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LUCY DABNEY
THESIS BOOK
DECEMBER 2016

ART FOR RECOVERY

ART STUDIO + GALLERY FOR MENTAL HEALTH AND OPIOID RECOVERY

This thesis explores the design of a space for opioid addicts in recovery that combines an **art therapy studio** with a **gallery** space. It would provide a new type of therapy available to the area, engage and educate the **Richmond community** and spread awareness of the disease of **opiate addiction**. It will also enable addicts to express themselves in a non-verbal, creative format that allows for them to create a legacy and leave an imprint on the community.

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"IF I COULD SAY IT IN WORDS THERE WOULD
BE NO REASON TO PAINT."

EDWARD HOPPER

Deaths from overdose in the United States have exponentially increased in the past couple of years, outnumbering deaths from car accidents. Studies have shown that 6 out of 10 of these deaths involve opiates/opioids. Opiates are derived from the opium poppy; opiate drugs include morphine, codeine, heroin, and opium. Opioids are synthetic drugs that are manufactured to act similarly to opiates.

Prescription pain medicated addicts are most likely to progress to the use of heroin and other street drugs (Tong, Melton, Neuhausen, 2016). Addicts are turning to more dangerous alternatives like heroin and other street drugs because they are cheaper and easier to obtain. Addiction poorly impacts communities through increases in homelessness, crime and medical attention. (Wallmeyer, 2016)

The most successful form of treatment is provided by inpatient treatment facilities where patients are required to check themselves into a controlled environment with 24-hour medical and emotional support/monitoring in conjunction with the 12-step program to recovery. However, not every recovering user is able to afford this type of treatment and abandon his/her daily life (i.e. work, school, etc.).

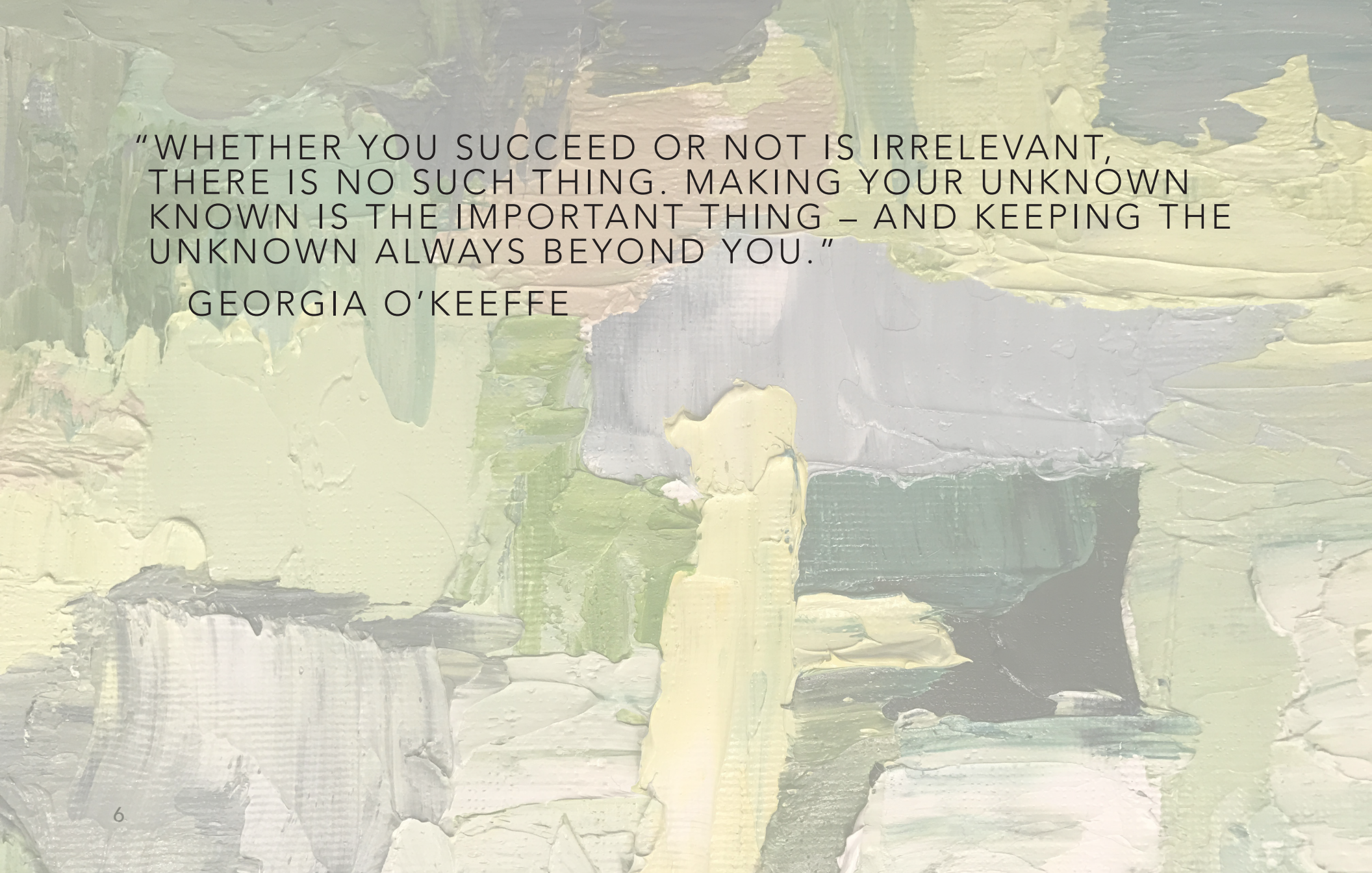
The creation of art in art therapy is a safe way to explore one's emotions consciously and subconsciously. Instead of focusing on denial, motivational interviewing (MI) and stages of change (SOC) address client motivation and ambivalence in the early stages of treatment. The action of creating artwork catalyzes internal and external processes tied to interpersonal relationships that can augment motivation, a key factor for generating lasting change. (Holt, Kaiser, 2009).

Existing recovery spaces in the city of Richmond offer very little variation to addicts. Thomas Bannard, program coordinator of *Rams in Recovery*, a VCU recovery support program, explains, "there is a lack of initiative within the community to foster and support alternative forms of therapy and help fight the stigma attached to opiate/opioid addiction." Research supports that art therapy allows

patients to express themselves in situations where they struggle to communicate verbally on painful issues related to their diagnosis of chemical dependency (Case, 1992). Showcasing personal art fosters self-confidence as it allows individual voices to be heard. Community participation in this initiative could potentially break down barriers and the stigma associated with addiction. This effort strives to raise awareness, support the arts, and engage the community (Robbins, 1972).

The healing method is based on the theory that dopamine, a neurotransmitter that mediates pleasure in the brain, is released during art-making. This can be used as a healthy alternative to drug-seeking behavior, in which addicts in recovery can express themselves and experience euphoria through a non-chemical and creative format. The objective is to assist those in recovery to create a legacy and leave an imprint on the community.

Drug addiction awareness is paramount in the Commonwealth. The *Richmond Times Dispatch* publishes articles related to the opiate/opioid overdose epidemic on a weekly, and sometimes daily basis. Many existing facilities are currently unable to meet the creative needs of patients, particularly due to lack of initiative to update interior design of these spaces. Moreover, most available facilities do not currently incorporate art therapy in their treatment programs. Interior designers have the responsibility and the opportunity to fill this void by creating spaces that serve the health, safety, and welfare of the public. It is my hope to design a space that inspires creativity to aid in the recovery process of addiction, a disease that has personally affected my family and me.



“WHETHER YOU SUCCEED OR NOT IS IRRELEVANT,
THERE IS NO SUCH THING. MAKING YOUR UNKNOWN
KNOWN IS THE IMPORTANT THING – AND KEEPING THE
UNKNOWN ALWAYS BEYOND YOU.”

GEORGIA O’KEEFFE

Personal relevance

Interior designers have the responsibility and the opportunity to create spaces that serve the health, safety, and welfare of the public. It is my hope to design a space that inspires creativity to aid in the recovery process of addiction, a disease that has personally affected my family and me.

Local relevance

The Richmond community is very accepting and supportive of the arts, especially the strip of east broad street between Belvidere and 5th street, with many new galleries popping up. Drug addiction awareness is becoming prevalent within the community; the Richmond Times Dispatch newspaper is printing articles related to the drug epidemic in the area on a weekly basis. Many of the existing facilities are not meeting the needs of patients, especially in the interiors of the spaces; these facilities do not incorporate art therapy into their treatment programs, a proven form of successful therapy that could contribute to the community.

Global relevance

Overdoses from opioids and prescription pain relievers have become more common than deaths by car accidents. In the past 2 years, 6 out of 10 deaths involve these drugs. There is a huge need for successful treatment programs in the U.S. success comes from within, and it is important to design a treatment facility that supports healthy and effective environments.

Site selection

122-124 East Broad Street is located on the South East corner of Broad Street and 2ND Street. Situated in the arts-oriented Jackson ward district, a historically rich neighborhood to the civil rights movement, it is less than a mile from VCU’s MCV medical campus. Currently vacant, it served as a retail store in its early life. The storefront windows and corner lot downtown location are essential for exposure, benefits from natural light, and openness.



"ART DOES NOT REPRODUCE WHAT WE SEE.
IT MAKES US SEE."

PAUL KLEE

Art fosters creativity

It engages the senses - touch, feel, smell

It is innovative, introspective

It allows one to freely express oneself;

Art gives a voice to those whose words are lost

The building's exterior is adorned with beautiful moulding that has a story to tell. The exterior brick is reflected on the interior. Shadows of a naked tree, devoid of its leaves, dance in the warm February sun through the store front windows and reflect onto the concrete floors. The breezy air feels cold, but the South sun warms surfaces the floors and walls.

The building has a certain regular rhythm both inside and out: repetitive arched windows, glass storefront panels separated by mullions, dentil moulding along the cornice, interior steel beams, brickwork, column grid, etc. While the building appears to be symmetrical from the exterior façade, the balance is thrown off by lack of windows on the West wall versus the East. The West wall is flanked by a thinner, taller building. The East wall is adorned with a staircase, open to 2nd Street as cars and pedestrians circulate the corner. The exterior brick is broken up horizontally in three layers. The bottom layer of brick is more natural and aged, the middle is painted a light red and the top has an engineered brick look.

I smell the cool February air with a hint of bus exhaust from the bus stop on the block. I do not have access into the building, but I can feel the cold aluminum door handles, a bit weathered but smooth to the touch. I feel the South sun beating against my back – penetrating through the fenestration that adorns the South-facing first level.

The interior of the building is organized by the column grid and beams, however this is broken up by openings in the floor. The main stair, situated along the East wall, organizes the building vertically. As the user enters the space and ascends the stairwell, he/she will hike to the top level and be awarded with these views. The user on the first level will be gifted with the most abundant natural light and his/her curiosity will be sparked by the stair.

The first floor lets the artwork on display do most of the talking – the interior materials here are simple and stark, allowing for flexibility and other elements such as natural light and artwork to paint the space. More color, texture and warmth is presented on the second level – and even more on the third. Certain materials are threaded throughout the spaces on all levels, however a color and materials palette on each level helps designate certain areas.



This project aims to erase the stigma attached to opiate addiction, while supporting one's road to recovery through the creative outlet of expression in art-making.

Art-making is a hike to a waterfall. It can cause blisters, but can also awaken neglected senses. It is a healing process that has to be discovered, not taught.



Va. declares opioid crisis public health emergency

At Godwin, Herring says: 'There is no typical heroin or opioid abuser'

AG introduces film he produced on addiction, cities effort to save lives
BY DEBBIE TRUONG
Richmond Times-Dispatch

Overdose data sobering in region

PRESCRIPTION PAINKILLERS
Opioid addiction can start in the ER

Opioid addiction epidemic requires even more work

SECTION B RICHMOND TIMES-DISPATCH THURSDAY, MARCH 2, 2017 RICHMOND.COM

'We cannot arrest our way out of this problem'

FBI Director Comey speaks in Henrico on opioid crisis

How many heroin deaths does it take before we act?

CALL TO ACTION

Prisons to get tool against opioids

Va. facilities tapped to learn more about addiction treatment
BY FRANK GREEN
Richmond Times-Dispatch

Recovering addicts join experts in Chesterfield to discuss opioid epidemic

BY VANESSA BILIMERS

Combating opioids, awaiting motherhood

WELLS STATION, MARYLAND, SPECIAL
Tawera Webb, 35, of Richmond enrolled in the Virginia Commonwealth University obstetrics addiction program last year after finding out she was pregnant with her daughter Taylor while addicted to prescription opioid pills.

Our political system is not working to help opioid addicts

BETTER TREATMENT

Three conspirators plead no contest in opioid prescription scheme

RICHMOND TIMES-DISPATCH

Addiction and death in the countryside

THE EXTREMES OF VIRGINIA

U.Va. expert: Opioid OD trend may be worse than thought

FINAL

Business tax cut, heroin task force in Henrico plan

"We want patients to find appropriate medications and get off opioids, and a piece of it is counseling and assisted treatment."
Robinson King, a senior director with the Medical Society of Virginia

Physician accused of being a part of 'pill mill'

Richmond-area doctor faces federal charges in oxycodone distribution

McAuliffe signs bills to address Va.'s opioid epidemic

Initiatives on needle exchanges, drug to treat ODBs included

WHAT ARE OPIOIDS?

Derived from opium, opioids (also known as opiates) are a chemical substance that provide pain relief and sedation. They bind to opioid receptors in the brain, central nervous system, and gastrointestinal tract to stimulate their effects.

