighting the intricate commercial exchanges delineated by the policies of the periodical. Besides, the advertisements functioned as a complementary support mechanism. Advertisements of both culture industry bodies such as the Guggenheim Museum, and publishing houses, and construction industry bodies such as SHIMZIZU Corporation, Posco, and FSB appeared on the pages of ANY. This further underscored ANY's incline towards commercial pragmatism as an architectural periodical. Adeptly maneuvering the multifaceted realms of commercial sustaining, and encompassing esteemed cultural institutions to construction industry stalwarts, ANY's diverse patronage may elucidate its role in the intricate trajectory of the 1990s architectural debates surrounding the post-critical.

2.2.1. Corporate Sponsors

Welcoming patronage majorly from corporate sponsors, ANY sustained itself for seven years. These corporate sponsors were US-based construction companies: AJ Construction Company, Inc., Lehr Construction Corporation, and Integral Construction Corporation. Their support, on the one hand, reflected the periodical's close ties with the construction sectors, on the other hand, it also resonated with the overall editorial direction towards pro-practice ideas—the sustain mechanism of ANY reflected its direction towards architectural practice. Capturing the periodical's direction, these patrons from the construction sector were aligned with the practice-oriented architectural publications, rather than critical-theoretical periodicals. Through its patronage, ANY outlined its broader agenda of incorporating practice-oriented perspectives into the critical-theoretical realm. From this perspective, ANY's corporate sponsors shed light on its role in the post-critical transition following the 1990s.

SHIMIZU Corporation, Bock Construction Inc., Lehr Construction Corporation, and AJ Construction Company were the main companies from whom the majority of the periodical's income was planned to be received. While the entire expenses in the budget for 1993 had been estimated to be $168,200, the total anticipated corporate support was listed as $150,000. (Figure 2.12) However, the 1993 budget plan of ANY failed to achieve the support that two of the four companies mentioned, SHIMIZU Corporation and Bock Construction Inc. Still, ANY's financial backbone was mainly funded by three US-based construction companies: AJ Construction Company, Inc., Lehr Construction Corporation, and Integral Construction Corporation, as indicated in the Back Matters of the issues. Their steadfast support greatly influenced the periodical's direction, and vice versa. Their patronage, from ANY 0 to ANY 18, wasn't just advantageous financially; it also reflected the shifting practical and commercial debates in architectural theory during the 1990s, a decade when the emphasis of architectural theory underwent a significant transition in favor of pro-practice perspectives. The larger ANY organization, titled the "Anyone Corporation," resonated with this corporate sponsorship by suggesting a link between architectural theory and the commercial building

industry.[46]

From the first issue, ANY 0, to ANY 14, AJ Construction Company, Inc. and Lehr Construction Corporation continuously supported the periodical. This extensive collaboration, spanning fifteen issues and four years, revealed how deeply dedicated all these companies were to the periodical and its objective. Together, their support guaranteed ANY's financial stability and, considering their background in the building enterprise might have had an inconspicuous effect on its trajectories. The sponsorship landscape subtly changed starting from ANY 15 and continued through ANY 18. Though Integral Construction Corporation took Lehr Construction Corporation's position as co-sponsor, AJ Construction Company, Inc. remained a devoted patron. ANY received substantial funding from corporations, in addition to presumably limited income from institutional sales and subscriptions. (Figure 2.13) It's important to

Figure 2.12. Budget draft of ANY from 1993 (Source: CCA archive)

[46] "About," Anyone Corporation, accessed 28 November, 2023, https://www.anycorp.com/about-anyone-corporation.

note, too, that these construction firms provided the majority of the monetary support, serving as a solid base for the periodical's administration and content direction. The periodical's commercial facet was substantially impacted by corporate patronage, which promoted dialogue, frequently focusing on the priorities of architectural practice. This patronage scheme overlapped with the broader agenda of ANY's editorial direction, linking theoretical debates with real-world debates of the building industry.

Figure 2.13. ANY's patrons in the back pages

Between 1993 and 2000, ANY was predominantly sustained by the support of the construction sector companies, in line with the imagination behind the larger organization "Anyone Corporation" behind the periodical. ANY's patrons were US-based construction companies: AJ Construction Company, Inc., Lehr Construction Corporation, and Integral Construction Corporation. Resonating with its focus on pragmatic and practical perspectives on architectural theory, ANY's corporate sponsorship mechanism revealed its commitment to pro-practice argumentation. Thus, its corporate sponsors mirrored ANY's role within the post-critical transition, serving as

a sustaining mechanism of the architectural debates of the 1990s. Another essential part of its support mechanism in analyzing ANY's complex position was advertising bodies.

2.2.1. Advertising Bodies

Long-term and short-term advertising bodies supported ANY during its seven years. The long-term advertising bodies were SHIMIZU Corporation, POSCO Engineering and Construction Co. Ltd., FSB, companies from the construction industry, and the Guggenheim Museum from the culture industry. Their support not only demonstrated ANY's strong ties to the commercial enterprise but also mirrored its editorial leanings toward the practical parts of architecture. ANY's advertisement strategy emphasized its focus on architectural practice. These mainly construction-related advertisers were more aligned with practice-focused architectural journals than with strictly theoretical ones. ANY stressed its goal of blending practical perspectives with critical-theoretical debates through its financial structure, providing insights into its role in the post-critical transition.

More than the short-term advertisers including the Architectural Association, MIT Press, and Princeton Architectural Press, long-term advertisers contributed to the patronage of ANY through advertisements. ANY's affiliation with practice-oriented debates was further enhanced by the backing of many long-term advertisers, who contributed to a larger commercial and practical architectural narrative. These long-term advertisers mainly were from the construction and culture industries. On the construction side, organizations including SHIMIZU Corporation, POSCO Engineering and Construction Co. Ltd., and FSB demonstrated a long-term commercial partnership that likely boosted ANY's financial stability while steering its content toward pragmatic architectural fronts. SHIMIZU Corporation and POSCO Engineering and Construction were notable players in the worldwide construction market, whereas FSB specialized in building products such as doorknobs, demonstrating ANY's involvement in the construction materials sector. On the culture side, the Guggenheim Museum was a committed advertiser. Finally, Advanta Corporation's involvement represented a broader corporate engagement from the business sector.

ANY's advertising bodies contributed to not only the sustaining mechanism of

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the periodical but also to a larger practical narrative throughout seven years. There have been changes in this advertising mechanism itself. SHIMIZU Corporation advertised consistently from ANY 0 to ANY 7-8, while POSCO Engineering and Construction Co. Ltd. from ANY 10 to ANY 16, and FSB from ANY 13 to ANY 27. The Guggenheim Museum played a role from ANY 0 to ANY 5 through advertisements, while Advanta Corporation was involved in ANY through advertisements from ANY 4 to ANY 9. The relocation of advertising bodies across issues may imply changing commercial relationships of ANY. This mixture of industry collaborations provided a pragmatic backdrop that allowed ANY to navigate the practical areas of architectural narratives during the 1990s. Corporate patronage acquired from advertising bodies significantly influenced the commercial aspect of the periodical, promoting dialogue on architectural practice's priorities and linking theoretical debates with real-world discussions in the building and cultural industries. (Figure 47)

From 1993 to 2000, ANY's long-term advertisers played a key role in the sustaining mechanism of the periodical. These long-term advertisers were primarily from the construction and culture industries: SHIMIZU Corporation, POSCO Engineering and Construction Co. Ltd FSB, and the Guggenheim Museum. ANY's advertising bodies echoed its concentration on pragmatic and practical viewpoints on architectural theory, revealing its dedication to pro-practice reasoning. Therefore, its commercial advertisers reflected ANY's role in the post-critical transition, operating as a sustaining mechanism of the architectural debates of the 1990s.

ANY positioned itself as a key conduit in the post-critical transition of architectural thought in the 1990s, through its patronage from corporate sponsors and advertising bodies. The periodical's sustaining mechanism emphasizes its alignment with architectural practice, therefore raising pro-practice and anti-critique perspectives. Including construction sector companies' sponsorship and advertisements from the building and culture industries, this sustaining mechanism hints at the periodical's editorial policies, that are away from theory-heavy debates and toward real-world architectural practices. The periodical's patronage scheme revealed it as a significant conduit in the debates surrounding the post-critical transition.

Architectural theory underwent a notable transition towards the dominance of practical, pragmatic, empirical, and applied perspectives in the 1990s. In this landscape,

Figure 2.14 ANY's advertisers

ANY was aspiring to bridge criticism and practice. In parallel with this overarching aim, the periodical played a central role in the transition towards practice, through its contributors and patrons. Through its key contributors who are known for their strong affinities with the post-critical theories, and strategic patronage from the commercial industries, ANY served as a central platform in architectural theory's post-critical transition. Exploring ANY's contributors and patrons clarifies its complex position amidst the post-critical transition in the 1990s.

CHAPTER 3

EXPLORING THE POST-CRITICAL IN ARCHITECTURE: ANY'S IMAGE, THEMATIC FOCUSES, AND COVERAGE

ANY's role in the post-critical transition of the 1990s and 2000s is analyzed through the periodical's image, thematic focuses, and coverage. ANY is designed as a "critical tabloid," integrating the image-dominated realm of architectural practice with the critical-theoretical debates. Determining its vocal covers and image-centric layouts, this integration conveys a message about the periodical's role. Parallel to that, ANY published issues dedicated to practical themes, allocating a substantial space for architectural practice. These themes varied from tributes to practicing architects and built practices, revealing the periodical's role. Similarly, ANY covered architectural practices in detail, such as interviews on architectural practices and project reviews. As records of the post-critical transition, the periodical's coverage hinted at its complex role. Therefore, exploring its image, thematic focuses, and coverage sheds light on ANY's influence on architecture's post-critical transition.

3.1. Representing a Territory in Transition: ANY's Image

ANY's image delineated its complex role in the unfolding post-critical debates, representing a territory in transition. ANY's image, consecutively designed by Massimo Vignelli, Michael Rock, Susan Sellers, Katie Andressen, 2x4 design studio, Juliette Cezzar, and Judy Geib, showcased its dedication to incorporating bold imagery into a textual realm. Massimo Vignelli was designed from ANY 0 to ANY 7-8, with the design coordination of Judy Geib and Pamela Fogg. Michael Rock and Susan Sellers designed from ANY 9 to ANY 12; the latter was in collaboration with the 2x4 design studio. ANY 13 was a joint effort by Rock, Sellers, Andressen, and 2x4. The 2x4 design

studio took the lead from ANY 14 to ANY 21, and ANY 27. Juliette Cezzar was the designer of ANY 23, while Geib designed both ANY 24 and ANY 25-26. The periodical introduced itself as a "critical tabloid," and maintained a bold image throughout its publication through its vocal covers and image-centric page layouts.

The image of ANY's twenty-six thematic issues hinted at the periodical's engagement with the post-critical concepts. This image was sustained by design decisions such as distinctive typography, contrasting colors, overlapping, and layering techniques, as well as alignments and variations of visual elements. As the periodical's graphics changed three times over time,[47] a consistent image remained: Infiltrating the visual-oriented language of the architectural practice into the textual realm of critical theory. While coexisting and often interacting dynamically, the visual and textual elements within the covers indicated precedence where the imagery frequently overshadowed the written, rendering the periodical as vocal through its imagery. Similarly, intrinsically prioritizing visual engagement over deep contemplation, image-centric page layouts welcomed the "gaze" rather than the "mind," similar to a professional periodical. ANY's constructed bold image extended beyond basic design considerations; it resonated with ANY's biased stance amidst the post-critical architectural debates. Through its vocal covers and image-centric page layouts, analyzing ANY's image as a representation of 1990s architectural territory may provide insights into its nuanced role in the post-critical transition.

