

**Flood Back Love:
Engaging Grief, Hope, and Memory in
Post-Disaster Recovery Co-Designing**

A non-degree-required thesis submitted to the
Master of Architecture Program
Department of Architecture

by

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advised by

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May, 2025

University of Virginia
School of Architecture

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Much like a river, this project is the culmination of many streams—my support networks, experiences, celebrations, traumas, and the people and places I have engaged with long before I knew that architecture would be the field through which I would explore them further. I would therefore like to express my deepest gratitude and love to some of those many streams for all they have taught me:

To Mom, Dad, Jack, Jane, and Jerry—for teaching me that the best way to care for a place is through its people.

To the River Arts District Artists—for opening your homes, minds, and hearts to collaborate and engage thoughtfully and lovingly. Thank you for the trust you have placed in our relationship.

To Betsy and Rick Del Monte—for your support in running the charrette in Asheville.

To the Lahaina Restoration Foundation—for helping me bring my heart even closer to my work and expanding my understanding of architecture and the built environment.

To Elgin Cleckley, my advisor—for your diligent, caring energy and guidance not only throughout my thesis but throughout my six-year journey at the university.

To Matthew Jull and Sasson Rafailov, my thesis studio coordinators—for your support and incisive questioning, which helped refine my work week by week.

To Malo Hutson, and Andrew and Becky Lynch—who have consistently served as mentors over the years and generously offered their time and energy to support me and the communities I’ve worked with.

To Katie—for your devotion, humor, and love. Your favorite color is yellow, which says everything about your spirit and how it carried me through this project.

And to my friends from the rocking chairs, I20I, and the creek—who lift me and my ideas in ways they may not even realize.



Abstract

This thesis aims to redesign the process by which architecture professionals approach the co-designing process in the context of a Post-Disaster Recovery. Contemporary research on the subject suggests there is “a need to work with a dynamic understanding of community formation that is particularly relevant when people experience unforeseen challenges and traumatic experiences” (Marsh et. al). This project aims to do exactly that by understanding that individual communities have a unique and complex set of relationships, memories, grief, hope, history, and shared values. To navigate this dynamic and specific set of conditions, we cannot rely on a standardized form of engagement, but we must shift to a set of practices that truly combine the expertise, morals, and ethics of both the designer and grassroots community groups. This pairing of decision making, with both parties having equal weight, makes for a true co-designing process. It is not within the outcome that this project makes its point, but rather in the methodology and the mode of engagement which is something that can be reproduced in complex and amplified conditions.

This project engages the River Arts District Artists (RADA) in Asheville, NC, to explore the intersection of art and resilience after Hurricane Helene’s flooding. Through a community design charrette and ongoing engagement, eight proposals were developed—four for city-level advocacy and four for potential construction to mark the one-year anniversary of the flood.

Photo: ArtsAVL



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Photo of the “Asheville on Deck, Flood Collection” Playing card deck. Made by Erica Schaffel and Art x Love, this deck features 54 works of art lost by artists in Asheville from the flood.

Headwaters



Between September 23 and 28, 2024, western North Carolina was hit with record amounts of rainfall from Hurricane Helene. The River Arts District in Asheville, NC, located along the French Broad River, was one of the more catastrophically affected areas.

Artwork: Suzanne

The French Broad River

~340

million years old, defines the western boundary of the River Arts District.

1916

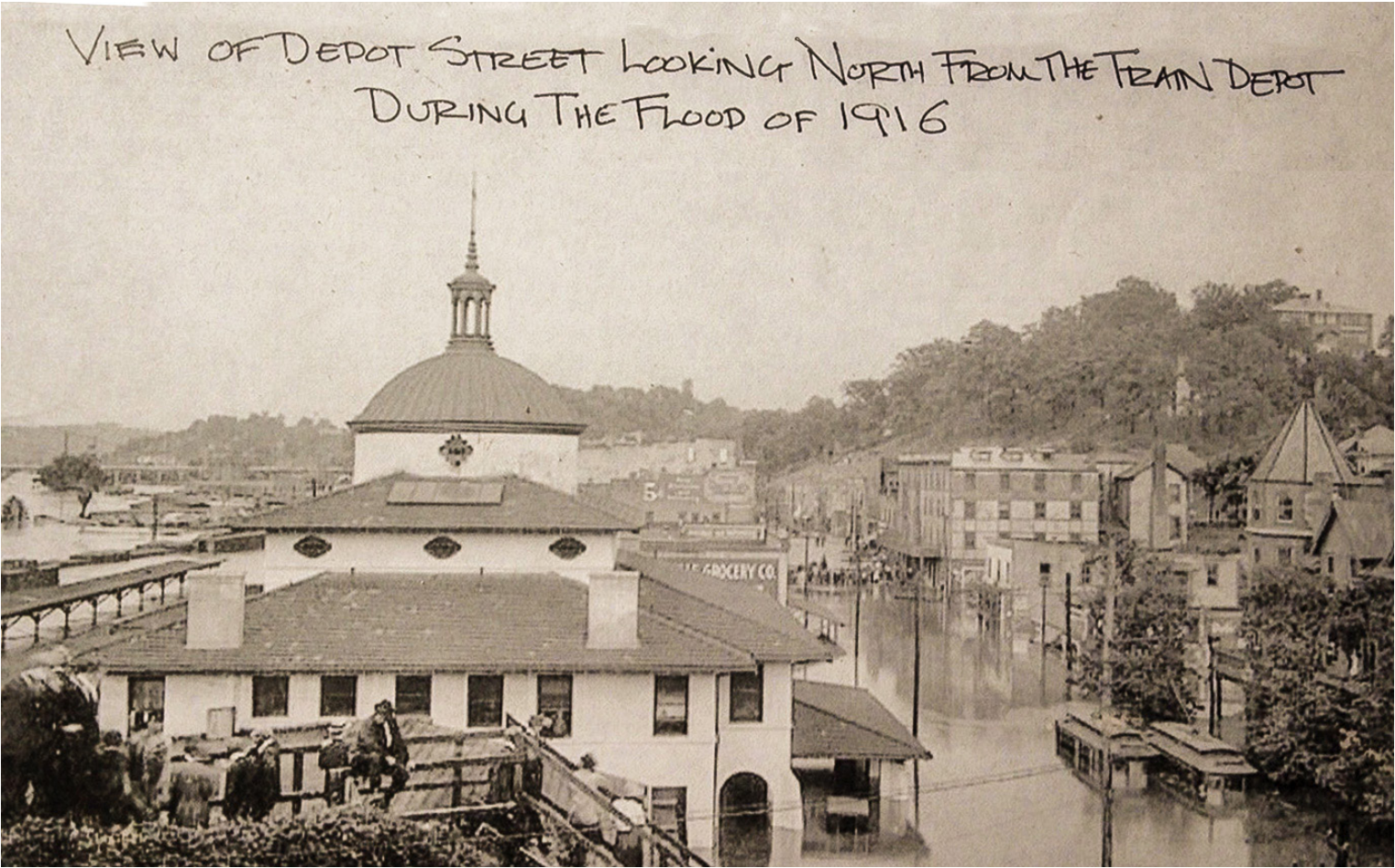
A Great Flood Destroyed many industries, forcing businesses to relocate to higher grounds.

1960s

Urban Renewal caused the displacement of Black-owned businesses and communities.

1985

Artists begin moving into RAD's abandoned industrial buildings, formally organizing as River Arts District Artists in 2013.



Hurricane Helene

107

lives lost in the state of North Carolina.

\$59b

in damages across the state of North Carolina.

822k

acres of damaged timberland in North Carolina.

300

landslides caused by Helene in Buncombe County.



The River Arts District

700+

artists in the River Arts District prior to Hurricane Helene.

350+

artists displaced from the damage caused by Helene.

80%

of buildings in the RAD destroyed.

8,500

jobs dependent on the RAD, accounting for \$1b in annual sales.



WRAL News, Top Photo: Thomas Ryan, Bottom Photo: Mary Cotterman

Confluence



While the RAD was experiencing the aftereffects of Helene, I was refining my definition of architecture as one that designs from the inside out. Rather than focusing on formal design moves, and analytical methods, it became clear to me that architecture in traumatic and amplified conditions should be informed by the voices and opinions of community members in order to serve the people who inhabit it. This section tells the story of how my position was formed through past projects and how my interests and goals aligned with those of RADA, leading to a partnership.

Artwork: Suzanne

Lived Experience



Memorial of Devin Chandler, Lavel Davis, and D'Sean Perry after the November 13th, 2022 shooting. Student made memorials.



Izyum School #4, in Ukraine. Project in collaboration with the U.S State Department, *Ukraine Sustainability Lab: A Resilient Izyum*. Led by Prof. Suzanne Moomaw.

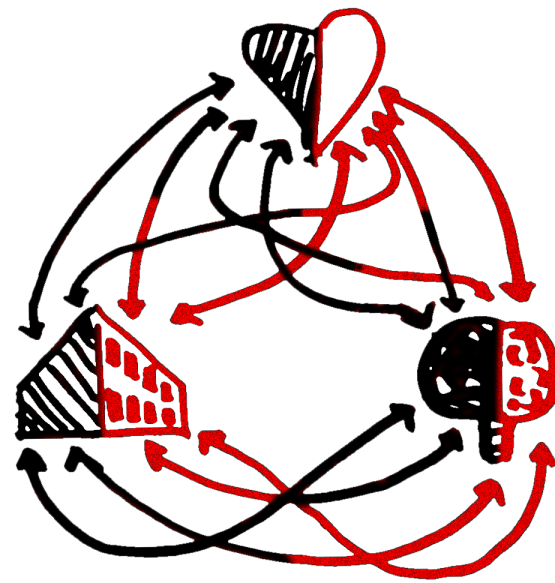


Seaman's Hospital in Lahiana, Hawaii after the Lahaina wildfires. Volunteer Project Manager for the Lahaina Restoration Foundation.

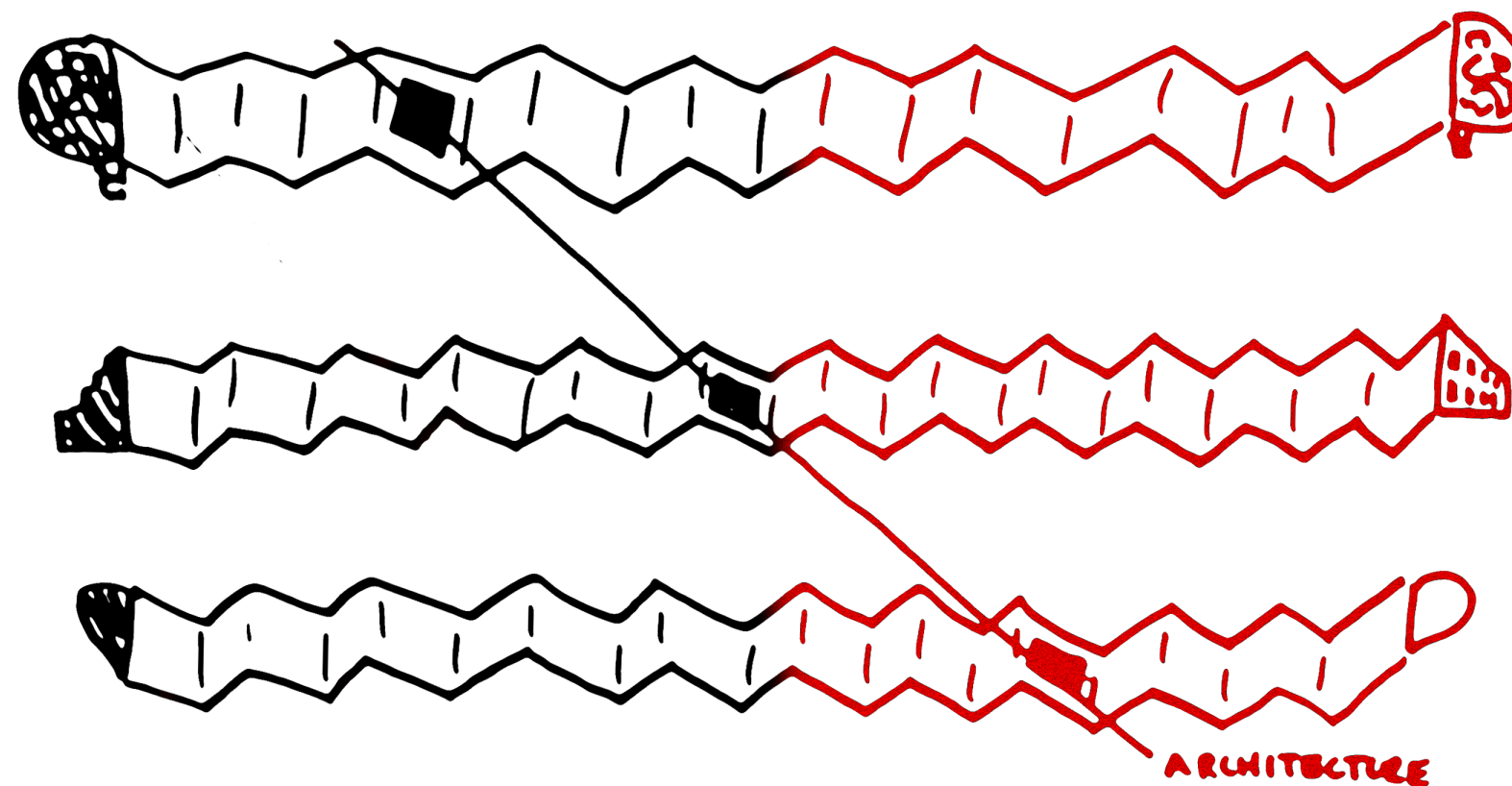
Photo- Left: Thomas Ryan, Middle: Julia Hush, Right: Lahaina Restoration Foundation



In 2022, there was an expansion of my understanding of what Architecture can do.
I discovered it worked in 3 spaces, each with equal weight.




The distinct spaces work multilaterally & relate to each other in different ways in both the past and future.



These different realms need to be unpacked in tandem,
as individuals and communities have a hyper-localized makeup.
Architecture has the ability to bridge all three—
by looking to the past and future, we act and resolve in the present.

FEMA Adds 93 More Communities and Tribes to Program for Free Hands-on Support to Build Climate Resiliency, Brings Total to 167 Nationwide

 English Español


Release Date	Release Number
July 3, 2024	HQ-24-116

Release Date: July 3, 2024

WASHINGTON -- FEMA today announced 93 local communities, tribes and territories across all 10 FEMA regions will receive non-financial [Direct Technical Assistance](#) to help build community-wide resilience through the [Building Resilient Infrastructure and Communities](#) (BRIC) grant program. This more than doubles the number of recipients from last year. This announcement comes following the [agency’s recent announcement](#) on the 656 BRIC recipients.

“FEMA is setting an example in the emergency management community by prioritizing benefits to historically underserved communities,” said Senior Official Performing the Duties of Deputy Administrator Victoria Salinas. “Underserved communities have historically lacked resources to navigate the grant process. Through Direct Technical Assistance, FEMA directly works with these very communities to help advance their community-driven objectives and tap into valuable grants to become more resilient to

FEMA Ends Wasteful, Politicized Grant Program, Returning Agency to Core Mission of Helping Americans Recovering from Natural Disasters

 English Español

Release Date	Release Number
April 4, 2025	HQ-25-40

Release Date: April 4, 2025

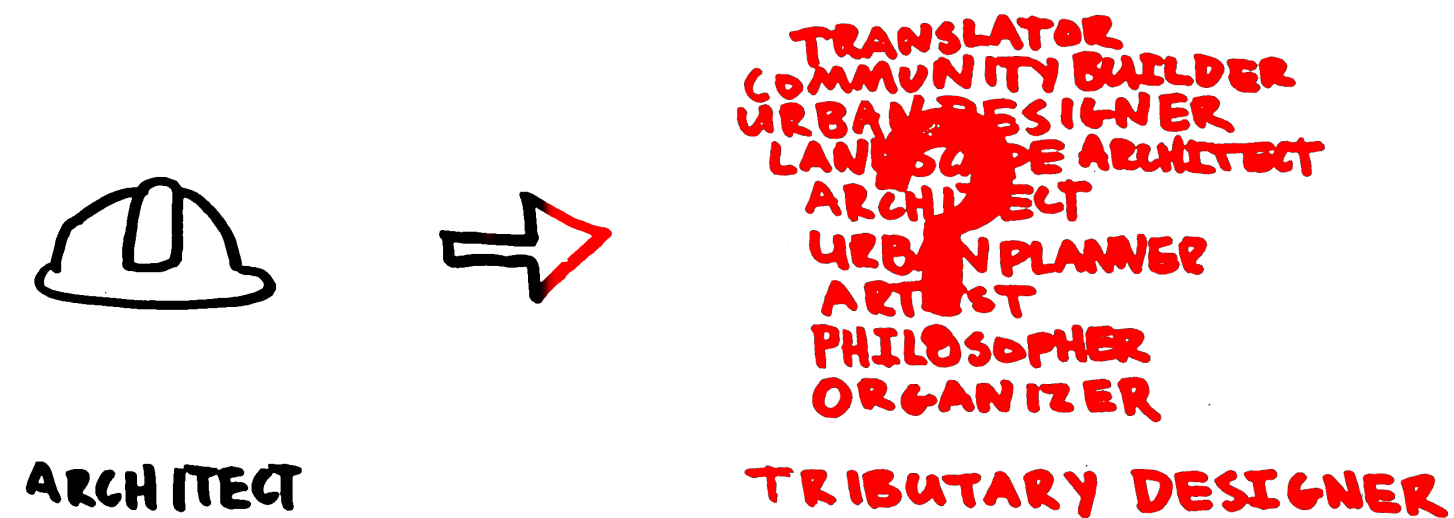
Under Secretary Noem, DHS is eliminating waste, fraud and abuse

WASHINGTON -- FEMA is ending the Building Resilient Infrastructure and Communities (BRIC) program and canceling all BRIC applications from Fiscal Years 2020-2023. If grant funds have not been distributed to states, tribes, territories and local communities, funds will be immediately returned either to the Disaster Relief Fund or the U.S. Treasury.

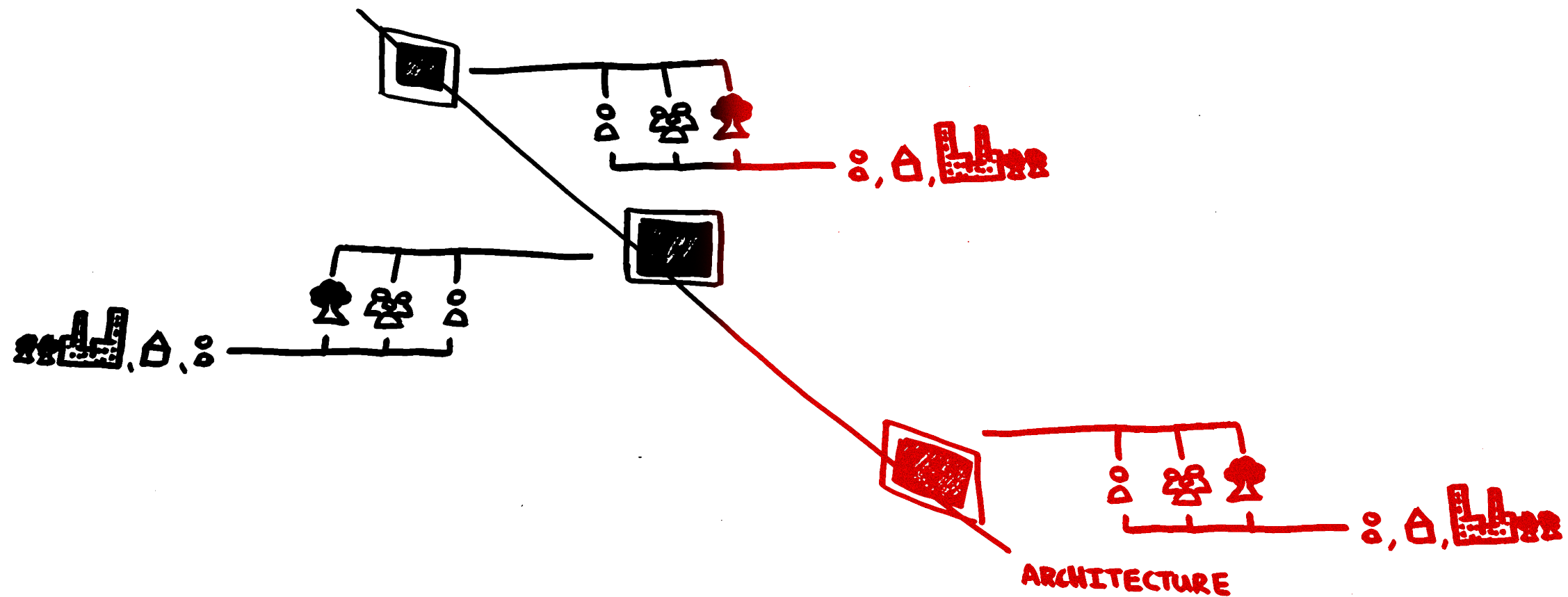
Statement Attributable to a FEMA Spokesperson:

“The BRIC program was yet another example of a wasteful and ineffective FEMA program. It was more concerned with political agendas than helping Americans affected by natural disasters. Under Secretary Noem’s leadership, we are committed to ensuring that Americans in crisis can get the help and resources they need.”