Other side effects:

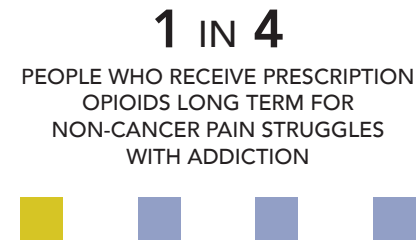
- Drowsiness/sedation
- Cough suppression
- Respiratory depression
- Constipation
- Dependence and likelihood of abuse

Examples of various opioid names:

- Codeine
- Fentanyl
- Hydrocodone (Lortab, Norco, Vicodin)
- Hydromorphone
- Methadone
- Morphine
- Oxycodone (OxyContin)
- Heroin
- Etc



200 MILLION
PEOPLE HAVE SUBSTANCE USE DISORDERS



47,055
DRUG OVERDOSE
DEATHS IN 2014
61% FROM OPIOID USE

21 MILLION
AMERICANS DEAL WITH
SUBSTANCE ADDICTIONS

92+
AMERICANS DIE EVERY DAY
FROM OPIOID OVERDOSE
(QUADRUPLED SINCE 1999)



1,000+
PEOPLE ARE TREATED EVERY DAY
IN EMERGENCY DEPARTMENTS
FROM OPIOID MISUSE

\$400+ BILLION
COST OF CRIME, HEALTH, AND
LOST PRODUCTIVITY DUE TO
SUBSTANCE DISORDERS

85%
CHANCE OF RELAPSE
ONE YEAR AFTER SOBRIETY

WHAT CAN WE DO?

GOVERNOR MCAULIFFE WILL PROPOSE **\$31.7 MILLION** IN 2017 IN NEW FUNDS
TOWARDS VIRGINIA'S MENTAL HEALTH SYSTEM AND OPIOID CRISIS



"SOLVING THIS PROBLEM IS NOT GOING TO TAKE PLACE IF WE JUST PASS A FEW LAWS OR IF PUBLIC HEALTH EXPERTS JUST START A FEW MORE PROGRAMS, IT'S ACTUALLY GOING TO TAKE ALL OF US COMING TOGETHER TO DO OUR PART... WE HAVE LEARNED THAT RECOVERY HAS MANY PATHWAYS THAT SHOULD BE TAILORED TO THE UNIQUE CULTURAL VALUES AND PSYCHOLOGICAL AND BEHAVIORAL HEALTH NEEDS OF EACH INDIVIDUAL"

U.S. SURGEON GENERAL, VIVEK MURTHY

ART THERAPY + RECOVERY

“Art is not a medicine that must be taken three times a day after meals. However, it can feed the soul, motivate an individual to want to recover and, in certain circumstances, cause physiological changes in the body.”

Art therapy focuses more on **promoting healing** and/or maintaining health versus curing addictions.

The emphasis is not on the end product from art-making, but rather on the **raw, honest emotion** that is discovered through art-making.

“Some patients, frightened of mistakes or errors, soon learn to capitalize on accidents as a rich **new avenue for expression**... the concepts of reversibility, decision-making and flexibility are inherent qualities of an activity.” This can provide microcosm model of the real world.

— Dr. Bernie Warren (1993)

COLORS + MATERIALS

Colors can be used to express a certain emotional state - these states can be linked to cultural experiences. The color inherent in any particular material has its expressive as well as defensive qualities that need appropriate responses and remedies.

Some materials have a soft quality, while others feel harsh or brittle, and a few are sticky, tight or tough - an art therapist may introduce a material that corresponds with a patient's needs

Certain materials have their own inherent structure, while others offer a wider range of choices and possibilities.

Some media have prescribed courses or structures to follow; others demand a continual flow of abstractions and probably have a more expressive quality associated with them – the needs of this varies per patient.

Clay has a range of textures and stimulation: rough and abrasive; wet and gushy; elastic and short. Ball clay will stretch and twist, while plasticine is tighter and holds its molded shape better. The textures, smells, colors and permanency of various clay products can evoke different reactions.

Paper also is a common material with a multitude of tactile messages. Think of the difference in feeling quality among the following papers: colored construction, foil, oak tag, corrugated, tissue, velour, kraft, magazine, newspaper, lace, wrapping, notebook.

Watercolor demands a willingness to be spontaneous; oil offers a more predetermined and exacting challenge. Watercolor takes minutes to dry, whereas oil takes weeks – testing one's patience.





RECOVERY BY DESIGN

Location: 1812 West Main Street Richmond Virginia, 23220

Architect: 3North

Year: 2007 (renovation)

mOb + Storefront for Community Design operates on the belief that good design makes a healthier city where citizens participate more fully in their environment, their government and their culture.

RBHA assists with mental health, intellectual disabilities, substance use disorders, primary medical, and emergency and assessment services to 11,000+ Richmond residents.

"Prompts are designed to show how both negative and positive emotions can be used to produce positive outcomes and also utilize making techniques that have the calming effect of rhythmic motion. Aside from the making, additional therapeutic benefits are gained through positive social interaction with outside participants and community building within the group."

— <https://rbdvra.org>



Images from an RBD workshop, Spring 2017 by Alex Coyle
Fabric Printing Workshop at Storefront for Community Design
Volunteers + RBHA clients



This case study has given me hands-on experience and reinforced my confidence that my thesis project is relevant and needed. While those participants from RBHA are from a different demographic (not necessarily experienced artists, older), they have such a passion for art and really are invested in its healing qualities.

The activities we participated in really addressed human emotions and drew from past experiences. They helped us discuss them together in an accepting environment where people felt comfortable opening up.

In addition, the volunteers and RHBA folks formed relationships and became equals in the environment. This was incredibly important for people to open up and discuss experiences.

The user base has grown significantly, which is very exciting for RBD. They aim to have one volunteer work with on RHBA participant, however due to space requirements and less volunteers, this is not entirely possible. I was able to work with two lovely RBHA women who were not afraid to open up to me. They showed me pictures of their families and discussed personal matters with me.

Participating in the workshops will help my designs by getting to know the users on a deeper level. Art making is the main focus and desire for each of these people, but designing a comfortable space for activities (both art making and discussion) is extremely important. I am working on figuring out what FF+E will be most useful and efficient for my space. I feel that I am now better equipped to make these informed decisions.



VISUAL ARTS CENTER

Location: 1812 West Main Street Richmond Virginia, 23220

Architect: 3North

Year: 2007 (renovation)

15 art studios
True F. Luck Gallery
Rentable meeting spaces
Artists-in-residence



Entry Lobby

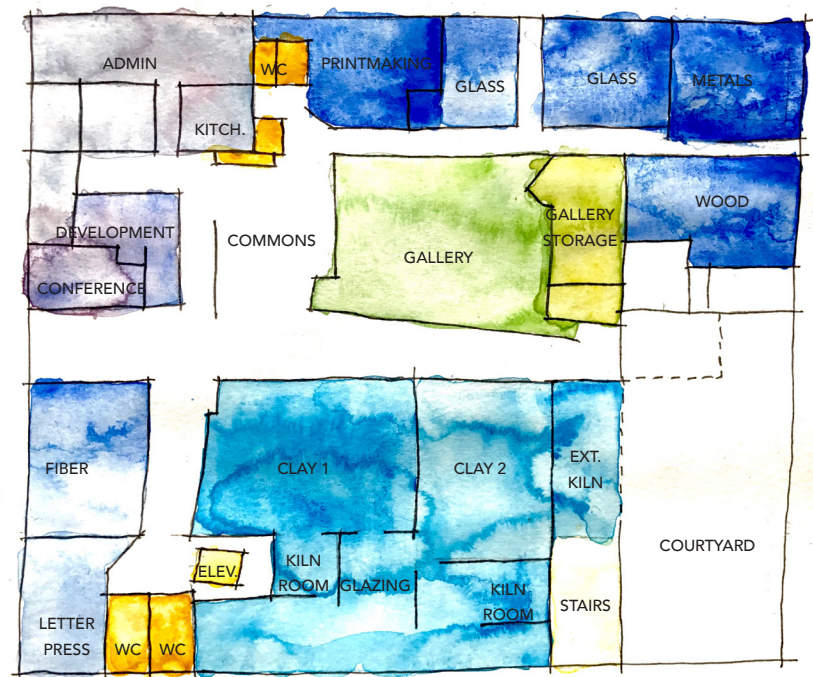
The visual arts center is a facility that hosts 15 art studios, the True F. Luck Gallery, several meeting spaces, and rentable studio spaces for artists in residence. Vis Arts offers classes

Formerly known as the Hand Workshop, the Visual Arts center holds important history to the Richmond arts community since 1962, aiming “provide an outlet for craftsmen of good workmanship; to present to the public the art of crafts through demonstrations and exhibits; to promote and stimulate fine crafts in every way possible.”

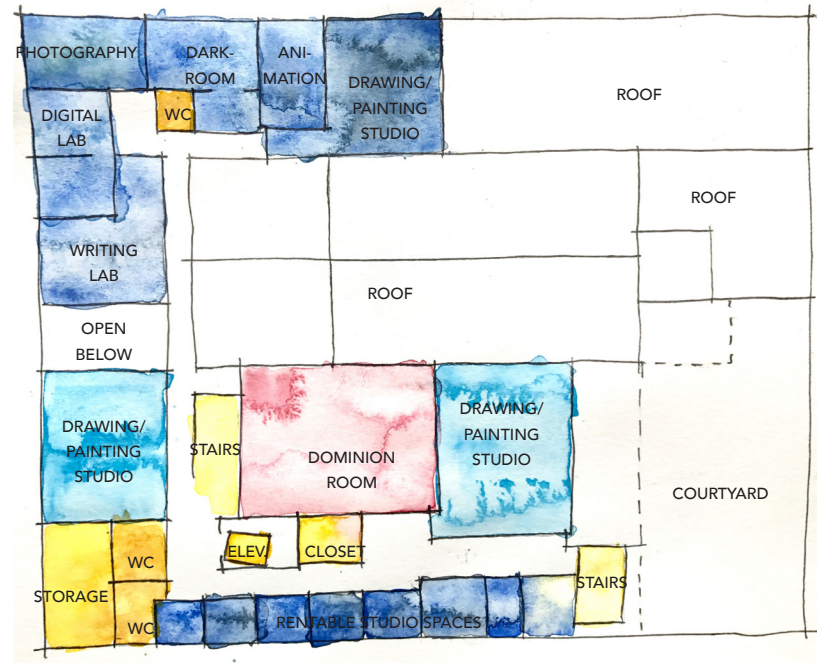
Because of its previous use as an industrial dairy facility, the building is able to offer many classes for adults and children due to its large floor plan; classes include woodworking, painting, drawing, photography, pottery, writing, photography, fibers, metalworking and visual arts.

The building features exposed mechanical systems, large amounts of natural light through windows and skylights, and materials such as polished concrete floors, painted brick and engraved stone.

All spaces, with one exception on the second level, are accessible. One large elevator allows patrons and artwork to travel between the two levels. A bridge extending over the entry lobby connects the east and west wings of the second level. Ventilation systems have been installed in studio spaces to protect patrons from dust and debris, especially in the woodworking and clay studios.

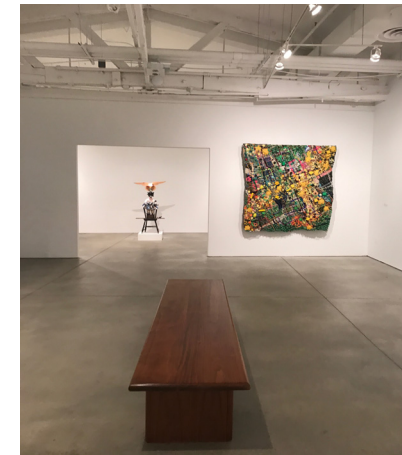


First Floor Plan



Second Floor Plan

A look at the floor plan spatial divisions - understanding important adjacencies and scale comparisons of studio spaces with required storage on each level.



Studio classes range between 12 (largest) and 6 (smallest) patrons. This is due to the studio sizes, available equipment, and storage capacity. There are set hours for open studio and classes. Parking out front is limited to 9 spaces, but additional parking is offered in the back.

All patrons are responsible for their tools and materials. There is a security system throughout comprised of door alarms installed at every external door and a video monitoring system at the front. The front desk is manned at all times and houses any additional supplies that are secured and must be checked-out.



Retrieved from <http://www.smithcenter.org>



Retrieved <https://www.flickr.com/photos/flyingturtle>



Retrieved from <http://goflyingtrtl.blogspot.com>

SMITH CENTER + JOAN HISAOKA HEALING ARTS GALLERY

Location: 1632 U Street NW, Washington, D.C.

Architect: _____

Year: Founded 1996

Evidence-based design mentality
incorporating art with healing

Hospital-based Artist-in-
residence program

Therapeutic arts workshop

Healing arts gallery

Non-profit 501-c-3 corporation

The Smith Center for Healing and the Arts' model works incorporates a collaboration between artist-in-residence program with cancer centers to bring the healing power of the arts in a clinical setting. In addition to the artist-in-residence program, the center utilizes an art therapy model with clinically trained and licensed art therapists to diagnose and treat illness for a patient's wellbeing.

The artist-in-residence program has three primary goals (Norris):

1. Engage patients in creative arts activities for the healing process
2. Educate and support artists to work in the healthcare community
3. Create awareness and support for the arts in healthcare

Located in a two-story building in the arts and restaurant district in Washington, D.C., the Smith Center and Joan Hisaoka Healing Arts Gallery features supportive arts programs for adults with cancer, with a focus on healing. The building features a healing arts gallery on the renovated ground level, an exterior courtyard, and a light-filled program space.

The Joan Hisaoka Gallery is "dedicated to exhibiting fine art that explores the innate connection between healing and creativity. Art has the rare ability to mend social, psychological, and physical ills by building community, inspiring change, and celebrating life." (smithcenter.org).

While the Smith Center does not treat opiate/opioid addicts in recovery, it does highlight the arts and art therapy for cancer recovery, which has a similar model and parallels. The Center has created a template by trial for implementing their healing arts programs. This model, through evidence-based findings, trains and oversees professional artists in conjunction with patients and clinicians.



