ZOMBIFYING NEIGHBORHOODS: THE CULTURAL RAMIFICATIONS OF GENTRIFICATION

By Blights Out

"For a colonized people, the most essential value because the most concrete is first and foremost the land: the land which will bring them bread and, above all, dignity." — St. Vincent

There once was a time when revolution meant to overthrow the political system of the state. In architecture and urban design, revolution means to transform the very fabric of physical space. The destruction of urban spaces is an act of abstraction, a means of socially engineered violence. The destruction of urban spaces is not just physical displacement; it’s cultural appropriation across entire neighborhoods. Artists have an obligation not to participate.

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One reason why communities resist the gentrification of their neighborhoods is that, to a large extent, the gentrification process is a process that occurs without the consent of the people who are being gentrified. Often, people are forced to sell their homes or move out of their homes because the market value of those homes has increased, and they are unable to afford the increased cost of living.

This article was written by a team of architects and urban planners who have been working on a project to create a new model for urban development. The model is based on the idea that urban development should be driven by the needs and desires of the people who live in those neighborhoods. The model is called the "community-first" model, and it is designed to provide a framework for urban development that is driven by the needs and desires of the people who live in those neighborhoods.

One of the key elements of the "community-first" model is the idea of "community-led development." This means that the people who live in a neighborhood should be involved in the planning and decision-making process. The model also emphasizes the importance of creating new jobs and opportunities for residents, as well as preserving affordable housing for low-income families.

The "community-first" model is not just about creating new housing and jobs; it is also about creating new opportunities for people to get involved in their communities. The model includes initiatives like community gardens, art centers, and community centers, which provide space for people to come together and work on projects that benefit their neighborhoods.

One of the key benefits of the "community-first" model is that it helps to ensure that urban development is driven by the needs and desires of the people who live in those neighborhoods. The model is designed to create a more equitable and sustainable urban future, where everyone has a voice and a say in the decisions that affect their lives.
Gentrification is also often apologetic. It only meant well; it only wanted to make things nicer; it only wanted to introduce more options; how was it to know the repercussions of its actions; did you know people want nice things.

The Roots of Gentrification

If you want to read this piece in The Washington Post, you might come to believe that gentrification and displacement are reflex, or at least impossible to define. To add to the tributes, we’ve pressed and amplifying definitions for the word "gentrification" from Merriam-Webster, Oxford, Cambridge, and Collins dictionaries to construct:

"During gentrification, people who have money move into deteriorating neighborhoods, improving the district by confronting the area’s tenant base, changing its character, often displacing the poorer residents, and making the neighborhood more refined and polite, according to the newcomer’s sense of values."

Determinants, like laws and history, are written by the other elements marked by personal biases, class interests, and the associated value systems of their time and place. The descriptive and enactive words in these definitions—class, character, refined, polite, condescending—are not neutral. They are subjective, and, quite frankly, they express concern about class, the class system that is built by those who newcomers, whose class clearly the protagonists in the story of gentrification. The value systems of the dominant culture the culture of people with money is upheld as capable of guiding the housing market. Residents of gentrifying neighborhoods also feel benefit from gentrification across the board, which aims (typically) to improve on average, people's life (credit scores—and roughly as is step behind with intense gentrification—comparably lower than their neighbors). This whole process goes on to the extent of displacement, negative effects on the gentrified neighborhood power structures by the lowering of their credit scores, when to worsen neighborhoods with higher concentration of not-especially-literate, colorfully themed local scenes become symbols of Black beauty and pride. Today, Black girls from the Ameican South to South Africa are suspended from high school for wearing their hair naturally, while white classmates who are the same style are seen as accessory somehow from a tropical vacation, ignorant of the history of Afro-Colombian women bonding maps to freedom into their hair."

In New Orleans, the cultural traditions that inspire people to move here are being supplanted by commercial visions of themselves as rents go up, income stays low, and people struggle to survive. For the perpetuation of gentrification, Black women are being portrayed as "righteous," and their hair is being presented as the "natural" way to wear it. But this is not happening in these neighborhoods. Black girls from the American South to South Africa are suspended from high school for wearing their hair naturally, while white classmates who are the same style are seen as accessory somehow from a tropical vacation, ignorant of the history of Afro-Colombian women bonding maps to freedom into their hair."

A gnarled aesthetic is defined out of place and time, and is devoid of context, myth, or biography. It is a persistent and unexamined"
The gentrified aesthetic is a warning, like a burning effigy an evacuant corpus of other places, other people, other cultures branded as friend objects and then eaten like a succulent. It's violent. It is intense. It's real. This is our land now. You belong to yesterday. The dominating face of the recurring, cop-friendly population leaves the neighborhood in a state of disrepair. The question is, how do we make this situation more efficient and effective? We must not only recognize the need for action but also develop a response that can address the root causes of these issues. The proposed solution, while not perfect, offers a promising avenue for change. It is essential that we come together as a community to find solutions that are sustainable and effective.

### COMMODORED HOUSING IS CLASS WARFARE

**RIGHTS OUT FOR PRESIDENT: RIGHTSOUT.ORG**

The concept of commodification is being challenged in our society, and it's time we address this issue head-on. The commodification of housing, particularly in urban areas, has led to displacement, inequality, and loss of community. It's a systemic problem that requires a comprehensive solution. Rights Out for President is a campaign that seeks to challenge the commodification of housing and to promote a more equitable approach to housing policies. The campaign is led by a diverse group of community leaders and activists who share a common goal: to create a more just and sustainable housing system for all.

### Art and Culture as Resistance

Art and culture play a vital role in resistance movements. They provide a platform to express dissent, challenge the status quo, and offer hope and inspiration to those who are fighting for justice. In the context of commodification, art and culture serve as tools to resist commodification, to challenge the values that underpin it, and to build alternative narratives and spaces. Rights Out for President recognizes the power of art and culture in resisting commodification and is committed to supporting artists and cultural producers who are working to create change.

### Resources

**Rights Out for President: RightsOut.ORG**


### Compliance with Housing Law

The non-profit "The Living Cemetery" project, supported by Moveon.org and the Center for Urban Affairs, explores the role of urban spaces in housing development. The project aims to create a platform for housing development that is inclusive and sustainable, addressing the needs of all communities. The project seeks to involve various stakeholders in the decision-making process, ensuring that the development of housing is done in a manner that respects the rights of all residents.