3.1.1. Vocal Covers

The covers of the periodical included both visual and written elements. Although these coexisted and engaged with each other dynamically, in general, the imagery dominated the writing on the cover pages. The vocal covers included bold typographical elements, articulated architectural drawings, layered images, and diagrams. These were defining the identity of the periodical, taking precedence over text, and making the periodical's image more pronounced. This has fostered a visual connection with its

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[47] These alterations in graphic design indicates three different ANY designs: The first was from ANY 0 to ANY 7-8, the second was from ANY 9 to ANY 20, the third was ANY 21 to ANY 25-26. ANY 27 was the only one of its kind with its folding form.
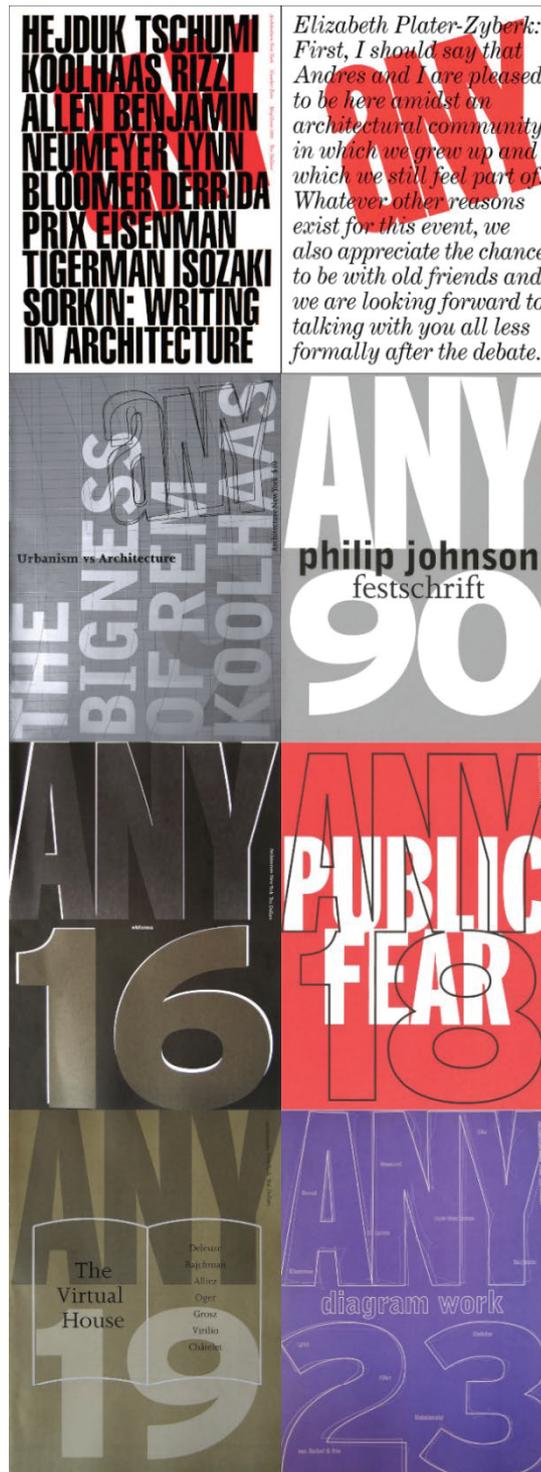
Figure 3.1 Bold typography in ANY covers

readers, attesting to ANY's dedication to being a critical tabloid. Thereby, the visual vocabulary of the practice domain infiltrated into the critical-theoretical domain through ANY's vocal covers. From this light, ANY's covers delineated ANY's complex role.

The bold typographical elements were a key design decision in these covers. As seen in several issues, this design preference captured the reader's attention and communicated the underlying ethos of the content within. (Figure 3.1) ANY 0's cover demonstrated oversized letters, showcasing the surnames of the contributors.[48] Promoting these contributors in bold massive letters, this cover exemplified ANY's identity. ANY 1's cover included an excerpt, written in italics.[49] This cover is intertwined with text and written dramatically. Moreover, ANY 9's cover showcased a similar approach to typography.[50] Showing the thematic content boldly, this cover's assertive stance reflected ANY's visual identity. Similarly, both ANY 16 and ANY 18's covers were boldly centered around thematic content, with subtle variations.[51] [52] The use of bold typography in ANY 90's cover was emblematic, promoting an individual architect and his age 90.[53] The typography of the double issue ANY 19-20 was clearly indicating the contributor's name and surnames, while iconically showcasing its dual nature.[54] ANY 23's cover also included contributor's names, demonstrating a consistence with ANY 0 and ANY 19-20. All these issues' covers shared a similar approach, bold typography, illustrating the periodical's tendency towards a strong visual identity around promoting individual architects. Moreover, these rendered the periodical visually approachable and appealing to causal onlookers.

Another prominent characteristic of ANY's visual identity in cover designs was the use of drawings. These drawings on the cover pages served as windows into the complexities of architectural practice, from abstract concepts to tangible representations. (Figure 3.2) ANY 3's cover featured hand-drawn doodles, illustrating the relationship between conceptual and theoretical constructs.[55] ANY 4's cover featured an etching, similar to Renaissance paintings, suggesting a thematical reference.[56] Both ANY 5 and ANY 6 featured preliminary design drawings, emphasizing the role of sketches in architecture. While ANY 5's cover was a simple line drawing,[57] ANY 6's cover was an abstract ink drawing.[58] Both provided insights

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[48] *ANY: Architecture New York*, cover, no. 0 (1993): 1.
[49] *ANY: Architecture New York*, cover, no. 1 (1993): 1.
[50] *ANY: Architecture New York*, cover, no. 9 (1994): 1.
[51] *ANY: Architecture New York*, cover, no. 16 (1996): 1.
[52] *ANY: Architecture New York*, cover, no. 18 (1997): 1.
[53] *ANY: Architecture New York*, cover, no. 90 (1996): 1.
[54] *ANY: Architecture New York*, cover, no. 19/20 (1997): 1.
[55] *ANY: Architecture New York*, cover, no. 3 (1993): 1.
[56] *ANY: Architecture New York*, cover, no. 4 (1994): 1.
[57] *ANY: Architecture New York*, cover, no. 5 (1994): 1.

into the issues' themes. Beyond thematic references, ANY 10 and ANY 11's covers featured technical architectural drawings directly, underlining the periodical's message.[59] [60] These drawings fused the technicalities of architecture with the artistic side of the field. All these issues' cover pages presented drawings as powerful tools, communicating ANY's premises. Through its covers, ANY offered glimpses into the rich practical dialogues within its pages and fostered dialogue with architectural practice.

Figure 3.2 Use of drawings in ANY covers

[58] *ANY: Architecture New York*, cover, no. 6 (1994): 1.
[59] *ANY: Architecture New York*, cover, no. 10 (1995): 1.
[60] *ANY: Architecture New York*, cover, no. 11 (1995): 1.

Cover designs included another design strategy, the layering techniques. Overlapping of several images strengthened the periodical's visual identity and these were influential in conveying the periodical's message. (Figure 3.3) ANY 2's cover, for example, featured a halftone image of an architect overlapped with the ANY logo.[61] Not

Figure 3.3 Use of layering in ANY covers

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[61] *ANY: Architecture New York*, cover, no. 2 (1993): 1.

only images, but also textual elements are overlapped, as in the cover of the double issue ANY 7/8.[62] ANY logo and an excerpt were blended in this issue. Tex is in the background, used as a backdrop. Another playful overlapping was presented on the cover of ANY 12, ANY logo was incorporated with the thematic content.[63] This playful approach extended the cover page to give it a three-dimensionality. Similarly, fluidity of geometry is explored and overlapped in the ANY 14's cover,[64] emphasizing architectural concept explored in the issue. This also gave depth to the cover through overlapping. ANY 15's and ANY 24's covers presented a similar approach to the ANY 7/8, overlapping textual elements with the ANY logo.[65] [66] While presenting the textual content within, this approach of layering conveyed a message that visuality was also prominent through the cover. Not only textual, but also geometrical patterns are juxtaposed with the ANY logo, as presented in the ANY 17's and ANY 25-26's covers.[67] [68] These geometrical patterns present thematic threads. ANY 21's cover page was distinct from and within this category, as it juxtaposed the theme number with a doodle in the background. [69] ANY 22 was distinct, as it juxtaposes both imagery and text with the ANY logo on the cover.[70] These covers were communicating ANY's role through the layering technique it employed, more than being mere visuals. Not only through juxtaposing ANY logo with a background, but also presenting a mixture of textual and visual elements, these graphic design decisions by the design team strengthened   ANY's   vocal   image.

Imagery's limits were further explored in the cover pages using diagrams. These diagrams were employed to visually integrate information with the theoretical content within. The covers effectively conveyed complex architectural concepts through presenting a diagrammatic approach. This preference for diagrams is visible in ANY 13's cover. In that issue's cover, interconnected shapes are featured, referencing a system of architectural connection of different subspaces, having thematic links. Similarly, but also distinctly, ANY 27's cover was a self-explanatory image, explaining how readers should read the issue. Resembling a flowchart, this cover illustrated a

[62] *ANY: Architecture New York*, cover, no. 7/8 (1994): 1.
[63] *ANY: Architecture New York*, cover, no. 12 (1995): 1.
[64] *ANY: Architecture New York*, cover, no. 14 (1996): 1.
[65] *ANY: Architecture New York*, cover, no. 15 (1996): 1.
[66] *ANY: Architecture New York*, cover, no. 24 (1999): 1.
[67] *ANY: Architecture New York*, cover, no. 17 (1997): 1.
[68] *ANY: Architecture New York*, cover, no. 25/26 (2000): 1.
[69] *ANY: Architecture New York*, cover, no. 21 (1997): 1.
[70] *ANY: Architecture New York*, cover, no. 22 (1998): 1.

potential reading scheme for the issue's folded physical layout.[71] Through these diagrams, ANY covers adopted a unique approach for an architectural magazine, visually conveying its core message. As diagrams are essential visual tools for architectural practice, these covers solidified ANY's practice-oriented role. ANY visually articulated its position in the post-critical transition through its vocal covers. These covers extended beyond pure aesthetical considerations to reflect the periodical's tendency. The use of bold typography and detailed drawings resonated with the ethos of ANY. The use of layering and diagrams further emphasized this ethos. The complex imagery that ANY covers presented frequently overshadowed a sense towards textuality, emphasizing the periodical's visual emphasis. Therefore, these covers served as windows into the practice-oriented approach of ANY to architectural theory. ANY's position was reflected through its covers in the post-critical transition. Equally significant was the periodical's layouts in exploring ANY's nuanced identity.
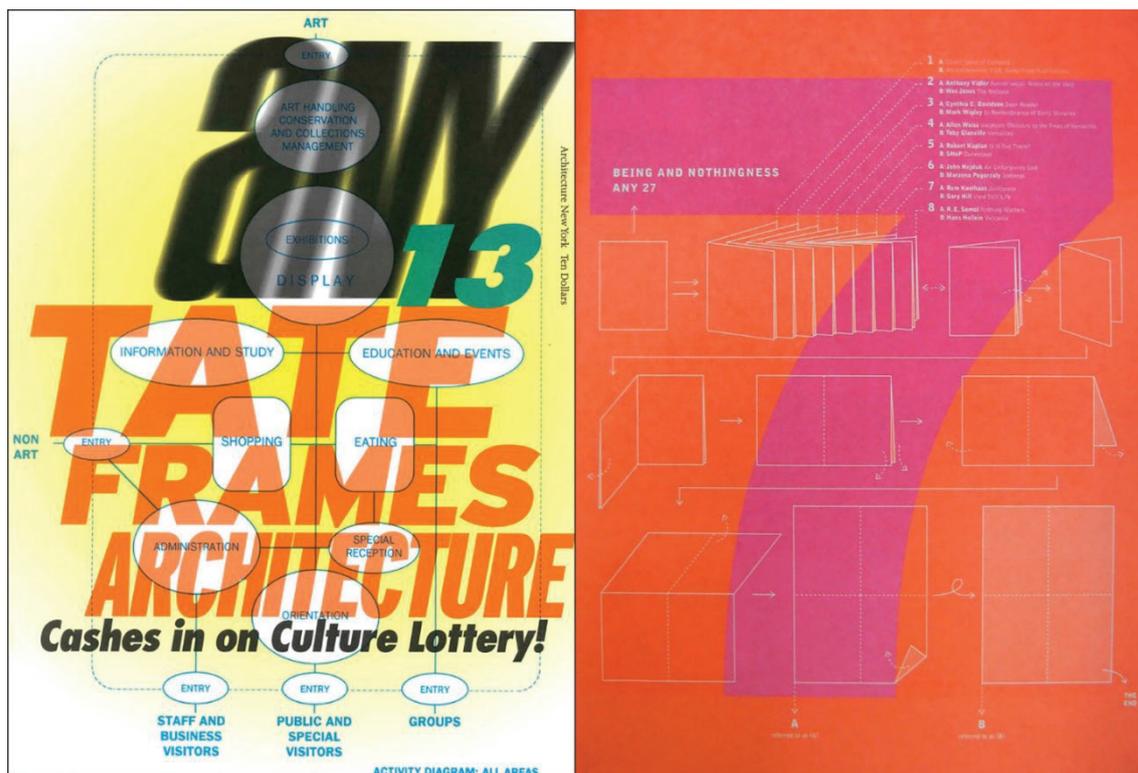
Figure 3.4 Use of diagrams in ANY covers

[71] *ANY: Architecture New York*, cover, no. 27 (2000): 1.