SITE STUDY

JACKSON WARD HISTORY



Site map
Jackson ward neighborhood

strengths

- civic association
- history
- urban fabric
- historic architecture
- location
- vacant land
- abner clay park
- arts & culture scene

opportunities

- historic designations
- high demand area
- neighborhood events -arts district
- various types of development
- RRHA as land owner

weaknesses

- social tensions
- crime
- parking
- lack of green space
- high cost
- vacant land
- vacant buildings

threats

- development pressures
- crime
- schools
- limited funding
- complex tax credit programs
- historic designation requirements

Demographics

Sex

Male: 48.4%

Female: 51.6%

Age

Under 18: 6.9%

18-34: 68.9%

35-64: 20.9%

Over 64: 3.3%

Median Age: 24

Race

White: 52.4%

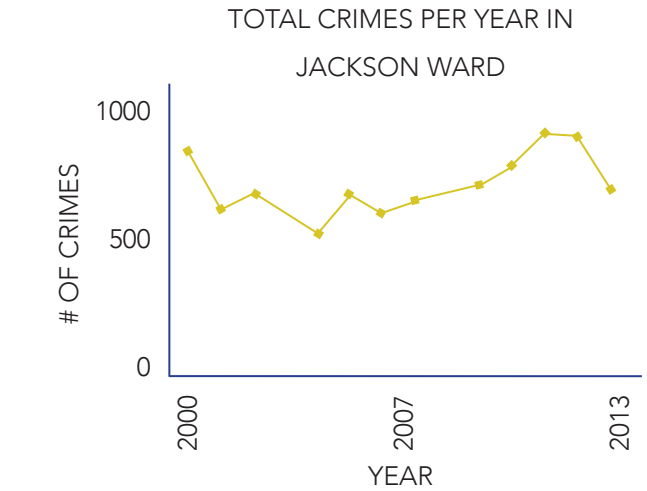
Black: 22.8%

Other: 24.8%

Demographic and crime statistic data of how the neighborhood could potentially affect the program.

Crime Statistics

2013 - 2014 CRIMES FOR JACKSON WARD								
HOMICIDE	SEX OFFENSE	ROBBERY	ASSAULT	BURGLARY	VICE	THEFT	VEHICLE THEFT	OTHER
2	3	17	59	46	38	163	13	350
TOTAL: 691								



BUILDING HISTORY



Broad Street looking East from Foushee, ca. late 1800s

Constructed in approximately 1885, this Italianate building originally featured 3 bays in each unit, flat roof, pedimented windows, decorative corbels and cornice. Many of its original architectural details still remain. The building takes up two storefronts (122-124 East Broad) because of its original use as a commercial store.

Previous uses:

- Clothing store in 1888
- The Famous Clothing Co. in 1909
- United Hat Stores Inc. in 1919
- Rabow Men's Store in 1998-2004



122-124 E Broad ca. early 1900s

Advertisement for United Hat Stores, Inc. Local newspaper 1910



Rabow Men's Shops ca. 1950s

EXTERIOR DETAILS



Trim detail



Corner lot location from corner of 2nd St. & Broad St.



Entry vestibule



Storefront windows



Arched windows



Temporary plywood mural painting

INTERIOR DETAILS



East wall windows



Interior brick



Light as material

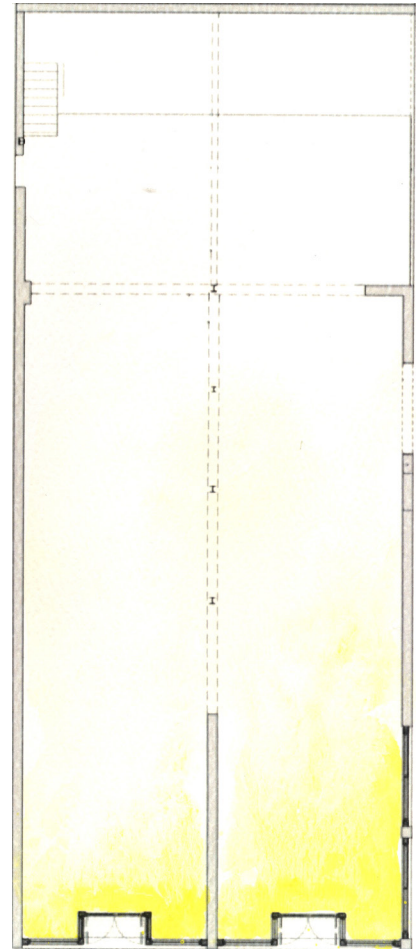


Temporary interior partition



Interior brick load bearing wall + exposed joists

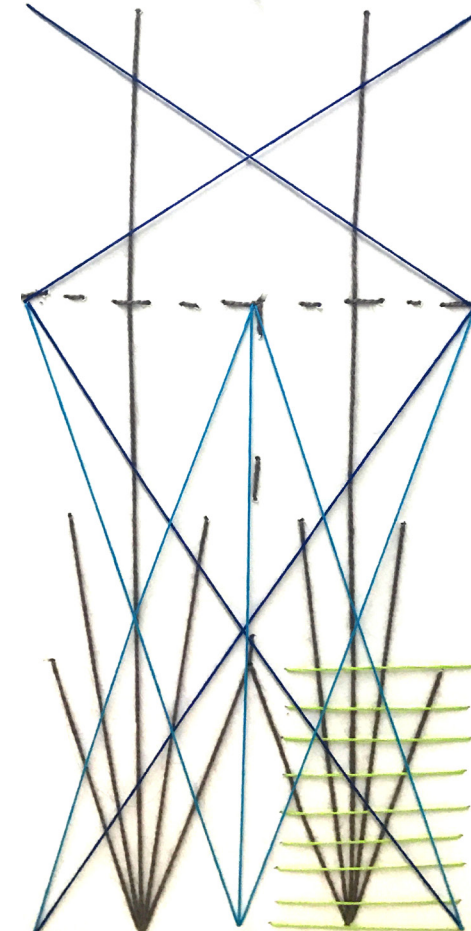
UNDERSTANDING THE SITE



Light Study - 1st Floor
Examining how light enters through fenestrations



Color Study
Studying various color combinations and adjacencies



Existing Circulation Study - 1st Floor
Examining the entry axes and circulation composition

