

Exploring the Museum's Images

Exploring my Image

Group art psychotherapy in the museum

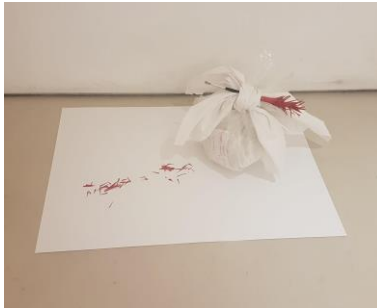
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Sofia Kosmaoglou, *La source*, 2002, Inv. No. 204/02



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This project aims to symbolically and practically give a message of **mobilization, creation and hope**. The National Museum of Contemporary Art, Athens, which is sensitive to attending to the needs and interests of diverse groups, was considered suitable for this program since not only did it **inspire creativity** and **foster social inclusion**, but merely being in the museum made people **feel valued** and through the artworks they were **motivated to express themselves**.

The contribution of art to the development of critical thinking, to the recollection of personal experiences, to the cultivation of self-expression, dialogue and cooperation through representative contemporary art works, were the objectives of this program. The Museum space provided the opportunity to participants **to engage with the exhibited works of art and with the works they created themselves**. Utilizing the **group psychodynamic art therapy framework** (<https://epdf.tips/group-analytic-art-therapy.html>), the coordinators tried to assist in the enhancement of the participants' wellbeing.

Both circles regarded a short-term therapeutic intervention that lasted **3 months** and was implemented in **12 two and a half hour weekly sessions**. The members of the groups came in contact with selected works and artists from the Museum's collection. Taking as a starting point the emerging mental state, they created their own works, the discussion of which became a vehicle for personal exploration.

Following an open call (on the museum's website and social media) participants were selected after a series of pre-group interviews on the basis of their motivation, their love of art, their willingness to be part of a group and their desire to address emotional difficulties. The process revealed that there was a great need on behalf of the participants for **self-knowledge, love for art, motivation for understanding, getting familiarized and engaging with contemporary art, and a desire for self-expression**. The coordinators were impressed by their creativity, their imaginative way of using materials, as well as the recognition of the power of art psychotherapy.

Participants reported that it was a positive and helpful process. The coordinators' evaluation found that it would be have been better to have had a longer preparation period during the selection process, and to extend the overall duration of the program.

Due to the positive feedback and the outcome of the program the program will continue with two or more groups on an annual basis.

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Cais das Artes: The Museum of Paulo Mendes da Rocha in Vitória

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Introduction

This work presents a research about the Cais das Artes, a cultural complex that is being built on the seafront of Vitória, the capital city in the state of Espírito Santo, Brazil. The work began in technical visits carried out in the year 2013. Over the course of four years it was possible to recognize in the city the need for visual contact between the citizen and the seafront lost in the modernization process of the commercial port. The Cais das Artes is part of a circuit of art and culture in the waterfront. The space contains a square, a museum and a theater, with the project authored by the architect Paulo Mendes da Rocha. The main focus is on the study of a architecture of one of the most celebrated Brazilian architects, the relation of his creative process with the natural and urban context.

Abstract

The architect owns a singular style, with works ruled by a taste for materiality and monumentality. His designs are examples of the contemporary application of the Brutalist aesthetics, to which we have been able to offer plastic originalities by which they stand out. The project was developed by Metro Architects with collaboration of the architect. The Cais das Artes occupies a land of 21,000 m². The 30,000 m² built area also houses a theatre and a café. The architectural party was designed in such a way to raise the museum and the theater releasing the view from the bay of Vitória to the observer of the level of the square. The museum space was designed with total visual integration between the ground level, the first and the second floor, through panels of inclined glass that allow the internal lighting by reflection of the light on the floor and the height allows the exhibition of large works.

Background

Built in a global context of the use of museums as urban landmarks capable of promoting cities and attracting considerable amounts of tourists, Cais das Artes emerges as a space designed to promote the cultural scene of the city of Vitória, a state capital that is eclipsed by cities of the neighboring states such as São Paulo, Rio de Janeiro and Belo Horizonte.

With a creative method that parallels other major museum projects, the Brazilian Paulo Mendes da Rocha seeks to establish rich relations between the artistic, architectural and urban fields, being a union of different specialties and disciplines, as a transdisciplinary experience, as was written by SILVA, that "architecture is not only approached as an object, but as an eventual interactive process or event, of a dynamic and mutant character", so the project is an example of the new production of museums of a more flexible and ample character, in the sense of seeking greater integration to the context inserted and directed to a more diverse public, that is joined the crowds in search of the consumption of art.

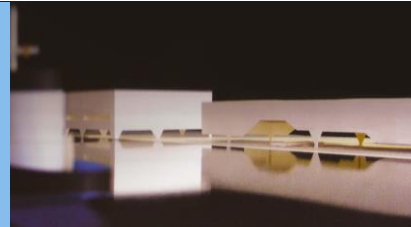
Paulo Mendes da Rocha is one of the most experienced museum architect in Brazil because he designed more than a dozen museums around the world.