3.1.2. Image-centered Layouts

The layouts of twenty-six thematic ANY issues were significantly image-centered, where images dominate the visual identity throughout its publication. The visual narrative was based on bold typography, layering techniques, alignments, colors, and strategically positioned images. These aspects captivated the reader's attention, rendering the articles challenging to read. From the earliest issues such as ANY 0 and ANY 1 to the latest issues such as ANY 21 and ANY 22, the image-dominated layouts were presented, communicating the periodical's essence. ANY's image-centric layouts integrated the visual language of the practice realm into the critical architectural sphere. From this perspective, these serve to understand ANY's role in pro-practice debates. ANY 0-themed "Writing in Architecture" exemplifies the image-centeredness of the periodical. Contrasting colors combined with bold typography are further enhanced with the layering and overlapping techniques. The strategic alignments and variations within alignments rendered the issue's outlook as dynamic, crafting a complex visual narrative. The notable imbalance between visual and textual directed the reader's attention to the images, rather than the material in the articles. The idea of "writing through images" was mirrored through this design preference. Rising significance for sensation through visual engagement and catchphrases and logos came with the expanse of critical depth. This situation reflected ANY's counterpoint, challenging the traditional critical foundation of architectural publishing. ANY 0 as a visual presented a journey from critical to provocative. As the first issue of an architectural tabloid, it interwoven the theoretical debates with the visuality of practice, determining the eight- year publication span of the periodical. (Figure 3.5)

ANY 1-themed "Seaside and the Real World: A Debate on American Urbanism," continued the path ANY 0 carved, as a visually driven issue. Contrasting colors, primarily dominated by black and white, dominated the periodical's pages. Bold typography accentuated the central ideas and promoted these. Similar to ANY 0 layering and overlapping techniques reinforced ANY's visual narrative in its issue 1. High-quality images are presented, anchoring, and contextualizing the theoretical debates in the articles. Written is frequently overshadowed by these images. This design strategy favored visual engagement over in-depth contemplation. Casual overlook is more welcomed than dedicated reading. The design was intrinsically linked with the

Figure 3.5 ANY 0 pages

architectural debates of the time, from its typography to imagery. Catching the eye, the tabloid seamlessly blended architectural practice debates with theory-heavy debates. ANY 1' page layout visually manifested the periodical's reputation as a discerning chronicle of architectural debates. (Figure 3.6)

ANY 10-themed "Mech-in-tect-ure: Architecture in the Electronic Future" presents another period in the periodical's graphic design approach. A color palette dominated by shades of brown and vivid colors encapsulated the thematic content. Although the graphic design has become more fragmental from issue 0 to issue 10, the

Figure 3.5 ANY 1 pages

visually dominated layouts were still present. This approach continued to reflect the periodical's core principle of "writing through images." Overlapping text and images strengthened this core idea. Alignments within the pages echoed mechanical sense, resonating with the thematic content. This nuanced understanding also embodied the electronic fluidity, repeatedly hinting at the theme. ANY's image-centric ethos that emphasizes visual engagement over in-depth contemplation reinforced with its pages dominated by high-quality images, diagrams, and illustrations in ANY 10. This vibrant interplay between image and text shaped ANY's nuanced position regarding pro-

practice debates. The tabloid idea continued to embrace the images from the practice domain, echoing the periodical's commitment to bridge theory and practice. (Figure 3.7)

ANY's visual layout consistently stuck with the idea of "critical tabloid," although it has changed its style throughout its publication. For example, ANY 21-themed "How the Critic Sees: Seven Criticisms on Seven Buildings," exemplified the periodical's emphasis on assertive visuality. The choice of typeface, weight, and size contributed to this position. Introducing a visual tension, the color choice underlined the visual tension it generated. Similar to the previous issues, the issue's theme was pronounced through the overlapping and layering techniques. While some pages were more structured, others were unconventionally fragmented. Such variation, while reinforcing the periodical's role as a bridge enabled spontaneity. Images frequently took the precedence over text. This approach, beyond being pure aesthetics, resonated with the periodical's overarching aim of writing though images. In this issue, it is seen that the project images frequently placed to emphasize the practical side of architecture. This was also related to the thematic content. The eye-catching layout catered for the occasional views, rendering the issue challenging to read. Through presenting instances of architectural practice and images from architectural practice, ANY 21's page layout reinforced the periodical's consistent visual identity. (Figure 3.8)

The consecutive issue ANY 22-themed "New York Stories," continued a similar approach with ANY 21. ANY 22 was also rich in terms of project images and overlapped with the textual content. More than that, the images dominated the whole layout. Throughout the issue, images and text are intersected, merged, and diverged. This approach generated an enriched visual journey, guiding the reader's gaze. On the other hand, carrying ANY's overarching aim was manifested, as "writing through images." Strategically placed images maintained a cohesive graphic design, while imagery frequently took precedence over text. This aligned with ANY's tabloid design. Abundant visual elements echoed the periodical's practice-oriented position. Although this approach was consistent throughout all ANY issues, ANY 22 occupies a significant space as a peak in terms of image domination in the pages. Although the periodical presented itself as a "critical" tabloid, the issue was closer to a magazine, a tabloid. This correlation is also due to the thematic content allocated to the New York architectural landscape. To present a detailed overview, the issue presented itself as a regular magazine. From its layering techniques to visual elements such as its orange color,

ANY 22 was mirroring the periodical's commitment to merge the visuality of the practice with theory-heavy architectural debates. (Figure 3.9)
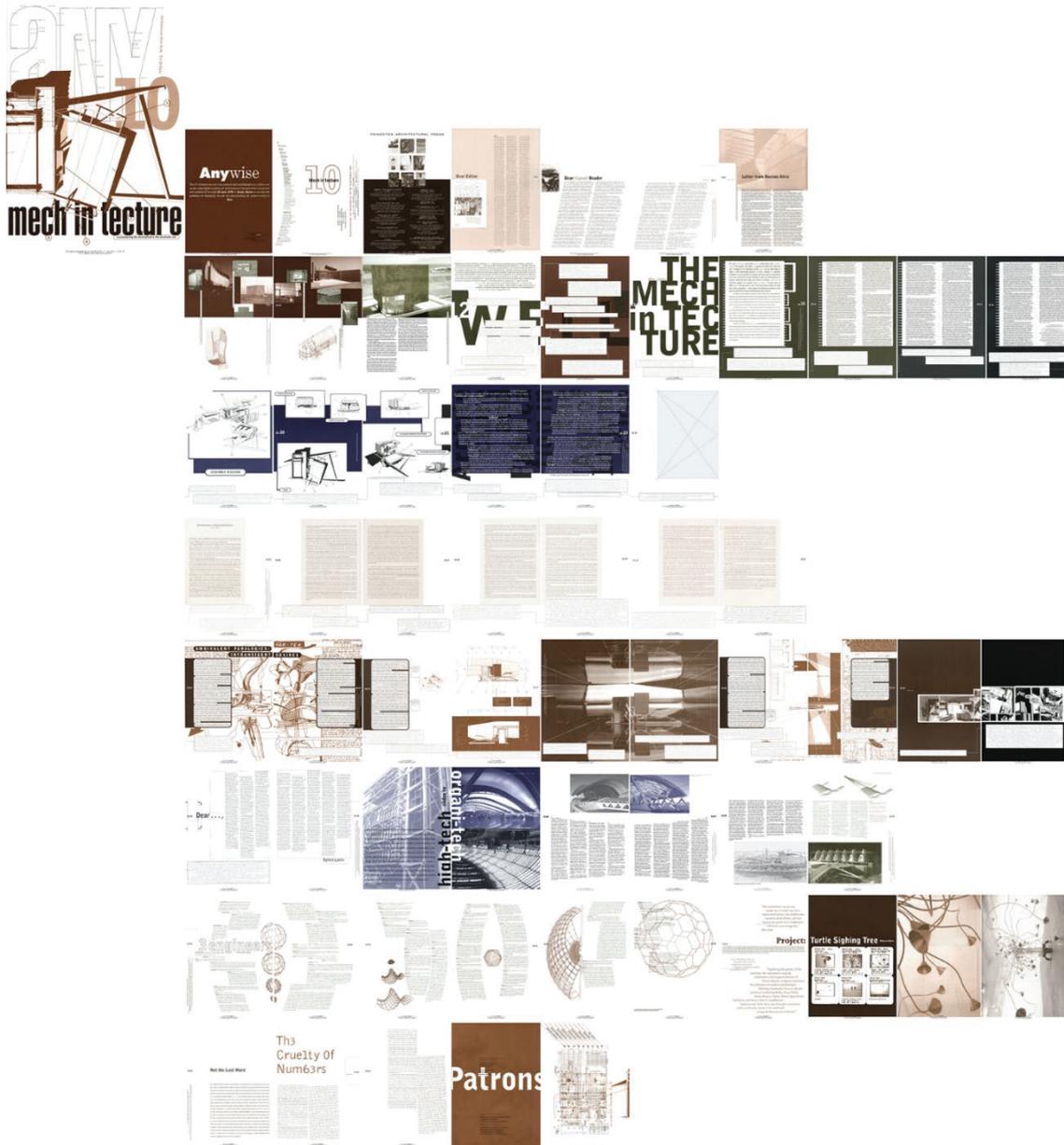
Figure 3.7 ANY 10 pages

Although these instances were significantly different from each other, ANY 0, ANY 1, ANY 10, ANY 21, and ANY 22 share a similar aspiration. All these different layouts from different years are examples of how images dominated the visual layout of ANY. As the "writing through images" motto carries this domination, in an analysis of

Figure 3.8 ANY 21 pages

ANY through the lens of post-critical transition, it once more becomes clear that ANY acted as an instrumental conduit in architecture's post-critical transition. The visual-oriented realm of architectural practice is manifested in the pages of ANY.

Through its image, ANY emerged as a key mediator of the post-critical transition. The periodical's design was showcased through the vocal covers and image-centric layouts. These graphical design decisions delineated the periodical's complex position. This position is understood from the periodical's close relationship with the architectural practice's primary toolset, imagery. This toolset took precedence over

Figure 3.9 ANY 22 pages

theory-heavy debates, rendering the periodical challenging to read, and making it closer to pro-practice and post-critical architectural ideas disseminated heavily in the 1990s.

3.2. Transitional Debates Reflected: ANY's Thematic Focuses

ANY's thematic focus was essential in understanding its complex role in the unfolding post-critical debates and reflecting these changes in architectural theory. The

themes were curated by an editorial theme, serving as windows into the architectural theory of the period. The editorial team, including the editor-in-chief Davidson, senior editors, guest editors, assistant, and associate editors, and copy editors, ensured the relevance in architectural discussions. Senior editors were Michael Speaks from ANY 0 to ANY 7-8, Ernest Pascucci from ANY 13 to ANY 18, and Thomas Weaver from ANY 25-26 to ANY 27. Guest editors compromised David Mohney in ANY 2, Mark C. Taylor in ANY 3, Jennifer Bloomer in ANY 5, John Rajchman and Greg Lynn in ANY 6, R. E. Somol in ANY 7-8, Wes Jones in ANY 11, Mitchell Schwarzer in ANY 15, Anselm Haverkamp in ANY 16, Reinhold Martin in ANY 17, Anthony Vidler in ANY 18, Ben van Berkel and Caroline Boss in ANY 23, Detlef Mertins in ANY 24, Ignasi de Sola-Morales in ANY 25-26. Laura Bourland, from ANY 0 to ANY 6, Miranda Robbins, from ANY 10 to ANY 14, Matthew Berman, from ANY 16 to ANY 23, Paul Henninger, from ANY 19-20 to ANY 24, and Mei Mei Shum in ANY 27 undertook the editorial workload as assistant and associate editors. Thomas G. Repensek, from ANY 3 to ANY 7-8, David Brown, in ANY 9, and Lous Nesbitt from ANY 10 to ANY 21, shared the workload as copy editors. Through its thematic focuses, including tributes to practitioner architects and investigations into practice-centered matters, ANY acted as a significant platform for examining the post-critical debates.

ANY's thematic focus in its twenty-six thematic issues was predominantly directed at acclaiming architectural practitioners and analyzing architectural practice-centered matters. The periodical's thematic focus on architects such as James Stirling, Tadao Ando, Rem Koolhaas, Charles Gwathmey, Philip Johnson, Buckminster Fuller, and Mies van der Rohe showcased its close contact with architecture's practice domain. The themes devoted to prominent architects examined their architectural practices, reinforcing the periodical's reception as a nexus for architectural reflections. Besides, ANY published issues on built practices, both on the building scale such as, on the theme Seven Critics on Seven Buildings, and urban scale such as on the theme New York Stories, underlining the periodical's commitment to showcase the nuances and intricacies of hands-on architectural practices. From issues dedicated to tributes to practitioner architects to issues exploring built practices, exploring ANY's thematic focus as a reflection of the 1990s architectural debates further enhances its role in the post-critical transition.