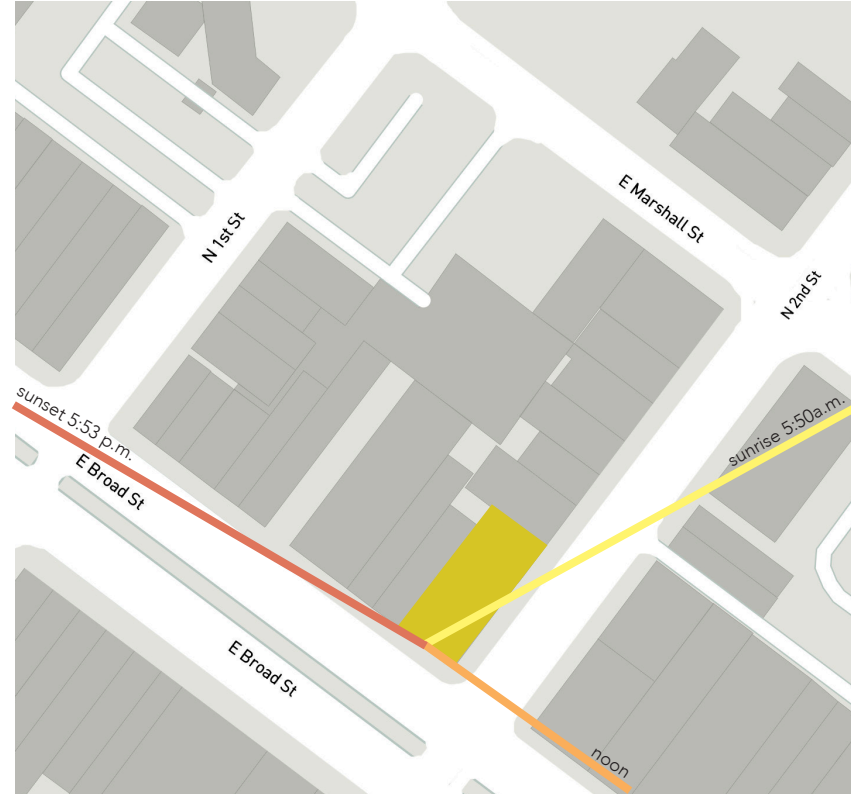


Rhythm Study - 1st Floor
Examining how the beams stretch across the ceiling

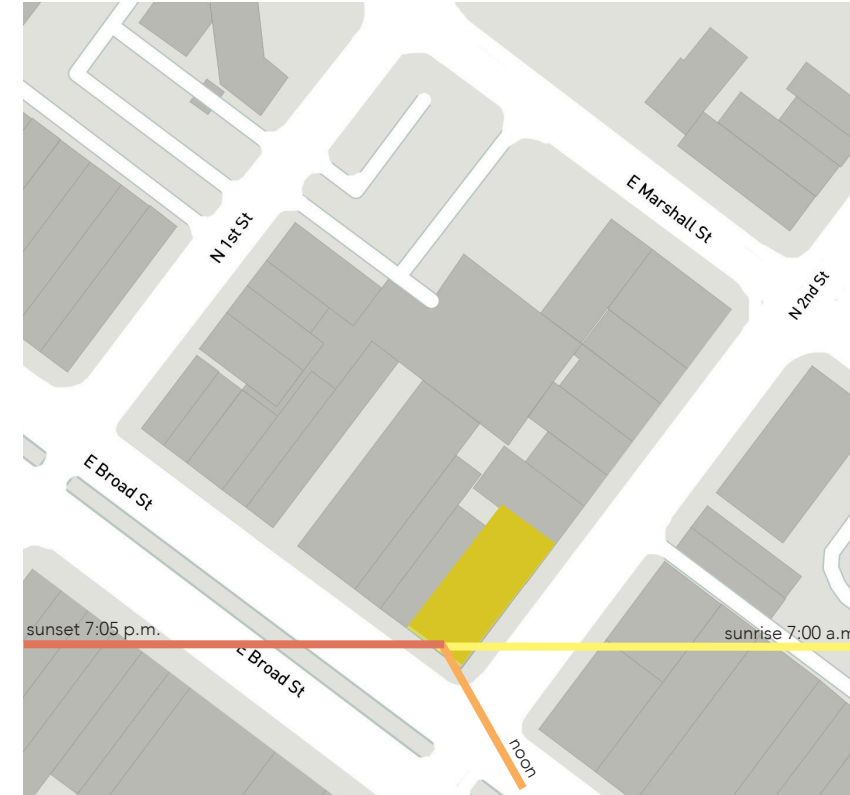
SUN PATH STUDIES



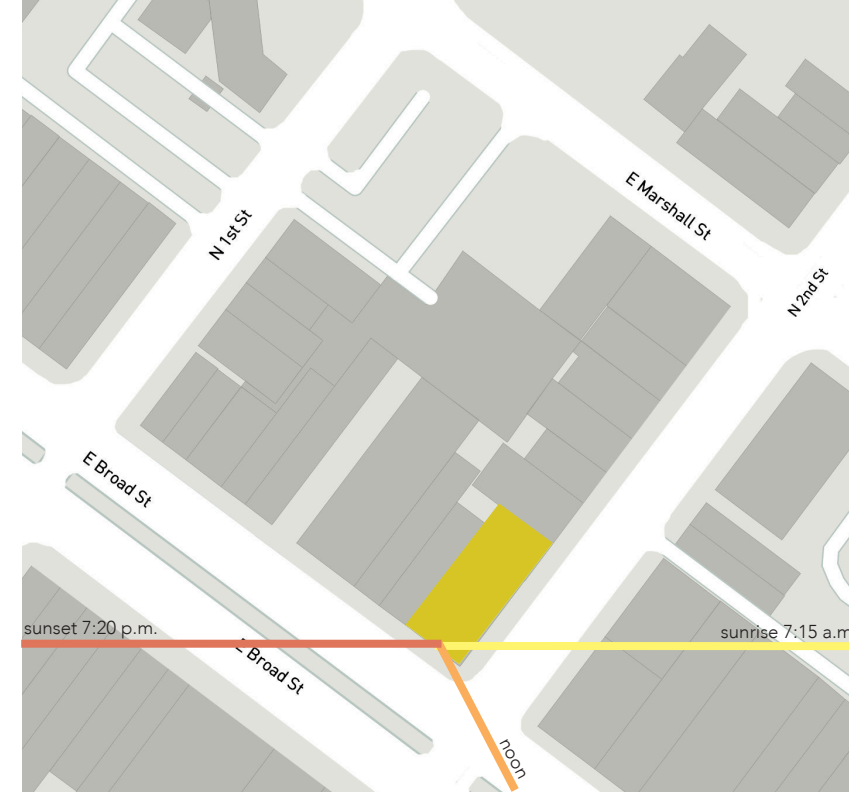
Winter Solstice - December 21



Summer Solstice - June 20



Autumnal Equinox - September 22



Spring Equinox - March 20



RVA ARTS DISTRICT MAP

Arts related sites in the neighborhood
 rvafirstfridays.com

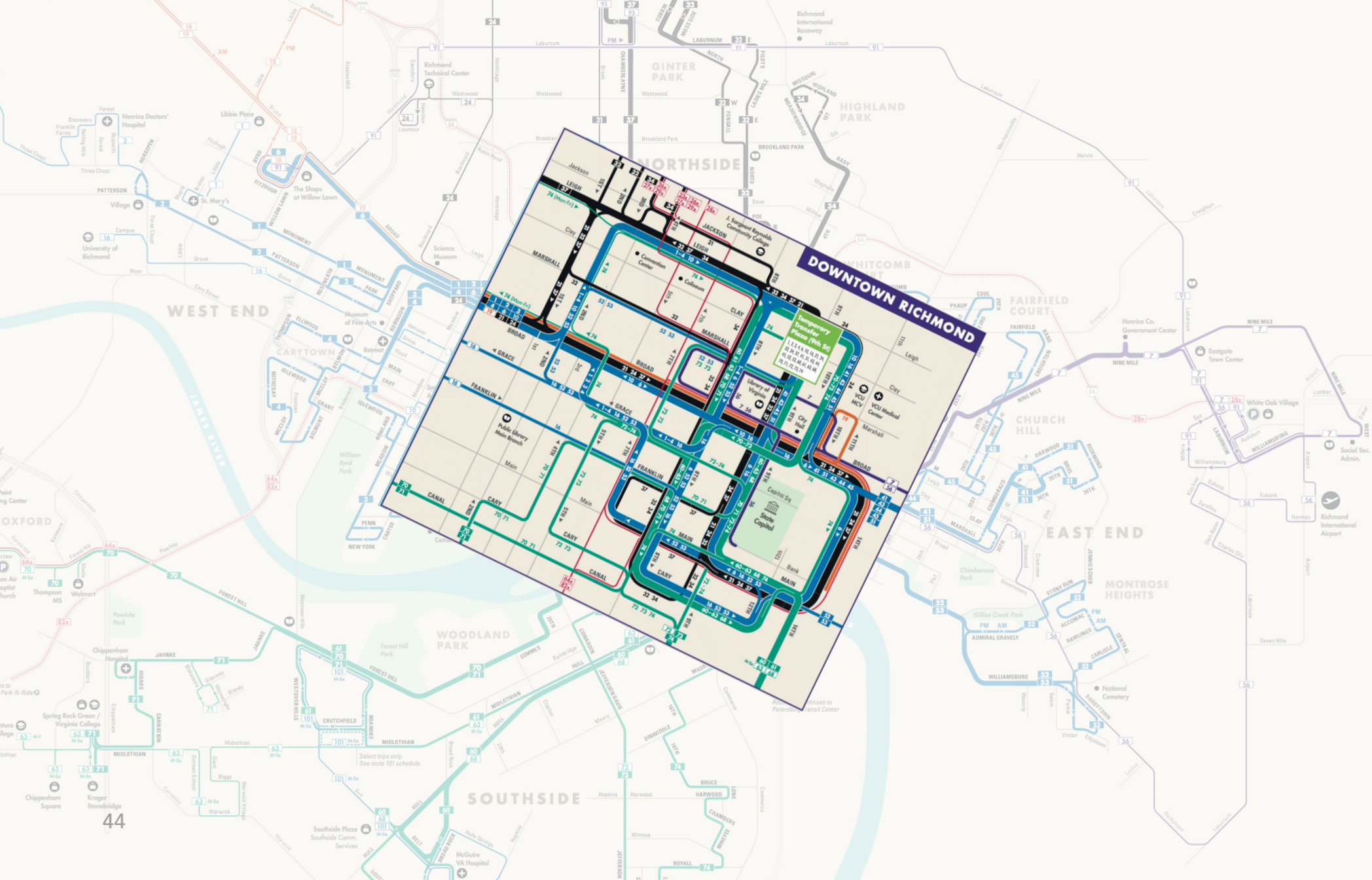


Retrieved from rvafirstfridays instagram



Retrieved from styleweekly.com

Downtown Richmond recognizes local arts-related businesses the first Friday of each month year-round . Approximately 40 venues including galleries, shops, restaurants, and more open their doors in celebration of art and community. First Fridays takes place in the city's Arts District on Broad street and features with an arts walk, live performances and a great time.

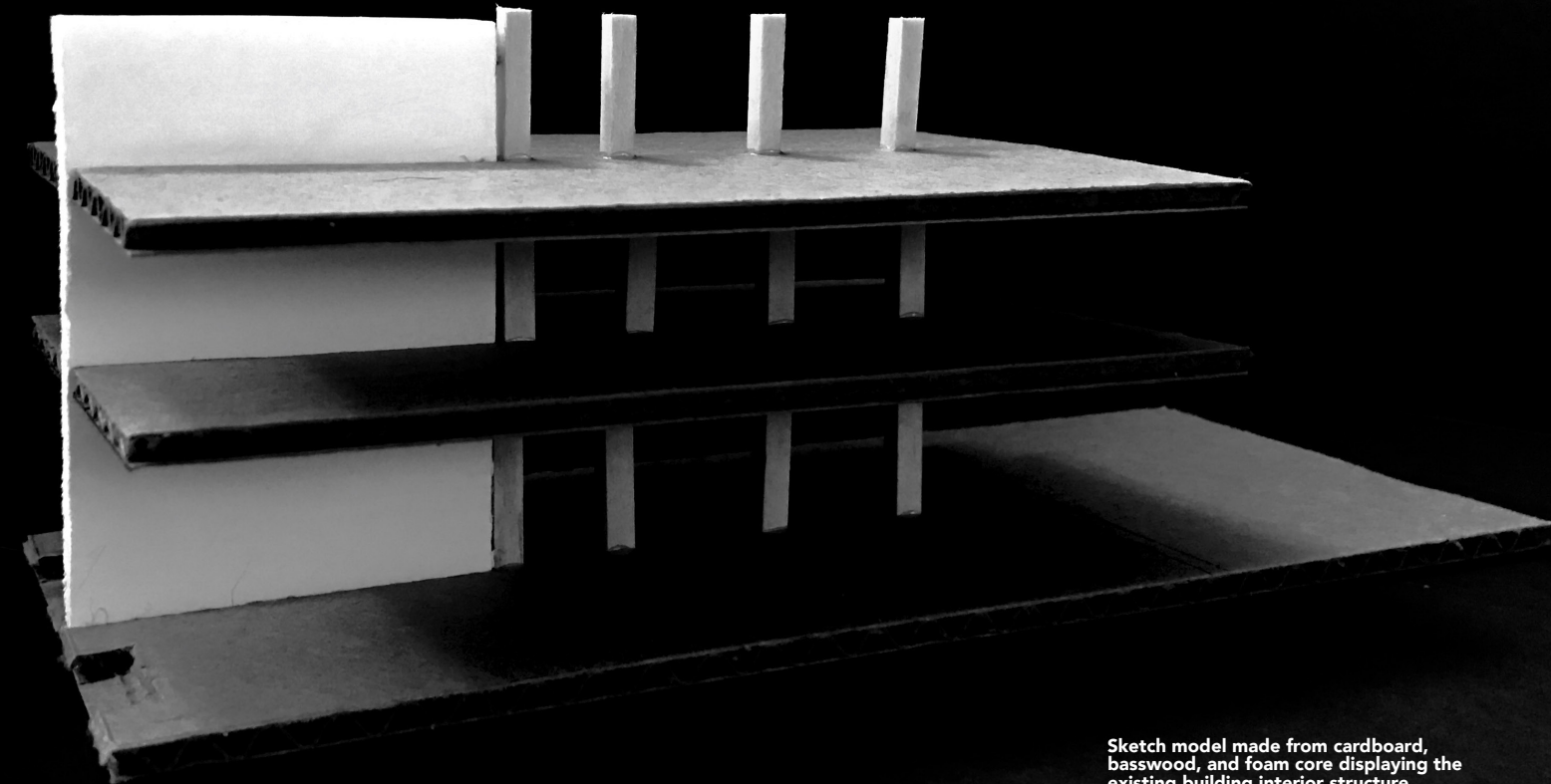


PUBLIC TRANSPORTATION

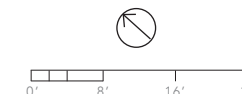
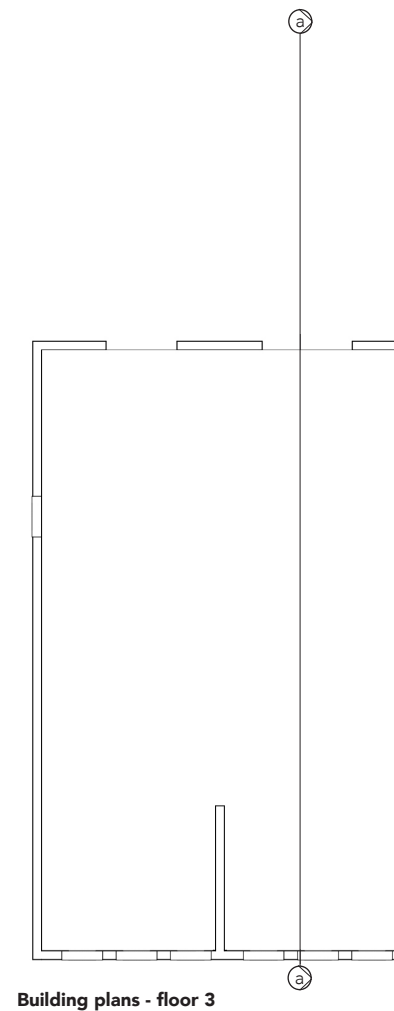
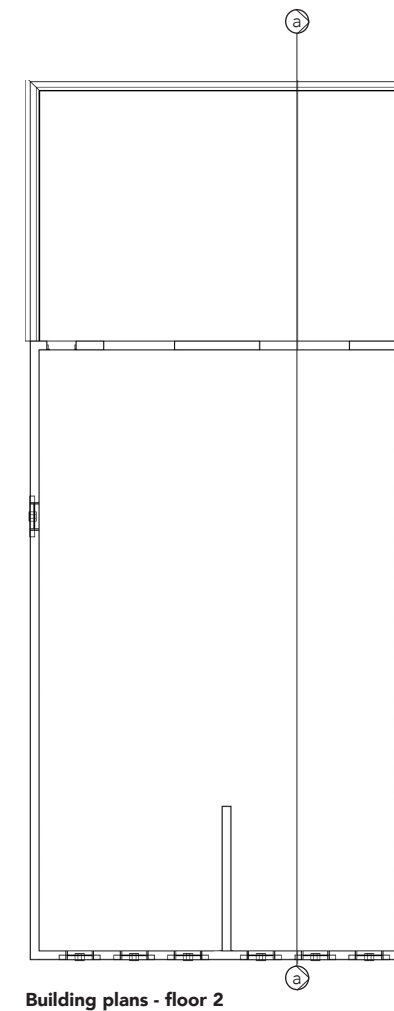
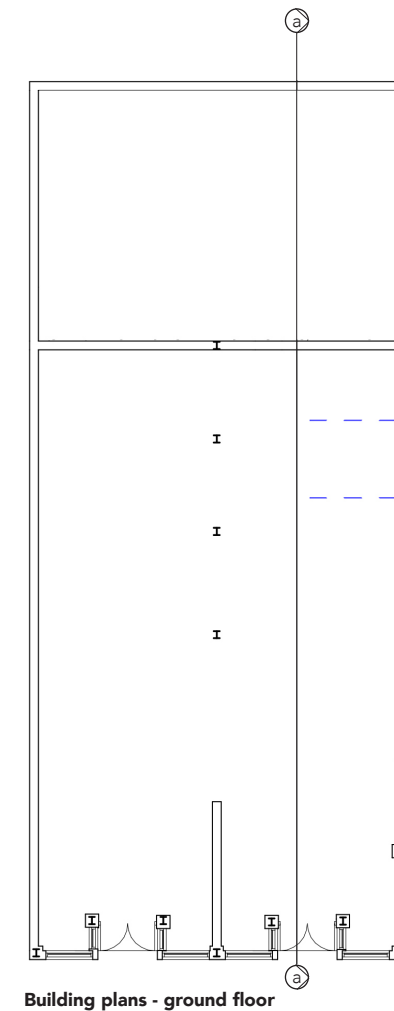


GRTC Bus Stops in Richmond near site

ridegrtc.com
 This map is important because it shows the bus route to the site. GRTC serves the City of Richmond and Henrico County, with express route services to Petersburg and a portion of Chesterfield County. The system operates 45 routes, 11 of which are express. Fares range from \$1.50 (local), \$2.00 (express) and \$3.50-\$6.00 for extended express. GRTC offers affordable transportation to community members over a vast area of Richmond.



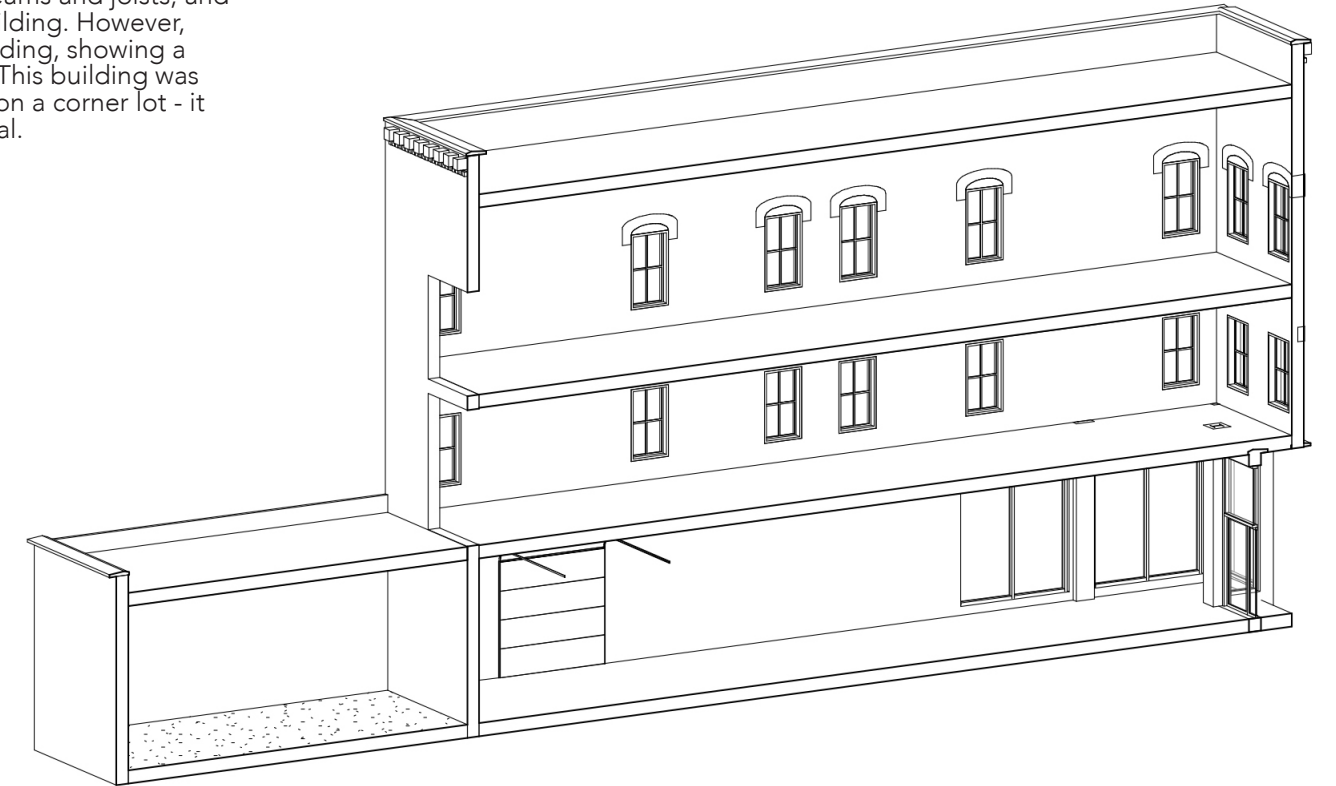
Sketch model made from cardboard, basswood, and foam core displaying the existing building interior structure





3D View: Building Exterior
Detailing Italianate facade and storefront

The existing building is essentially an empty shell. The first floor provides two entrances, bifurcated by a brick wall, cutting off essential views into this space. Architectural features such as a column grid along the longitudinal middle, ceiling beams and joists, and plentiful windows make up the building. However, its vacancy has weathered the building, showing a lack of upkeep and maintenance. This building was chosen for its location downtown on a corner lot - it has an honesty and shows potential.



