

Intentions and Repercussions of Revitalization: Urban Geographical Research Using Walking Methodology

Lauren Woods, University of Memphis, laurenwoodsot@gmail.com

Abstract

This paper asks readers to consider both the positive and negative impacts of gentrification on residents and business owners. The paper draws from a project that used a walking methodology to explore a neighborhood, in addition to supplemental readings related to various ways of experiencing and knowing, racial history and tensions, and issues surrounding gentrification in other areas. I begin this paper by describing experiences I had as a child, and how those previous experiences colored my perception while walking through an area of town that is now vastly different due to revitalization from my memories from when I was younger. I also explore connections made from reviews of literature related to alternative methods of collecting and exploring data, as well as reflections from sensory and emotional experiences during the walks. This research was contextualized using articles and news clips discussing various viewpoints regarding if the changes in the neighborhood should be called revitalization or gentrification. I then leave it to the reader to question both the positive and negative impacts of gentrification.

Keywords: Revitalization, gentrification, walking methodology

Introduction

I grew up on Vernon Street in Memphis, Tennessee, U.S. in a neighborhood that would have been looked upon by outsiders as lower socioeconomic. There was a hole in the bathroom floor between the toilet and the tub that I would often look down to see if I could catch a glimpse of a slug or some other creature under the house. I have vivid memories of curling up on the hallway floor furnace wearing my footie pajamas in the winter because the house was not well insulated. There are pictures of me crawling on the kitchen counter scavenging through the food my mother had obtained through the Women, Infants, and Children (WIC) government program designed to provide supplemental food to lower income women who are either pregnant, postpartum, or breastfeeding.

But, despite all that, I have very fond memories of Vernon Street and the sense of community I felt in my early childhood. Our backyard fences had gates through which the neighbor kids and I could freely roam through each other's backyards. The moms in my neighborhood worked together. I vividly remember my mom and the neighbor moms walking to the corner store together with all of us kids to get milk and bread. My parents, like the families who lived in our neighborhood, were hard working individuals who wanted nothing less than the best for their children. We may not have had much money or financial stability, but we had something I consider more important: neighbors who treated each other as family. Ironically, my sister and I never knew we were poor, just as the other children in my neighborhood did not know. This was because our parents created a sense of community and made every possible effort to provide a loving, nurturing environment. Within this communal space, the mothers helped each other out by carpooling us kids to and from school and providing childcare so that they could all work to pay the bills without the added expense of childcare. I did not feel disadvantaged socioeconomically or socially. The connections formed with these neighbors were authentic and long-lasting, even as we all grew older, moved to different neighborhoods, and all of us children attended different schools. In fact, many of those kids I grew up with and their parents are still close family friends of ours. I really did not think that our particular neighborhood needed "revitalization." It was already quite vital.

I could not help but remember these experiences as I was walking with and within the neighborhoods surrounding the newly remodeled Sears building called Crosstown Concourse that serves as the centerpiece of the neighborhood. I began to feel a sense of empathy with the people who might be driven out of their homes when their landlords realize they can get more rent as their property values rise. The experience of walking allowed me to view and experience my surroundings with a fresh perspective by providing the space for mindfulness and reflection. I thought about the owners of Phuong Long, the Vietnamese restaurant I love, and how they have prime real estate in walking distance from the Crosstown building. Their spacious business could soon be very expensive with rising costs of rent, and I can see the very real possibility that they may have to move or at least cut their space in half. The families in these neighborhoods, just as the small business owners, only want to provide for their families while earning an honest living. What if the revitalization of this neighborhood prevents them from doing that? What if gentrification pushes them out?

I also have memories of wishing they would "do something" with the vacant old Sears building with the beautiful architecture. I recently found a picture of myself in college in front of the vacant building and parking garage after it closed. At the time, I lived in a high rise and would sit on the balcony and watch the sunset with the vacant building towering in the center of the landscape above the trees and homes. I would often wonder if anyone was ever going to do anything with the historic building with the beautiful architecture that was just wasting away in the center of a neighborhood.

In recent years while the Sears building was still vacant, I had frequented the surrounding neighborhood and businesses such as small, family-owned restaurants, the antique mall, and the music venue where my friend's band would play. But, I had always driven to those locations. I had not walked the area and immersed myself in my surroundings. The old, vacant Sears building had just become part of the background. I never thought about the implications that remodeling and repurposing that building could have for the people living in its vicinity. Hopefully my fears will not be realized, and everyone will

get the best of both worlds. Wouldn't it be wonderful if we could have an old building preserved, while also allowing the less affluent families and individuals in the surrounding neighborhoods to remain in their homes?