3.2.1. Issues Dedicated to Individual Practitioner Architects

ANY dedicated several issues to practitioner architects, these were both historical and contemporary figures. Issues devoted to various architects, including Stirling in 1993, Ando and Koolhaas in 1994, Gwathmey in 1995, Johnson in 1996, Fuller in 1997, and van der Rohe in 1998 examined these figures' practices, professional lives, and their reception. These issues presented the practices and professional careers of these significant figures, as a reflection of their architectural ethos. The thematic focus of the periodical, therefore, reflected its editorial direction towards pro-practice ideas. Chronicling architectural practice ANY resonated with the broader agendas of practice-oriented architectural periodicals and magazines. Through the release of issues dedicated to practitioners, ANY demonstrated a rich tapestry of architectural dialogues. These dialogues were carefully woven into the fabric of critical-theoretical discussions. From this perspective, exploring ANY's thematic issues on practitioner architects shed light on its role in pro-practice perspectives.

The September/October 1993 issue of ANY, ANY 2-themed "A Tribute to James Stirling" was allocated to Stirling, a prominent architect. The issue featured a series of articles, projects, and correspondence that provided a comprehensive look into the life and work of this iconic figure. The article entitled "An American Tribute to James Stirling" was a conversation between various authors about Stirling's architecture and his contributions to modern architecture.[72] Alan Colquhoun discussed Stirling's unique place in post-war architecture in his article "Architecture as a Continuous Text."[73] Francesco Dal Co, on the other hand, in his article entitled "The Melancholy Experience of Contemporaneity" argued that Stirling's works' true meaning is "contemporaneity."[74] Colin Rowe's article entitled "J. F. S. 1924-1992," was a memorial for Stirling.[75] Robert Maxwell's "Modern Architecture After Modernism" explored the evolution of modern architecture, underlining the importance of Stirling's

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[72] Richard Meier, et al., "An American Tribute to James Stirling," *ANY: Architecture New York*, no. 2 (1993): 48–55.

[73] Alan Colquhoun, "Architecture as a Continuous Text," *ANY: Architecture New York*, no. 2 (1993): 18–19.

[74] Francesco Dal Co, "The Melancholy Experience of Contemporaneity," *ANY: Architecture New York*, no. 2 (1993): 26–29.

[75] Colin Rowe, "J. F. S. 1924-1992," *ANY: Architecture New York*, no. 2 (1993): 8–11.

legacy within that history.[76] The issue also presented many projects designed by Stirling, such as the Leicester Engineering Building and the Cambridge University History Faculty. The published projects showcased Stirling's approach to architectural design that blended functionality with aesthetics. Davidson's "Dear Reader" added a unique layer to the debate around Stirling,[77] along with other correspondences written for Stirling. Through these meticulously curated articles, ANY 2 examined the architectural legacy of Stirling, highlighting the periodical's commitment to the practice domain. (Figure 3.10)

Figure 3.10 ANY 2 pages

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[76] Robert Maxwell, "Modern Architecture After Modernism," *ANY: Architecture New York*, no. 2 (1993): 36–39.

[77] Cynthia Davidson, "Dear Reader," *ANY: Architecture New York*, no. 2 (1993): 5.

The May/June 1994 issue of ANY, ANY 6-themed "Concrete Poetics: Reconsidering Tadao Ando" examined the architectural genius of Ando as a master of modern minimalism and poetic use of concrete. This in-depth exploration of Ando's architectural legacy focused on his philosophical ideas and their impact on contemporary architecture through a series of articles and published projects. Hiroshi Maruyama interviewed Ando. In this article, Ando's approach and inspirations were dissected through a series of questions.[78] Lynne Breslin's article entitled "Architect of the Dunes," underlined Ando's ability to integrate his design with their natural surroundings.[79] Frederick Jameson's article entitled "Tadao Ando and the Enclosure of Modernism," explored the intricate interplay between Ando's designs and modern ideas.[80] Frédéric Levrat's "Addition by Subtraction" provided a glimpse into Ando's minimalist approach.[81] Frank O. Gehry's article entitled "Wing and Wing," draws parallels between himself and Ando's approaches, expressing respect for Ando's dedication to the craft.[82] the issue also highlighted some of Ando's most well-known works, including the RAIKA Headquarters, the Vitra Seminar House, the Church of the Light, and the Chikatsu-Asuka Historical Museum. Concluding with a series of correspondences and reflections from various corners of the architectural world, the issue provided diverse perspectives on contemporary architecture and Ando's place within it. Through these contributions, ANY 6 offered a thorough examination of Ando's ingenuity for architecture, showcasing his distinct synthesis of simplicity, depth, and connection with nature. (Figure 3.11)

ANY 9- themed "Urbanism vs. Architecture: The Bigness of Rem Koolhaas" investigated Koolhaas's architectural ideas in the 1990s. The issue celebrated Koolhaas's approach to architecture, delving into his urbanistic views. Rem Koolhaas's "What Ever Happened to Urbanism?" article outlined the urban developments in modern times.[83] This problem was the core of the issue. Sanford Kwinter's article "The Building, the Book, and the New Pastoralism" explored the relationship between the biographical account of Rem Koolhaas entitled "39 Steps to Surfing or The Trajectory

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[78] Hiroshi Maruyama and Tadao Ando, "Interview with Tadao Ando," *ANY: Architecture New York*, no. 6 (1994): 10–19.

[79] Lynne Breslin, "Architect of the Dunes," *ANY: Architecture New York*, no. 6 (1994): 20–27.

[80] Fredric Jameson, "Tadao Ando and the Enclosure of Modernism," *ANY: Architecture New York*, no. 6 (1994): 28–33.

[81] Frédéric Levrat, "Addition by Subtraction," *ANY: Architecture New York*, no. 6 (1994): 34–39.

[82] Frank O. Gehry, "Wing and Wing," *ANY: Architecture New York*, no. 6 (1994): 40–47.

[83] Rem Koolhaas, "What Ever Happened to Urbanism?," *ANY: Architecture New York*, no. 9 (1994): 10–13.

article "Notes on Koolhaas and Modernization" explored Koolhaas's projects of Rem Koolhaas" acknowledged Koolhaas's life and achievements.[84] Jonathan Crary's concerning the processes of cultural transformation and modernization.[85] R. E. Somol's "The Camp of the New" argued for "new" trajectories headed by Koolhaas in postwar architecture.[86] Anthony Vidler reviewed the book "S, M, L, XL" by Koolhaas and

Figure 3.11 ANY 6 pages

[84] Charles Jencks, "39 Steps to Surfing or The Trajectory of Rem Koolhaas," *ANY: Architecture New York*, no. 9 (1994): 41–45.

[85] Jonathan Crary, "Notes on Koolhaas and Modernization," *ANY: Architecture New York*, no. 9 (1994): 14–15.

[86] Robert E. Somol, "The Camp of the New," *ANY: Architecture New York*, no. 9 (1994): 50–55.

Figure 3.12 ANY 9 pages

Bruce May, elucidating the concepts of Koolhaas's practice in OMA.[87] Congrexpo project is highlighted in the issue, showcasing Koolhaas' architectural versatility and adaptability. Besides, several correspondences are published, including Cynthia Davidson's "Dear Reader." Speaks's "Not the Last Word" article further explored the concept of Koolhaas, "bigness" in Reader," setting the stage for the issue and propagating Koolhaas and his practice. ANY 9 spotlighted Koolhaas and offered a significant exploration of the architect through articles, correspondences, and project highlights. (Figure 3.12)

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[87] Anthony Vidler, "S, M, L, XL by Rem Koolhaas, Bruce Mau," *ANY: Architecture New York*, no. 9 (1994): 58–59.

ANY 11-themed "Legitimate Transcriptions: The Early Work of Charles Gwathmey" allocated for the architect Gwathmey, exploring his impact on modern architecture. In her article "The Question of Form: Probing the Work of Charles Gwathmey" Peggy Deamer outlined the principle behind his designs.[88] Doug Graf's "Square Roots" explored the geometrical foundations of Gwathmey's work concerning mathematical concepts in architectural design.[89] Davidson's interview conducted by Davidson provided insights into the architect's design philosophy.[90] Sanford Kwinter's article entitled "Far-From-Equilibrium: (Fixtures, Furnishings, and Equipment) was an
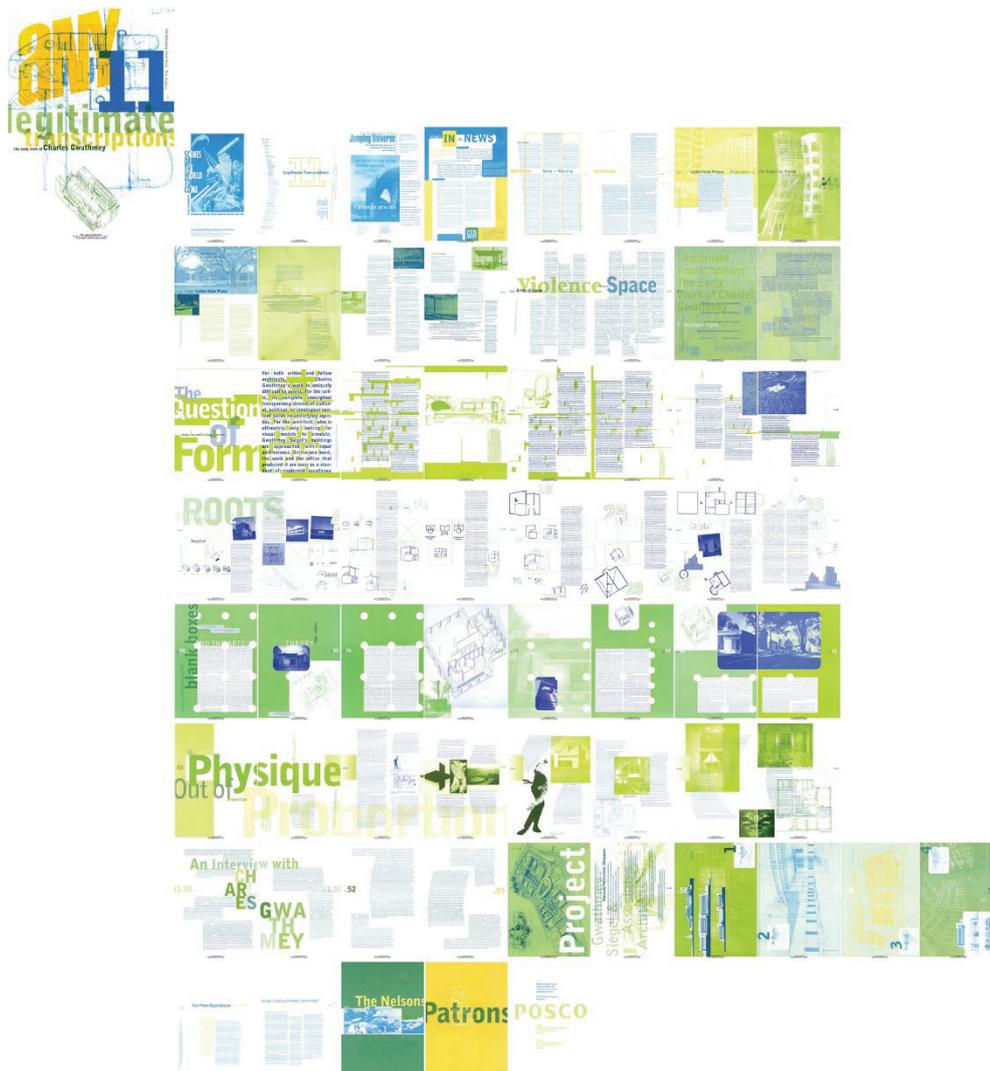
Figure 3.13 ANY 11 pages

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[88] Peggy Deamer, "The Question of Form: Probing the Work of Charles Gwathmey," *ANY: Architecture New York*, no. 11 (1995): 18–25.

[89] Doug Graf, "Square Roots," *ANY: Architecture New York*, no. 11 (1995): 26–33.