Building 3D Section a
3D View showing windows along East and South facade

N 1ST STREET

N 2ND STREET

E BROAD STREET



Building stats

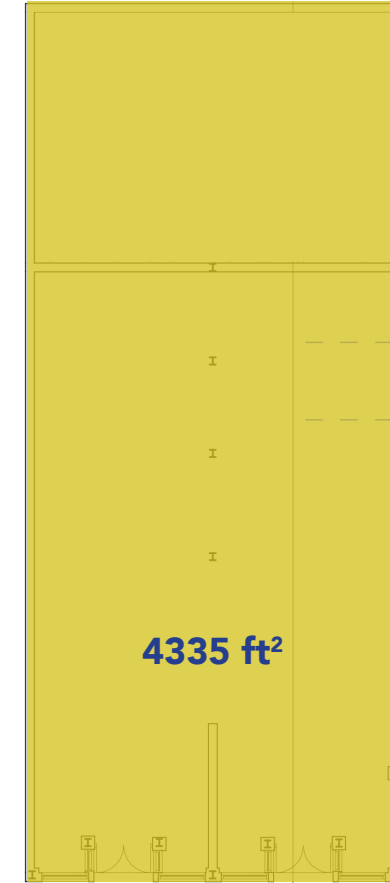
Constructed ca. 1885
Italianate style

Zoning district: B-4

Construction type: III-B

Gross Area:

Total:	11,656 ft ²
1st floor:	4335 ft ²
2nd floor:	2,986 ft ²
3rd floor:	2,986 ft ²



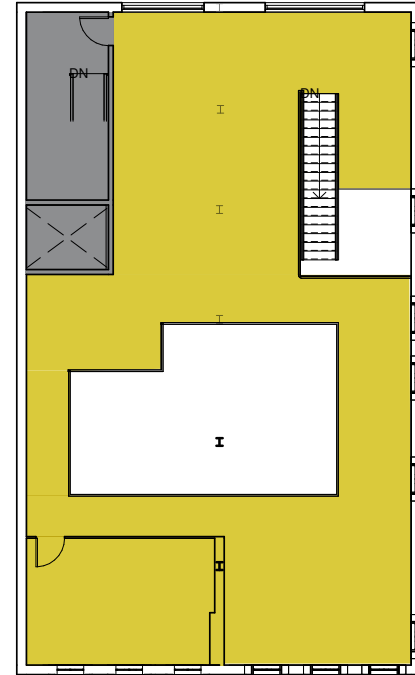
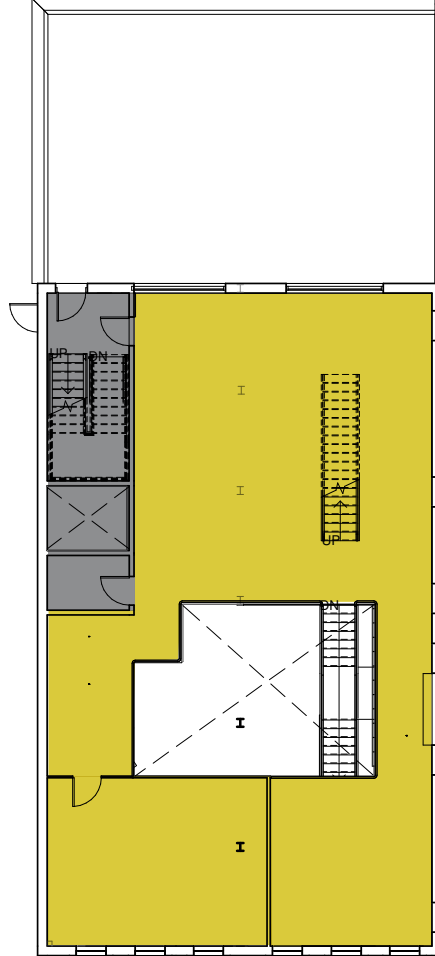
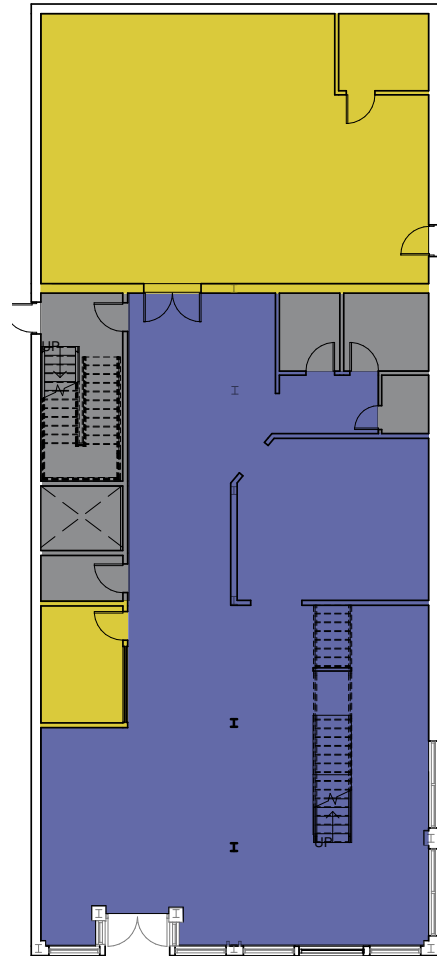
Floor 1



Floor 2



Floor 3



- OPEN TO PUBLIC
- PROGRAM SPACES
- BACK OF HOUSE

BUILDING TYPE: III-B

TOTAL GROSS AREA

11,656 ft²

GROSS AREA FLOOR 1
4,335 ft²

GROSS AREA FLOOR 2
4,335 ft²

OUTDOOR: 1,260 ft²

GROSS AREA FLOOR 3
2,986 ft²

EFFICIENCY RATIO
0.60

TOTAL NET AREA
(BASED ON EFFICIENCY RATIO)
6,994 ft²

NET AREA ON EACH FLOOR
(BASED ON EFFICIENCY RATIO)

FLOOR 1
2,601 ft²

FLOOR 2
2,601 ft²

FLOOR 3
1,792 ft²

TOTAL # OF OCCUPANTS
112 max.

OCCUPANTS/GENDER
50/50

PROPOSED PROGRAM

NET AREA
2136 ft²

10ft² MIN/
OCCUPANT

GALLERY + RECEPTION

OCCUPANCY
CLASSIFICATION

A-3

IDEAL # OF OCCUPANTS

49

EXITS
REQUIRED

2

NET AREA
100 ft²

10ft² MIN/
OCCUPANT

ADMIN

OCCUPANCY
CLASSIFICATION

B

CLINICS - OUTPATIENT

IDEAL # OF OCCUPANTS

1 - 3

EXITS
REQUIRED

2

NET AREA
1140 ft²

60ft² MIN/
OCCUPANT

CERAMICS STUDIO + KILN ROOM

OCCUPANCY
CLASSIFICATION

B, F-2

IDEAL # OF OCCUPANTS

12

EXITS
REQUIRED

2

NET AREA
80 ft²

STORAGE

OCCUPANCY
CLASSIFICATION

B

IDEAL # OF OCCUPANTS

1-2

EXITS
REQUIRED

2

NET AREA
1000 ft²

60ft² MIN/
OCCUPANT (NET)

PAINTING STUDIO

IDEAL # OF OCCUPANTS
12

OCCUPANCY
CLASSIFICATION
B

EXITS
REQUIRED
2

NET AREA
300 ft²

60ft² MIN/
OCCUPANT

DRAWING STUDIO

IDEAL # OF OCCUPANTS
5

OCCUPANCY
CLASSIFICATION
B

EXITS
REQUIRED
2

NET AREA
1075 ft²

10ft² MIN/
OCCUPANT (NET)