Currently federal disaster response efforts are dissolving and responsibility to react to these events is being being pushed to states, local governments, and communities.



Due to the uncertain future of disaster relief and erratic shifts in disaster policy, the architect's role in community-engaged scenarios is increasingly expanded. This demands a shift in both the scope and scale of architectural work. Today, communities are engaged by tributary designers—a fluid role defined by contributing to a larger system and meeting communities where they are in their current flow.

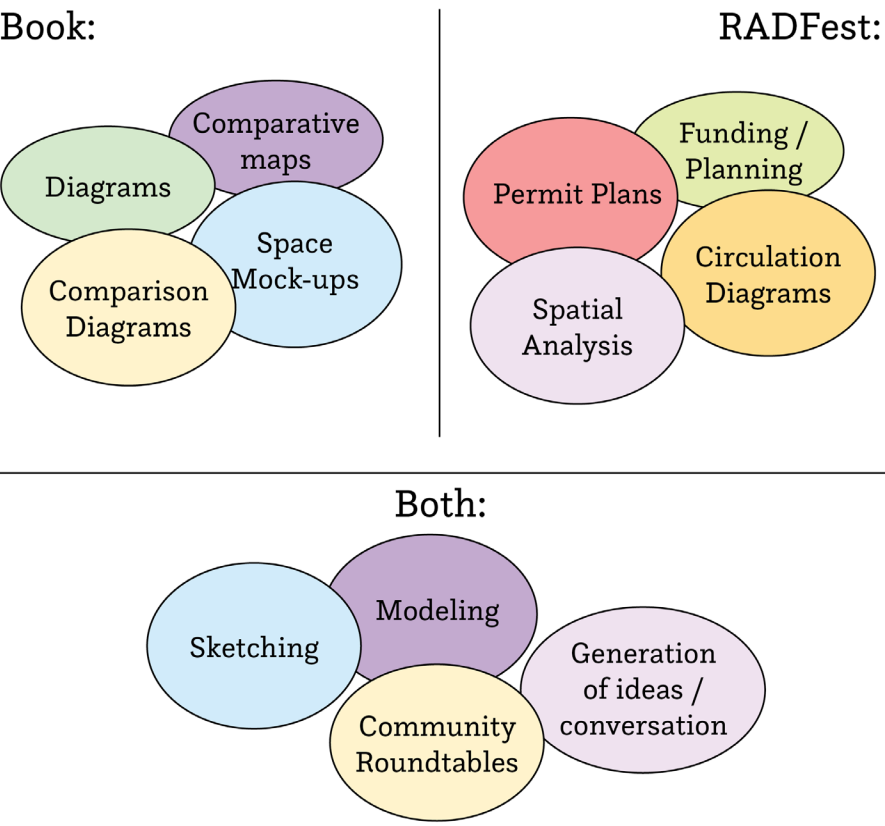


Further unpacking is required;
by understanding various scales of perspective—individual, community, and ecological—
different scales of intervention can be identified.

RADA Partnership

“Hey, Tommy, it’s Julie Bell from the River Arts District in Asheville. I wasn’t able to talk to our executive director yesterday, but I talked to her late this afternoon, and she’s pretty optimistic that we could help you meet with building owners, maybe attend some of the meetings that are happening with planning around what can or can’t be rebuilt and how do we rebuild and things like that. And so, at least in terms of collecting a lot of information about you know, what kind of opportunities exist in, in rebuilding to do some of your empathic architecture type ideas, you know, and then, you know, you should be able to get a good paper out of it for school. And, you know, we’d be glad to hear any of your ideas. And I have a studio with 60 artists who rent from us and ten artists who are our guests at our studio, who have been displaced in the Arts district. And you’d, of course, be welcome to learn about our, our model and what we do and talk to our building owner. We rebuilt from six feet of flooding to open in two months and a week or so. So anyway, I’m heading to an art opening. So if you call back tonight, I may not be able to answer, but tomorrow I’m at the studio all day, so feel free to give me a call. Take care. Bye bye.”

What I can offer:



When beginning this process with RADA, choosing a “starting point” was one of the most difficult decisions. It was solved by understanding RADA’s wants and needs as well as what I can offer.

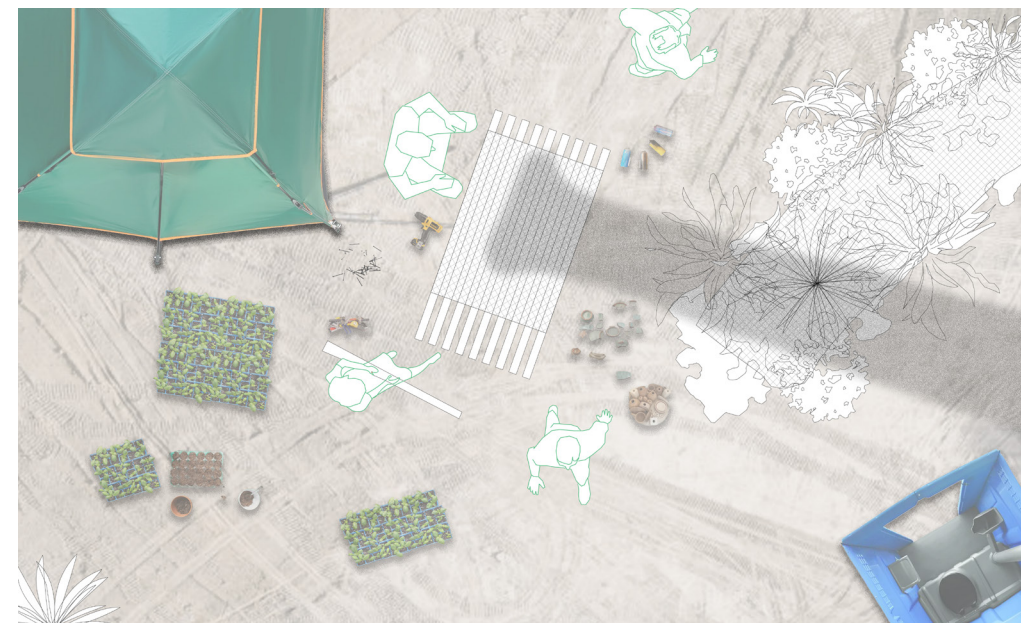
The Charrette

Our primary goal was to explore the intersection of art and resiliency in the River Arts District (RAD).

To engage with this theme, we organized a Charrette—a community co-design event held in Asheville.

During the event, artists were guided through a seven-step process that encouraged reflection on their personal memories of the RAD, their visions for its future, and how present-day actions could connect the two.

In the end, each participating artist developed a unique thesis project and proposal for the RAD.





WELCOME & THANKS FOR COMING!

What is today about?

The River Arts District Artists are seeking Artists input regarding the activation of sites in the area. This is an opportunity to define as a community what the intersection of art and resiliency looks like in the River Arts District.

This Co-Designing event will begin to clarify wants & needs of artists and help envision the RAD moving forward.

The aim of this event is to **generate discussion and ideas surrounding art, resiliency, support, healing, hope, and memory within the RAD.**

How is the event organized?

Steps 1-3 are focused on determining how **you** would like to see the RAD moving forward. Convey your wants / needs.

Steps 4-5 are organized to begin to determine what resiliency means to **you**, and how you would view resiliency as a solution to what you have completed in station 1.

Steps 6-5 are designed to turn those previous ideas into your own proposal.

Please feel free to ask as many questions as you'd like and take as much time as you would like!

Who to find for help: Kim Hundertmark

Kim is the Executive Director of the River Arts District Artists Foundation as well as a glass artist at Vitrum Collective. Kim's main focus in the recovery following Helene has been protecting Artists within the RAD.



Who to find for help: Signe Ballew

Signe is the Director of Operations for the River Arts District Artists Foundation as well as a glass artist at Vitrum Collective. Signe is a Non-profit professional, bringing people together, one community at a time.



Who to find for help: Julie Ann Bell

Julie is the Co-Owner of Trackside Studios as well as a wire bender, creator and explorer. Like Julie's sculptures, she believes in balance being rooted in our family, friends, and history; strong in our daily lives; and ever-reaching for goals and dreams.



Who to find for help: Tommy Ryan

Tommy is a Master of Architecture Student at the UVa, currently working on a thesis about disaster recovery beyond government response. He is here today as a designer, organizer, and translator of ideas into formal proposals.



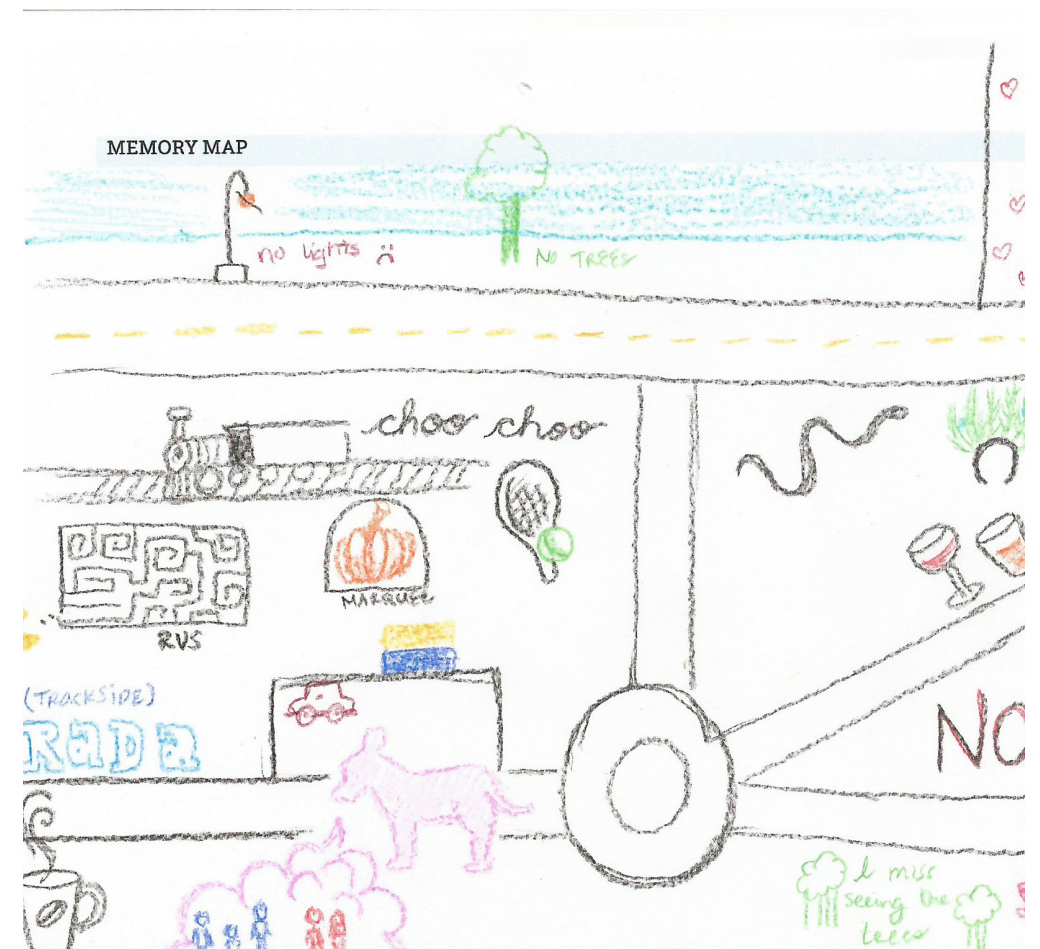
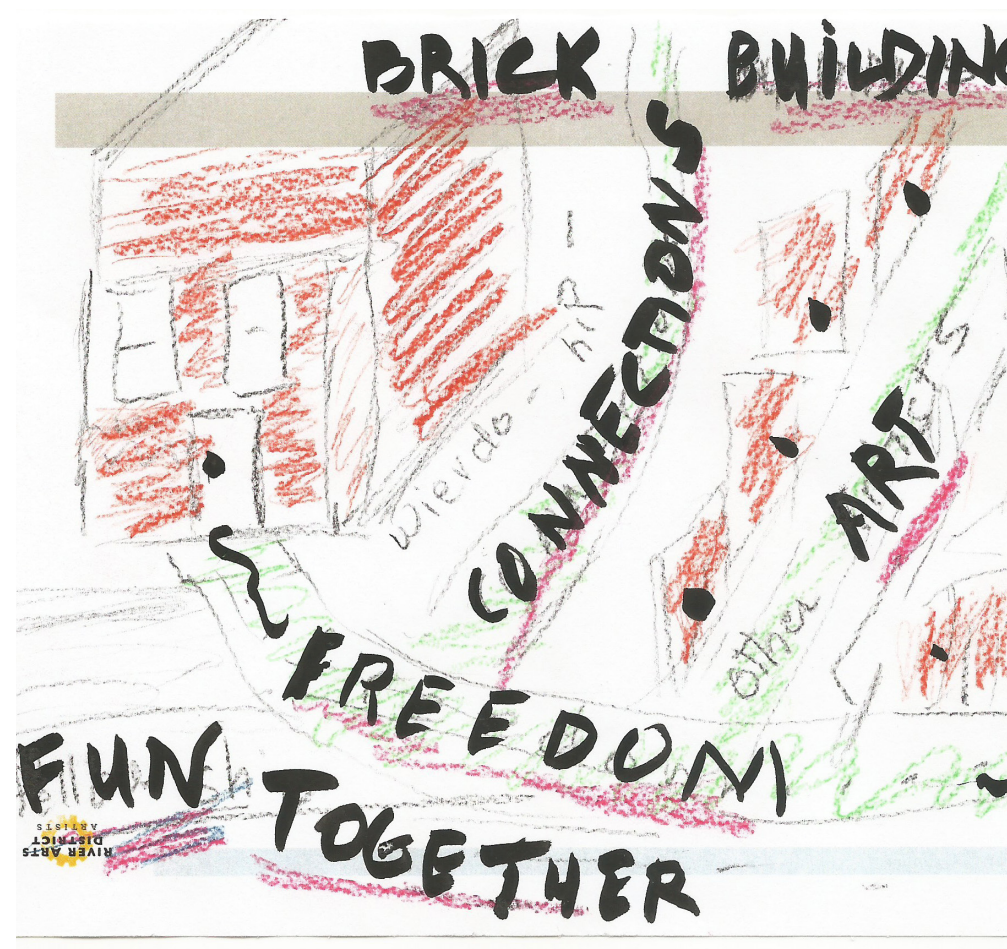
Betsy and Rick
del Monte

Thank you to
our partners
and you for your
participation!

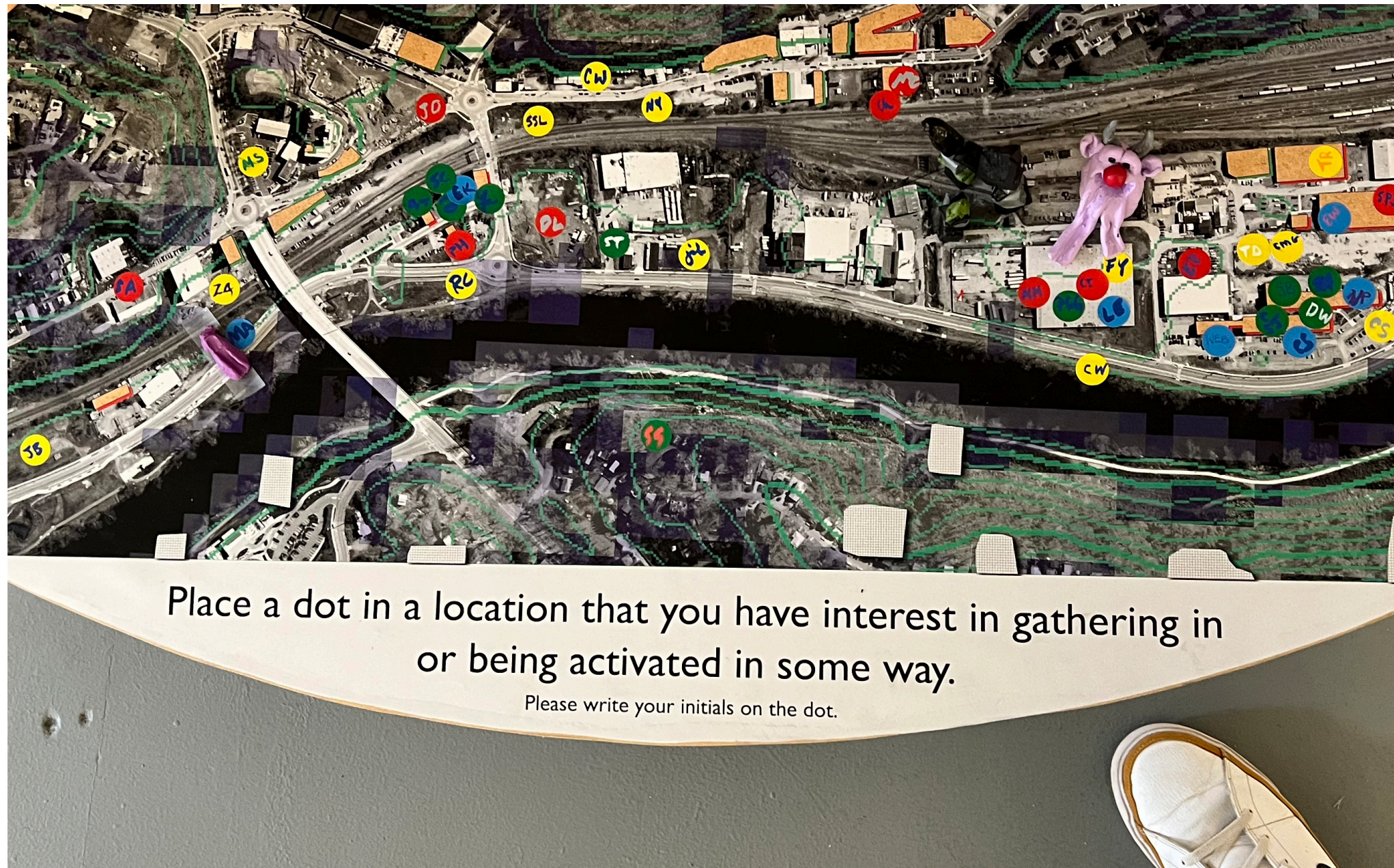
The River Arts District will always be...



“First, artists were asked to respond to the prompt, ‘The River Arts District will always be...’. After writing their responses on cards, they were invited to place them on the board and rearrange other responses so that ideas could begin to gather around common themes.