This article explores the following questions: How does Crosstown concourse work as a force of gentrification in the neighborhood? What are the effects of those forces? To explore these questions, I will share my arts-based research project that used walking methodology to explore (dis)placements and interconnection in the Crosstown area neighborhood.



Figure 1. Remodeled Crosstown Concourse

Walking the Neighborhood

Jacks' (2004) article describing our "automobile-dominated landscape" in which we spend the majority of our time in "interiors" and on our cell phones, causing us to disconnect from each other, reminded me of Robert Pirsig's (1974) *Zen and the Art of Motorcycle Maintenance* (p. 5). Pirsig (1974) describes the differences in an individual's ability to connect to nature when riding on a motorcycle versus traveling in a car with windows to block the wind, smells, temperature of the air, and our unfiltered view of nature. Walking allows us to connect with others as we are connecting with our environment. We are forced to look up to see where we are going and respond to the elements, as well as other external influences and obstacles that we might encounter. When walking, we are more likely to make eye contact and connect with others as they walk past us while also taking in our environment. We are able to slow down and take the time to immerse ourselves in our surroundings. In this section, I describe walking the neighborhood.



Figure 2. "Progress" in My Backyard

I was part of a three-person walking team. We met every Monday night for several weeks and walked the Crosstown Concourse (see Figure 1) building and its grounds, as well as the surrounding neighborhood in all directions (see Figures 2). This community was once thriving and subsequently deteriorated with the closing of its centerpiece, a 1.2 million square foot Sears building that towered over the neighborhood. During the walks, we discussed our observations and feelings about what was striking to each of us. Data included notes regarding my observations and sensory and emotional experiences during the walks, as well as photographs taken on my cell phone. As my group and I were walking inside Crosstown Concourse and around the surrounding neighborhood, I reflected on how a person's perspective is different as a result of varying life experiences and ways of moving in the environment that change the way we perceive our environment. Waterhouse, Otterstad, and Jensen (2016) stated, "we create and invent data, we perform and explore data, and we become data through our engagement in materials and the materiality of the event" (p. 102). This walking research enabled me to have more empathy towards others, as I frequently felt off-balance and realized my privilege through the activities in this course. When collecting data on my walks, there were several times when I felt uncomfortable taking pictures of the scene in front of me (see Figure 5 & 6). I did not want individuals who are going through their day to day in the comfort of their own homes and community to question my motivation for taking pictures. I had concerns that they would think I was a police informant, or even worse they might feel I was there to judge what I was observing. I attempted to address these ethical concerns by making sure I did not take any pictures of any the people I was observing.



Figure 5. The Surrounding Scene 1



Figure 6. The Surrounding Scene 2

I also experienced a sense of (dis)placement when interacting with students from other departments at University of Memphis who had a different knowledge base from my own. The blog posts, a required part of the course, reflected their knowledge of various frames of reference and theoretical backgrounds as they participated in class discussions. In addition, I felt intimidated working with students from Memphis College of Art who were not only coming from different theoretical backgrounds, but a fine art focus versus academic. This was intimidating to me because I knew my final project was going to be in the form of an art piece. Without an extensive art background, I struggled to contain my trepidation being amongst art students.

The two other members in my walking group who accompanied me during our data collection were neither one born in the United States. Conversations we engaged during our walks provided diverse points of view that I found valuable when considering perspectives of others who had not had previous experiences of the neighborhood. One of the members of my walking group was from Colombia, and the other member was from Jamaica. This added another layer of complexity to our walks that served to change my perspective. As a native Memphian who has many memories that impact my positionality during this walking research, it was enlightening to partake in the reactions of individuals who had never walked these streets before, were from cultures very different from my own, and who had very different ways of experiencing their environment. Our discussions during the walks and meetings were integral to my understanding of other ways of knowing than my own. Manning (2016) argues, “new modes of experience are created from the perspective of the event itself” (p. 34). The combination of walking the Crosstown building in addition to hearing the perspectives of two individuals not from Memphis gave me an entirely fresh perspective on a scene I had only casually observed in the periphery. Manning (2009) suggests, we are motivated to move through our senses, and our senses guide our movements based on perceptions in our environment. Each of our perspectives was different despite taking the same class, reading the same readings, reflecting on the same prompts from our professors because we had different backgrounds, different life experiences, and different bodies and ways of sensing and

perceiving our surroundings as we were moving in our environment (Waterhouse, Otterstad, & Jensen, 2016).