[90] Charles Gwathmey and Cynthia Davidson, "An Interview with Charles Gwathmey," *ANY: Architecture New York*, no. 11 (1995): 50–53.

inquiry into the relationship between form and function in Gwathmey's works.[91] Nanyang Polytechnic was showcased, as an example of his built works. ANY 11 explored Gwathmey's architecture. His works are explored to showcase broader challenges and opportunities that define contemporary architecture. (Figure 3.13)

ANY 90-themed "Philip Johnson Festschrift," commemorated Philip Johnson's legacy. One or two-page brief contributions from many architects, critics, and artists showcased Johnson's profound influence, each providing a unique perspective on his life and work. The authors, including, Frank Gehry, Arata Isozaki, Richard Serra, Zaha Hadid, Rem Koolhaas, Charles Jencks, Francesco Dal Co, Michael Graves, Jean-Louis Cohen, Peter Eisenman, Jeffrey Kipnis, Richard Meier, Wolf Prix, Daniel Libeskind, Fritz Neumeyer, and Charles Gwathmey provided appraisals, personal anecdotes, and critical analyses of Johnson's work. They discussed Johnson's approach to design, his lasting impact on the architectural landscape, and his relationships with his clients. Additionally, the issue featured projects designed by Johnson, including the Glass House and the Museum for Pre-Columbian Art. These projects demonstrated Johnson's distinctive design methodology. The issue published correspondence from Arata Isozaki, Michael Graves, Charles Gwathmey, Rem Koolhaas, and Charles Jencks, about their relationship with Johnson.[92] Davidson's "Dear Reader" correspondence presented as an introduction to the issue specially designed for Johnson's 90th birthday.[93] This ANY issue provided a detailed exploration of Philip Johnon's life, and legacy, revealing his impact on architecture through a collection of essays and reflections. (Figure 3.14)

ANY 17-themed "Forget Fuller?: Everything You Always Wanted To Know About Fuller But Were Afraid To Ask" was dedicated to Buckminster Fuller and his innovative and futuristic designs through various articles. Robert Segrest's "Letter from Bratislava" investigated Fuller's design philosophies about global transformations, highlighting the universal applicability of his principles.[94] Reinhold Martin's "Forget Fuller?" and "Crystal Balls" articles examined Fuller's visionary predictions about real-world correspondence.[95] [96] Beatriz Colomina's "DDU at MoMA" article explored Fuller's enduring impact on 20th-century art and enduring impact on 20th-century art

[91] Sanford Kwinter, "Far-From-Equilibrium: (Fixtures, Furnishings and Equipment) What's Eating Charles Gwathmey?," *ANY: Architecture New York*, no. 11 (1995): 60–61.

[92] "90," *ANY: Architecture New York*, no. 90, 1996, pp. 6–7.

[93] Cynthia Davidson, "Dear Reader," *ANY: Architecture New York*, no. 90 (1996): 5.

[94] Robert Segrest, "Letter from Bratislava," *ANY: Architecture New York*, no. 17 (1997): 6–7.

[95] Reinhold Martin, "Forget Fuller?," *ANY: Architecture New York*, no. 17 (1997): 14–15.

[96] Reinhold Martin, "Crystal Balls," *ANY: Architecture New York*, no. 17 (1997): 35–39.

Figure 3.14 ANY 90 pages

And architecture.[97] Guy Nordenson's "Notes on Bucky" article offered a close look at Fuller's structural principles and emphasized their revolutionary nature.[98] Fuller's both built Figure 3.14 works such as Expo 67 Dome and conceptual pieces such as Manhattan Dome Proposal were published, adding depth to the debate on Fuller. Buckminster Fuller's legacy is explored that extended beyond architecture, impacting art and urban planning. Davidson's correspondence "Dear Reader," emphasized the

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[97] Beatriz Colomina, "DDU at MoMA," *ANY: Architecture New York*, no. 17 (1997): 48–53.

[98] Guy Nordenson, "Notes on Bucky: Patterns and Structure," *ANY: Architecture New York*, no. 17 (1997): 54–55.

timeless relevance of Fuller's ideas.[99] Through these articles, ANY 17 celebrated Fuller's visionary work, providing readers with a comprehensive understanding of his impact. (Figure 3.15)

Figure 3.15 ANY 17 pages

From 1993 to 2000 ANY published thematic issues, created by an editorial team. These themes not only showcased practitioners from architectural history but also spotlighted contemporary architects from the 1990s. ANY delved into architects' distinctive approaches to design, from James Stirling's and Mies van der Rohe's

[99] Cynthia Davidson, "Dear Reader," *ANY: Architecture New York*, no. 17 (1997): 5.

modernist architecture to Tadao Ando's poetic minimalism; from Rem Koolhaas's visionary urbanism to Charles Gwathmey's intricate geometries; from Philip Johnson's transformative contributions to Buckminster Fuller's innovative and futuristic visions. ANYs thematic focus on tributes to architectural practitioners revealed its commitment for architectural practice. These celebrated the legacies of individual architects, each providing a unique perspective. Therefore, this commitment reflected the broader post-critical debates of the decade, highlighting ANY's role within these debates. Equally significant was its thematic focus on the built environment.

Figure 3.15 ANY 24 pages

3.2.2. Issues Allocated to Built Environment

ANY served as a significant platform for analyzing the built environment. Several issues were allocated to the interplay of architectural and urban practices and their respective ethos, in issues such as "How the Critic Sees: Seven Critics on Seven Buildings" and "New York Stories." These issues demonstrated characteristics of professional, practice-oriented periodicals, underscoring the significance of built practices. ANY articulated these issues around practice-centered dialogues, weaving these into theoretical debates. From this lens, ANY's thematic focus on the built environment highlights the periodical's role in the post-critical transition.

ANY 21-themed "How the Critic Sees: Seven Critics on Seven Buildings" published in 1997 was one of the issues that are devoted to the built environment. As with all issues of ANY, Davidson prefaced the thematic content with her editorial note, "Dear Reader." In this text, Davidson explored the relationship between architectural theory and practical applications, highlighting the evolving perspectives on theory's role in architecture. Drawing inspiration from Hays's commentary on the Aronoff Center for Design and Art at the University of Cincinnati designed by Eisenman, Davidson posited that architecture has the potential to surpass its theoretical confines. A notable aspect of this issue was the influence of Michael Speaks on its theme. During his tenure as the senior editor of ANY, Speaks suggested the idea of dedicating a separate section within ANY to architectural projects. This proposal stemmed from his belief that, alongside theory, there's a pressing need to engage directly with the physical embodiments of architectural ideas — the buildings themselves. Despite Speaks's suggestion, Davidson clarified that the primary focus of the periodical wasn't strictly on built architecture, till then. To address this gap and emphasize architectural practice, an issue centered on critiques of seven specific buildings was conceived. Davidson intended to shift the spotlight towards the practical aspects of architecture.[100] Her correspondence aptly captured the intellectual direction of ANY 21, steering the conversation more toward architectural practice.

ANY 21 reviewed seven projects: Guggenheim Museum Bilbao by Frank O. Gehry, Congress Center by Jean Nouvelle, Aranoff Center by Peter Eisenman, La

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[100] Cynthia Davidson, "Dear Reader," *ANY: Architecture New York*, no. 21 (1997): 5.

Fresnoy by Bernard Tschumi, Kunsthal by Rem Koolhaas, New-York-New York Hotel and Casino, and Groninger Museum. The Guggenheim Museum Bilbao was praised in Luis Fernández-Galiano's "Bilbao Song" as a representation of Bilbao's regeneration. Fernández-Galiano argued that Gehry's unique architectural vision stood out in this project, due to its iconic titanium design and architectural inventiveness.[101] The Congress Center in Tours, designed by Jean Nouvel was analyzed by Sarah Whiting, in her "Scene Space: Writing on Nouvel," article, emphasizing its original style contester with its old-world surroundings. Whiting emphasized the building's multi-dimensional design that subverts the preconceived notions about architecture. [102] The Aranoff Center, designed by Eisenman was analyzed in Mirko Zardini's article "How to Judge (-), Peter Eisenman (?)" This article highlighted the center's architecture concerning cinematic montage, and underlining the center's distinctive interior spaces.[103] In the "Inter-Objective Criticism: Bernard Tschumi and Le Fresno" article Sylvia Lain examined Tschumi's design for Le Fresnoy. This building's multidirectional rooms and its close ties to Lacanian image are regarded as a "masterpiece" of contemporary architecture by Lavin.[104] Koolhaas's Kunsthall is analyzed by Davidson in her article "Koolhaas and the Kunsthal: History Lessons," highlighting its avant-garde design that subverted convention. Kunsthal's interaction with Museum Park and the spatial perceptions altered by this experience was emphasized.[105] Somol analyzed the New York Hotel and Casino in "Start Spreading the News," underlining its iconic architecture that combines characteristics of New York City with the spirit of Las Vegas." Somol emphasized the hotel as a cinematic journey, transforming and reimagining these famous sites.[106] Groninger Museum is analyzed in "Mendini's Love Letter from Holland" article, written by Speaks. Speaks argued that this project prioritized language and flair, refuting the criticisms that the museum's design was extravagant by stressing its innovative strategies.[107] Although this collection of project reviews promises critical perspectives with the theme "seven critics on seven buildings,"

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[101] Luis Fernández-Galiano, "Bilbao Song," *ANY: Architecture New York*, no. 21 (1997): 18–21.

[102] Sarah Whiting, "Scene Space: Writing on Nouvel," *ANY: Architecture New York*, no. 21 (1997): 22–26.

[103] Mirko Zardini, "How to Judge (-), Peter Eisenman (?.)..." *ANY: Architecture New York*, no. 21 (1997): 27–31.

[104] Sylvia Lavin, "Inter-Objective Criticism: Bernard Tschumi and Le Fresnoy," *ANY: Architecture New York*, no. 21 (1997): 32–35.

[105] Cynthia Davidson, "Koolhaas and the Kunsthal: History Lesions," *ANY: Architecture New York*, no. 21 (1997): 36–41.

[106] Robert E. Somol, "Start Spreading the News," *ANY: Architecture New York*, no. 21 (1997): 42–47.

[107] Michael Speaks, "Mendini's Love Letter from Holland," *ANY: Architecture New York*, no. 21 (1997): 48–53.

the tones of these articles predominantly leaned towards admiration of built architecture rather than critique, being project promotions. (Figure 3.16)

The periodical's extensive attention to the built environment was further elucidated in ANY 22-themed "New York Stories" published in 1998. Davidson's editorial correspondence entitled "Editorial: Tabloid Architecture" argued that architecture often remained underrepresented in print media and the media-dominated landscape of New York. This article argued the impact of print media on cities and individuals. She contended that New York's media often overlooks architecture, an essential art form that dominates the city's skyline. Several periodicals such as The New

Figure 3.16 ANY 21 pages

York Post and Daily News pay little attention to the architecture of New York. The collapse of the tower at the Condé Nast, leaving indelible marks on the city's collective consciousness, had a great influence on city life, reshaping spaces. Although it has a transformative role in the city, the challenge of architecture lies in its transformative role in the city. Davidson argued that ANY, by spotlighting architectural trends, recognizes and celebrates the profound influence of architecture on the city's soul. Based on these observations on media, ANY 22 aims at forefronting New York's "underrepresented" built environment, with all its transformative and evocative aspects. ANY 22 covered the most iconic architectural and urban elements of New York City, including Times Square, the Museum of Modern Art (MoMA, New York towers, and famous art objects of the city. These were spotlighted through extensive visuals and editorial texts. Stemming from representing the "underrepresented," the built environment of the city was analyzed with an affirmative lens, rather than a critical one. The issue investigated Times Square as New York City's "Crossroads of the World," which was undergoing significant renovations, including the renovation of Second Stage Theater, the 42nd Street Competition won by Zaha Hadid, and the E Walk project. These projects reflected the city's challenges, showcasing innovation and respect for history.[108] At the same time, the issue also points out Columbus Square in New York City, which was undergoing significant changes due to the competition won by Skidmore, Owings & Merrill. The competition aimed to integrate urban everyday life into the architectural narrative.[109] Molly Nesbit's article "MoMA: The Problem" uncovers the significance of MoMA as a prominent institution that showcases the evolution of modern art over the past century, although there were denouncements that it had been facing from art critics.[110] The tall architecture of New York also investigated in this issue, including the towers shaping the skyline of the city were also examined, including the Lerner Student Center at Columbia University, the LVMH Tower, the Condé Nast Building, and the B. Altman department store block.[111] Objects that blend art and architecture along the skyline of the city, such as "Cigarette" and "Smug" found their place in the pages of the periodical. These works were highlighted for the symbiotic relationship between art, architecture, and the natural world.[112] ANY 22 was

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[108] Cynthia Davidson, "Editorial: Tabloid Architecture," *ANY: Architecture New York*, no. 22 (1998): 5.