**OPEN
GATHER**

OCCUPANCY
CLASSIFICATION

B

IDEAL # OF OCCUPANTS

12 MAX.

EXITS
REQUIRED

2

NET AREA
260 ft²

10ft² MIN/
OCCUPANT

**CLOSED
GATHER**

OCCUPANCY
CLASSIFICATION

B

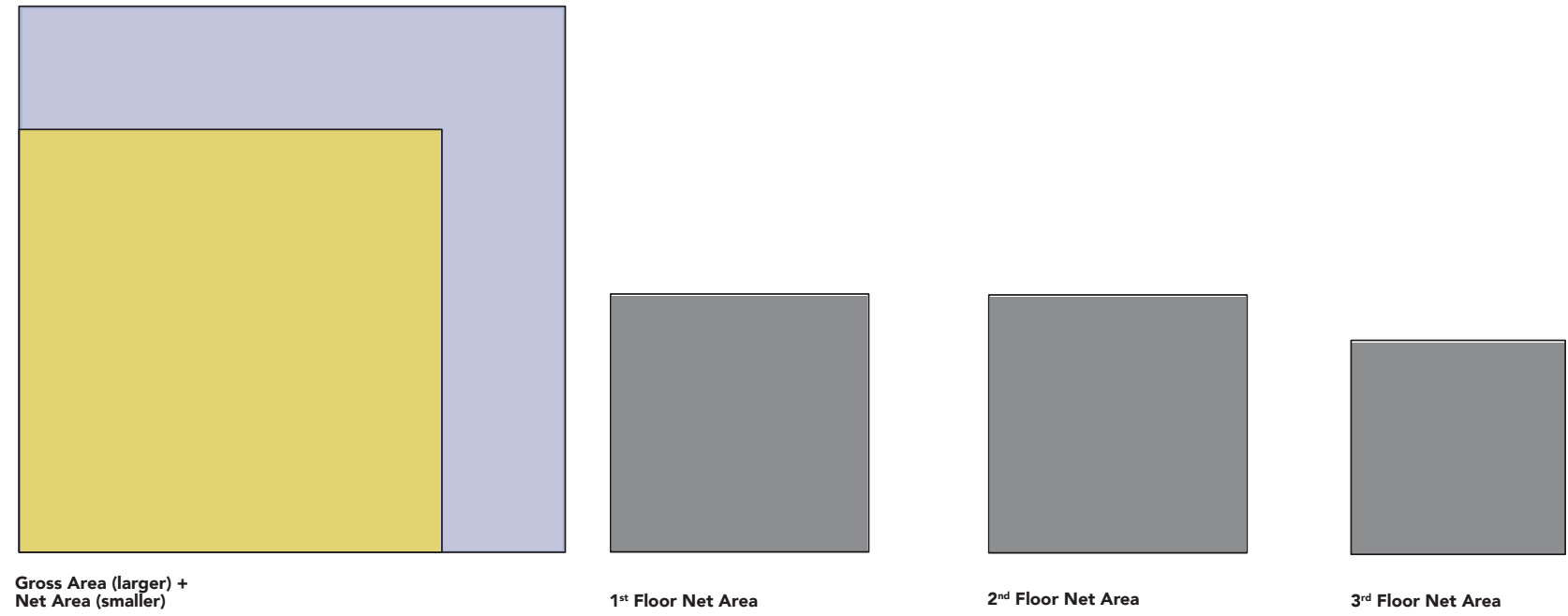
IDEAL # OF OCCUPANTS

2-5

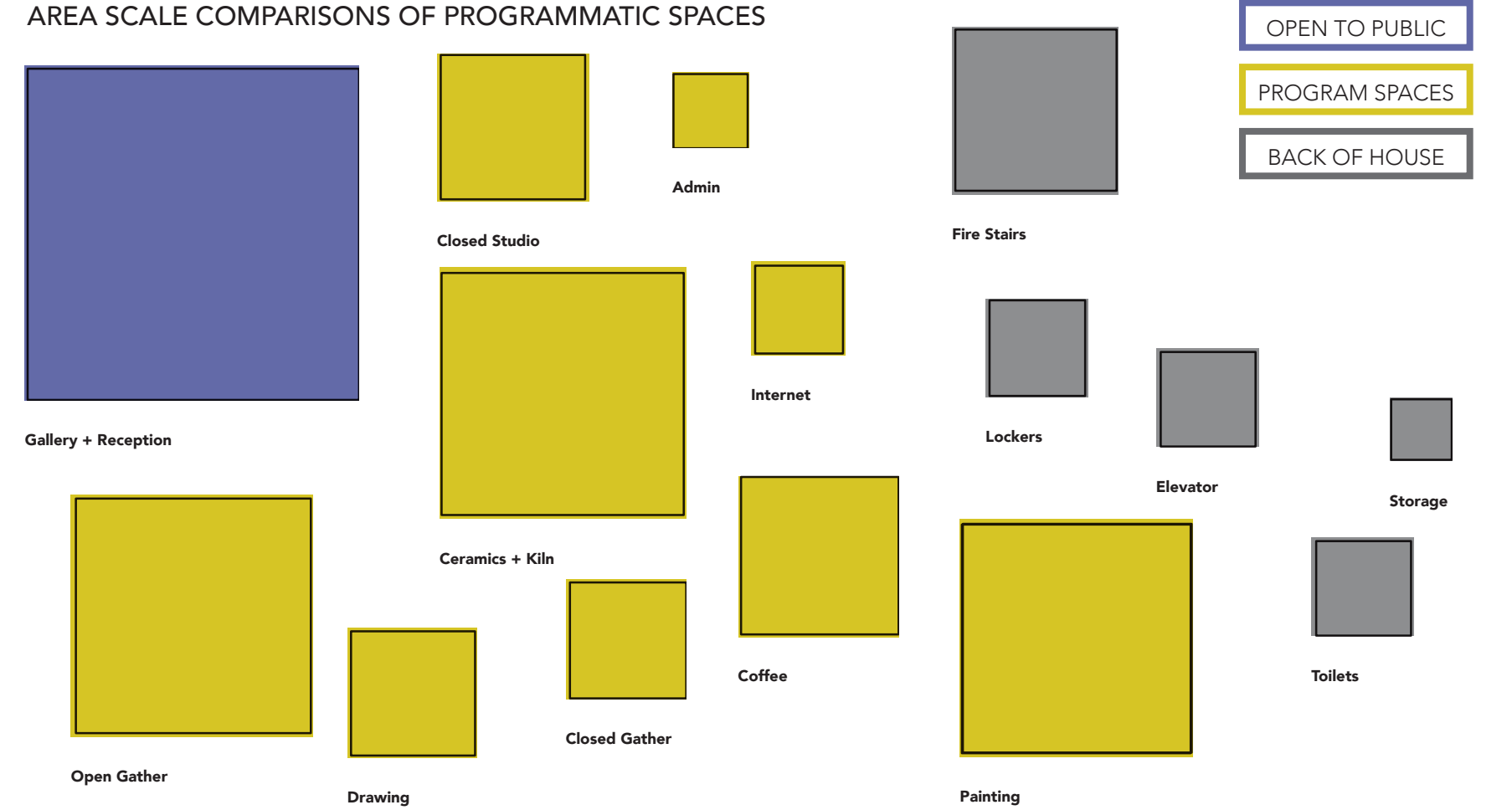
EXITS
REQUIRED

2

AREA SCALE COMPARISONS OF BUILDING

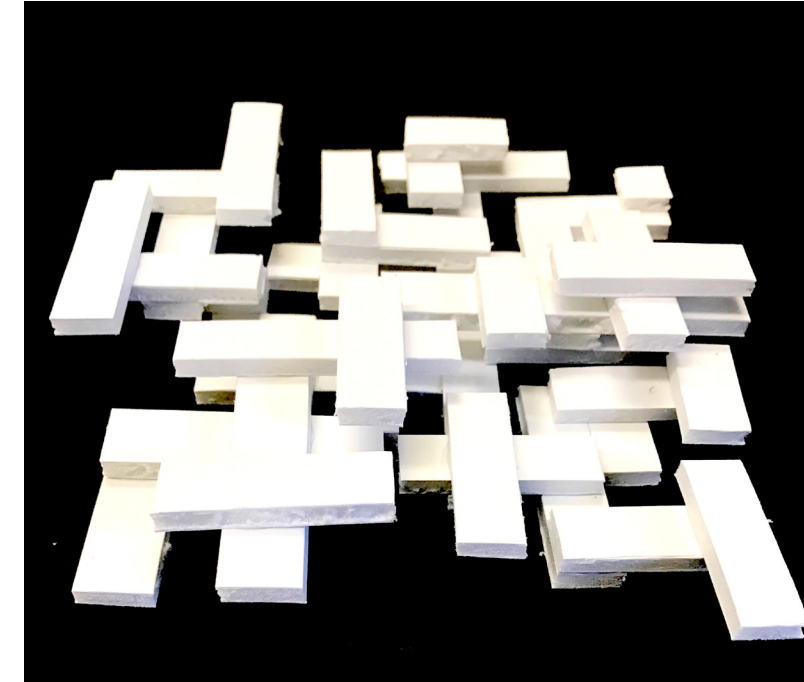


AREA SCALE COMPARISONS OF PROGRAMMATIC SPACES

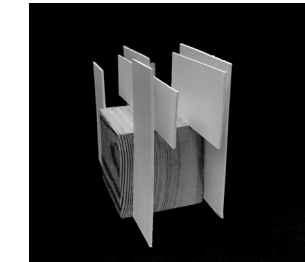
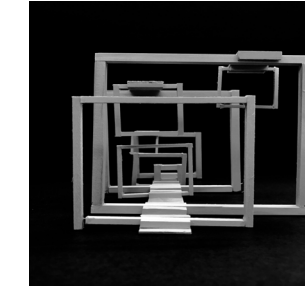
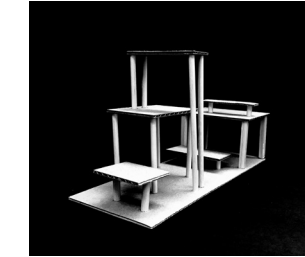


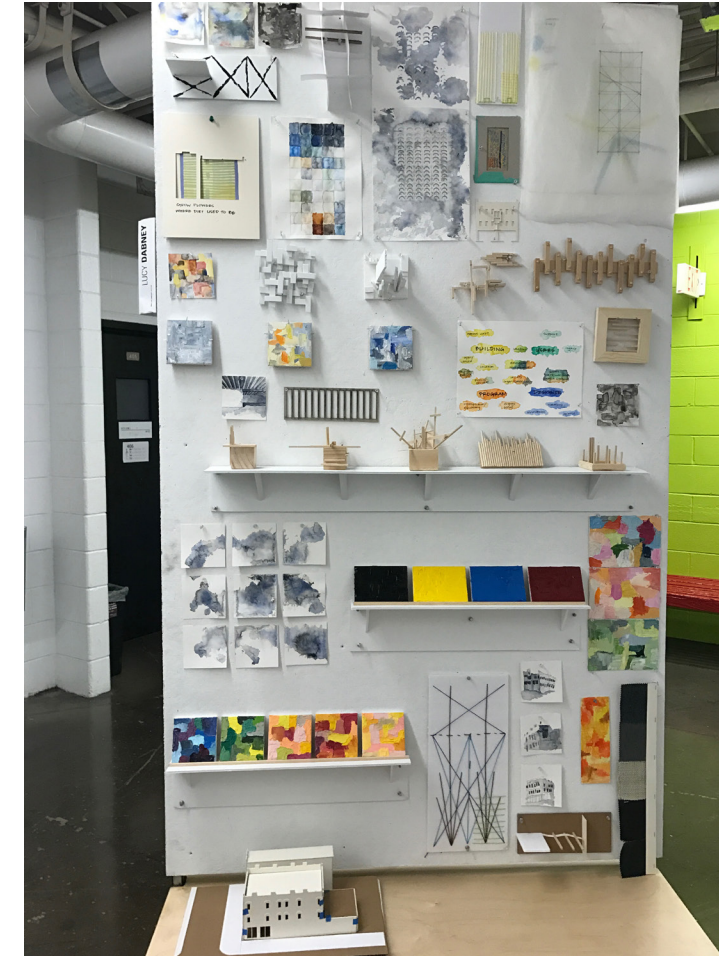
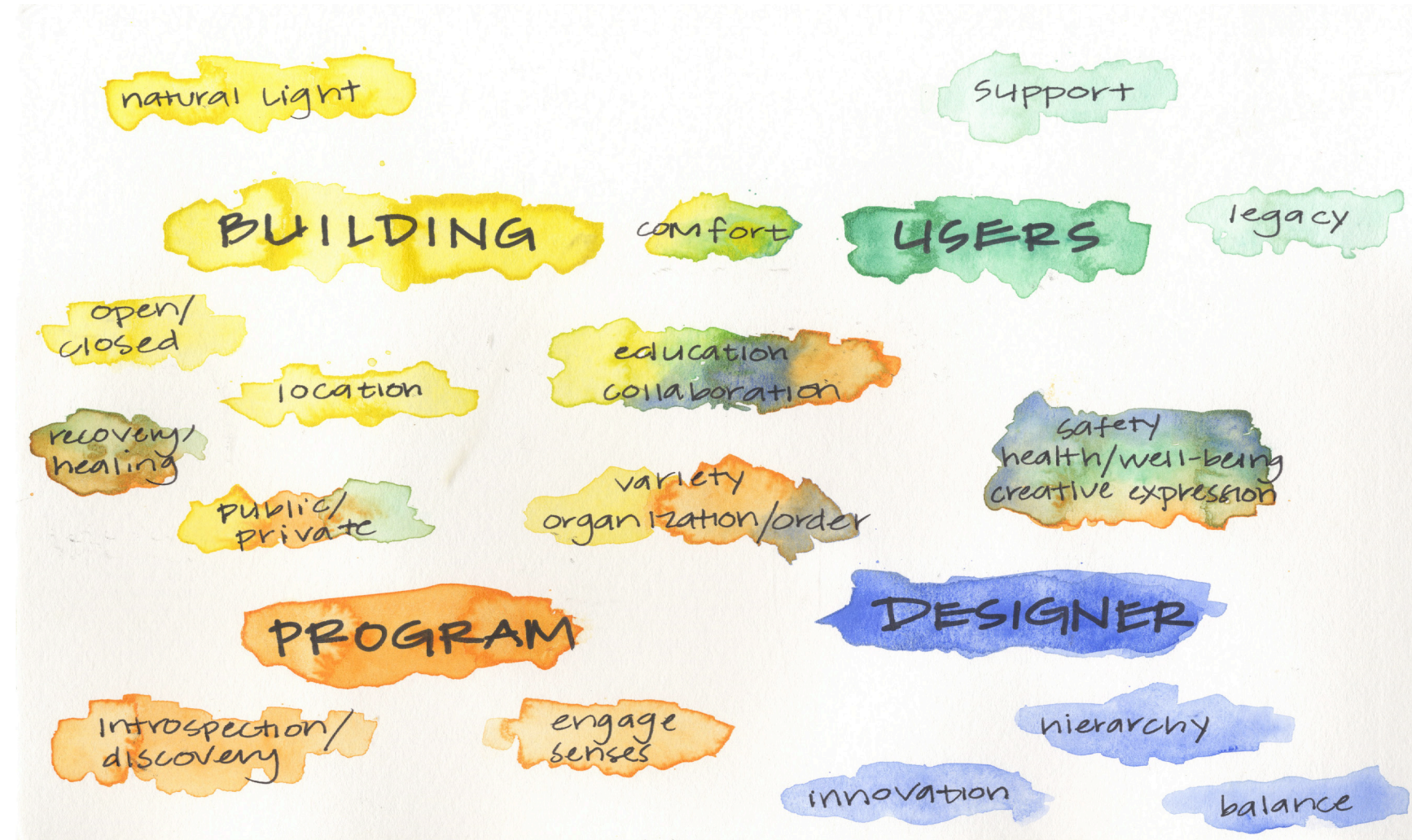


Series of paintings with only 3 rules: use oil paints to a 4" x 4" canvas using only a paint knife. This exercise was a successful attempt for an introspective art therapy moment set out to calm and clear the mind. The color palette for the design was extracted from the first three paintings of the series



Model (above) is bringing the textures of the oil paintings into 3D forms. This encouraged the idea of incorporating various levels and openings into the design, which ultimately led to the floor openings.



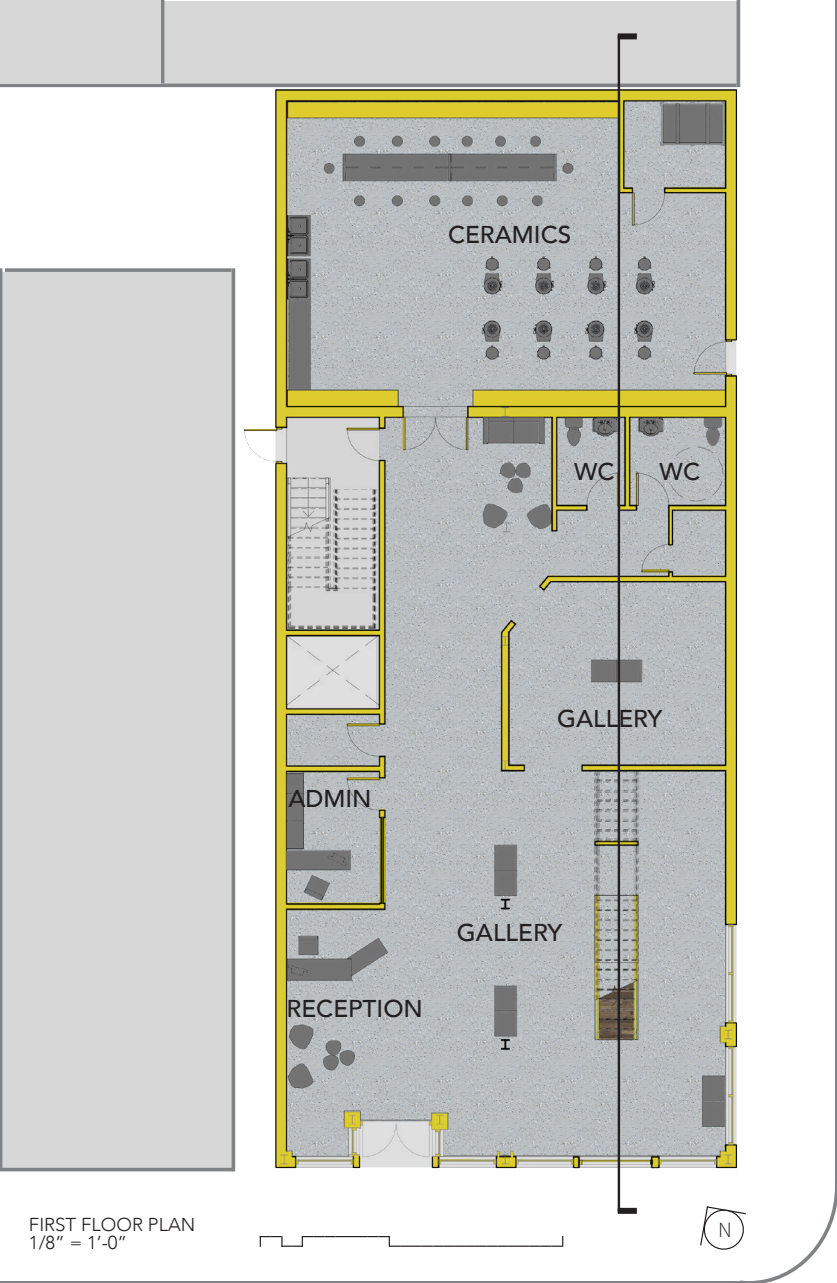


WALL OF CONCEPT

Goal: To build a critical mass of concept work from which the schematic design phase of the thesis project can spring.