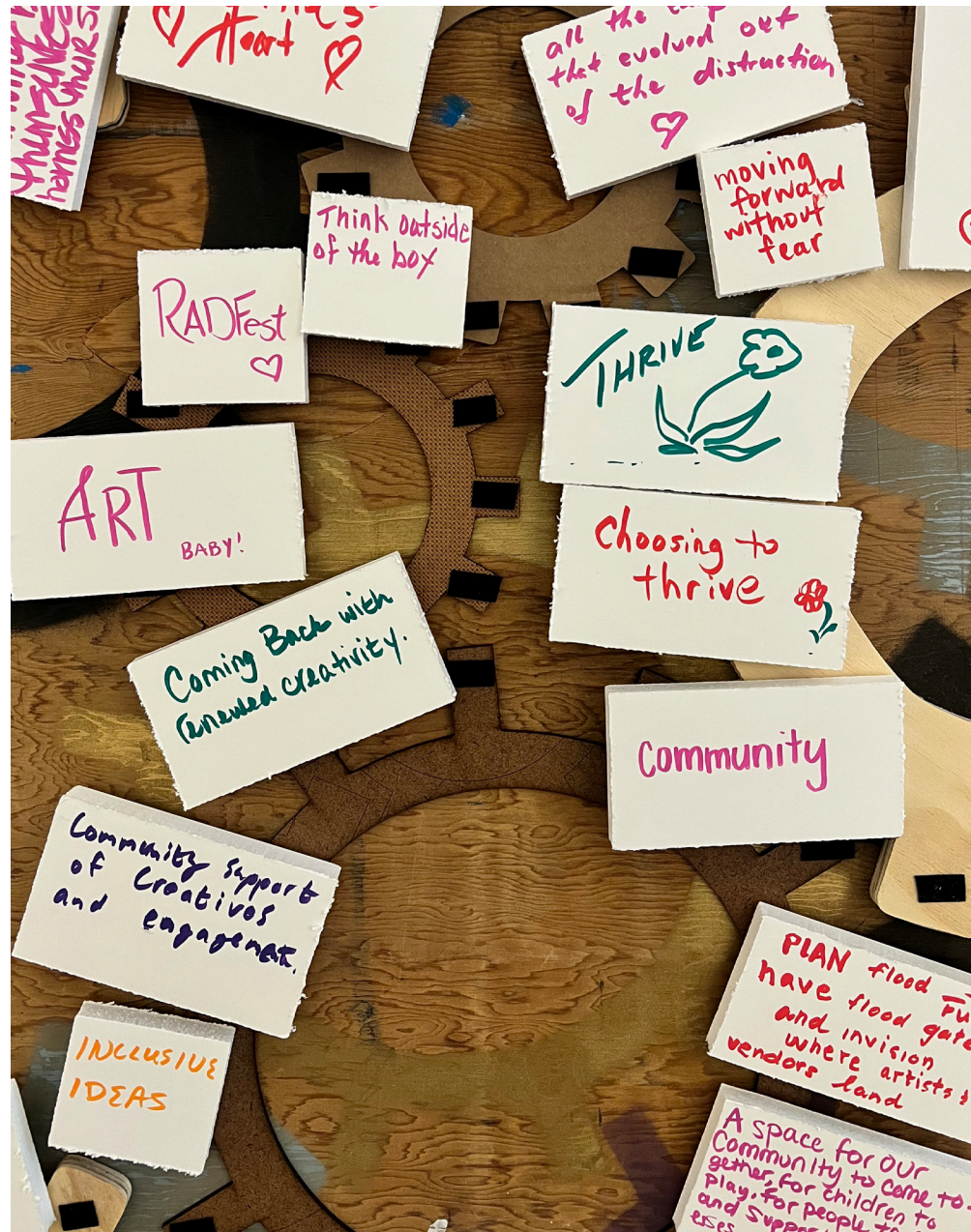


Then, artists were asked to draw “memory maps” of the RAD, focusing on how they see the RAD through their lived experiences, associations, people, what they miss, and significant moments.

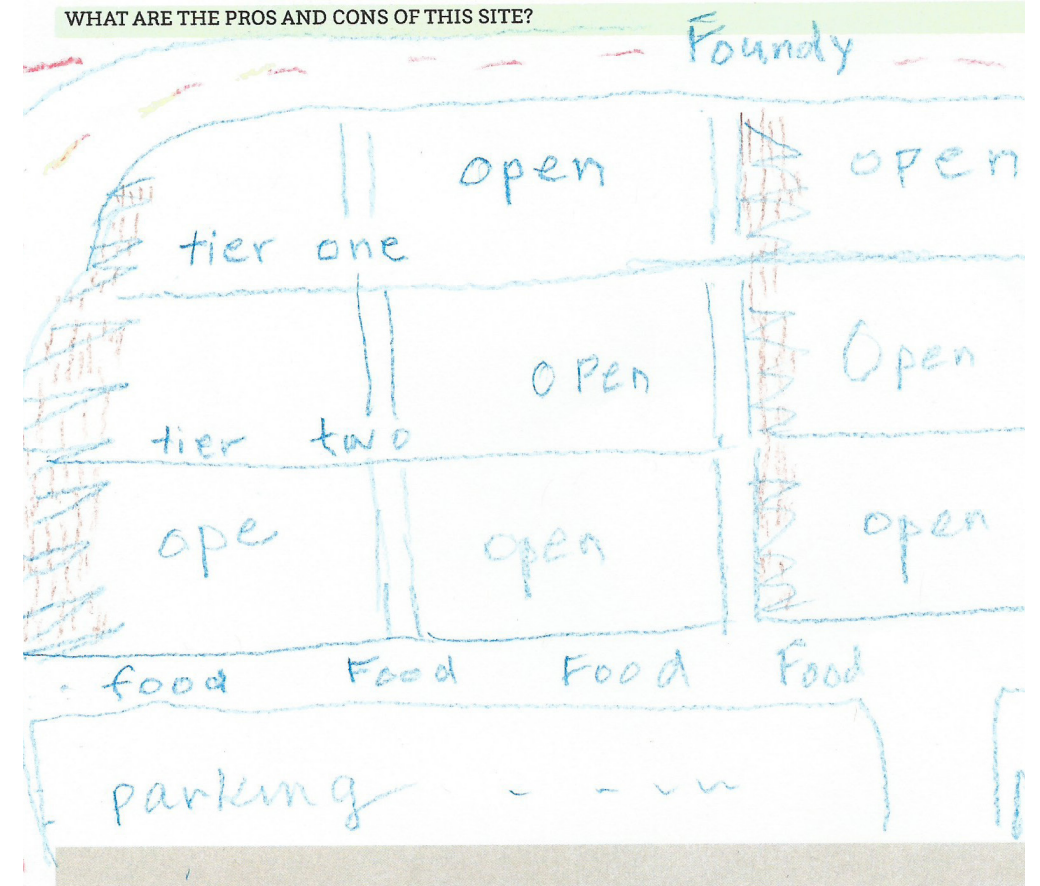
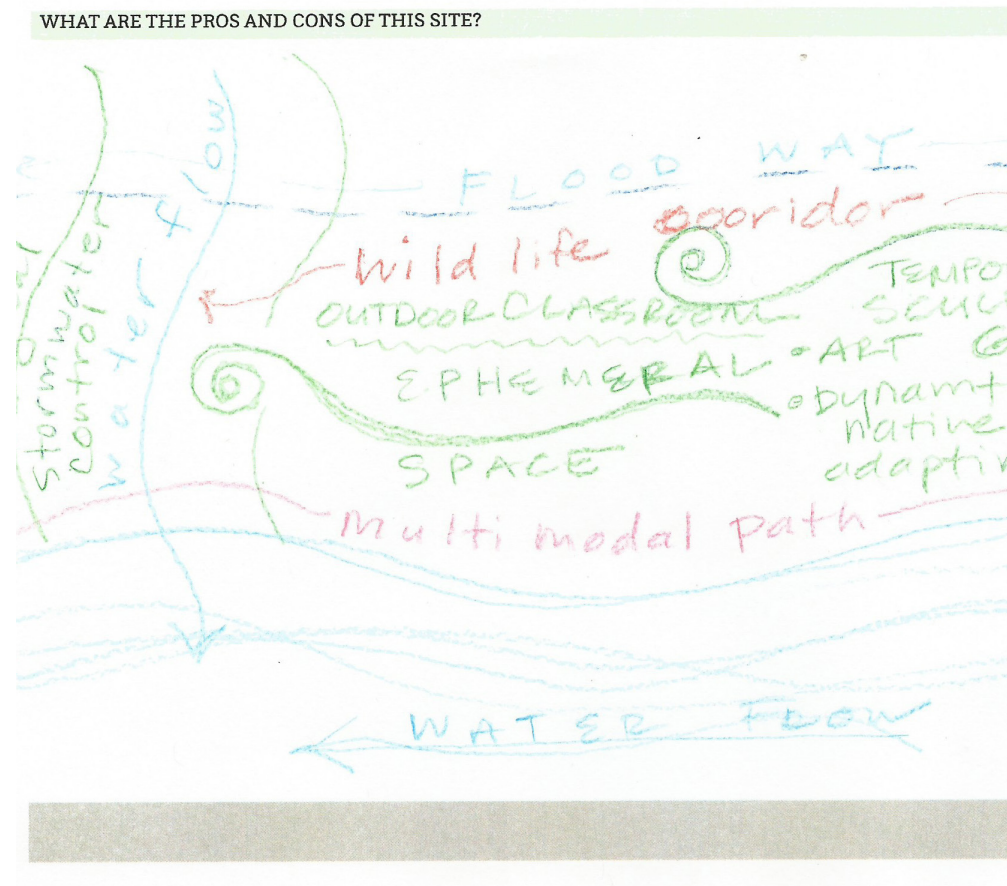
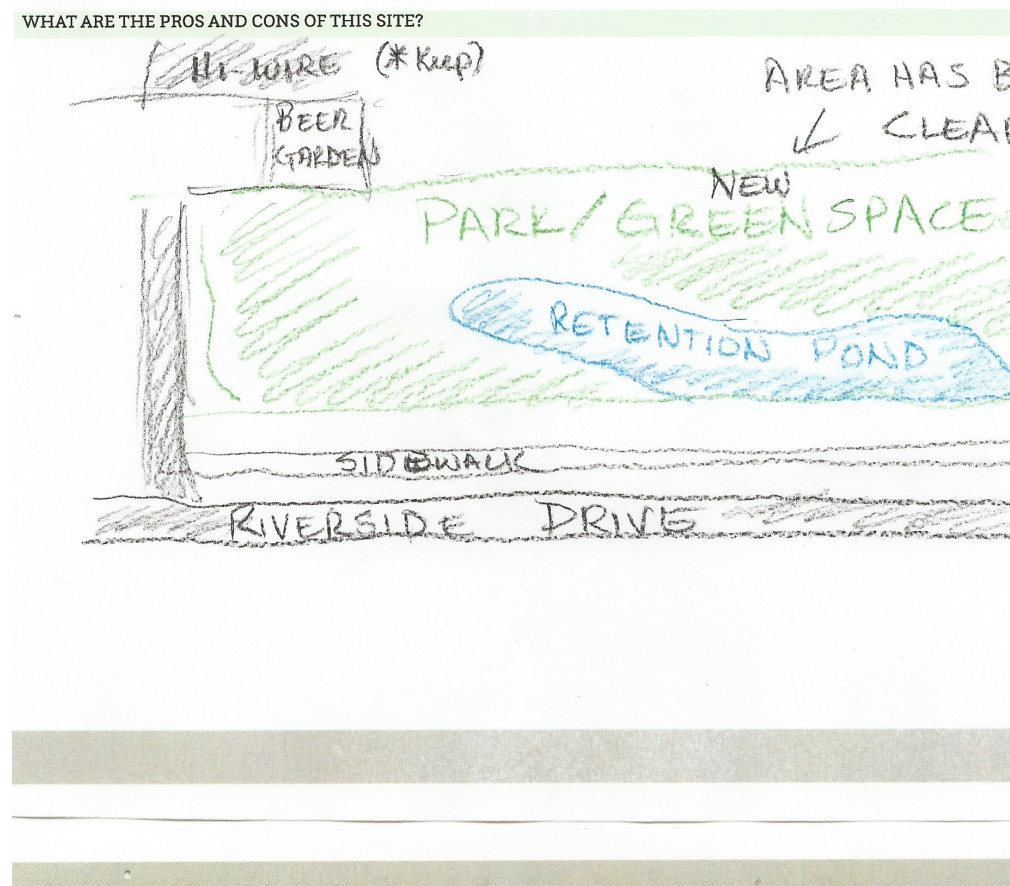


Artists were then asked to pick a site to work with.

To me, resiliency in the River Arts District means...



Then artists were asked to complete the same process of step one, but answer the question “To me, resiliency in the River Arts District means...”.



Artists were then asked to draw and annotate the pro's and con's of the site they picked in step three. They identified landmarks, aspects they wish would stay the same, and aspects they wished to bolster.



Initials / Name : **NY**

Proposal Explanation:

I would love to see permanent, rooved kios in many outdoor spaces along the RAD So the logistics of events like RADfest are easier, theres space for all members. ~~tees~~ and we dont have to drag tables and tents around all the time. for example, see spaces outside Grove Arcade



Initials / Name :

STEPHANIE JONES

Proposal Explanation:

I THINK THE REAL BEAUTY OF THE RAD IS THE COMMUNITY OF ARTISTS SHARING IN EVERY WAY: I WOULD LIKE TO SEE THE CONTINUATION OF THAT FEELING IN THE DISTRICT.



Initials / Name :

Jacobina Ode Trump

Proposal Explanation:

It takes all kind of people to make a community work. When people are forced into sections because of finances a fragmented society is the result. I believe that all people are willing to work and long to be happy. To put them in boxes creates seperation

Artists were then asked to craft a proposal that acts on their selected site and pairs their “Memory Map” and their “Pro’s and Con’s.” Their proposals were focused on how sites could engage healing & building resiliency.

NY, Stephanie Jones, Jacobina del Trump



Finally, artists physically connected the three activities so others could trace ideas of past, present, and future in relation to art and resiliency in the wake of Helene.

Current



This section demonstrates how ideas generated during the Charrette were transformed into proposals for potential implementation and future advocacy by RADA. Eight proposals emerged from the process. Each begins with a slide featuring artwork and direct quotes from the Charrette, grounding the concept in its origin. The second slide outlines potential sites and a hypothetical timeline. The third slide presents drawings that illustrate how the proposal integrates art and resilience. The final slide showcases photographs of models that will inform the next phase of the Charrette process.

Artwork: Suzanne

Responses & Results

46

artists participated in the Charrette.

8

proposals were developed directly from conversations, feedback, art, and some dreaming.

4

will be used for advocacy at a city level in partnership with RADA and URAD.

4

will be considered to be built for the 1 year anniversary of the Helene flooding event.



Top Photo: Thomas Ryan, Bottom Photo: Julie Bell

The Junction

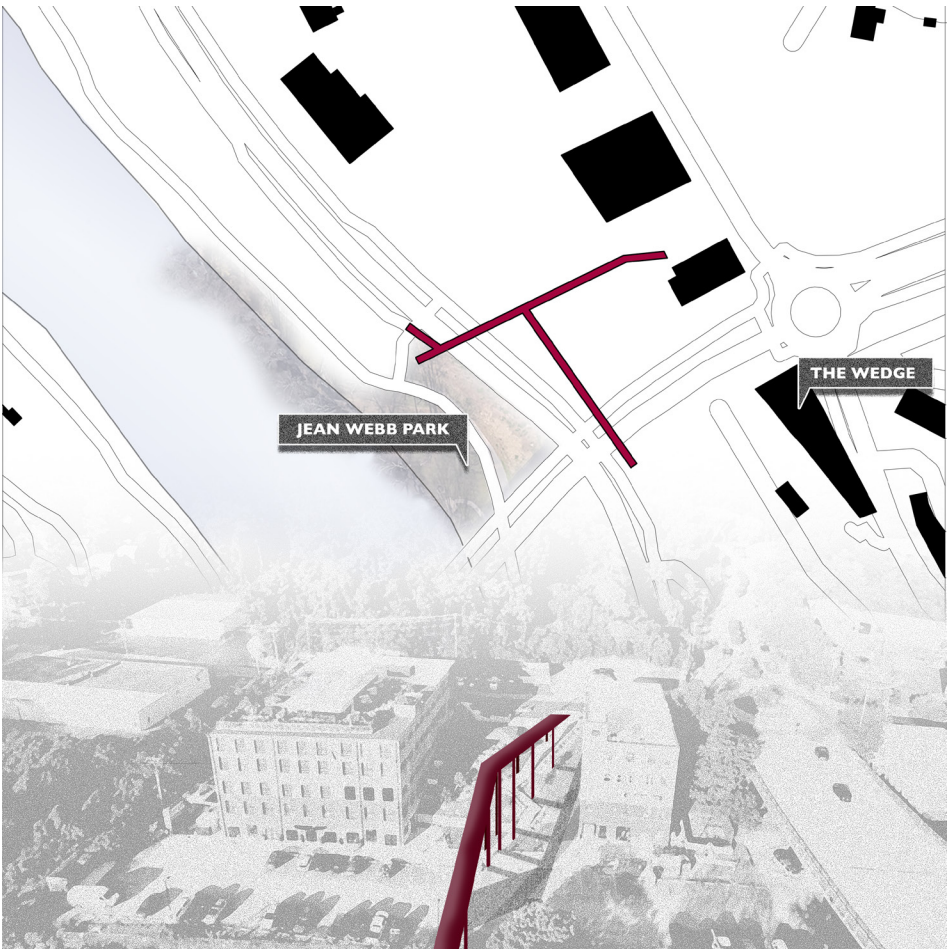
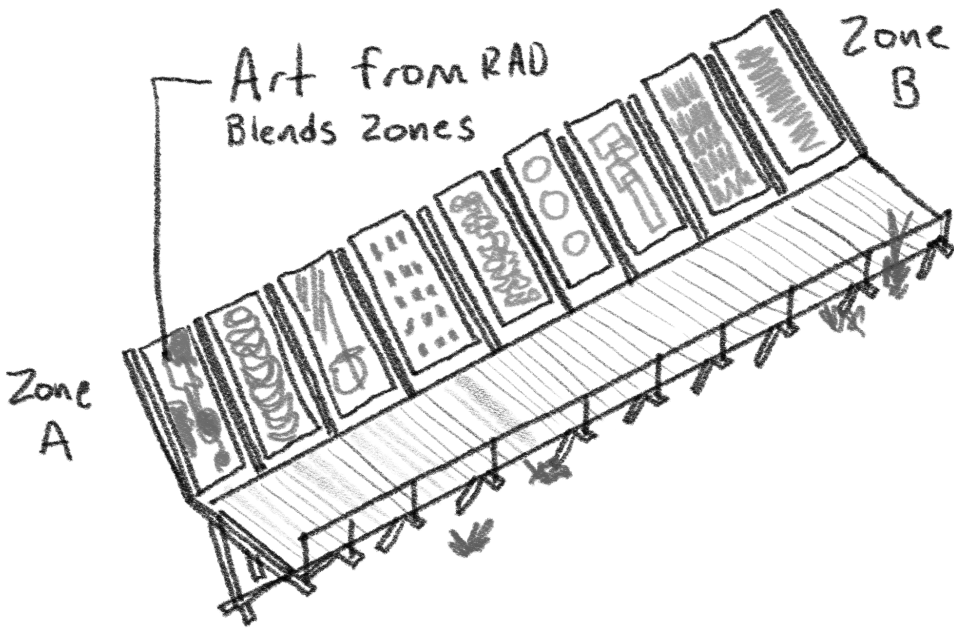
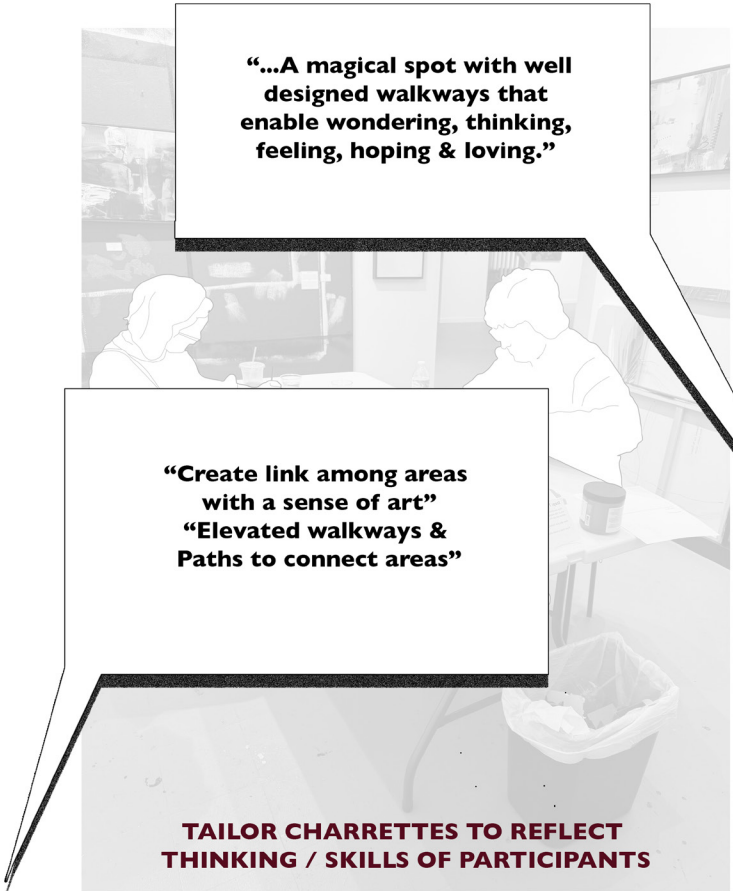
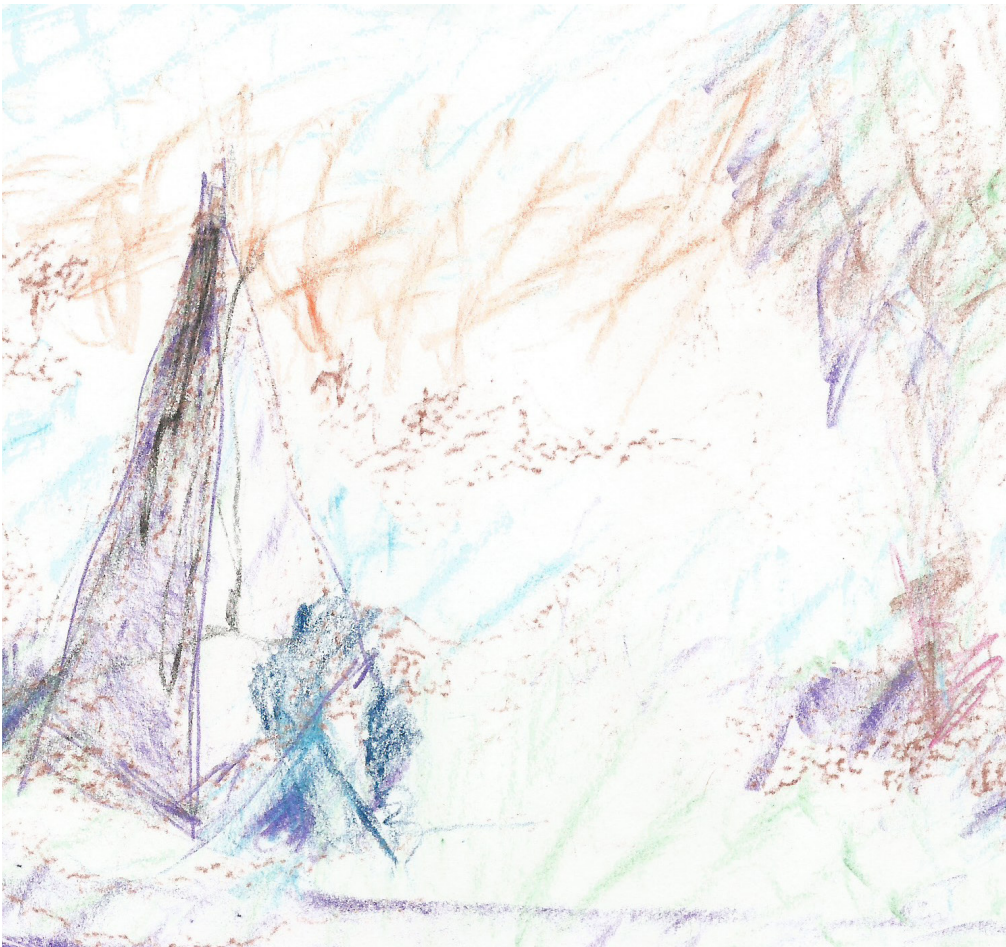
Elevated Art Walkways