[109] "Columbus Square: NY Merry-Go-Round," *ANY: Architecture New York*, no. 22 (1998): 14–15.

[110] Molly Nesbit, "MoMA: The Problem," *ANY: Architecture New York*, no. 22 (1998): 16–18.

[111] "New York Towers," *ANY: Architecture New York*, no. 22 (1998): 28–29.

[112] "Art on the Roof," *ANY: Architecture New York*, no. 22 (1998): 32–33.

an architectural tabloid with an emphasis on the built environment that defined the identity of the city. Therefore, the New York-centered issue revealed ANY's nuanced role in the pro-practice transition in architectural theory. (Figure 3.16)

Figure 3.17 ANY 22 pages

From 1993 to 2000, ANY focused its themes on the built environment. The themes centered on the built practices reflected ANY's editorial position, leaning towards practice. These themes ranged from tributes to individual architects such as Stirling, Ando, Koolhaas, Gwathmey, Johnson, Fuller, and van der Rohe to explorations of the built environment. The celebration of the constructed projects showcased the

periodical's close alignment with the practice domain, serving as a thematic reflection of the architectural debates of the 1990s, and reflecting its nuanced role in the post-critical transition.

ANY positioned itself as a key conduit in the post-critical transition of architectural theory through its thematic focus. This focus was carefully curated by an editorial group, consisting of senior editors, guest editors and an editorial board. ANY's thematic issues, by celebrating individual architects and built environment, reflected its editorial stance towards post-critical transition, marking a move away from theory-heavy architectural debates. These themes positioned the periodical as a key conduit towards practice-centered approaches in architectural theory. ANY's coverage also hinted at its role.

3.3. Architectural Records of Transition: ANY's Coverage

ANY's coverage was significantly important in understanding its role in the emerging post-critical debates. Among the diverse architectural mediums, including stories, letters, commentaries, questioners, projects, interviews, book reviews, critics, celebrations, comics, talks, memoirs, photographs, and diagrams, a specific emphasis has been put on mediums of architectural practice. Compromising a long list of significant architects, historians, and critics, ANY's authors delved into various subjects, including architectural records of the 1990s. Among the author group over two hundred, who most frequently contributed any as follows: Allen Weiss, Anthony Vidler, Bernard Tschumi, Charles Jencks, Cynthia Davidson, Daniel Libeskind, Ernest Pascucci, Frank Gehry, Greg Lynn, Henry Urbach, Ignasi de Solà-Morales, Jennifer Bloomer, John Rajchman, Kurt W. Forster, Mario Gandelsonas, Mark C. Taylor, Mark Linder, Mark Wigley, Matthew Berman, Michael Graves, Michael Wilford, Paul Henninger, Paul Virilio, Peter Eisenman, R.E. Somol, Rem Koolhaas, Sanford Kwinter, Sarah Whiting, Silvia Kolbowski, Stan Allen, Terence Riley, Wes Jones, Zaha Hadid. Publishing logs of the practitioners, projects, and competitions, ANY acted as a significant venue for understanding the precursors of post-critical ideas in architectural theory.

ANY published in-depth interviews with architectural professionals and

comprehensive reviews of selected projects. Interviews with figures such as Tadao Ando, Charles Gwathmey, Herzog & de Meuron; and engaging dialogues with Nicholas Serota and Richard Burdett on the new Tate Museum competition were published in the pages of ANY. These interviews showcased diverse perspectives on architectural practice. Besides, ANY spotlighted selected projects such as Congrexpo by Rem Koolhaas, Musicon Bremen by Daniel Libeskind, and the Double-Skinned Building in Seoul by Smith-Miller + Hawkinson; and selected entries of the IIT campus center competition, delving into the 1990's architectural landscape through project reviews. The periodical's dedication to allocating space for the practice domain was evident through its meticulous coverage of architectural projects. From interviews with eminent architectural practitioners and key figures of architectural competitions to reviews of significant projects, including competition proposals, examining ANY's content as a discerning record of 1990s architectural practice may clarify its role in the post-critical transition. (Figure 3.18)
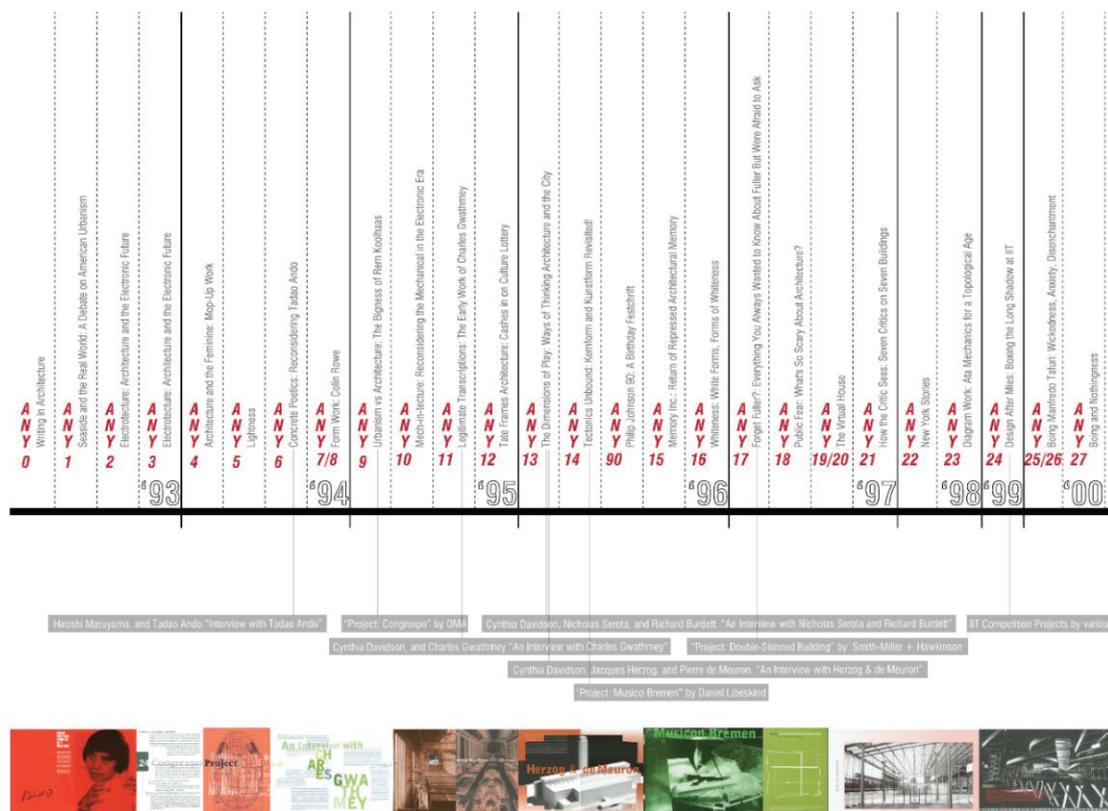

Figure 3.18 Timeline of ANY coverage

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3.3.1. Interviews with Architectural Practitioners

Featuring interviews with renowned figures in architectural practice, ANY served as an influential platform. The interviews with architectural practitioners such as Tadao Ando, Charles Gwathmey, the duo Herzog & de Meuron, and architectural professionals such as Nicholas Serota and Richard Burdett, who were influential in architectural competitions were published. The inclusion of such dialogues showcased prominent practices and mirrored ANY's editorial direction towards commercial pragmatism. ANY's dedication to integrating practical debates into the critical-theoretical realm was evident in the publication of such interviews. From this perspective, ANY's interviews illuminate ANY's role in the post-critical debates after the 1990s.

In ANY 6-themed "Concrete Poetics: Reconsidering Tadao Ando," an interview with Tadao Ando was conducted by Hiroshi Maruyama in 1994. Spanning ten pages, this comprehensive interview not only presented questions and answers with Ando but also showcased his signature, photographs, and project drawings. In the interview, Ando expressed his design philosophy, sources of inspiration and the rationale behind his architectural projects. His affinity for minimalism, his passion for contemporary art, and his distinctive design methodology are thoroughly discussed. He underscores the significance of understanding local contexts and how his projects resonate with their surroundings. His fondness for concrete is outlined. He frequently draws upon traditional Japanese architectural scales and principles, focusing on stability in design. For Ando, architecture truly "crystallizes" when it captivates and ignites the imagination of its beholder. Reflecting on the architectural milestones of the 20th century, Ando aspires that his work—imbued with freedom, expression, and social commentary—has left a lasting impression on Japanese architecture. Merging traditional Japanese aesthetics with contemporary aesthetics, Ando's architectural legacy accentuates raw materiality, stability, and imaginative processes.[113] His interview published in ANY exemplified the periodical's commitment to showcasing the intricate fabric of architectural practice, indicating the periodical's alignment with the domain of practice. (Figure 3.19)

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[113] Maruyama and Ando, "Interview with Tadao Ando," 10–19.

ANY 11-themed "Early Work of Charles Gwathmey," presented an in-depth interview with Charles Gwathmey, conducted by Cynthia Davidson in 1995. This interview explored his architectural evolution and the challenges that he faced. Gwathmey's architectural legacy is centered around the idea of broadening perceptual horizons and urging the viewers to engage with and challenge the architectural narrative. Gwathmey stressed the pivotal role of the client in the realization of architectural projects. He also points out the role of the architect as both an artist, visionary, and a problem-solver. These two roles coexist and require a balance between artistic aspirations and client requirements. Gwathmey argued for the concept of 'subtractive design,' where the core of the design emerges from subtraction rather than

Figure 3.19 Tadao Ando interview in ANY 6
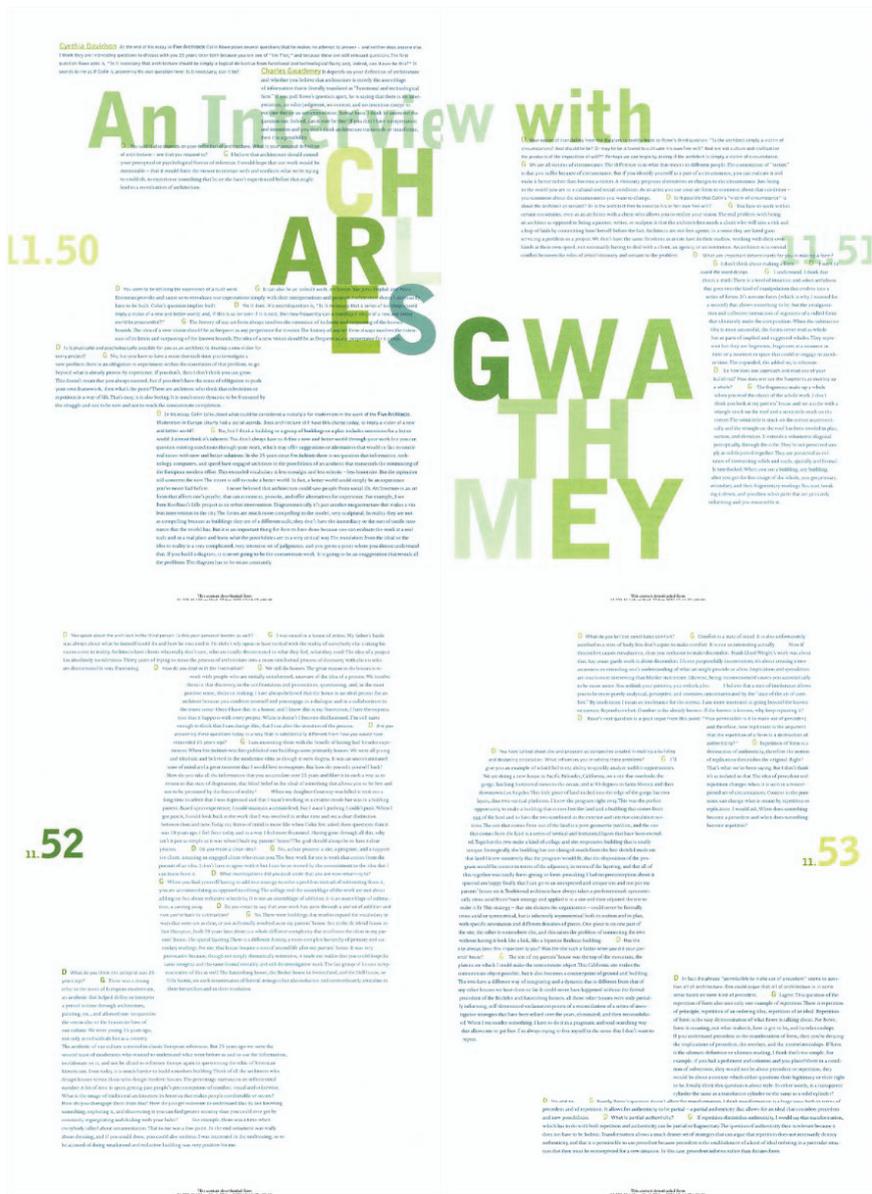
Figure 3.20 Charles Gwathmey interview in ANY 11

addition. The profound impact of a site on the design of buildings, and the symbiotic relationship between the design and the site is referred to by him. Furthermore, he delves into the notion of "partial authenticity," positing that embracing transformation can lead to a richer array of design strategies.[114] His architectural philosophy and special understanding of space, shape, and context are demonstrated in his interview on ANY, rendering ANY as a platform for showcasing the multifaceted nature of architectural practice. (Figure 3.20)

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[114] Charles Gwathmey and Cynthia Davidson, "An Interview with Charles Gwathmey," *ANY: Architecture New York*, no. 11 (1995): 50–53.