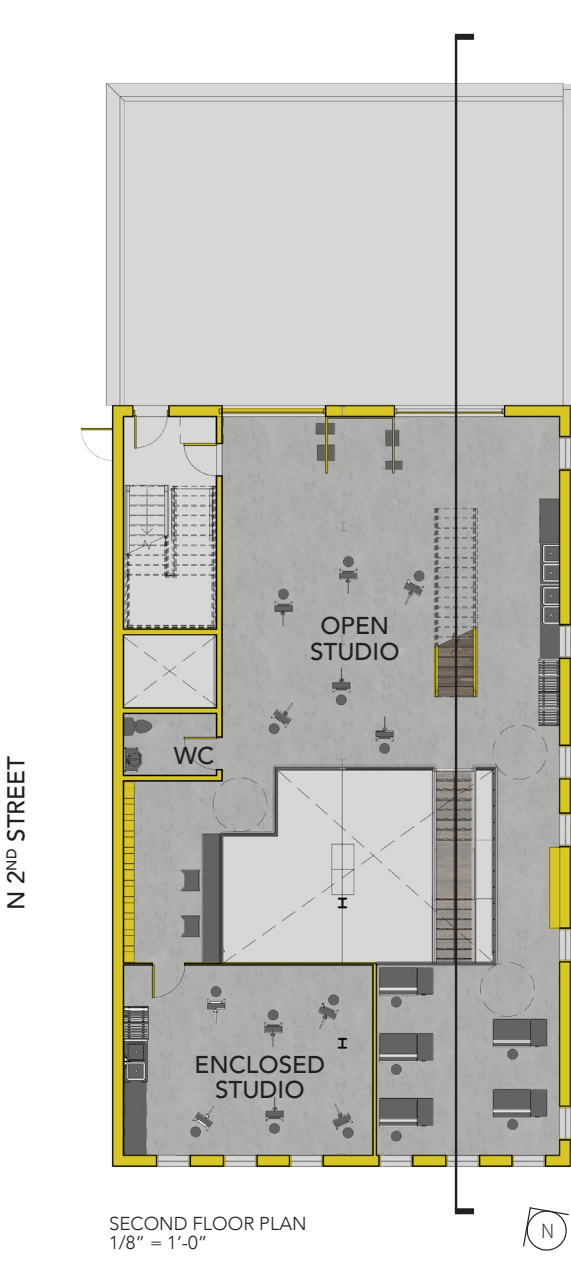
Various materials and explorations in the conceptual phase help to shape the design and program. Materials used include: oil paints on canvas, watercolors, basswood, glue, string, foamcore, chipboard, museum board, trace paper, watercolor paper, and bond paper.

This work is investigative, experimental. It is meant to challenge. One of the most influential aspects of this concept work was the challenge to transform 2-dimensional concepts into 3-dimensional forms.



FIRST FLOOR PLAN
1/8" = 1'-0"

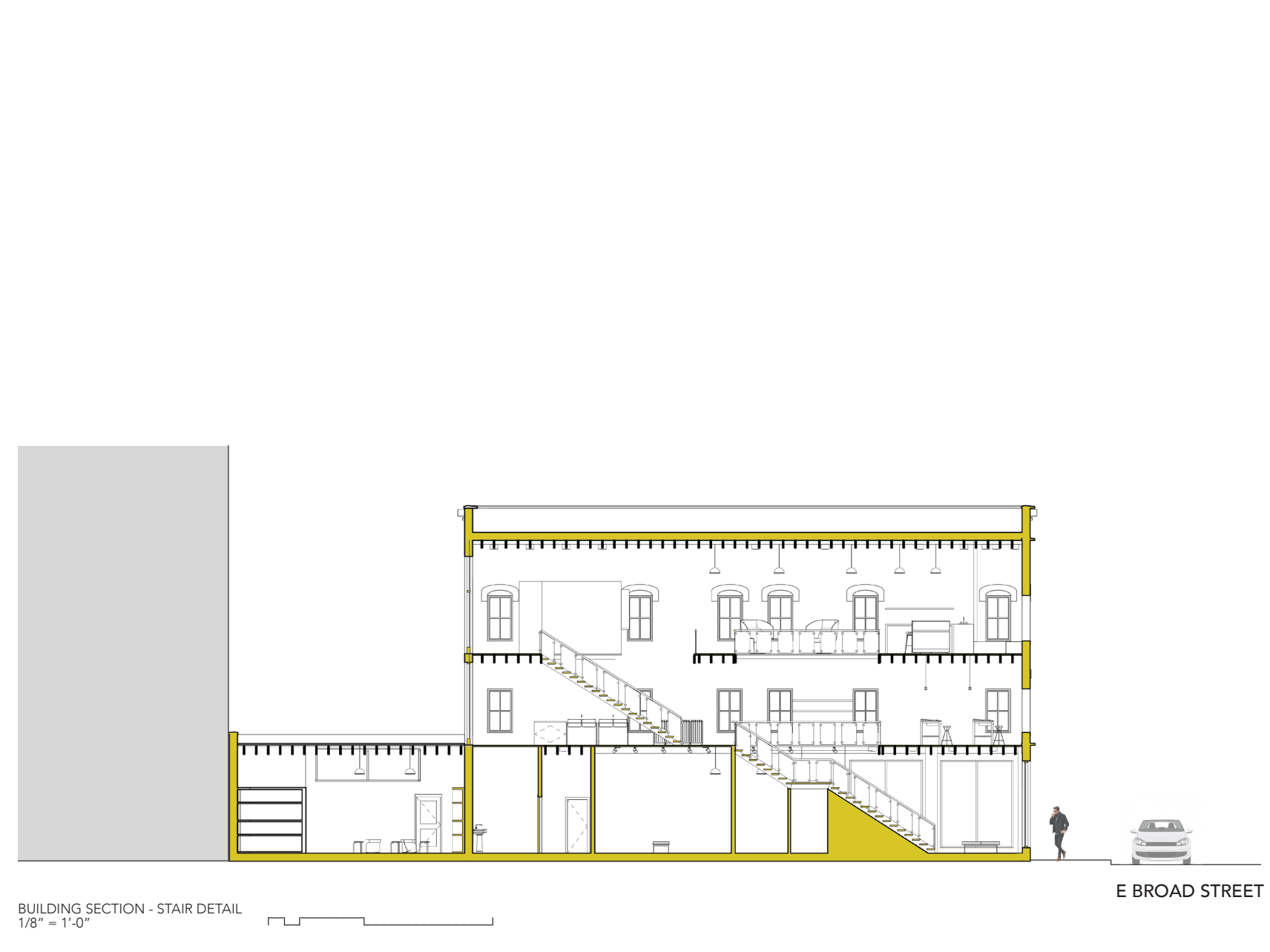
E BROAD STREET



SECOND FLOOR PLAN
1/8" = 1'-0"

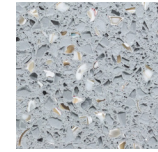


THIRD FLOOR PLAN
1/8" = 1'-0"

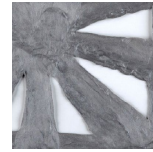


BUILDING SECTION - STAIR DETAIL
1/8" = 1'-0"

E BROAD STREET



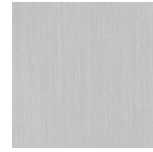
Ice Stone
Terrazzo Floor



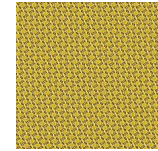
Weitzner Eden
Wallcovering



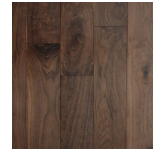
Maharam
Milestone
Upholstery Fabric



Decca Brushed
Aluminum



HBF Bumpy
Upholstery Fabric



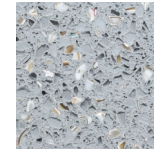
Walnut Wood

GALLERY + RECEPTION

The gallery will house rotating exhibitions from outside artists that deal with mental health issues. Its ground level location on the corner of a busy street with storefront windows makes this space visible and accessible to the public. Its purpose is to erase the stigma attached to addiction and mental health by raising awareness and educating the public.



BarnLight Electric
Pollock no.3 Light



Ice Stone
Terrazzo Floor



Magis DejaVu
Stool



Magis DejaVu
Stool



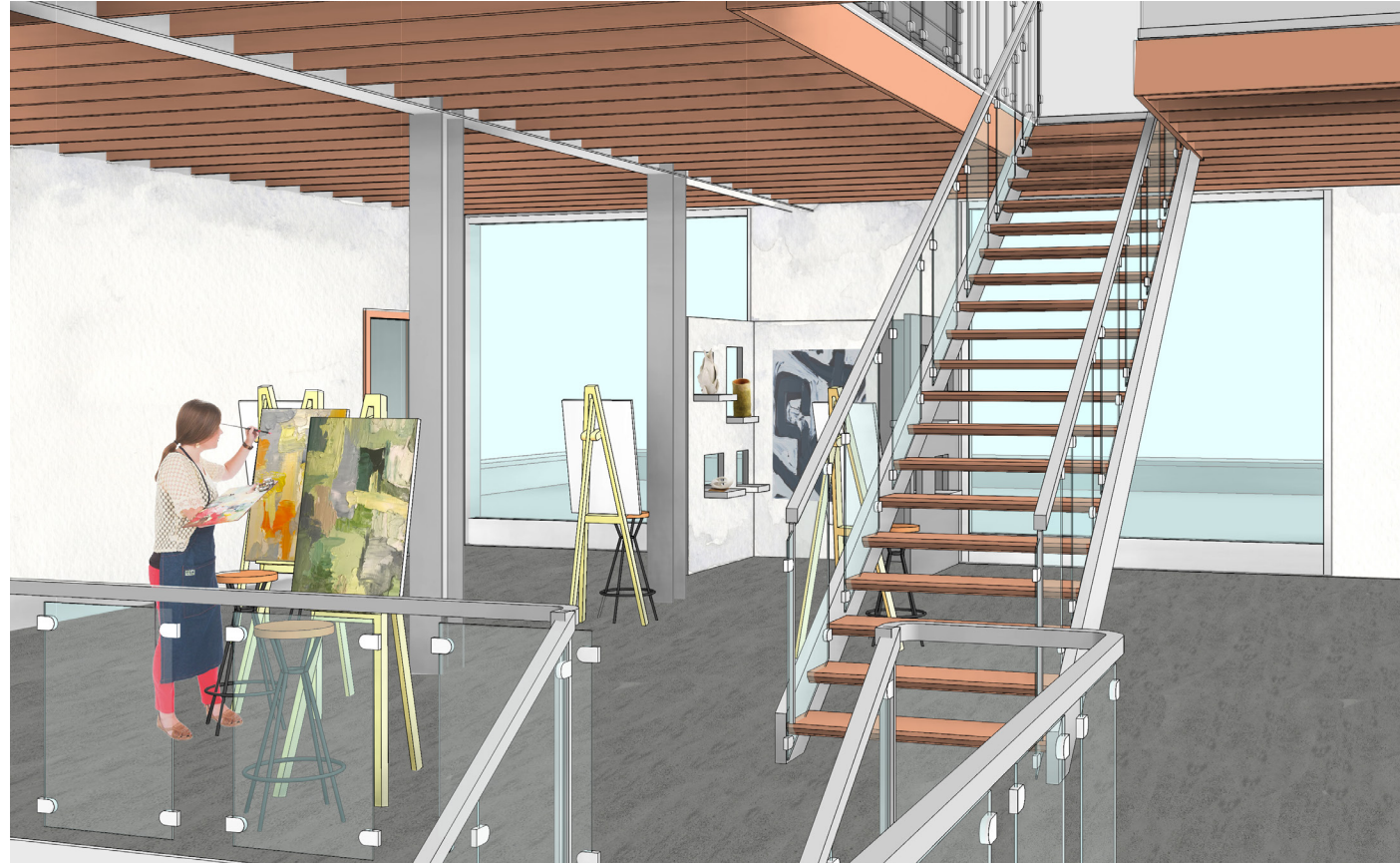
Shimpo Potter's
Wheel



Focal Point Nera
Linear Light

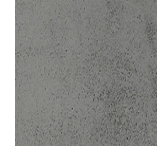
CERAMICS STUDIO

Ceramics studio provides potter's wheels and a counter height work table. A kiln room located in the back allows for users to fire and glaze their works. Clay is a wonderful medium for art therapy that presents a very tactile form of art-making.



OPEN PAINTING STUDIO

Painting studio in the open atrium of the second level exhibits a dynamic space with plentiful natural light. A "gallery" space along the back wall allows for users to display works in process that is not visible to the public.