The walks were particularly intriguing to me because as previously discussed at the beginning of this piece, I grew up in Memphis. I had many memories that cause me to have my own preconceived notions about the neighborhood and the old Sears building. As I was walking through the Concourse and the surrounding environment, I noticed that I was making a conscious attempt to view everything with new eyes. While I had spent lots of time in the area, I had only previously experienced the neighborhoods from a car or a bike in the past, but not on foot. I noticed the adjustments my body made from the contrast of the hot, humid air outside and the cool, air-conditioned air inside the Concourse. I noticed my weight-shift as I stepped over broken glass to avoid stepping on it. I noticed myself avoiding cracks in the sidewalk, my mind reciting the old childhood poem, “Step on a crack, break your momma’s back; Step on a line, break your daddy’s spine.” Then, I felt myself rebel inwardly against that silly rhyme, and make myself step on all the cracks and crevices, feeling the uneven ground beneath my feet.

Furthermore, my thoughts and views of a neighborhood once familiar were colored during the walks by an article we read in class in preparation for the walking research. Lauterbach’s (2016) article, *Memphis Burning*, describes events that had a critical impact on the evolution of Memphis that made it what it is today. Affluent Black homes were burned by racist White politicians, and housing projects were built in their place under the direction of The Memphis Housing Authority. These events, in addition to the assassination of Dr. Martin Luther King that occurred in Memphis, created an environment fueled by racial tension and ‘White flight’ out of the city. In an effort to bring money back into the city, tax dollars and resources have been spent to bring neighborhoods and buildings back to life. In his article, Lauterbach (2016) raises questions about the choices made regarding the spending of funds. Who reaps the benefits? Is it the citizens who stayed in the city because it is all they could afford, or the ones who moved out and now want to move back in from the suburbs to experience all that a city that is being revitalized can offer?

When I was walking around the Crosstown Concourse and up the street past the businesses in the surrounding area, I couldn’t help feeling nostalgic for my memories of the area from the past, but also for what changes might be coming for the individuals who live and work in that area. As I stated before, I have clear memories of wondering what was going to happen to that old, vacant building. I still remember standing on the balcony of my apartment on North Parkway watching the sunset when I was in college, wishing that someone would do something with the beautiful, old vacant Sears building. As I entered the building, I couldn’t help but feel disappointment at how cold and stark a building that was meant to build a sense of community felt. Walking up the street past the Concourse, I thought about the Natives in Lippard’s (2015) *Postmodern Ambush* article, who were pushed out of their community by Anglo newcomers. I mentioned to the other members of my walking group about the part of the article that told the story of how the Anglo newcomers painted the city brown for their “adobe Disneyland,” while, at the same time, pushing all the brown people out (Lippard, 2015, p. 1). When we walked into and around existing businesses in view of the Concourse, I could not help but think about how spacious and valuable their space was becoming, and wondering if they would be able to continue paying the

rent. I took comfort in the fact that there are still many vacant spaces around there with 'For Lease' signs in the windows because maybe until those are occupied, the owners of the existing establishments might be safe.

Jacks (2004) discusses the concept that change is essential for perception. We often don't notice things in our environment until there has been a change. I think about this when I come home from a long trip, and suddenly I notice the smell of my house and the clutter and dust that I am normally blind to as I go about my daily routine. It is not until we either remove ourselves from our normal environment and return after a change, or when something in our environment changes, that we lose the blindness created by normalcy in order to gain the perception to truly analyze our surroundings and life situations. I appreciate the idea of becoming hyperaware of our environment in order to develop an appreciation of the "land and sites for design" (Jacks, 2004, p. 8). I was more aware of noticing, especially patterns in the landscape, man-made and in nature. I noticed an increased awareness of my body's response to the environment as I walked across different surfaces that consisted of different textures, levels, and heights. I chose to do part of my walk barefoot so that I could actually feel the textures and the temperature of various surfaces: concrete, grass, sand, wet versus dry. I also took a break from taking pictures during this particular walk in order to truly immerse myself without having the lens of the camera in between myself and the environment. Despite this, I found myself mentally framing shots of images in my environment that would make an artistic photo or displayed an interesting pattern.