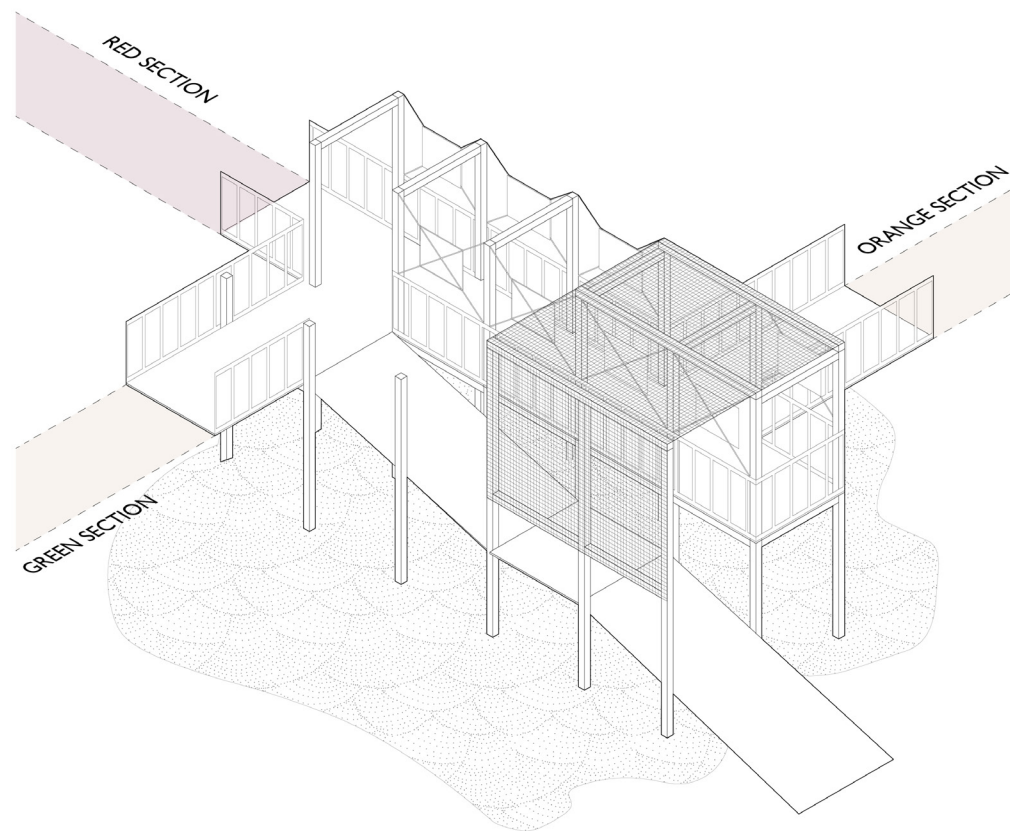
The Junction proposes a system of elevated walkways within the RAD to reconnect sections that have been divided, primarily because of the railways. This model prioritizes not only pedestrian connectivity, but also increasing wayfinding in order to bring in more revenue to artists. The Junction walkways meet at certain points where sections of the RAD connect, offering a moment of pause as well as access to man made wetland parks below. Therefore during flooding, connectivity is maintained.

Value:

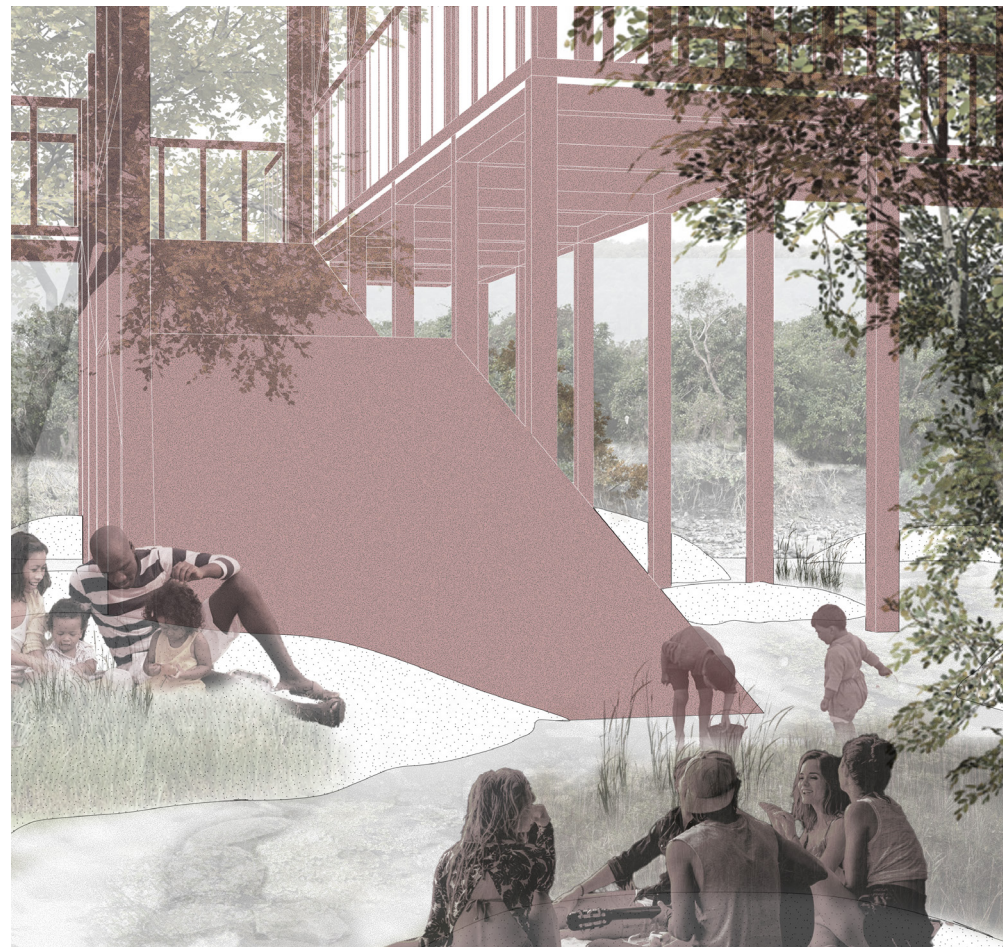
- Unifies the RAD for easier pedestrian mobility
- Creates scenic, immersive art experiences
- Makes the RAD more accessible

Intervention Cartegory:
Infrastructure





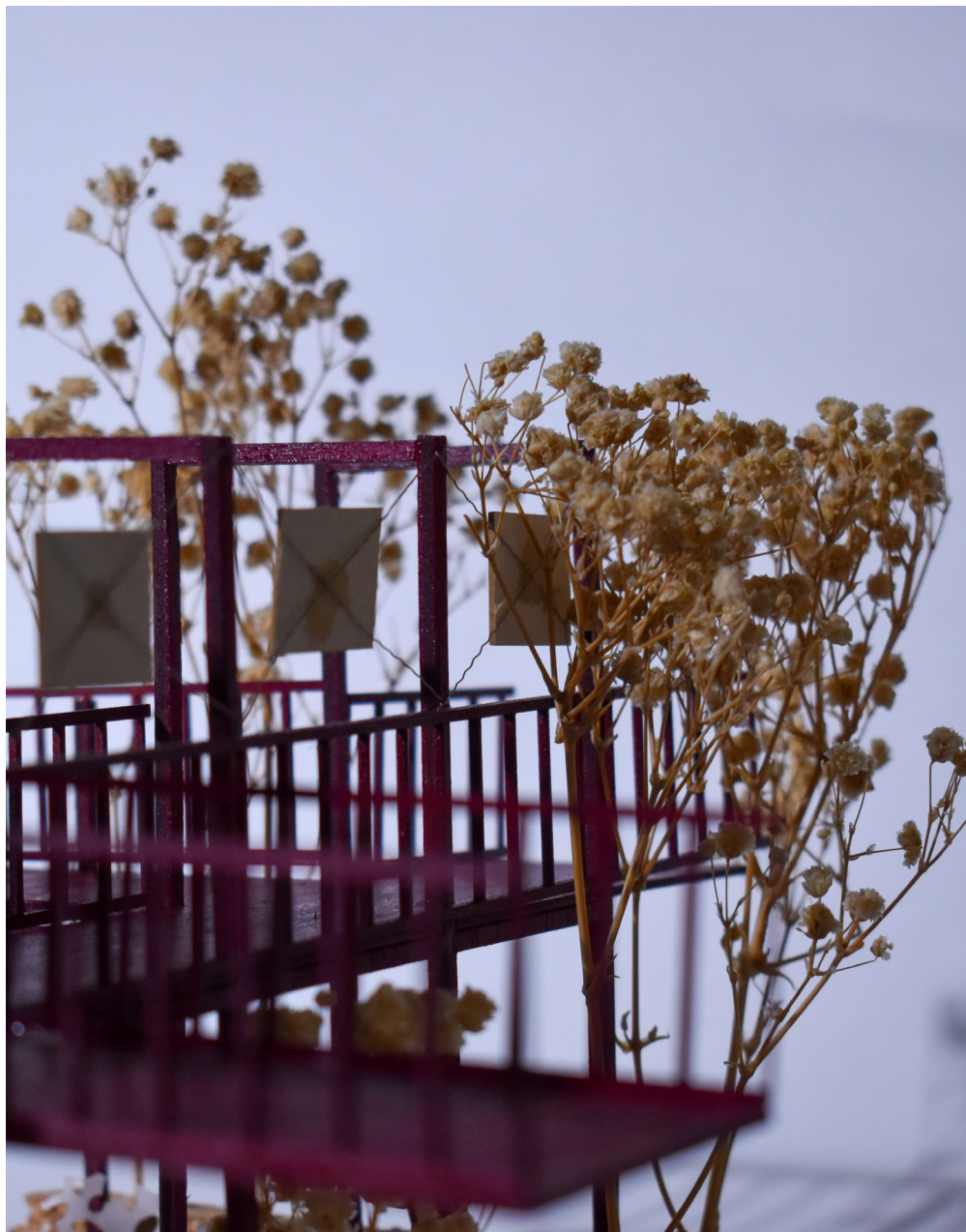
Critical junctions act as moments of transition between different areas of the RAD. Art from respective areas is displayed to assist in visitor wayfinding and artist exposure.



Access to constructed wetlands below is available during normal conditions, bolstering the greenway in the district.



During flooding, access to various parts of the RAD remains available, even though the park below is not. Artists remain able to hang their work on the walkways, and tourists and income are still directed to artists.



River Works

Sculptural Water Retention Systems

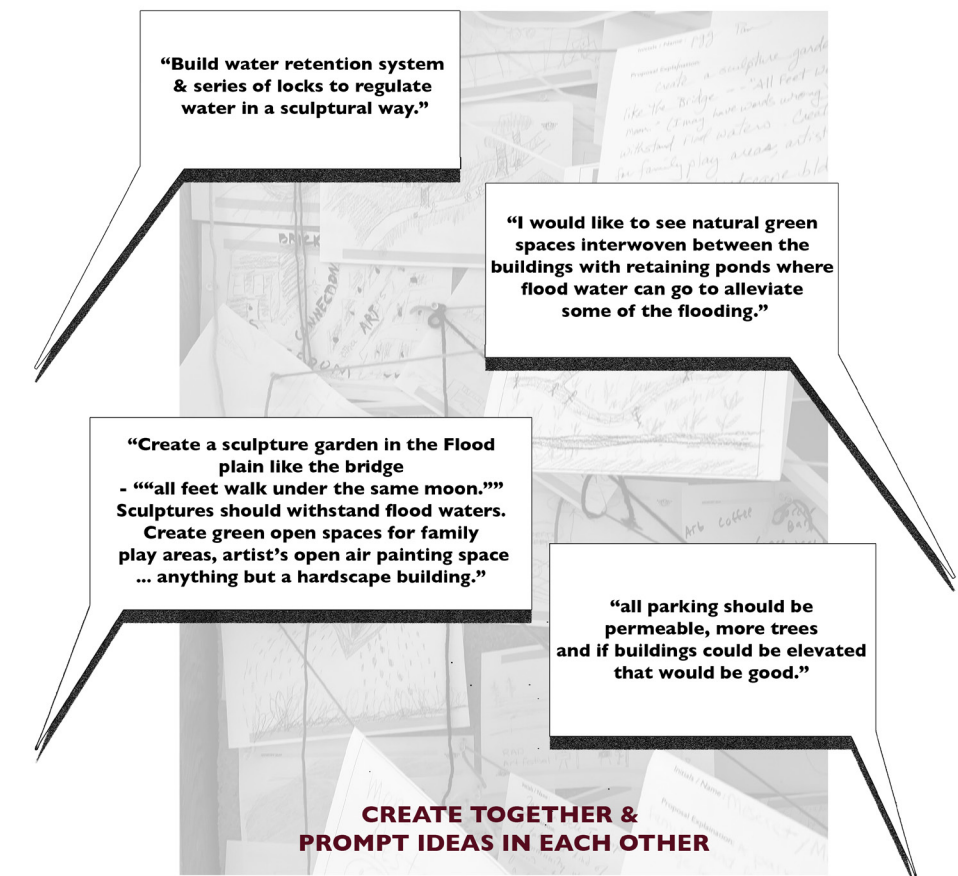
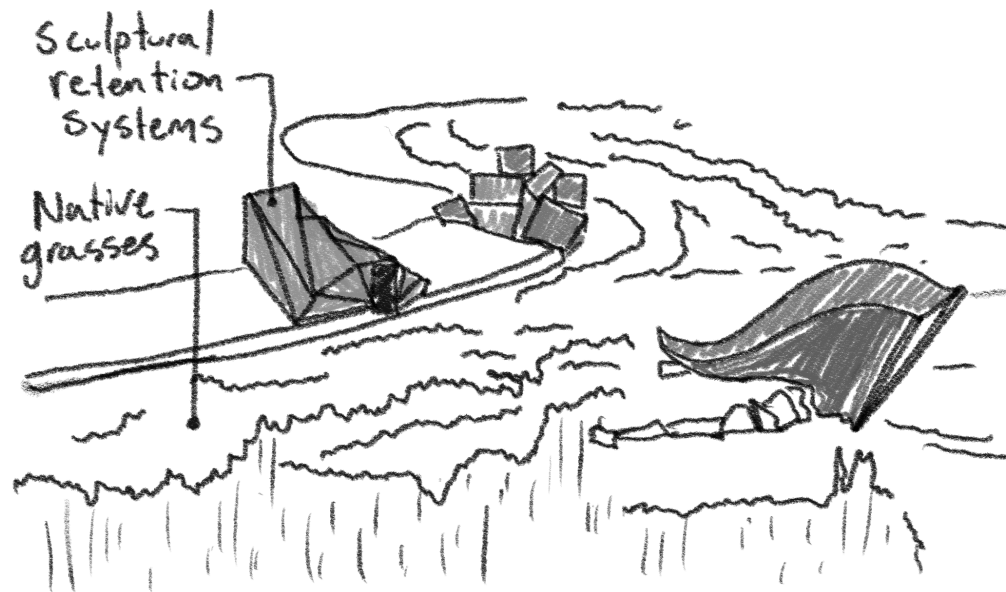
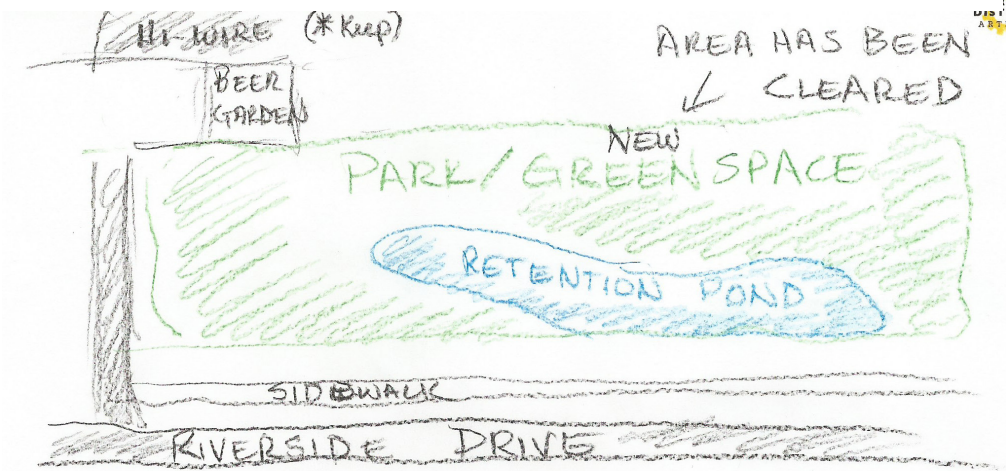
The River Works are a series of sculptural water retention systems hidden amongst dense vegetation and revitalized riverbank along the French Broad River. These systems are named the River Works because they pair both the work of the artist and the work of the environment by providing both space for the creation of art as well as ecological resistance. These sculptural systems are conceived and made by artists within the RAD from a diverse background of mediums. Artists decided how their medium best aligns with conventional water retention and flood mitigation systems and then discovers how the two work in tandem. The example systems include: Land art Bioswales, Sculpture Check Dams, and Terraced Rain Gardens from discarded ceramic material.