ANY's coverage also included Tate's competition and an interview on this competition. Featured in ANY 13-themed "Tate Frames Architecture: Cashes in on Culture Lottery!" a dialogue with Tate's director Nicholas Serota, and Richard Burdett from the Architectural Foundation was showcased in the pages of ANY in 1996. While the whole issue was dedicated to the new Tate Museum building, the interview conducted by Davidson explored the competition's multifaceted processes. The competition's objective was to stimulate debates around the new museum's mission, audience, and design. The interview also included various proposals spanning from innovative to conservative. Besides, the competition process is analyzed in detail. The Tate team organized design workshops, actively involving architects. The museum's dual significance as a both cultural entity and an economic cornerstone was highlighted. Serota and Burdett explained that they search for a balance between cutting-edge architectural concepts and the museum's functional and cultural aims. Their comments elucidated their strategic approach which aimed for a harmonious blend of architectural novelty and the museum's dual functional and cultural aims. This interview illuminated both pragmatic and challenging facets of the competition process, underlining the collaborative ethos within it. The conversation contemplated the competition processes' intricate weave, underscoring ANY's alignment with the realm of architectural practice.[115] Through this dialogue, ANY served as a significant platform for delineating the contours of contemporary architectural debates. (Figure 3.21)

The Swiss duo Herzog & de Meuron was also interviewed in ANY. Davidson's interview, focusing on the duo's award-winning design for the Tate Museum, appeared in ANY 13 themed around the new Tate Museum in 1996. As the winning entry was designed by the duo, they emphasized the materiality's significance, delving into concepts such as walls, surfaces, and transparency. They aimed to craft a contemporary art museum that transcends historical limits, and curate spaces apt for artworks, spanning various epochs. They gave credit for artists' more responsive approach to global shifts, as art spaces are equally progressive. Architecture's grounded significance was stressed, where walls seamlessly meet floors and structures firmly anchored to the earth. Their design was centered around a harmonious blend with its surroundings, with the idea of dismantling certain structures to enhance the museum's prominence and

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[115] Cynthia Davidson, Nicholas Serota, and Richard Burdett, "An Interview with Nicholas Serota and Richard Burdett," *ANY: Architecture New York*, no. 13 (1996): 23–58.
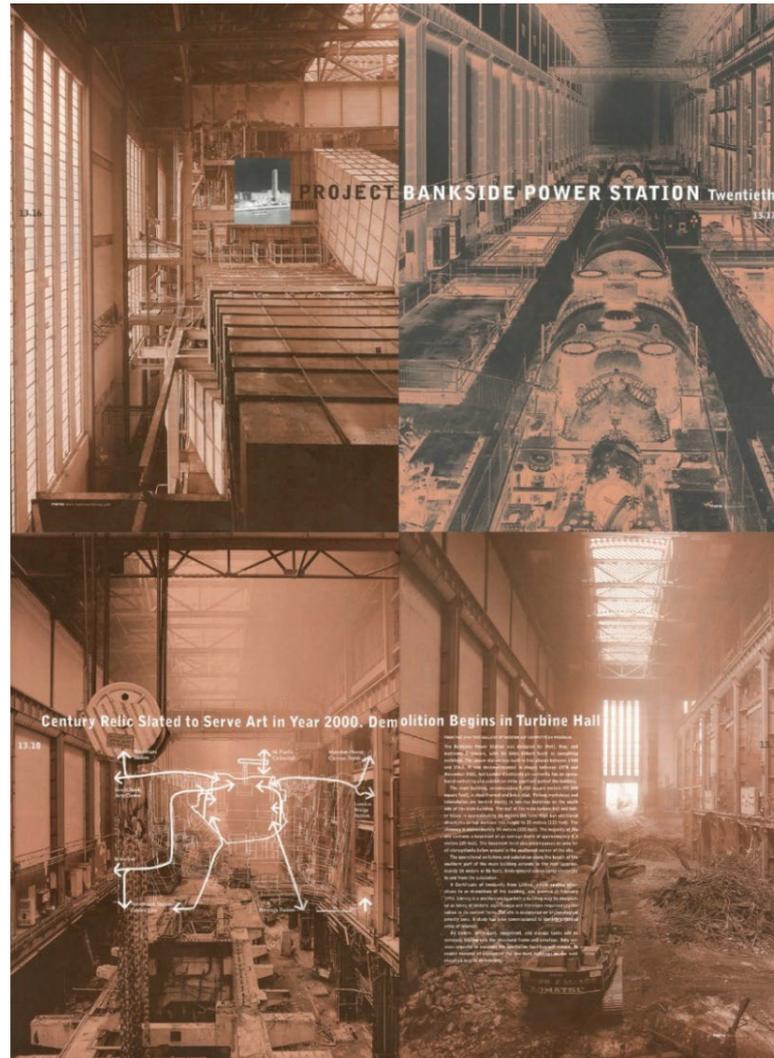
Figure 3.21 The new Tate Museum competition in ANY 13

accessibility. Their acclaimed design incorporated landscaping to evoke a new feeling of London Park, coupled with extensive paving that weaves into the community. They also highlighted their strategic use of bricks, as a mixture of vintage and contemporary. This crafted extension reached into the community's core. Given the financial and legislative limitations, their architectural intention leans more on conservative methodologies. By spotlighting Herzog & de Meuron, ANY 13 rendered itself as a significant platform for contemporary architectural practice debates. Both the new design and their overall architectural ethos steered ANY's focus on tangible applications.[116] Such focus cemented ANY's reception as a conduit for nurturing

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[116] Cynthia Davidson, Jacques Herzog, and Pierre de Meuron, "An Interview with Herzog & de Meuron," *ANY: Architecture New York*, no. 13 (1996): 48–59.

practical debates. (Figure 3.22)

ANY crafted its coverage including interviews on architectural practice. Featuring voices such as Ando, celebrated for his minimalist designs and affinity with nature; Gwathmey, distinguished by his modernist approach; and Herzog & de Meuron, renowned for their tangible and intangible explorations in materiality, the periodical captured the diverse facets of architectural practice. Furthermore, through dialogues with figures such as Serota and Burdett, ANY reached the backside of architectural competitions, thereby immersing itself in the complexities of architectural practice. ANY's interviews emphasized its affinity with the down-to-earth aspects of architecture. The publication of such dialogues in the pages of ANY served as records of the architectural debates of the 1990s, reflecting ANY's role in the post-critical transition. Projects and project reviews are also included in the coverage of ANY.

Figure 3.22 Herzog & de Meuron interview in ANY 13

3.3.2. Projects and Project Reviews

Spotlighting a selection of projects and their reviews, ANY emerged as a central platform for post-critical transition. Featured projects included but were not limited to Congrexpo by Rem Koolhaas, Musicon Bremen by Daniel Libeskind, Double-Skinned Building in Seoul, Korea by Smith-Miller + Hawkinson, and proposals for the 1997 Campus Center competition by various significant architects. Featured projects and project-reviews in ANY highlighted leading practices and reflected ANY's editorial direction towards practicality. Aiming to bridge criticism and practice, ANY chronicles architectural practices of the 1990s. This editorial policy connected ANY with the general audience of architectural publishing. ANY's commitment to weaving practical discussions with theoretical debates is showcased through these pieces. From this perspective, an analysis of these projects and project reviews shed light on ANY's role in the post-critical debates after the 1990s.

ANY-9 themed "The "Bigness" of Rem Koolhaas" featured an article on OMA's Congrexpo project. This piece was initially articulated for "S, M, L, XL" by Mau and Koolhaas which would be published in 1995. The sixteen-page long review delved into the architectural and structural nuances of the project, complemented by detailed drawings and photographs. The Congrexpo was situated on a site distinct from a nearby station and commercial center, divided by railroad tracks. 300-meter span structure was segmented into three primary components -Zenith, Congress, and Expo-each has a distinct design. The Congrexpo project was designed to harness the potential, echoing urban planning principles. The review included technical details about the project, especially the characteristics of its structural system. Besides, its space distribution was analyzed, and through comparisons with other significant projects, the scale of Congrexpo is understood.[117] The feature of Congrexpo in ANY underscored the periodical's publication to spotlight concrete architectural milestones. ANY offered comprehensive insights into similar architectural intricacies. (Figure 3.23)

Other than built projects, conceptual works were also published in ANY. In ANY 17-themed "Forget Fuller?: Everything You Always Wanted To Know About Fuller But Were Afraid To Ask," an idea project by Smith-Miller + Hawkinson was

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[117] "Project: Congrexpo," *ANY: Architecture New York*, no. 9 (1994): 24–40.
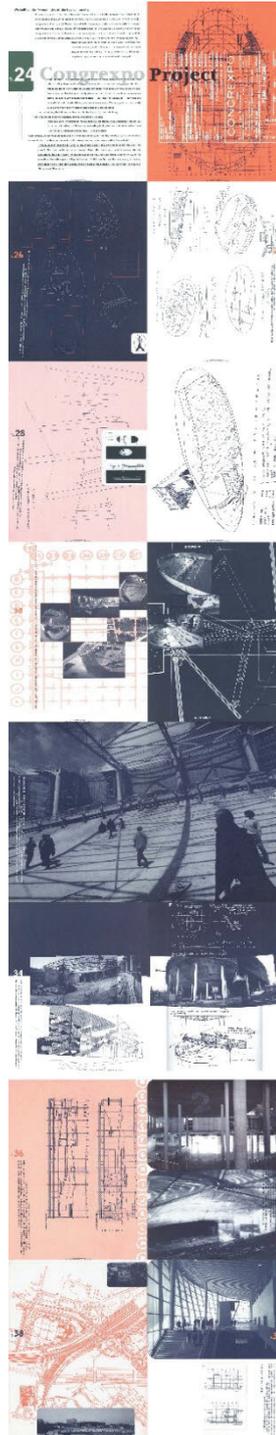
Figure 3.23 Congrexpo project in ANY 9

published in 1997. A series of drawings and model photographs of the Double-Skinned Building in Seoul, Korea included in the issue. The review of the project investigated the 103,000-square-foot design that was conceptualized as a "hotel without rooms" for a multinational corporation. The design encompassed a conference hall, three dining

spaces, a parking facility, an automobile showroom, and a 3D billboard. Its double skin crafted from slender titanium plates mirrored the technological advancements of a dynamic society. It has granted occupants a view of either the building's exterior or its reflective interior. The distinct design of the project permitted light to filter through metal gaps at night, evoking the warmth of toaster grills. Through its technologically avant-garde design, the Double-Skinned Building epitomized the shifting architectural debates of the 1990s.[118] Its publication and inclusion in ANY, gave clues about the role of ANY as a key-conduit in the pro-practice debates. (Figure 3.24)

Figure 3.24 The Double-Skinned Building in ANY 17

ANY also covered architectural competitions, notably the IIT campus center competition in 1997. The Illinois Institute of Technology invited fifty-six renowned

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[118] "Project: Double-Skinned Building in Seoul, Korea," *ANY: Architecture New York*, no. 17 (1997): 56–59.

