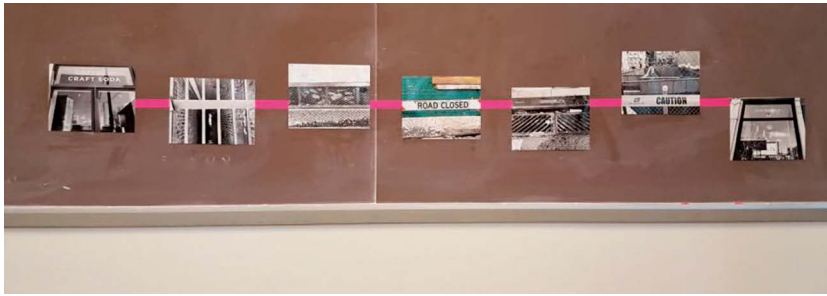


Transatlantic Project (II)

City Lines

EMILY LAMB/SABRINA REIMCHEN/ANNA-MARIA SENUYSAL



City Lines as exhibited at the University of Cincinnati, 10th of April 2018
(© Anna-Maria Senuysal)

In the portrayal of cities and the narratives that are created in and around them, the focus is often directed at clearly visible features or landmarks. Similarly, *City Lines* was initially intended to discuss the process of gentrification in Cincinnati neighborhood ›Over-the-Rhine‹ by focusing on the famous murals, which visitors can find throughout the entire neighborhood. Yet, when walking though ›OTR‹ with a more concentrated, focused eye, Emily Lamb and Anna-Maria Senuysal discovered a vastly multifaceted area that is full of striking details: of elements, contrasts and structures that linger while they are to a certain extent hidden beneath the surface to an inattentive eye. Hence, a focus on large structures quickly vanished and was replaced with the idea of looking at how we can perceive a city – or, in this regard, a very specific area – by focusing on details and deleting the bigger picture and producing different structures of making sense. How does one portray the arrays of impressions of narratives that emerge around social spaces (especially around those in transition) and what are components that unveil themselves only to the closer look?

In the images, a striking linearity, which becomes highly present and visible, is put into focus by Lamb and Senuysal. The alignment of the images itself implies linearity in terms of perception, as it evokes the impression of a chron-

ologic narrative, which can be ›read from left to right‹. The implied promise of a clear, linear unfolding can be brought into play with how the promise of Gentrification is often portrayed and perceived – namely as exactly one of ongoing positive development, of literal ›sustainability‹, inclusion and better living conditions.



City Lines, however, on the opposite invites to be received as a rather non-linear, achronic, and interactive narrative: As Benjamin Bach and Markus Gross aptly put it: »a story out of chronological order, such that the relationship among the events does not follow the [original] causality sequence.«¹ The project does not only offer a single narrative – it offers several, which can be read in various directions; for example (but not exclusively) unfolding towards or starting at the colored center. It invites the viewers to engage with the city as a non-linear historical place, to see the traces of history as well as the displacement of history and people in an area in which indeed histories of migration, displacement and gentrification converge.



The images themselves, while neatly aligned, are furthermore full of interacting and at times contradictory signifiers – in their linguistic, as well as in their de-

1 | Benjamin Bach/Markus Gross/Im Hyejin/Nan Wook Kim/Hanspeter Pfister/Sasha Schriber: Visualizing Nonlinear Narratives with Story Curves. In: IEEE Transactions on Visualization and Computer Graphics 24 (2018), No. 1, p. 595–604.

noted and connoted messages. The prominent horizontal lines in the pictures indeed tell a story that is diametrical to the promises mentioned above. It is a story of boundaries, of margins and inaccessibility rather than one of linear development and progress. The tension between found material, construction and compartmentalization is as much a topic as that between high-shine shop windows and decayed structures. Ultimately, no matter in which order the pictures are read, the remaining issue at hand is the intricacy and complexity surrounding processes of gentrification and the related conceptions of development and in-/accessibility, which the project invites to contemplate.²



2 | Images by Emily Lamb, Sabrina Reimchen and Anna-Maria Senuysal; Text by Anna-Maria Senuysal.