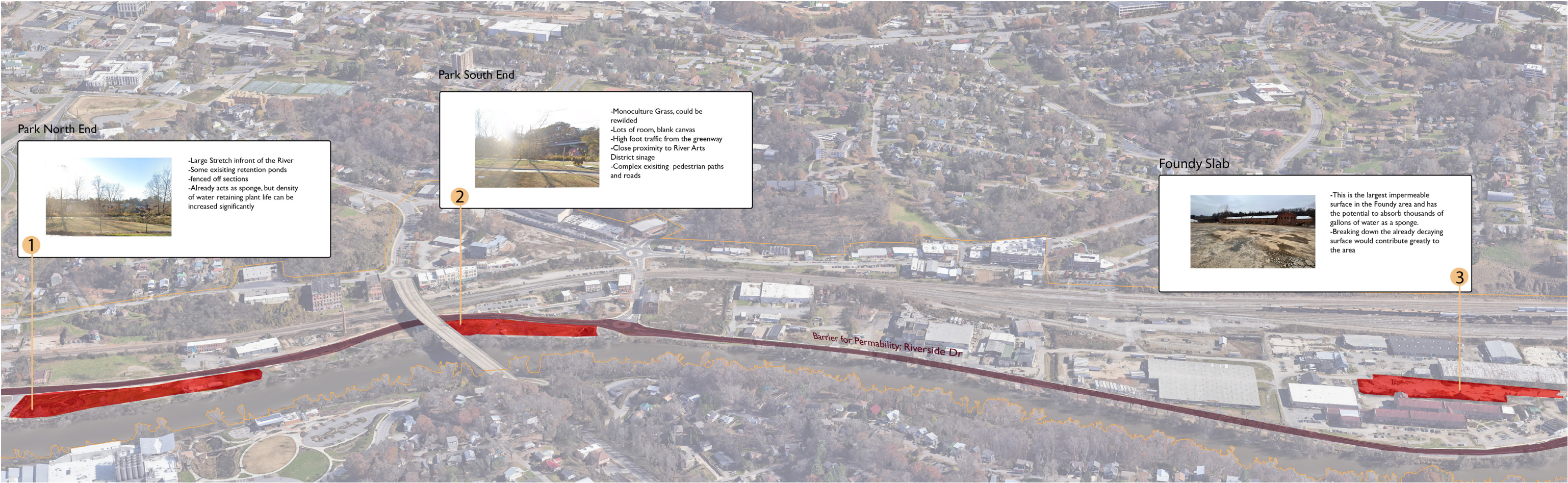
Value:

- Reduces flood risk through artistic expression
- Enhances environmental awareness
- Beautifies infrastructure with art

Intervention Cartegory:

Infrastructure





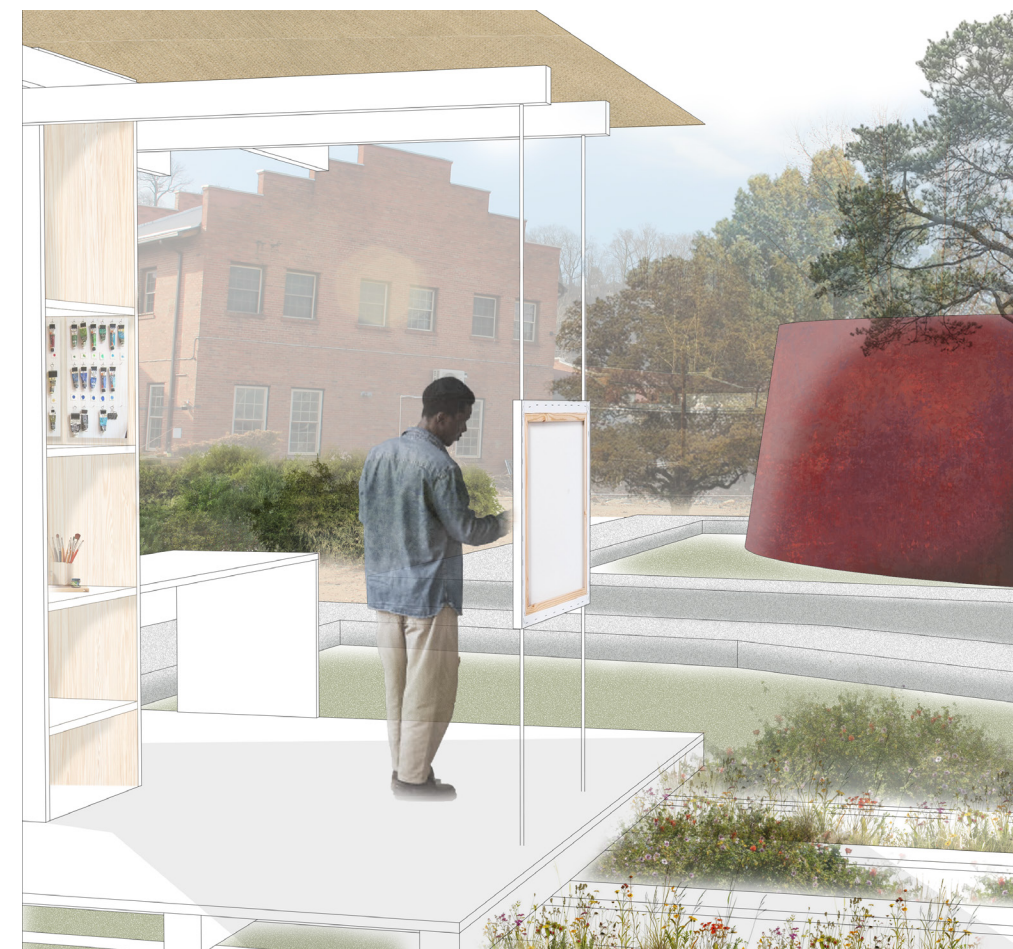
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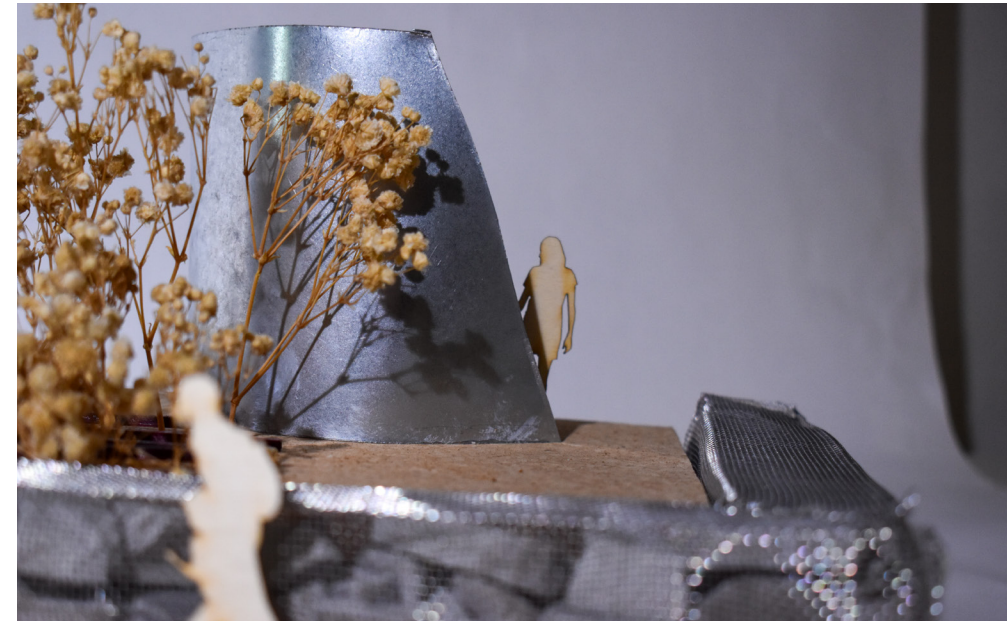
Concrete is broken in certain areas, turning the Foundy slab into a permeable surface once again. The removed concrete and rubble is then used to create large retaining / gabion walls that retain soil.



The gardens retained by gabion walls host various large scale sculptures and land art that act as various methods of water retention systems. The soil absorbs water and is allowed in and out through the gabions. Art may function as bioswales & rain gardens, turning the Foundy slab into a sponge garden.



By breaking concrete and rewilding the area, the Foundy slab is able to retain turns, non permeable surface into ~90,000 sq. ft. that can absorb 112,140 - 336,000 gal of water depending on soil depth. This intervention helps at a small, localized watershed level by slowing runoff, while adding space for artists to work outdoors, and display large scale artwork.



Nonna’s Garden

Memorial and Botanical Garden

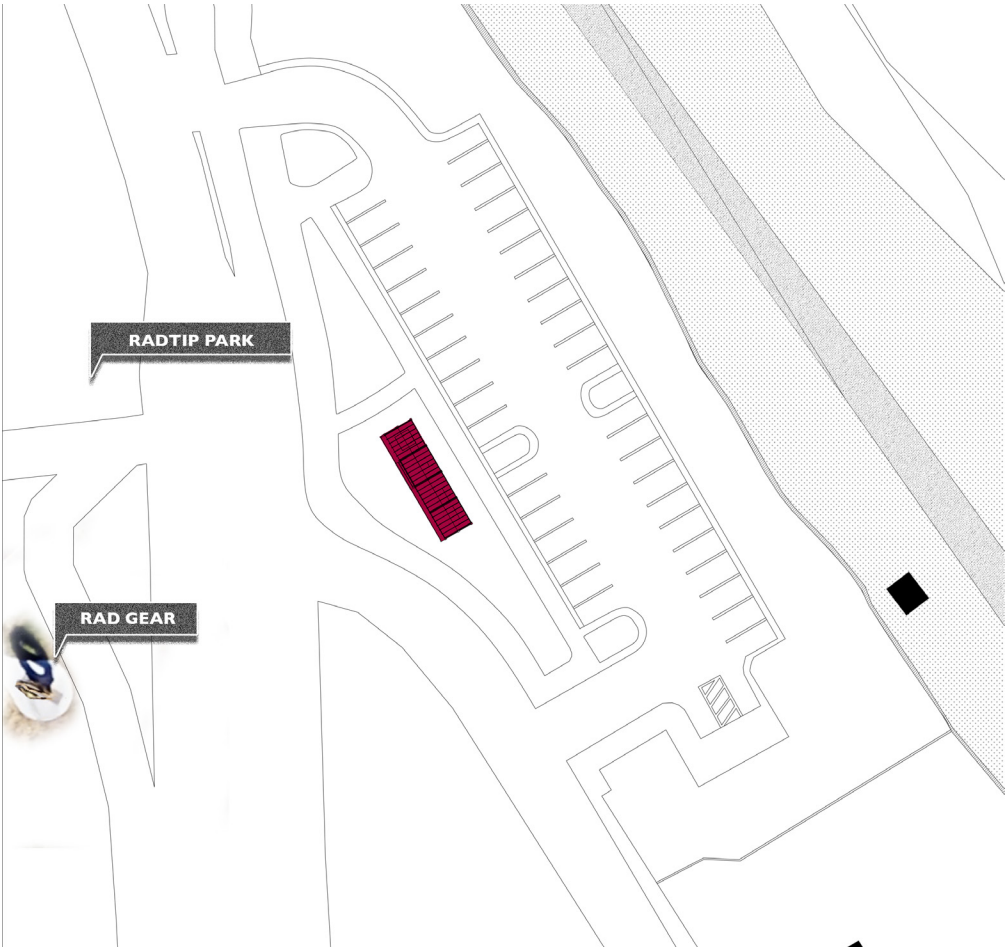
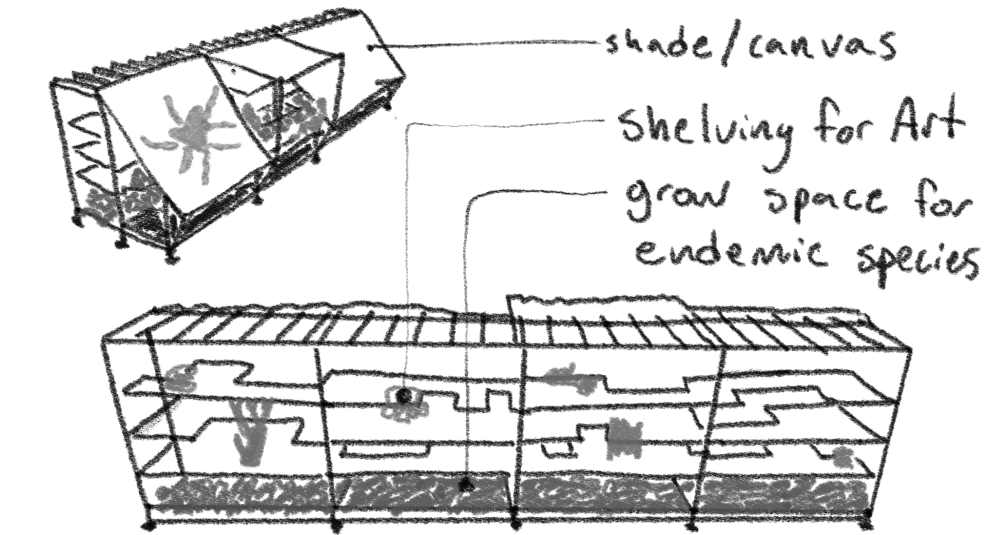
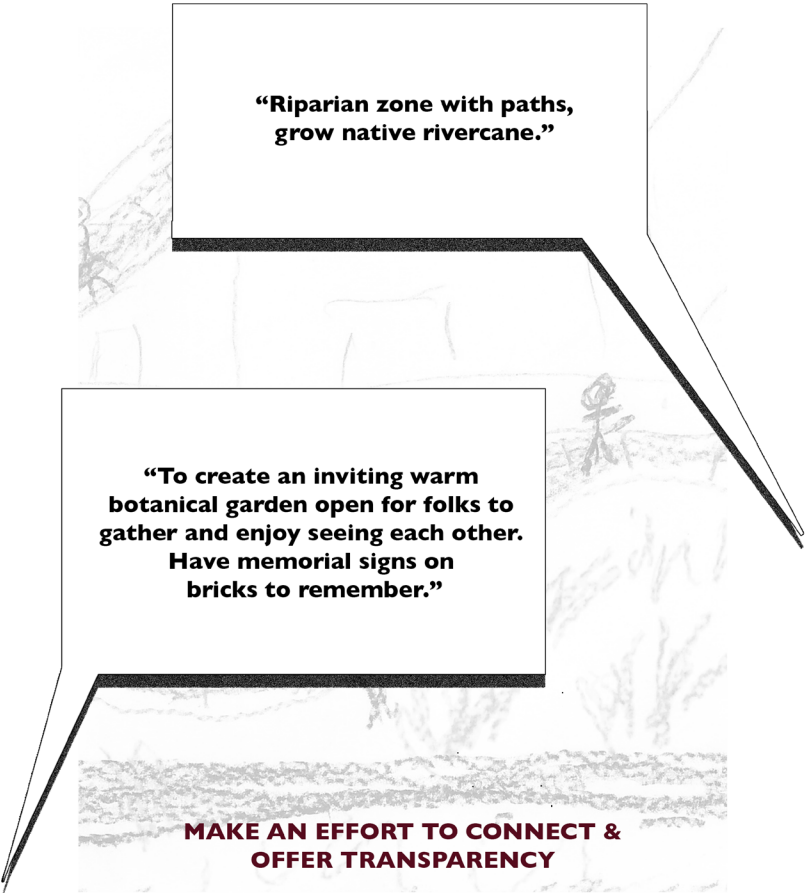
Nonna’s Garden is dedicated to the staff and countless volunteers at Philip DeAngelo’s studio that fed hundreds of artists daily in the aftermath of Hurricane Helene. “Nonna DeAngelo’s” emergency provisions kitchen came up time and time again in the conversations had during the design Charrette, making Nonna’s Garden the obvious name choice for a community garden pavilion. This pavilion hosts artwork surrounding the flooding event offering a space of reflection, while actively growing both plants of nourishment and plants of riverbank restoration.

Value:

- Promotes ecological awareness and sustainability
- Honors RAD community strength and history through memorial elements / art
- Encourages learning in a natural setting

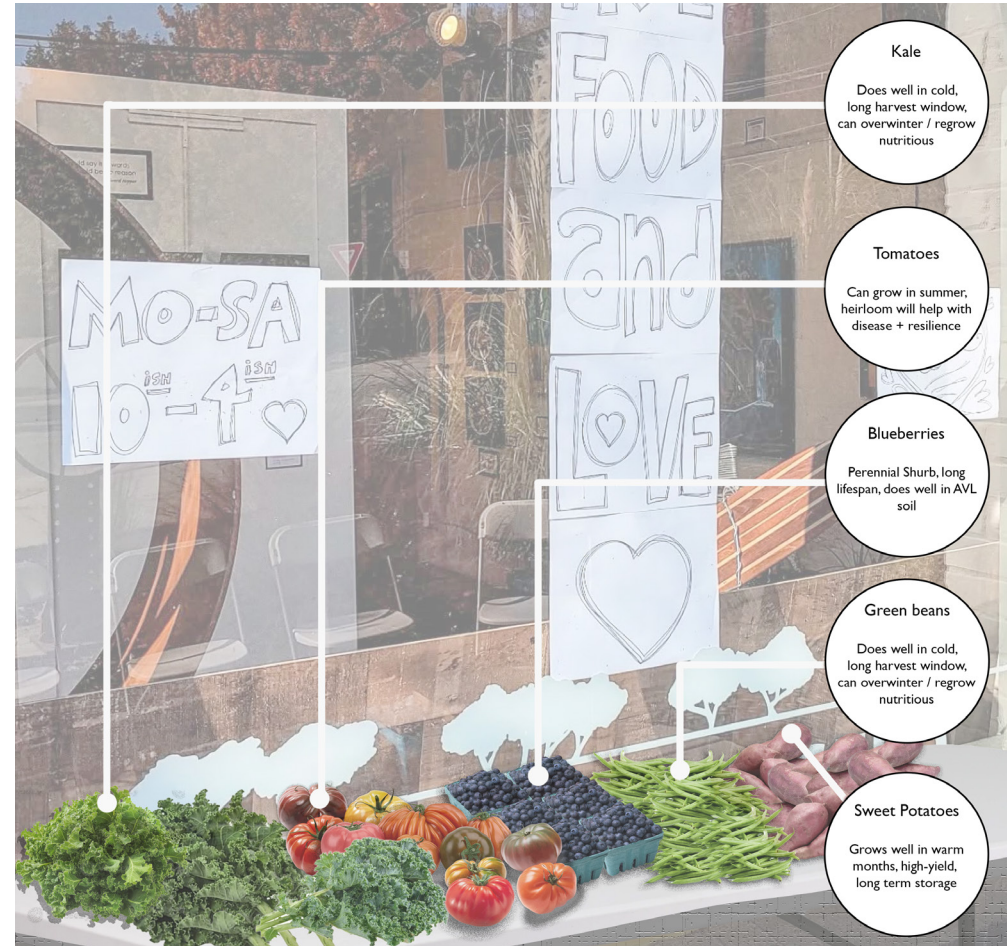
Intervention Cartegory:

Community

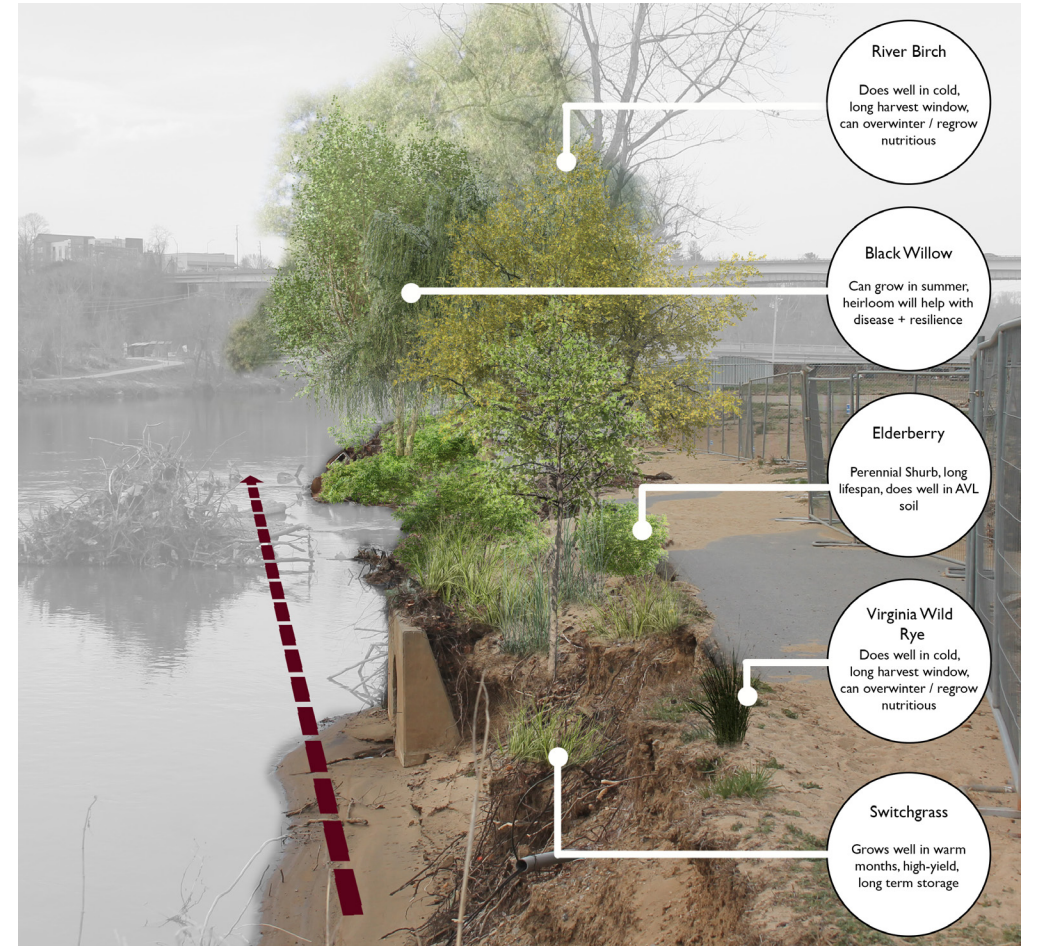




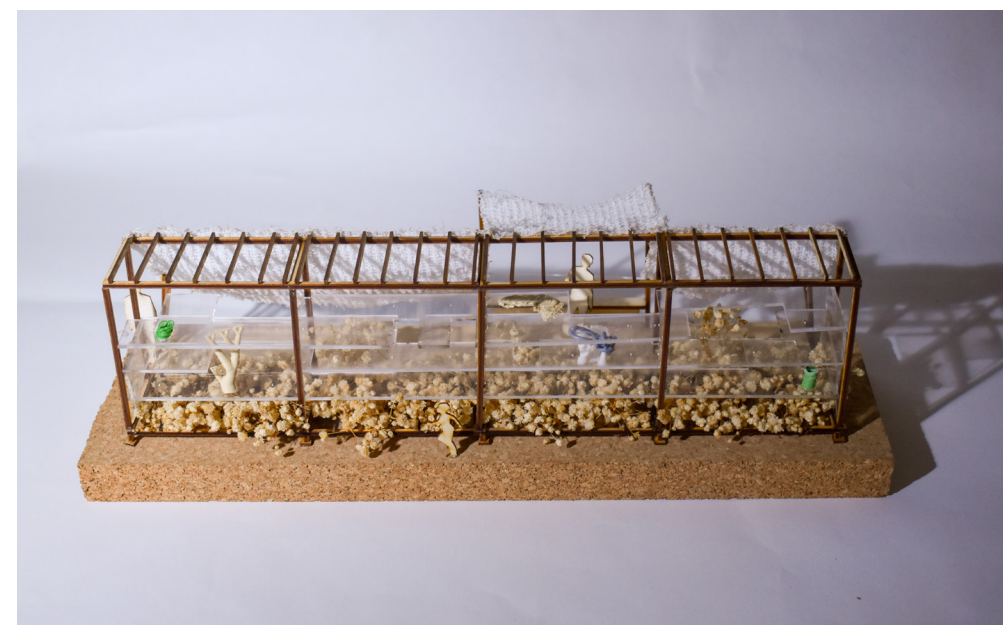
Pieces of art pertaining to the flood event are contributed to act as a memory bank, while the base acts as a plant nursery.