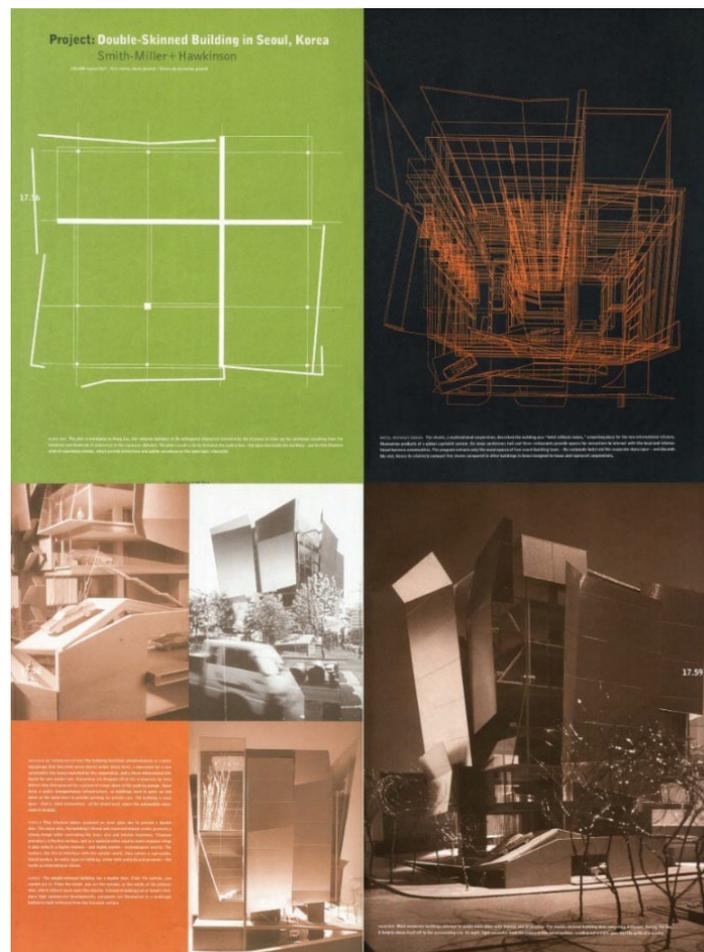architects to design a new campus center in Chicago, having five finalist projects. These were selected by the jury that consisted of Peter Eisenman, Zaha Hadid, Helmut Jahn, Rem Koolhaas, Kazuyo Sejima, and Ryue Nishizawa. Koolhaas and his Office for Metropolitan Architecture (OMA) won the competition. Focusing on the five finalists and the winning entry Detlef Mertins's article in ANY 24-themed "Design After Mies: Boxing The Long Shadow at IIT" in 1999 delved into Mies van der Rohe's architectural approach. The competition, he argued, championed Mies's modernist approach, marked by a "critical realism," especially for his 1927 Weissenhofsiedlung project. Emphasizing the competition as evidence of Mies van der Rohe's lasting impact on architectural design, Mertin's article shed light on the challenges and prospects of contemporary architectural competitions. He further underscored the importance of innovative and adaptive design strategies.[119] ANY showcased these finalist projects from competition participants, including works by Helmut Jahn and Werner Sobek, Kazuyo Sejima and Ryue Nishizawa, Zaha Hadid, Eisenman Architects, and the winning entry by Rem Koolhaas. By exploring the competition's details and featuring select project images, the issue allocated detailed attention to the competition. Hereby, the periodical strengthened its role as a vital platform for grasping the changing landscape of architectural practice. (Figure 3.26)

ANY emerged as a significant conduit in architecture's post-critical transition, recording the architectural practice of the 1990s through interviews on architectural practice, and project reviews. The periodical's editorial direction towards the incorporation of dialogues with professionals to ideation and realization of architectural projects, was not contingent, yet intended to outline its close association with the practice domain. From in-depth interviews with architectural luminaries such as Ando, Gwathmey, Herzog&de Meuron, Serota, and Burdett to meticulous coverage of projects and their reviews, such as Congrexpo by Koolhaas, Musico Bremen by Libeskind, the Double-Skinned Building by Smith-Miller + Hawkinson, and IIT campus center competition entries, ANY provided readers with unique insights into the design philosophies, challenges, and realizations that shaped the architectural landscape of this decade. ANY's content not only recorded the transitioning territory of architectural thought in these years but also positioned itself as a significant mediator in the debates surrounding the post-critical. Thus, from 1993 to 2000 ANY solidified its role as a

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[119] Detlef Mertins, "Design After Mies," *ANY: Architecture New York*, no. 24 (1999): 14–19.
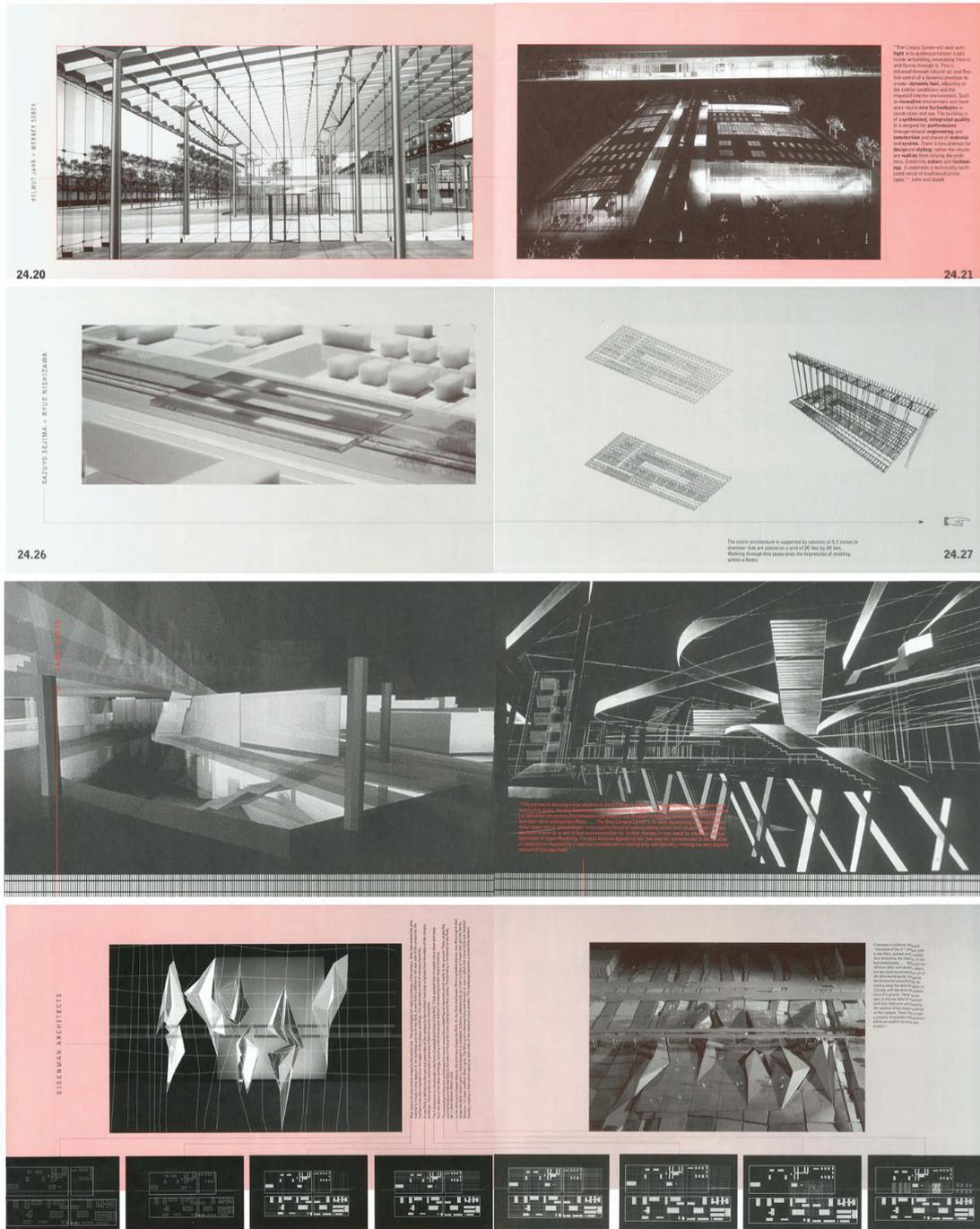
Figure 3.25 IIT Campus Center competition in ANY 24

significant mediator towards the post-critical transition in architectural theory, highlighted by its tilt towards commercial pragmatism.

Beginning in the 1990s, a significant transition in architectural theory emerged, moving towards more practical, empirical, and applied methodologies. In this evolving context, the role of ANY was multifaceted. It aimed to blend critical analysis with

practical application. Concurrently, ANY played a key role in the shift towards practical application through its image, themes, and content. As a central hub in the post-critical evolution of architectural theory, ANY's distinctive image, characterized by bold covers and image-centric layouts resonated with the visual vocabulary of architectural practice, delineating its influential role in the post-critical debates of architectural theory. Through its curated thematic focus on individual architects and built practices, ANY established itself as a pivotal voice in the post-critical transition of architectural thought, emphasizing real-world practices over theory-heavy debates. Meticulously documenting architectural practices through interviews and project reviews within its content, ANY established itself as an essential platform in the post-critical transition of architectural theory, emphasized by its lean toward commercial pragmatism. Exploring ANY through this perspective sheds light on its intricate role as a mediator during the post-critical transition in architectural theory after the 1990s.

CHAPTER 4

CONCLUSION

Following the 1990s, architectural theory was at a crucial turning point, as noted by Michael Hays and Kennedy. In their final editorial for *Assemblage,* they characterized these changes in architectural theory as "a transitional moment" and "a discourse in transition." This period, they argued, saw a significant shift away from theoretical abstraction towards a more empirical, practice-based approach. According to Hays and Kennedy, this was the beginning of a new phase of enthusiasm and urgency in theoretical activity. The post-critical approaches emphasize the importance of theory continually reevaluating and historicizing itself to adapt to new developments. They further highlight that the beginnings and endings of periodicals may be regarded as markers; they are indicative of broader historical transitions of ideas in architecture.[120] This final issue of *Assemblage,* therefore, delineated and characterized a moment of transition when ANY played a notable role in reflecting and mediating the broader changes in architectural theory. The nature of architectural theory has undergone a significant transition since the 1990s. There has been a shift away from a primary focus on critical analysis and toward practical problem-solving. The emphasis has shifted from abstract theoretical concepts to building performance, and from critical evaluations to more market-driven strategies such as catchy slogans and advertising. This transition from opposition or resistance to the tangible intricacies of architecture, towards an emphasis on physicality and practicality, reflects a transition in architectural theory after the 1990s. Through its contributors, content, image, thematic focus, and patrons *ANY* becomes a mediator of architecture's post-critical transition.

ANY's role in this landscape was quite complex, attempting to reconcile criticism and practice. Parallel to this broad objective, *ANY* played a significant role in the transition towards practical concerns in architectural theory through its contributors, content, image, thematic focus, and patrons. *ANY* served as a central platform in the post-critical transition of architectural theory, drawing contributions from prominent

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[120] Hays and Kennedy, "After All, or the End of 'The End Of'," 6-7.

European architects and American theorists who are known for their significance in the emergence of post-criticality in the 1990s and 2000s. Besides, *ANY* established itself as an essential forum in the post-critical transition, accentuated by its tendency toward the practice domain, by meticulously documenting architectural practices through interviews and project reviews. In addition to that, *ANY*'s distinct image, defined by vocal covers and image-centric layouts, correlated with the visual language of architectural practice, establishing its prominent role in post-critical transition in architectural theory. Furthermore, *ANY* established itself as a major voice in the post-critical transition, promoting architectural practices, with its curated thematic focus on individual architects and the built environment. Lastly, *ANY* reinforced its position towards commercial pragmatism with patronage from corporate sponsors and advertisers in the construction and culture industries, indicating its commercial lean. These characteristics set *ANY* apart from architectural periodicals that predominantly focused on criticality in architectural theory such as *Assemblage*, thereby marking it as a mediator of a transitional period in the 1990s towards post-criticality.

The findings of this study reach further than a simple historical record of *ANY*'s role in post-critical transition. They prompt a reassessment of how we perceive the trajectory of contemporary architectural theory. It should be noted that this research is not comprehensive. The focus was restricted to particular aspects of *ANY*, as analyzed through twenty-six thematic issues that have been released. For a more comprehensive understanding, subsequent research could examine the wider range of architectural periodicals between 1970 and 2010, as well as the archival records of Anyone Corporation in the Canadian Center for Architecture (CCA) in Montreal, Canada. Additionally, investigating a similar transition in other disciplines could provide comparative insights into the changing nature of theory in various domains of knowledge.

To conclude, *ANY*'s journey from 1993 to 2000 highlights the dynamic and ever-evolving nature of architectural theory. It stands as a testament to the discipline's ability to adapt, reflect, and progress, continually reshaping itself to meet new challenges and perspectives. As such, *ANY* not only reflected the transitional moment in architectural theory but also actively mediated in shaping its course, leaving an indelible mark on the landscape of architectural theory.

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