As I was walking in my group, I thought about all the people who are unable to walk because of physical disabilities. Or, they have socioeconomic challenges that impede their ability to access their community because of the lack of a warm coat or comfortable shoes. I am able-bodied and can easily navigate the uneven surfaces of the sidewalk, curbs, stairs, and streets. I had the privilege of parents who were able to make ends meet in order to move into a neighborhood with more community resources. I had access to schools that provided me with an education that paved the way for the college degree and profession that allows me to make decent money. I have a car that is fairly dependable, as long as I add oil to it between oil changes. I can afford shoes that are comfortable and can partake in the foods and beverages as well as purchase the wares offered in the businesses in and around Crosstown Concourse.

During the walks, I could not help but notice the stark difference between the new pavement and sidewalks in direct view of the building, and the abrupt changes as soon as we stepped off the property into the surrounding neighborhoods. When walking around the neighborhoods surrounding the Crosstown Concourse, there were very clear visual boundaries in the forms of fences; razor wire (see Figure 7); changes in sidewalks from new and clean to impassible and overgrown; walls with graffiti between alleys; as well as boundaries in the form of viaducts, tracks, intersections, and roads.



Figure 7. Boundaries

In addition to the walks, I also researched articles and news clips related to the development of the Crosstown Concourse. Themes from the articles ranged from opinions that gentrification of the area is positive for reviving Memphis and increasing property values of residents to negative for those struggling to make ends meet. Crosstown Arts had an art showcase back in the spring during which students were asked to “embrace their differences or question their oppression” (“Crosstown Arts,” n.d.). The students then created and exhibited work that communicated their feelings on the overlapping/intersecting of their social identities and the systems of oppression, domination, and discrimination. I wonder if the students assigned to the project thought about the irony of the project based on the similarities between their own lives and the individuals living within walking distance of the art gallery who come from various walks of life, and many who have experienced oppression of their own.

Brandon Dill (2017) describes the individuals who reside in the shadow of the old Sears high-rise and the surrounding neighborhood as being in waiting for something to provide hope to the area. As a repercussion, the vacant lots and buildings surrounding Crosstown are even more noticeable. Todd Richardson, the Crosstown Arts co-founder, explained in Dill’s (2017) article that they intentionally only allocated 65,000 of the 1.2 million square feet that make up the concourse to retail because they wanted the development to extend into the neighborhood as well. Richardson argues, “Innovation starts with renovation” with the reclaiming of Crosstown Concourse being a result of “renaissance thinking” by “recognizing the unique value of what’s already here and reclaiming it for a new purpose” (Dill, 2017, para. 10 & 13). Richardson also stated that the selection of businesses and organizations in the concourse was intentional in hopes that they would attract a demographically diverse group of people to the area from various educational and socioeconomic backgrounds. The stark difference in housing prices for the nearby Evergreen neighborhood versus the neighborhood around Crosstown Concourse was discussed as well. Some residents in the Evergreen neighborhood are hoping for rising property values and housing costs because that only increased their investment and return if they wish to sell, while others in surrounding neighborhoods are concerned about the rising property costs in the area. Branston (2013), a Memphis resident who wrote *Gentrify My Historic Neighborhood, Please*, discussed poverty as being the underlying issue in Memphis, not gentrification. He provides insight into

opinions of some residents regarding why people are moving out of Memphis, as opposed to back in to the city. Branston (2013) argues that Memphis should be so fortunate as to have a gentrification problem. If it did, it would indicate that people are moving back into Memphis core neighborhoods and that confidence in the city's future is rising. Wiedower (2017) discusses the opposing viewpoints of community residents who are fearful that gentrification caused by the vertical urban village inside Crosstown Concourse will push them out, as well as causing the neighborhood to lose "some of its soul, character, and history as a new community rises" (para. 31). Many residents have a multigenerational history of living in the surrounding neighborhoods because these neighborhoods were some of the first in Memphis where African Americans were able to own their own homes, so they feel a strong connection and sense of pride (Jones, 2017).