In the spirit of Nonna's emergency kitchen, food that is able to grow in Asheville's climate is grown below. Nutrient rich and strong plants are then turned over to community organizers for community meals.



Nonna's Garden is also capable of growing saplings that can be turned over to groups like RiverLink, that's why its proximity to the river is critical. The structure can be moved or flood when waters rise.



The Storytree

Playground and Storytelling Monument

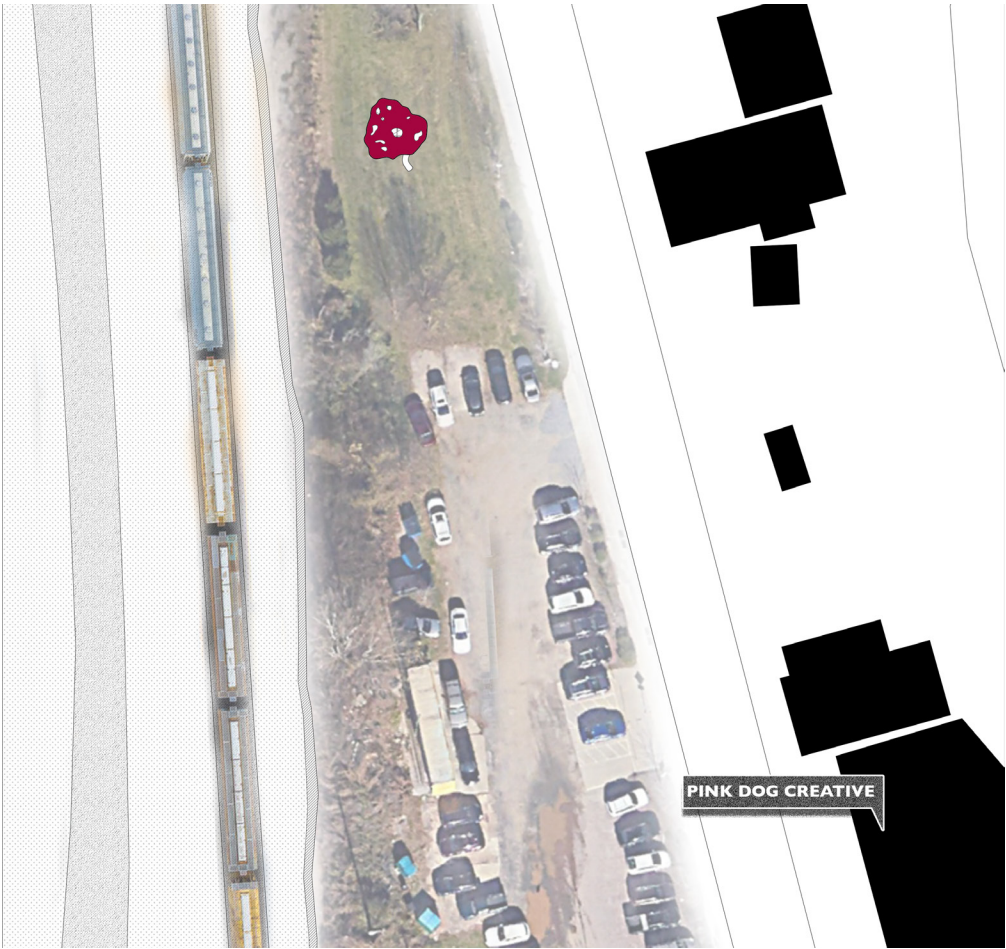
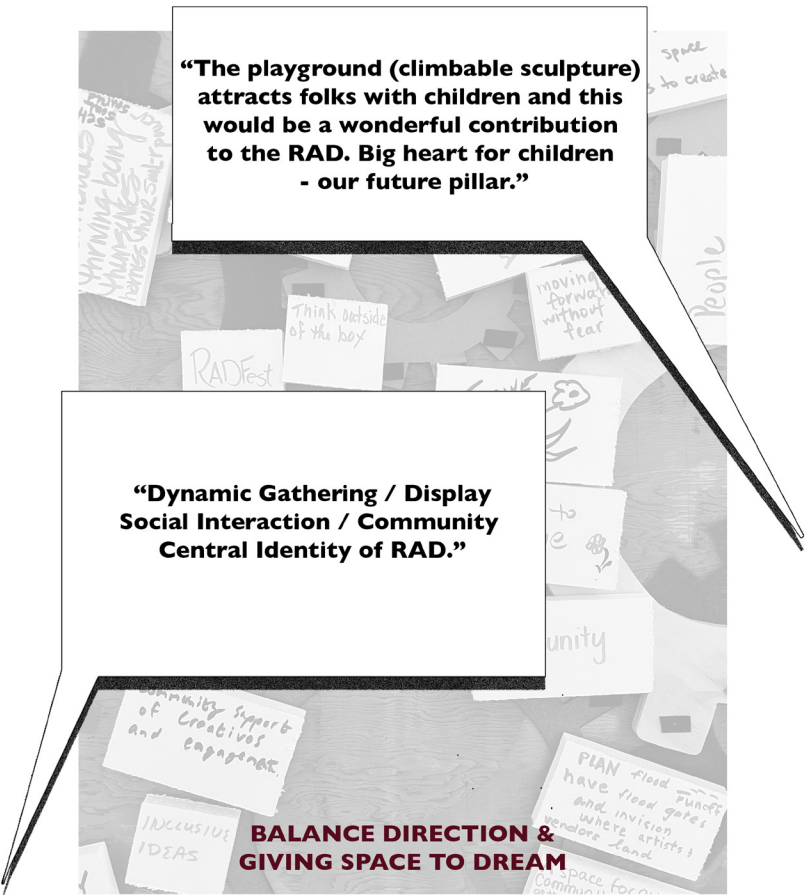
The Storytree comes out of a conversation during the community charrette where a storage bank of stories was requested as a central gathering point in the RAD. This idea was paired with the creativity and playful spirit of children, as there is little space within the RAD that allows for families to gather together and spend the day outdoors. The Storytree functions as a repository of stories about the River Arts District through the adding of dacron cloth by children during play. These cloths have storys of history, memory, heartbreak, and resiliency on them, written by community members. As time goes on, the tree continues to grow and blossom. It is able to resist flooding, just as the endemic River Birch does.

Value:

- Attracts families and fosters intergenerational connection
- Encourage creativity and play
- Investment in the next generation

Intervention Cartegory:

Community

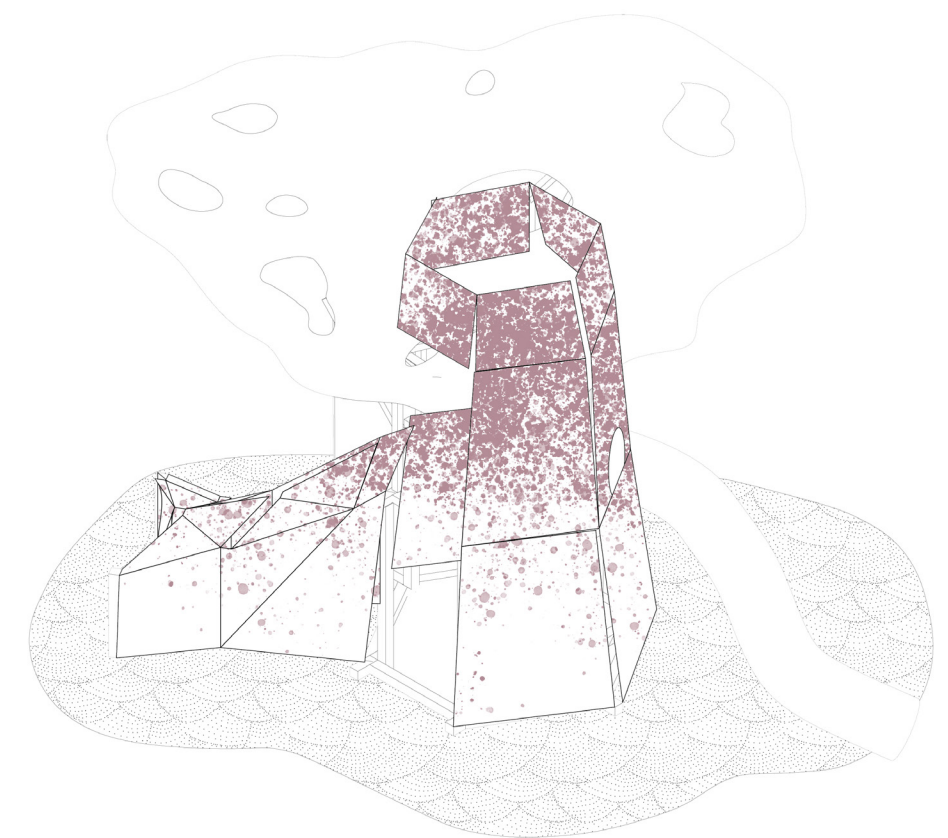




Families, children, and artists write down stories of the RAD, community, memory, what was, and what is on dacron sailcloth.



Children add stories onto wire mesh during play. Through the reading of other stories, identity and love strengthens in the next generation.



As time goes on, resiliency in the RAD is displayed through the re-rooting and the continued “flowering” of the storytree.



The Gear

Outdoor Performance Stage

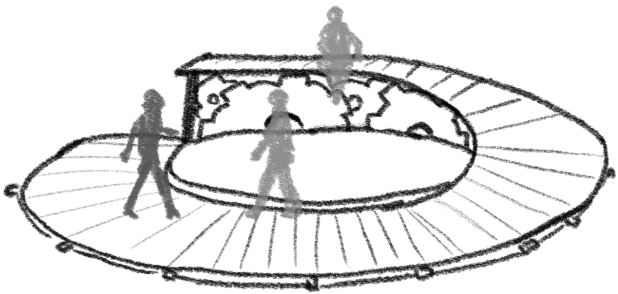
The Gear is a performing arts stage constructed of three different modules that can be rearranged in various forms. This proposal is called the gear because it bolsters the performing arts in a place traditionally focused on the visual arts while doing what a gear does: transmit motion or level a functioning or pace. What this means is that this construction is able to be packed up and transported easily as the modules fit in 5'x5'x5' cubes and brought to areas that are in need of reactivation following Helene. The gear builds community in places that have been severely impacted economically and ecologically.

Value:

- Expands access and space for music, theater, dance, and spoken word / poetry
- Infrastructure that builds community through shared experience

Intervention Cartegory:

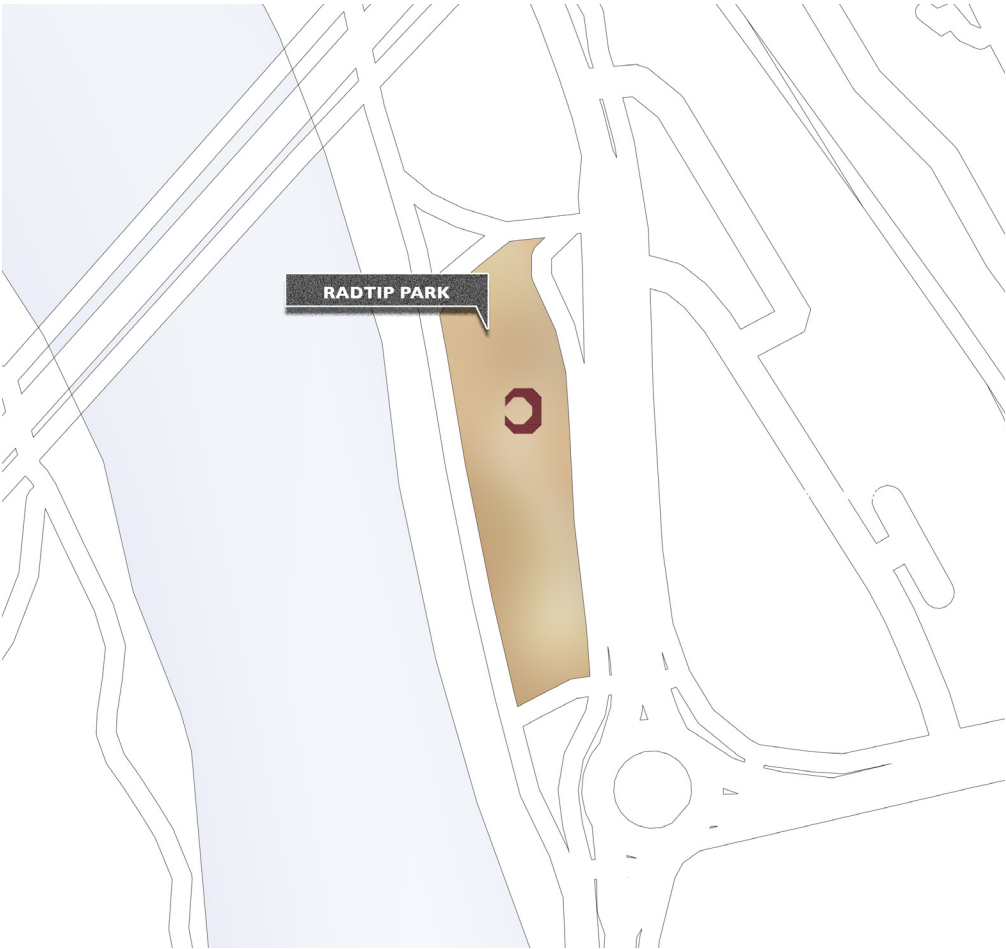
Community

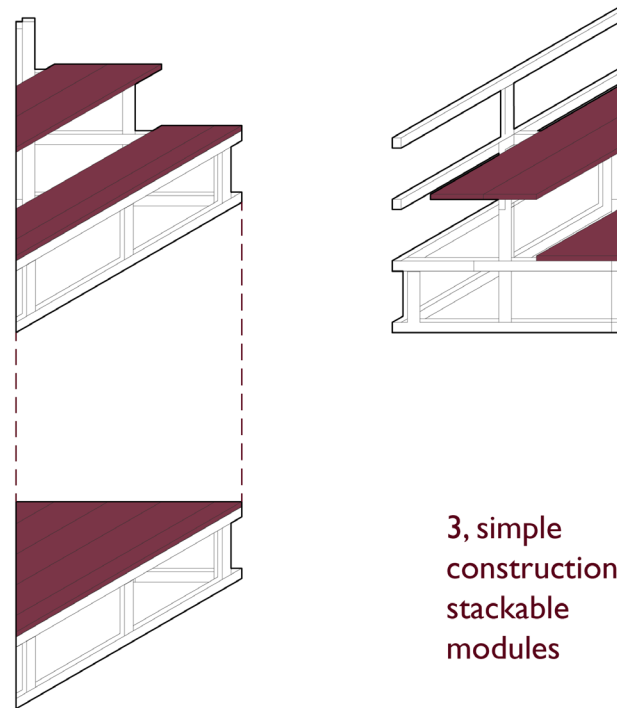


Stage built in segments for easy move/storage

“Arts that reach a wider audience ie muisic, plays, poetry... perhaps an outdoor stage for music, theater, and dance.”

“A stage for performances”
“Lighting & Theater spaces”





3, simple construction, stackable modules

This construction is made of three rearrangeable modules that are comprised of easily accessible 2x4s and 1” thick boards. The modules fit into 5x5x5 cubes, therefore they are able to be stored and transported.



Since the stage is a method of reactivating damaged sites, cloth railings are changed out when the construction moves. These cloths are weaved into the construction etched with images of what the site was and what it hopes to be in the future.



Since the whole stretch of the riverbank is damaged ecologically, The Gear’s motion could go along the bank.



