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A SPECIAL ISSUE

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VIRGINIA POSTREL ON STYLE
PLUS: JOHN SORRELL



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Anthony Hamboussi's photographs of New York document the in-between stages of city development and, says **Martin Perrin**, capture a fragile moment in time

PHOTOGRAPHS **ANTHONY HAMBOUSSI**

ON THE WATERFRONT

Brooklyn-born photographer Anthony Hamboussi

has spent much of the last decade methodically documenting the ever-changing and evolving waterfronts of New York's largest borough.

Raised near the Gowanus industrial zone in the heart of central Brooklyn, Hamboussi has had plenty of first-hand experience of the landscapes he chooses as his subject matter. This small area expanding around the banks of the two-mile long canal was once the commercial hub of Brooklyn's maritime activity. Now, after more than four decades of industrial decline, Gowanus is enjoying a social and economic renaissance.

Perhaps this will not happen on the same level or with the same speed that saw another industrialised area, Williamsburg, evolve from wasteland to become New York's hippest neighbourhood. But with environmental issues finally being addressed Brooklyn's 'Lavender Lake' (so-called because of the heavy pollution of the water) will undoubtedly go through a lengthy period of urban transition.

It is these in-between stages in an area's history, when an environment is poised to change radically, that Hamboussi seeks to document. Following a line of photographic social historians that stretches from Eugene Atget to Bernd and Hilla Becher, Hamboussi is creating a visual catalogue; archiving the past and documenting the current morphosis.

Despite his familiarity and personal connection with his subject matter Hamboussi's work comes

Main picture, Hunter's Point, Queens, looking northwest towards Manhattan. The site of New York City's Olympic bid has been cleared ready for development. Left (and cover), Long Island City, Queens, looking west



The Statue of Liberty can just be seen in the distance from this derelict warehouse in Redhook, Brooklyn, the planned site of a new Ikea store. Below, the skyline of New Jersey in the background, while Hamboussi looks down over trainyards from a Manhattan rooftop



across as neither sentimental nor nostalgic. Neither could it be described as being cold or impassive. Often choosing a specific location because of its aesthetic appeal – he is attracted to the neglect and solitude of an area – his compositions don't pretend to be anything more than what they are: subtly framed observations of a rapidly changing urban landscape. Sometimes, it is only later that Hamboussi will discover what this area will become post-development and, therefore, what level of social, economic and historical significance it will gain.

Hence, a serene shot of a derelict waterfront warehouse in Red Hook, Brooklyn, with the Statue of Liberty seen as a dot in the background, will become the site of a new Ikea store. A mist-shrouded shot of an abandoned park-like block of soft green and concrete paths butting up to the Hudson River in Queens and overlooking the architectural monsters of Manhattan looks set to be the site of the Olympic village if NY wins its bid to host the 2012 games – failing that, it will be a condominium development.

Hamboussi's photographs capture a fragile moment in time and hold an uncanny sense of portent **B**

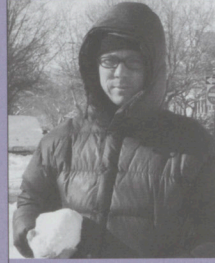


Contributors



ANTHONY HAMBOUSSI

A native New Yorker, with his work widely exhibited and published in the US and abroad, photographer Anthony Hamboussi explores the city looking for landscapes on the verge of extinction or mutation, and supplies the cover shot and photostory for this NY issue.



MARTIN PERRIN

British-born Martin Perrin art-directed the New York shoots for this issue and helped select the material. He is art director of the Architect's Newspaper (New York) and also works as a freelance graphic designer. Recent projects include the book Brooklyn: New Style.



JULIANA SOHN

Photographer Juliana Sohn grew up in suburban New Jersey and now lives and works in New York, photographing people and places for publications. Her own work is done in or around her home town. For Blueprint, she shot MoMA New York.



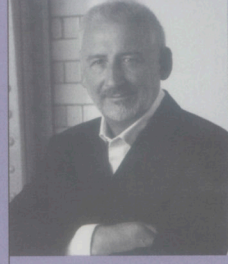
VIRGINIA POSTREL

Formerly editor of US magazine Reason, Virginia Postrel, is an award-winning columnist, author and public speaker, specialising in public interest, business and technology issues. For Blueprint she investigates the substance of style, which is also the topic of her latest book.



LIZ FARRELLY

Liz Farrelly is a journalist, book author and editor, and runs a shop in Brighton selling an eclectic range of local and international goodies to art students. In this issue she writes about the Barnstormers, an art collective that first appeared in her book Brooklyn: New Style.



JOHN SORRELL

Author, broadcaster, and chair of CABE, John Sorrell also is co-chair of the Sorrell Foundation, whose Joinedupdesignforschools initiative culminates in an exhibition at the V&A. In Endstop, he argues that the education system needs input from the UK's design industry.

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Manhattan is seen in the distance from Long Island, Queens – On the Waterfront, p34

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