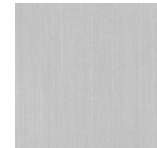
Crossville Blend
Grigio Laminam



Mabef Studio
Easel



Magis DeJaVu
Stool



Decca Brushed
Aluminum



DRAWING + ENCLOSED STUDIO

Enclosed studio offers a more private work space for users. A panel of 3Form translucent wall with string design filters a diffused light into the open studio. The design of this floor level focuses on the stair and options for work spaces to accommodate the needs of each user.



Crossville Blend
Grigio Laminam



Allsteel Align
Lockers



Mayline Ranger
Drafting Table



3Form Unravel



Magis DeJaVu
Stool



Focal Point Nera
Linear Light

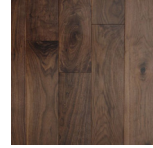


GATHER + COFFEE AREA

The third floor offers various gathering spaces for the users of the space. Different types of seating are offered in the group gather, coffee and private meeting area. This allows for user control, choice, and varying levels of privacy.



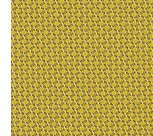
3Form Thicket



Walnut Wood



BarnLight Electric Pollock no.3 Light



HBF Bumpy Upholstery Fabric



Knoll Laub Lounge Chair



Steelcase Scoop Stool



Allsteel Scooch Seat



Allsteel Reflect Chair

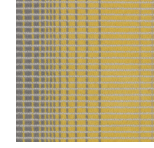


Allsteel Clubhouse



INTERNET TABLE + GATHER

Gather space allows for users to come together, discuss, and share their processes and discoveries through their art-making. Various types of seating provide options as well as acoustical properties. This floor is highly furnished for these group discussions, but also for users to go and relax while drinking a cup of coffee.



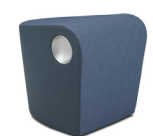
Maharam Dandelion Carpet



Christopher Wynter Area Rug



Decca Brushed Aluminum



Allsteel Scooch Seat



Walnut Wood



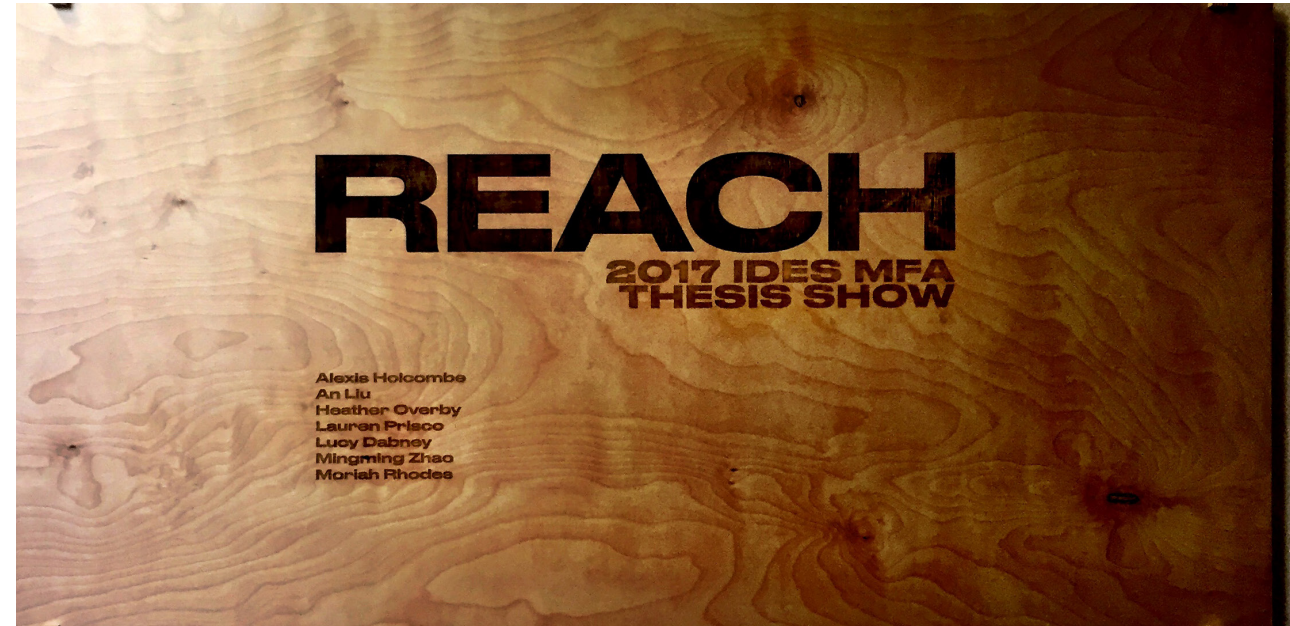
BarnLight Electric Pollock no.3 Light



Knoll Laub Lounge Chair



Allsteel Reflect Chair



The thesis exhibition and presentation proved to be a roller coaster of my mental, physical, and emotional abilities. With many ups and downs, the successes overcame the challenges.

The space limitations of the gallery led us to come together to design the show installation. There were many obstacles with the install, but it was the class' ability to problem solve as a group that led to the successful show.

The thesis defense was an opportunity to present the project in its entirety - from beginning concept to final design. Reflecting on the project while outlining the process helped resurrect some ideas that had been forgotten. Design decisions occurred up until the final possible moments, so going back to the concept models and drawings helped reel ideas back in.

The concept behind my design is strong, however some questions arose during the defense regarding specific design decisions. The questions addressed how the space is used by its specific user.

Your layout is very geometric. Did you consider using curved forms/lines?

Your stair is a continuous, straight run. Did you consider breaking it up and dispersing different access points for users to traverse the space in order to ascend?

Your space "hugs" the artists. Is there a moment where is "slaps them in the face"?

One of the most challenging aspects of the design was confronting the user (opioid addicts in recovery) with the public (who access the space intermittently). The main purpose of this project is to raise awareness, educate, and erase the stigma attached with addiction. It is my goal to balance the privacy that the artists require, while understanding that there should not be shame attached to their disease.



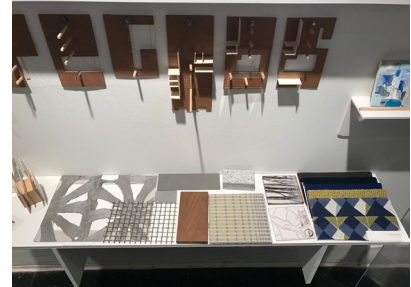
Thesis Exhibition Install, Anderson Gallery

This design could have gone in many directions. I feel that the layout of the floor plans is successful in its geometric simplicity, mimicking the geometries of the existing shell. However, I do agree that the stair could be broken up. It's straight run speaks to the concept of the waterfall, but it could achieve more by various positionings.

Lastly, this design is not meant to slap the artists in the face. I want it to hug them, make them feel a sense of permanence. The space is meant to be a place where the artists come after their "slap in the face" moment. They deserve an environment that supports recovery and embraces their abilities as artists and humans.



Thesis Exhibition Install, Anderson Gallery



Installation photographs



Opening Night at the Anderson Gallery, April 28, 2017

ART FOR RECOVERY

ART STUDIO + GALLERY FOR MENTAL HEALTH AND OPIOID RECOVERY



CONCEPT

This project aims to erase the stigma attached to opiate addiction, while supporting one's road to recovery, through the creative outlet of expression in art-making. Art-making is a hike to a waterfall. It can cause blisters, but can also awaken neglected senses. It is a healing process that has to be discovered, not taught.

PROJECT OVERVIEW

This thesis explores the design of a space for opiate/opioid addicts in recovery that combines an art therapy studio with a gallery space. It provides a new type of therapy available to the area, engage and educate the Richmond community, and spread awareness of the disease of opiate addiction. It will also enable addicts to express themselves in a non-verbal, creative format that allows them to create a legacy and leave an imprint in the community.

Art is not a medicine that must be taken three times a day after meals. However, it can feed the soul, motivate an individual to want to recover and, in certain circumstances, cause physiological changes in the body.

Art therapy focuses more on promoting healing and/or maintaining health versus curing addictions. The emphasis is not on the end product from art-making, but rather on the raw, honest emotion that is discovered through art-making.

Some patients, frightened of mistakes or errors, soon learn to capitalize on accidents as a rich new avenue for expression... the concepts of reversibility, decision-making and flexibility are inherent qualities of an activity. This can provide a microcosm model of the real world.

—Warren, B. (1993)

OPIOID EPIDEMIC STATISTICS



PROJECT URGENCY

The Richmond community is very accepting and supportive of the arts, especially the strip of East Broad Street between Belvidere and 5th Street, with many new galleries popping up.

Drug addiction awareness is becoming prevalent within the community — the *Richmond Times Dispatch* newspaper prints articles related to the drug epidemic in the area on a weekly basis. Many of the existing facilities are not meeting the needs of patients, especially within the interiors. These facilities are lacking art therapy treatment in their programs, a proven form of successful therapy that could contribute to the community in a productive manner and help reduce the rate of relapse.



SITE LOCATION

122-124 East Broad Street is located on the South East corner of Broad Street and 2nd Street. Situated in the arts-oriented Jackson ward district, a historically rich neighborhood to the civil rights movement, it is less than a mile from VCU's MCV medical campus. Currently vacant, it served as a retail store in its early life. The storefront windows and corner lot downtown location are essential for exposure, benefits from natural light, and openness.



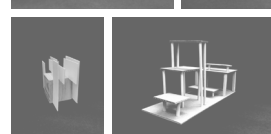
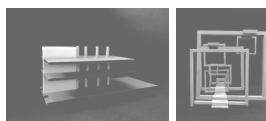
122-124 E BROAD STREET, BUILDING EXTERIOR



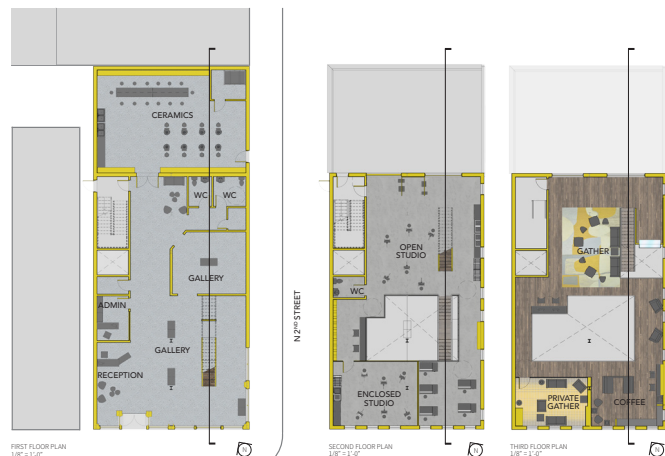
EXISTING BUILDING INTERIOR PHOTOS



PROCESS



CONCEPT MODELS EXAMINING THE PROPORTIONS AND RHYTHM OF THE EXISTING BUILDING STRUCTURE.



FIRST FLOOR PLAN
1/8" = 1'-0"

SECOND FLOOR PLAN
1/8" = 1'-0"

THIRD FLOOR PLAN
1/8" = 1'-0"

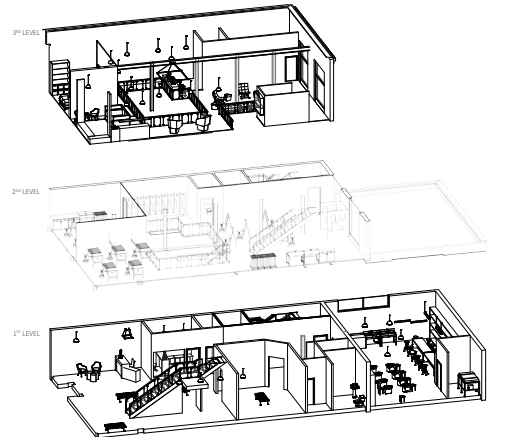
E BROAD STREET

N 2ND STREET

E BROAD STREET



BUILDING SECTION - STAIR DETAIL
1/8" = 1'-0"

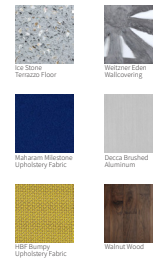


EXPLODED AXON - FLOOR OPENINGS + STAIR



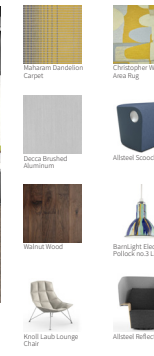
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Gather space allows for users to come together, discuss, and share their processes and discussions through their art-making. Various types of seating provide options as well as acoustical properties. This floor is highly furnished for these group discussions, but also for users to go and relax while drinking a cup of coffee.



Storm Thicket



Walnut Wood



Barlight Electric Pollock no.3 Light



Knoll Laub Lounge Chair



Alibeei Scoosh Seat



Alibeei Clubhouse



Alibeei Reflect Chair



Deca Brushed Aluminum



HBF Bumpy Upholstery Fabric



Shippo Potter's Wheel



Focal Point Nera Linear Light



GATHER + COFFEE AREA

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Barlight Electric Pollock no.3 Light



HBF Bumpy Upholstery Fabric



Magis Dejavu Stool



Shippo Potter's Wheel



Focal Point Nera Linear Light



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OPEN PAINTING STUDIO

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Chromaline Bond Grid Laminam



Mabel Studio Easel



Deca Brushed Aluminum



Magis Dejavu Stool



Mayline Rapier Drafting Table



Focal Point Nera Linear Light



DRAWING + ENCLOSED STUDIO

Enclosed studio offers a more private work space for users. A panel of storm windows wall with rising design lines a diffused light into the open studio. The design of this floor level focuses on the staff and options for work spaces to accommodate the need of each user.



Chromaline Bond Grid Laminam



Mayline Rapier Drafting Table



Magis Dejavu Stool



Focal Point Nera Linear Light



Alibeei Align Lockers



Storm Linoleum



Focal Point Nera Linear Light



Alibeei Reflect Chair

LUCY DABNEY
SPRING 2017
MFA INTERIOR ENVIRONMENTS THESIS

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IN LOVING MEMORY

Scott Dawson Pettit
February 13, 1988 – March 1, 2014