Implications of Revitalization Remain to be Seen

As a result of my walking research and review of articles on (dis)placement and interconnectedness, as well as opinions regarding whether the Crosstown Concourse remodeling should be considered revitalization or gentrification, the positive outcome for the people who live in poverty within sight of the development remains to be seen. I consider the reclaiming of the old Sears building in Memphis and renovating it into the current Crosstown Concourse as having mixed implications. The developers' stated intention of this project was to not only bring an old building back to life, but also improve the condition of the surrounding neighborhood through interconnection, intersectionality, and revitalization (Dill, 2017).

The possible implications of the renovation of the Crosstown building became more clear to me how through walking, through the class. I consider myself an artist, researcher, and philosopher, but I am also a pragmatist, as I view the purpose of my research as having practical implications. Manning (2016) discusses evolving views of methodology in artist-researchers, and how each new experience creates an opportunity for changing the way we view the world, as it is explained that "technique is necessary to the art of thought," but is "not art in itself" (p. 39). Haraway (2016) states, "staying with the trouble requires learning to be truly present" as opposed to trying to avoid it or give ourselves the illusion of safety and we could take the more destructive option, which is "game is over" (p. 2). This leads me to believe there is a purpose to our research that entails not only making observations of injustice and its impact on individuals, but also use our revelations to encourage positive changes for good. I loved when Haraway (2016) states, "our task is to make trouble, to stir up potent response to devastating events, as well as to settle troubled waters and rebuild quiet places" (p. 2). This can be through stirring the pot by speaking up about problems, but then providing possible solutions to those problems. Manning (2016) describes speculative pragmatists as interested in "new modes of knowledge and experience" as being similar to "taking a stand in the midst" of "a messy proposition" like "being barefoot in a pile of grapes" (p. 38). I want to be 'barefoot in a pile of grapes' with no fears of getting 'messy' when standing up for social change that benefits those less fortunate.

I also want my research to be accessible to people who are not in academia, as these are the individuals who can make changes at a personal level in the lives of those impacted by policies and societal changes. I decided that I wanted to create a piece of art that allowed viewers to be participants in my

experience and have the opportunity to empathize with the emotions I felt as I conducted the walking research. The art piece I created to display the results of my data is symbolic of my emotions while conducting the walking research with my walking partners. I couldn't help but feel a mixture of sadness and indignation when observing first-hand the stark differences between the newly remodeled Crosstown Concourse building and its surrounding parking lot and grounds and the nearby blocks that make up the neighborhood and businesses (see Figure 8).



Figure 8. Stark Contrast

When discussing the artist-researcher Manning (2016) states, “art itself activates and constitutes new forms of knowledge in its own right” as “practice produces knowledge and whether those forms of knowledge can engagingly be captured within the strictures of methodological ordering” (p. 27). When I play with data and make art that is a visual representation of that data, the making of the art helps me process and organize my thoughts as I reflect through the creation process. Visual representations of data allow individuals not in academia to understand and access research. “Research with creation proposes singular forms of knowledge which may not be intelligible within current understandings of what knowledge might look like” as “new processes will likely create new forms of knowledge” (Manning, 2016, p. 27).

Representation of Intentions and Repercussions

I created a visual art piece representing my interpretation of observations during my walks in the Crosstown Concourse building, as well as several blocks in all directions where the building serves as the centerpiece. My goal is to have the viewer have an emotional experience similar to the one I experienced on my walks and as I read articles discussing the various opinions and intentions regarding the revitalization and hopeful interconnections and intersections of individuals from various walks of life, diverse backgrounds, and a range of socioeconomic situations. We collect the data, and then we need to communicate it so others have improved awareness and benefit from what we have learned, and ultimately/hopefully to do something with this new knowledge. I want anyone viewing/experiencing my project to have a stark realization of the difference between the newly remodeled Crosstown Concourse and grounds and the surrounding community that has been held in limbo for years. I wonder how many residents and business owners have had a feeling of dread when

thinking about the possibility of their rent going up to the point where they are no longer able to sustain their current lifestyle. I know the investors and developers of the old Sears building have stated their intentions of this building that serves as a center focal point for the neighborhood to be a beacon of hope that brings people together versus a looming reminder of what can happen when our best intentions are not fully realized. I can easily find myself getting caught up in the excitement of possibility, but then I think about the casualties that are often a by-product of capitalism and inflation.