Overpass Gallery

Floodable Gallery Space

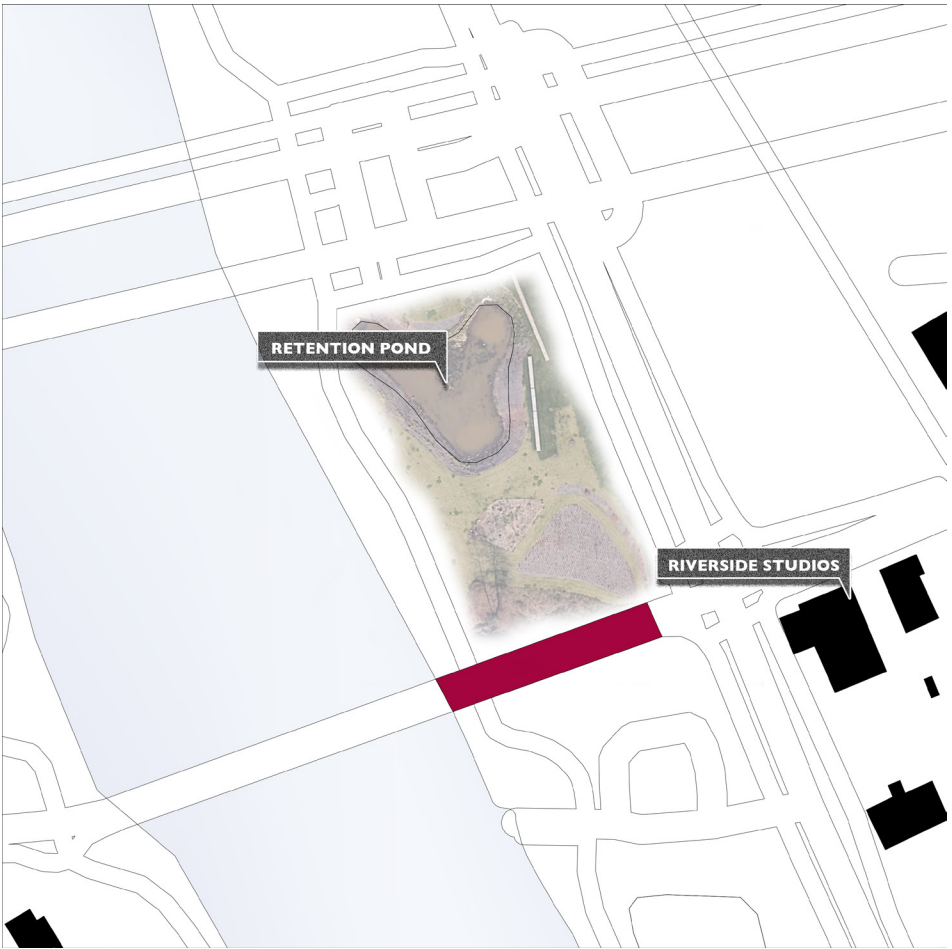
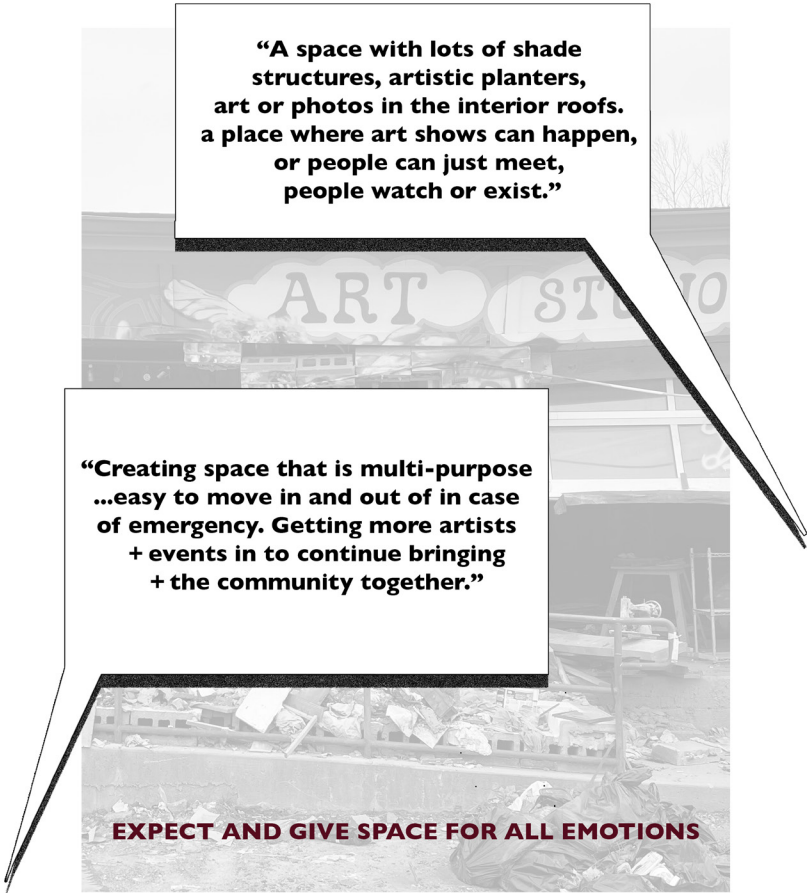
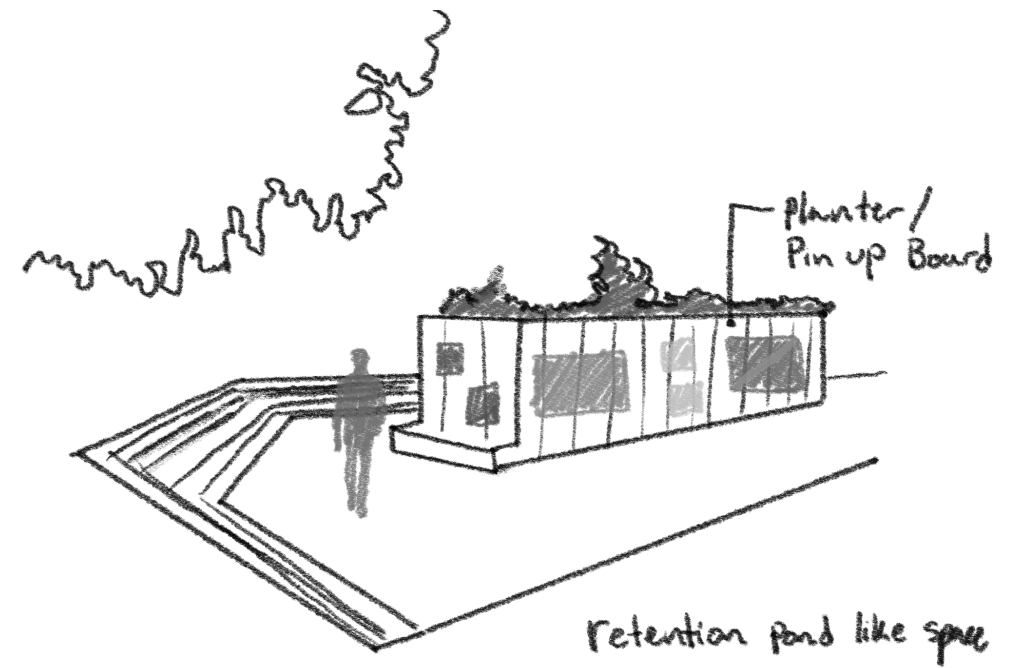
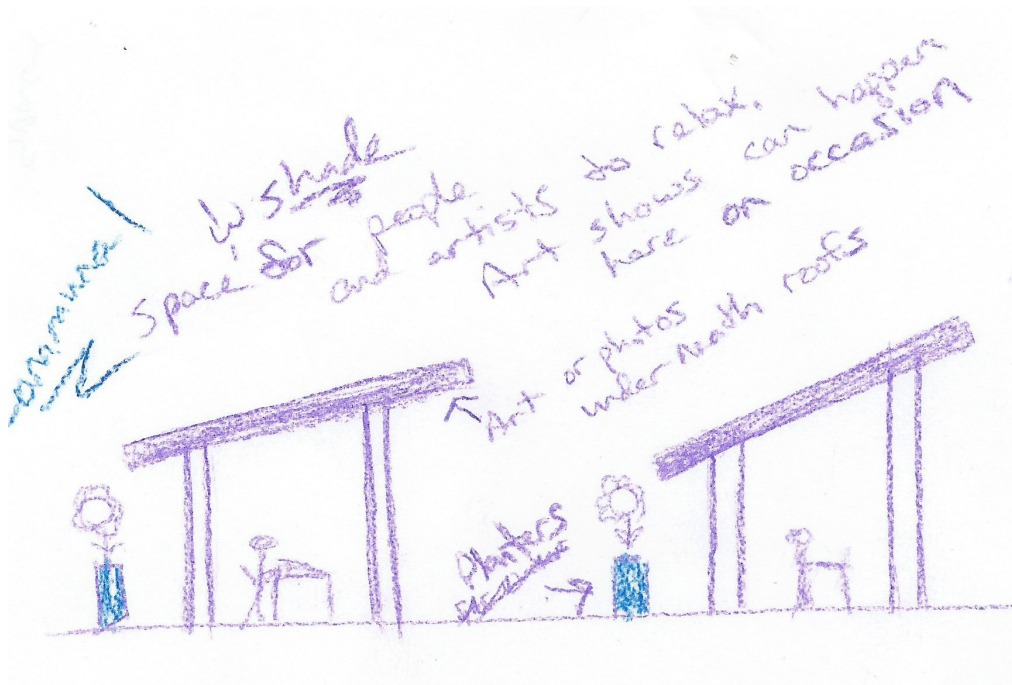
At the intersection of the Greenway and the low overpass sits a small gallery space for wanderers to stumble upon. This gallery space is constructed with the purpose of building riverbank strength and provide space for display of art from all over the RAD to greenway visitors. This structure takes advantage of existing infrastructure, that is known to resist flooding. The gallery is screened with woven river reed, filtering debris, but allowing for water to pass through. This space exists to provide space for exhibitions, prompting thought about temporality and how art can work with and against rising waters.

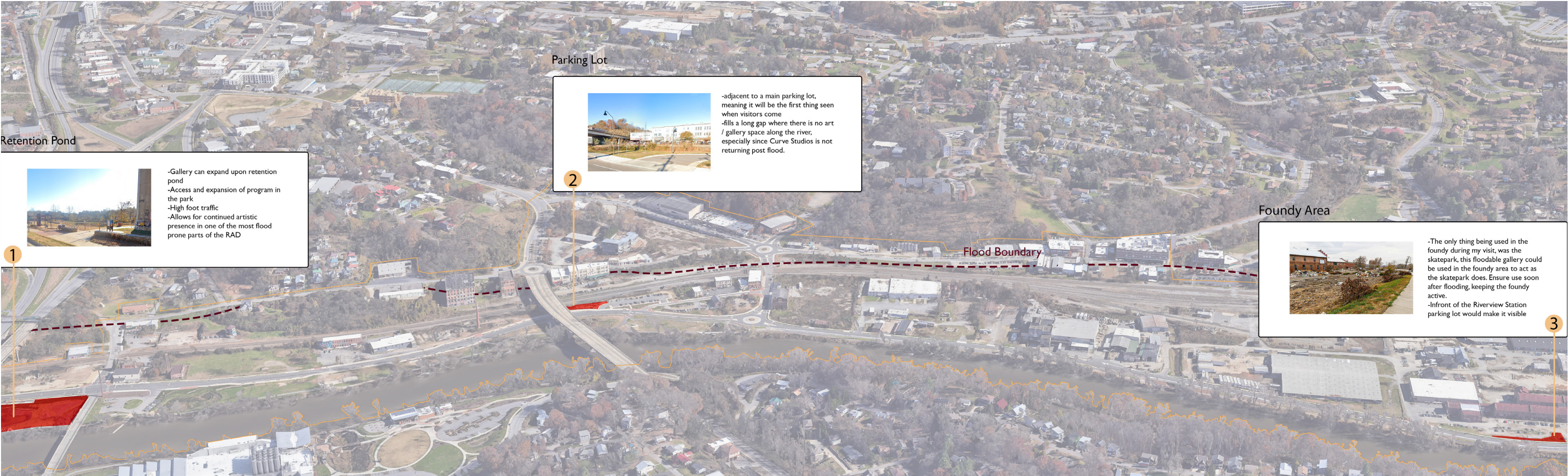
Value:

- Allows for temporary exhibitions
- does not get damaged in flooding event
- provides shaded gathering spots in the RAD
- Builds structural stability of riverbank & overpass

Intervention Cartegory:

Galley Space





PHASE		DETAILS		2025												2026																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																							
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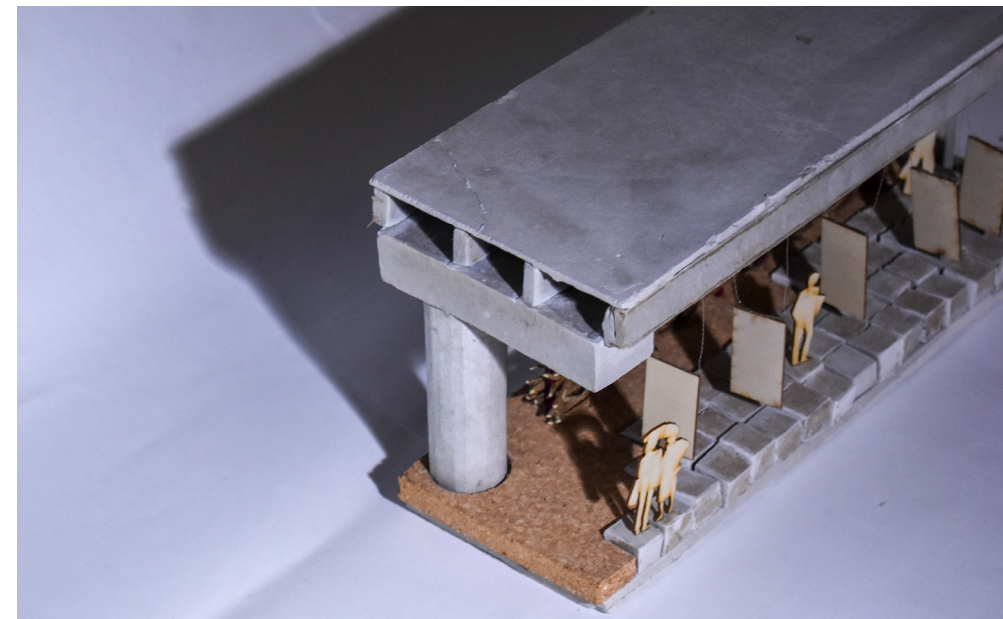
Bridge Stability is at structural risk with washout and erosion from flooding events. The creation of a permeable plane of energy dissipators, like large concrete blocks, can break up water fast while acting as a platform for walking.



Dead thick river reed and brush found on site from the flooding event may be used to create enclosed space under the bridge. This allows for the filtering and flow of water into the space.



The Greenway crosses through the gallery, making everyone who walks through on it a gallery visitor.



Pop-Up Gallery

Foldable Gallery Display System

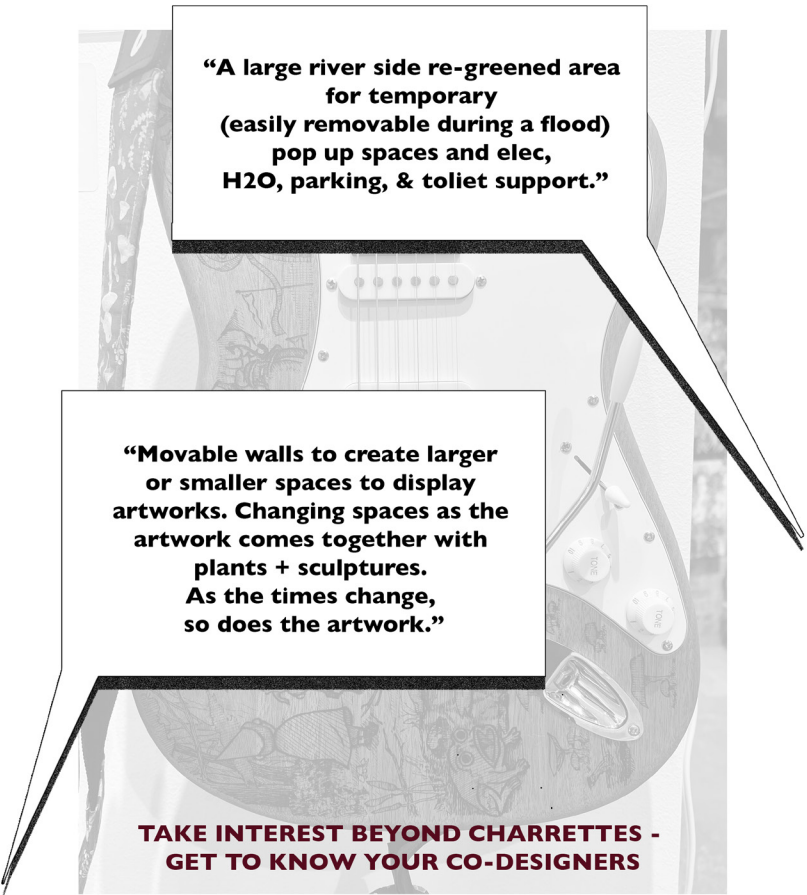
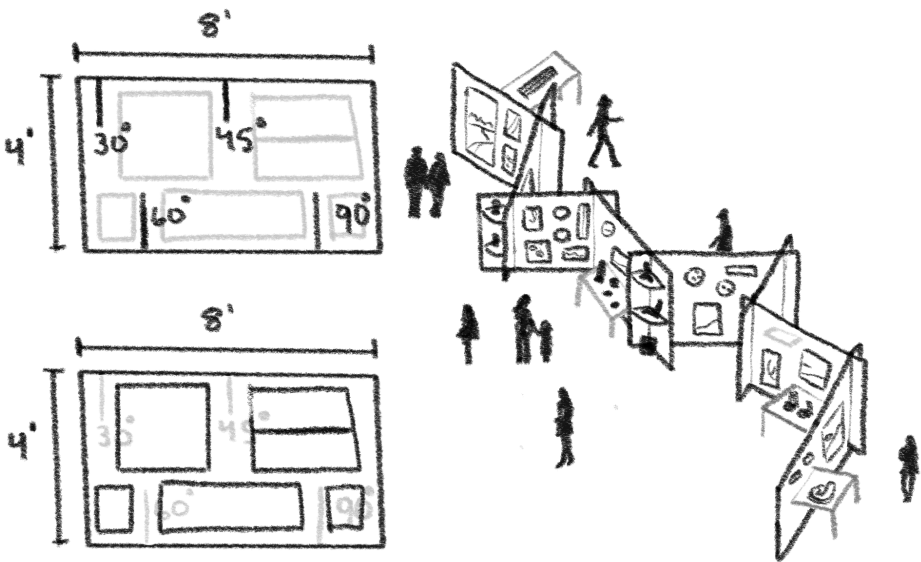
The Pop-Up gallery is a way for artists to have greater agency in the design of their temporary commerce spaces in events like markets or RADFest. This system has a greater capability than traditional folding tables and takes up a smaller footprint when folded. The Pop-Up gallery is made from common material that is both affordable and easily constructed. The kit has a desk, pin-up board, print display, sculpture display, stool, chair, and easel. All modules fold flat.

Value:

- Provides flexible space for artists and visitors
- Movable, temporary interventions
- Does not require trucks to move, kit of parts

Intervention Cartegory:

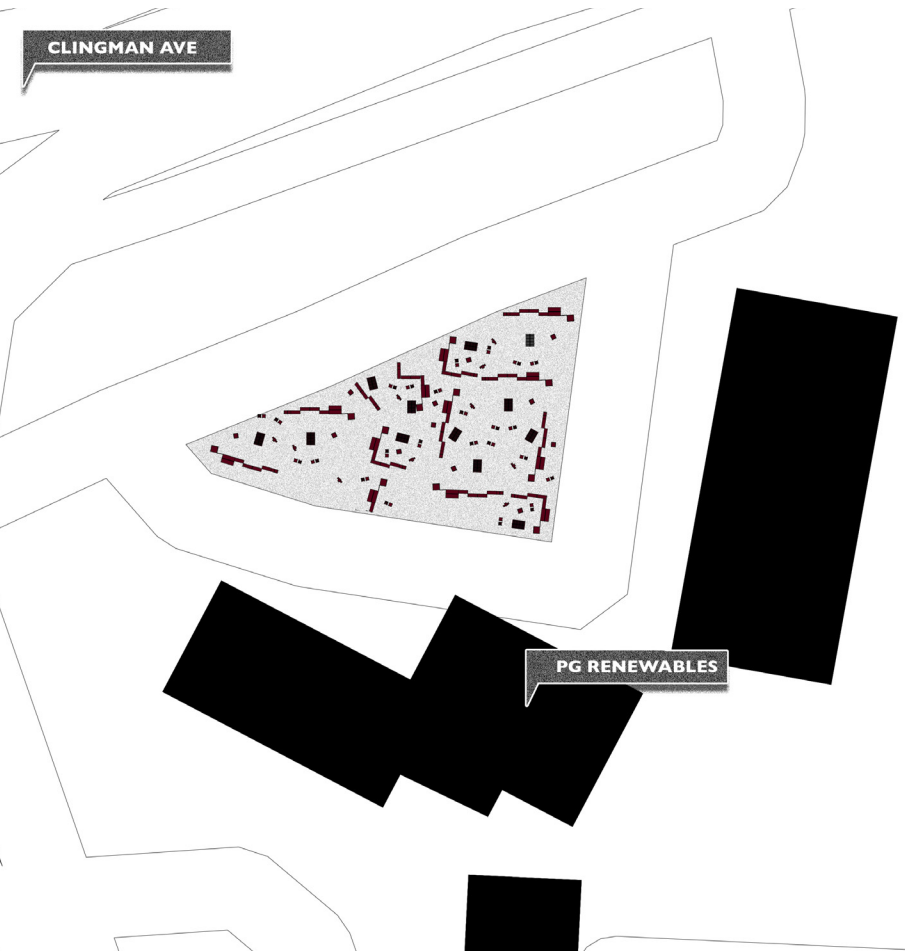
Gallery Space

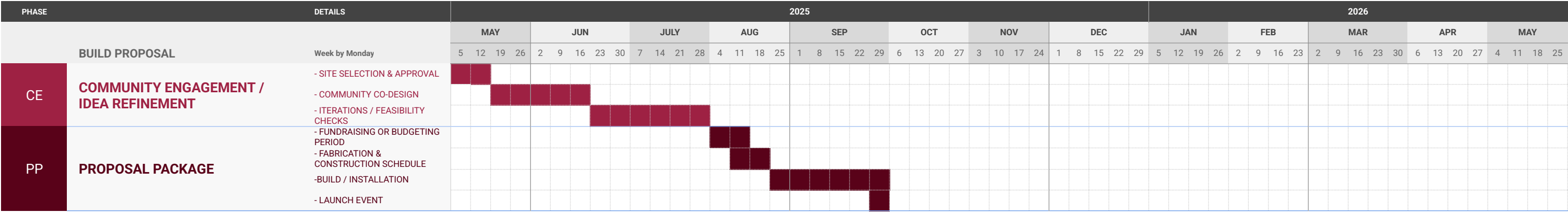
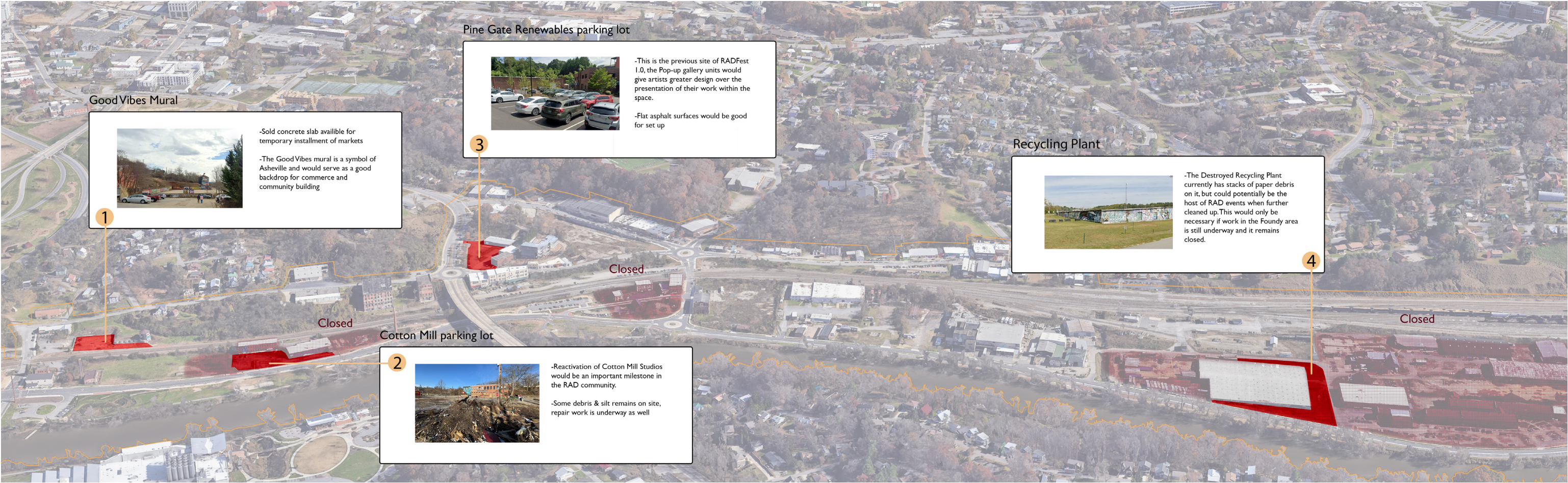