Below are pictures of my art representing the results of the data:



Figure 9. Intention: Interconnection via Intersectionality

My art piece, *Intention: Interconnection via Intersectionality* (see Figure 9), is a visual representation of the dual nature of the relationship between the Crosstown Concourse building and grounds that have been newly renovated, with fresh, smooth concrete making up the sidewalks that directly surround it so that visitors will be able to navigate the area easily (see Figure 9). There is an abrupt change in the sidewalk at the edge of the grounds leading into the surrounding neighborhoods that is impassible and unwelcoming for pedestrians, to the point that we had to walk in the street and watch for cars to ambulate from the Crosstown property to the neighborhood directly beside and behind it.

When collecting materials and data on the walks, I found objects on the impassible side of the sidewalk such as cigarette butts, leaves, a latex glove, trash, and other debris (see Figure 11). These data are incorporated into the visual representation of my results on the side of the piece that is not clean and/or “gentrified.”



Figure 11. Debris

The chain on the art piece represents the literal chain on a fence surrounding an apartment complex that was unclear if it was to keep its residents inside or protect them from outsiders, to the figurative interpretation that the residents surrounding the areas do not have the financial means to leave their homes for the newer, remodeled apartments in view of their front porches (see Figure 12). The key to the padlock is on the newly painted white 'gentrified' side of the art piece to represent the fact that the fate of the individuals who are of lower socioeconomic status is in the hands of the people with the money and political power.



Figure 12. Locked In or Kept Out?

Mixed Bag

After collecting data on my walks and analysis of media content, I consider the reclaiming of the old Sears building and renovation of it into the current Crosstown Concourse as a mixed bag. I guess that is one of the purposes of research- to throw us off balance so that we are forced to really dig deep into our feelings about issues and conditions of ourselves and others around us. From reading the stated intentions of the development, I can't help but share the sense of hope. I think the positive outcome for the people who live in poverty within sight of the development remains to be seen. Braidotti (2011) describes exactly the possibilities of the Crosstown Concourse building with the very quote in our walking prompt: the "renewed and political agency" (p. 236) is the revitalization (changing of the current state of the terrain) of an old, empty rundown building that towered over a neighborhood. "Resources

and visions” have been “mobilized” by ventures such as the Church Health Center, share what Church Health is, and the stated vision of the Crosstown High School, which has the mission of high school students partnering with businesses and conducting research with the ultimate goal of projects that serve to improve our community. My mixed feelings come from a hope that the leaders and the stakeholders of these new developments will consider the members of the community who were there first, and who have been there even when the neighborhood was not considered as safe or desirable. They have stuck it out and worked daily to improve that neighborhood without the power of financial status of many of those who have recently moved in. My hope is that they will remember the “interconnection” between individuals and small businesses who have been there for years, as they seek to “create possible futures” and “visions that have been left untapped” (Braidotti, 2011, p.236).

Conclusion

As I was walking up and down the side of the road collecting debris and tall grass by the side of the road to complete my project, I thought about photographer Richard Rinaldi’s (2014) *Touching Strangers*. The introduction to the book discusses how we make up stories in our heads about strangers, and what their lives must be like. We attempt to interpret their facial expressions and determine their emotions and mood, even when we know nothing about them. Rinaldi’s book is a series of photographs he took in which strangers are asked to be in physical close proximity to each other, some of them touching each other almost intimately. In addition to the individuals being total strangers, they are also (in appearance) people that one would not expect to touch each other because their stereotypes are typically intolerant of each other. It is meant to throw the viewer off balance and rethink our views of humans as individuals and how we interact with others and form assumptions, especially in regards to those we know nothing about.

I saw an individual walking toward me who appeared to be homeless, and my first gut reaction was a slight mix of fear, followed by shame that I would make an immediate assumption about somebody based on his appearance, especially considering the recent research and readings to which I have been exposed and my history of working with individuals in the community who have various mental illnesses and addiction issues. This line of thought then made me think about my project. The developers of Crosstown Concourse have the intention of helping the community by revitalizing the old Sears building. I have what I consider good intentions when I am doing service work to help people who are not as fortunate as I am and when I participate in research such as the project in this class. And, Rinaldi (2014) intends to throw people off balance and get them thinking with his art. I guess what I am trying to say is that most of us want to find ways to connect with others, no matter how different. And, the majority of people have good intentions when we work towards goals. Hopefully, the end result is helping others, even if we never know the lives of strangers that we change for the better (see Figures 13 & 14).



Figure 13. Hope



Figure 14. Don't Stop Believing

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