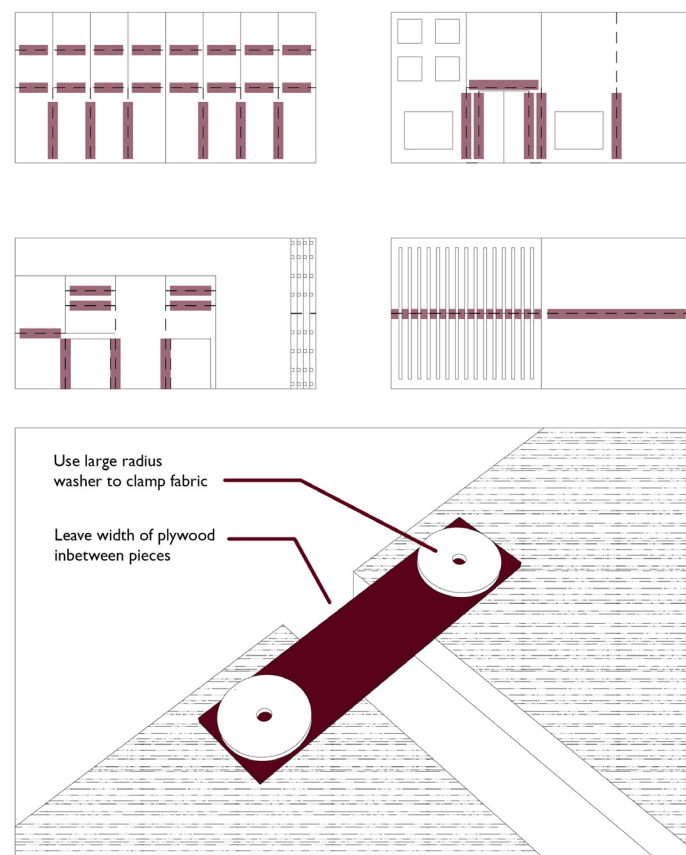
“A large river side re-greened area for temporary (easily removable during a flood) pop up spaces and elec, H2O, parking, & toliet support.”

“Movable walls to create larger or smaller spaces to display artworks. Changing spaces as the artwork comes together with plants + sculptures. As the times change, so does the artwork.”

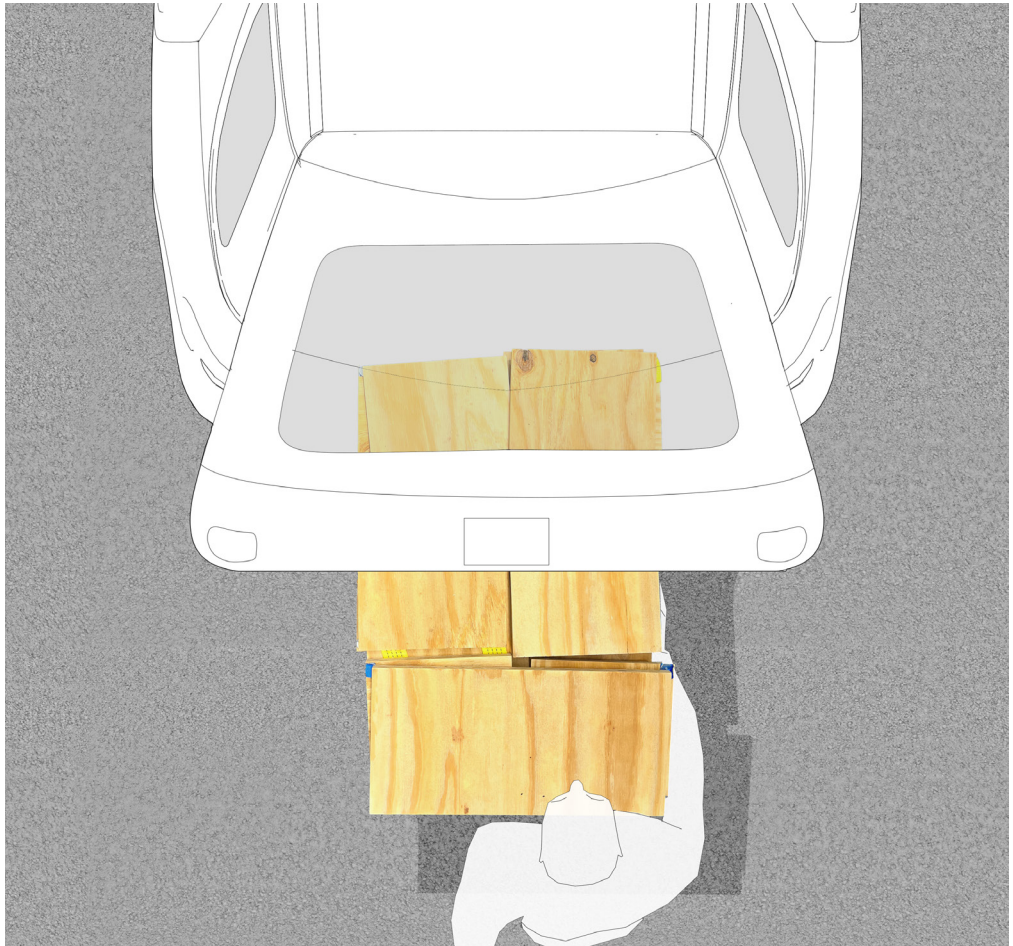
TAKE INTEREST BEYOND CHARRETTES - GET TO KNOW YOUR CO-DESIGNERS







The designs are made from single sheets of 4'x8's that get cut into 2'x1' and 1'x1's, they are assembled with ratchet straps, screws, and washers.



The Pop-Up gallery folds up and fits in most cars for easy transportability.



This system allows for artists to have greater control in the design of their temporary commerce spaces.



“Haul Me! Gallery”

Moveable Gallery Space

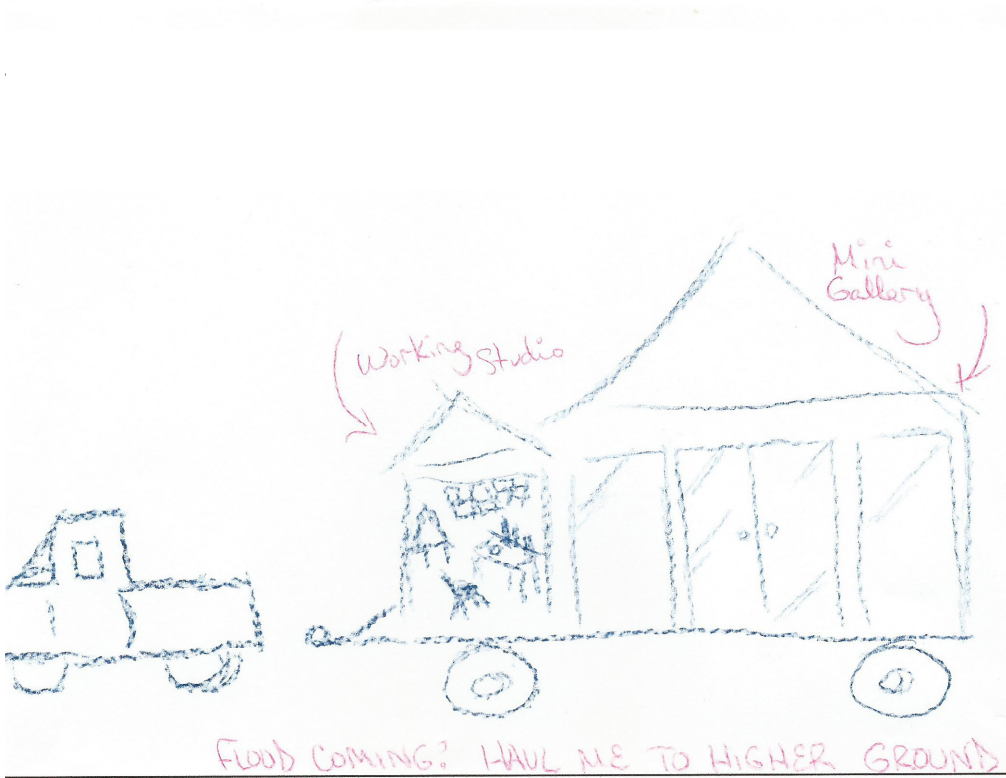
This solution to the current space issue within the RAD was conceived by a local artist, Erin. In her proposal she wrote “Flood coming? HAUL ME TO HIGHER GROUND.” The drawing featured two sides, a “working studio” and a “mini gallery.” This is what is seen below in the drawings, the Haul Me! gallery folds out from a central cube that fits on a trailer into two distinct spaces. If this gallery were to be detailed more, and the folding mechanism was fleshed out, it could provide a very affordable solution to the lack of gallery space within the RAD.

Value:

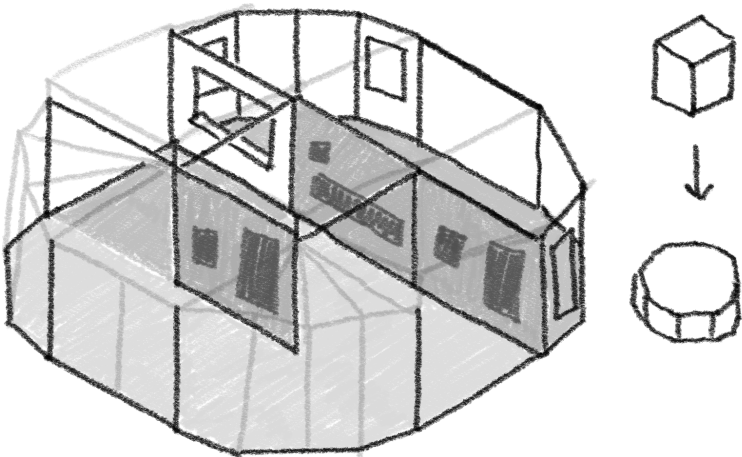
- Ensures art remains safe and accesible despite flooding
- Preserves RAD’s identity as an artistic hub
- Affordable, easily constructable, keeps artists in the RAD

Intervention Cartegory:

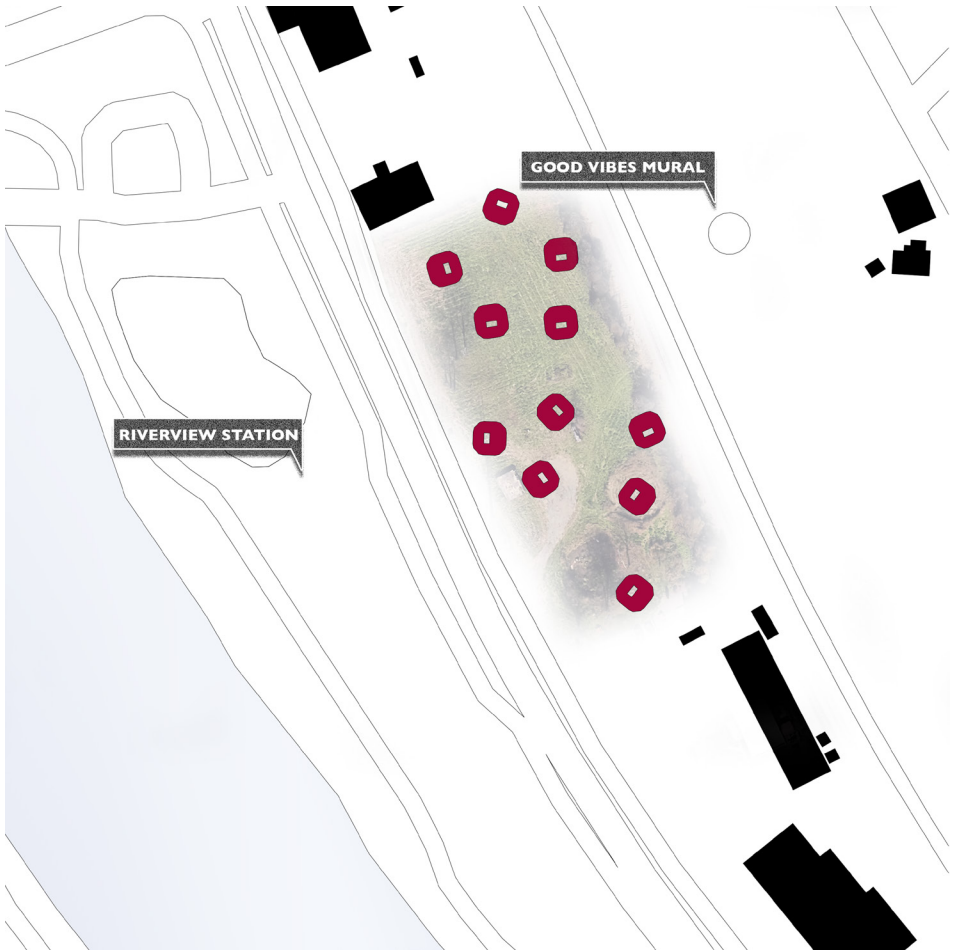
Galley Space



■ Welcome Desk ■ Gallery Walls

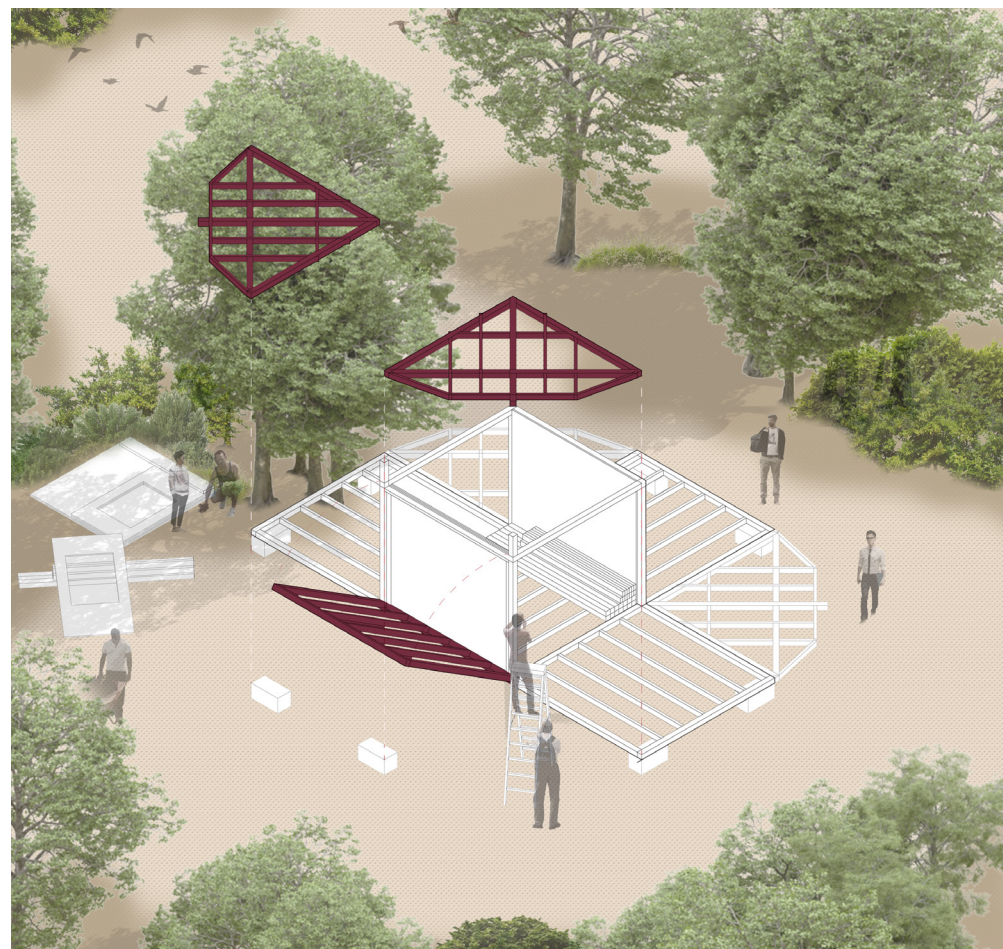


■ Gallery space ■ storage/Prep





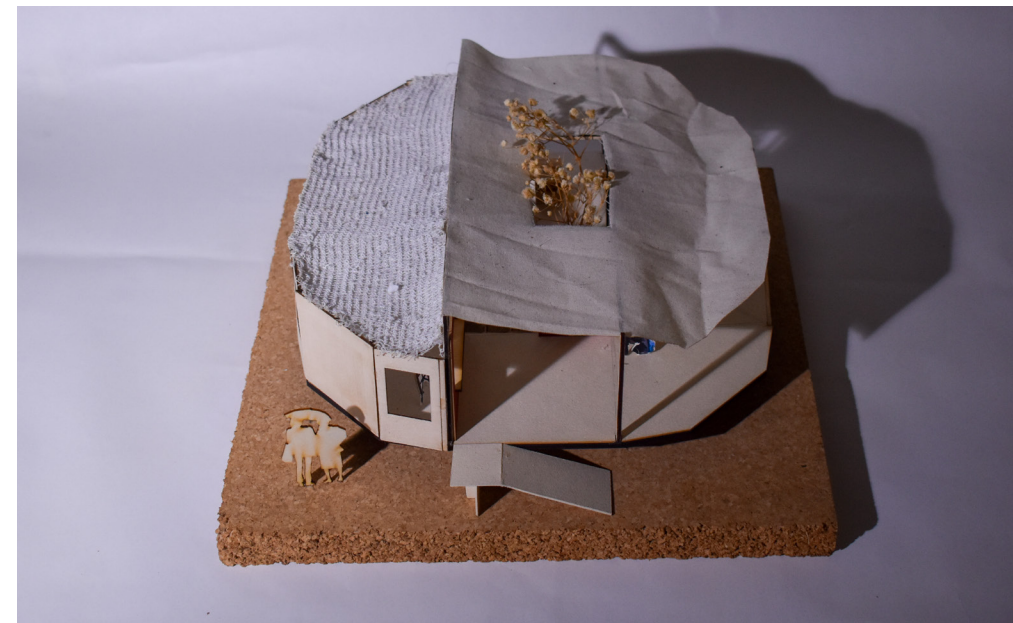
The movable gallery arrives prefabricated, fitting the dimensions of a standard trailer. All pieces of the gallery fit within the core frame of the gallery.



The sides of the gallery fold out, and corner pieces are dropped in from above taking advantage of bolt connections.



Sheeting is added to create distinct “office” side and gallery side. Canvas is stretched above to protect the gallery and artists from the elements.





It is unknown what the future of federal disaster response looks like, but what is known is that the role of designers acting as critical intermediaries will continue to expand. We must continue to bring the emotional response closer to the rational in our work.

Thank you

Photo: Tom Daly

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