The architectural boldness designed by Paulo Mendes da Rocha, for the whole of Suá, cites the Cais das Artes in the context of the tradition of audacity of the great spans and other solutions in the museum architecture of Brazil, in cases like Reidy and MAM, Lina Bo Bardi and MASP and Mendes da Rocha himself at MUBE." (HERKENHOFF, 2010, p.13)



Location. METRO Arquitetura.

An important aspect in the conduct of the architect's design process is the use of the scale model as a sketch, aiding in the decisions. As Paulo Mendes da Rocha says: "It is the model as a sketch, [...] The model you did as an essay of what you are imagining in the materialization of what is imagined."



Cais das Artes Model. METRO Arquitetura.



Digital Perspective of the Cais das Artes. METRO Arquitetura.



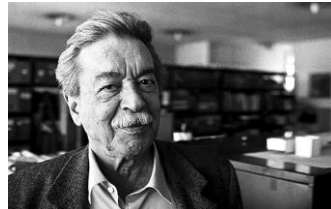
External render of the museum. METRO Arquitetura.

The elevation of the museum from the plaza level brings the dynamics of the flow of ships to the exhibition environment. Also the great height of the exhibition halls they allow the placement of larger pieces in the museum.

The architect in his justifications refers to Venice and rescues the beauty of the permanent parade of ships that happens next to the land with sea front of 300 meters.



Internal of the museum render. METRO Arquitetura.



Paulo Mendes da Rocha.

The architect has born in Vitoria, in 1928. His work is internationally recognized, accumulating a series of awards around the world such as the Prêmio Mies Van der Rohe Award in 1999, the Pritzker in 2006, the Golden Lion at the 2016 Venice Biennale and the RIBA Gold Medal 2017, has a unique style with works ruled by a taste for materiality and monumentality.



The Building Under Construction. Luciana Nemer

Research Questions

This work develops in the perspective of presenting a deeper study about the proposed architectural party, its relation with the architect's previous works and its relation with the architecture of museums. About the size of the program, in a more specific analysis about the number of users which it is intended to meet, dimensions of environments and specifics of the project. In the final analysis, the aim is to unveil the objectives of the proposal and how it will impact the city's environment when the project is completed, looking in general to enrich the debate about the architecture of museums.

Methodology

The methodological process begins with the bibliographical research about the architecture of museums and emphasizing the impacts of cultural equipment in the urban environment. The interaction between the program and the place is described in the Campos and METRO texts. More specifically information about the architect are described the publications of Solot, Silva, Wisnik and Zein.

Continuing the work, field research was carried out in the building site of the project, where through oral reports was collected that was complementary of the project text.

The Project

In the the production of the architect Paulo Mendes da Rocha was the domain of topography and the integration of man with nature, according to his view, architecture must be dedicated to the consolidation of the place, and the contrast between the built and the natural strengthens and the local virtues. The building presents a dialogue between the new constructive technologies and the force of brutalism, an architectural current that began in the 50's.

The Project of the Cais das Artes in many aspects involved many themes that the architect overlooked, his minimalist proposal and integration with the surroundings, in this case with a particular relation with the landscape, finds echoes in previous projects of Paulo Mendes da Rocha, as we can see in the reflection made by Silvaa on MUBE - Brazilian Sculpture Museum, built in São Paulo, Brazil:

"The quality of this minimalist proposal lies in the simplicity [...] as well in the coherence of the theoretical-conceptual foundations presented that deal with the relationship between edification and the urban environment."

Conclusion

After a certain dynamism in the construction in its initial stage in 2010, due to paralysis, contractual changes and increase of production costs, the work was paralyzed in 2015. In a visit to the construction site, in May 2017, it was verified that the work continues paralyzed.

As a result of this paralysis, it remains to wait to see the impacts of a cultural project of this size in the city of Vitória, and how the space and symbolic relations predicted by Paulo Mendes will be appropriated by visitors and residents of the city.

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Museum Governance: The case of Saudi Arabia

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Museums throughout history proven to be one of the cornerstones of the educational process, and a reflection of an era or country's history, culture and society. However, some museums have become a burden on government financially and otherwise. In Saudi Arabia, and especially with the reform plan *Vision 2030*, the government aims to utilize and enhance the role of museums in directing and enhancing human and economic development. Thus, this paper analysis public museums' practices in Saudi, and then introduce applying *good governance* factors to support the Saudi government's efforts in enhancing the role of public museums in social, cultural, educational, and economic development.

Conclusion/ recommendations

Applying *good governance* practices to public museums will result in:

- Supporting the role of museums in the society through public participation and bringing back public trust to museums as an important institution in the educational, social, cultural and political process.
- Also, adopting *good governance* practices by museums will give legitimacy to the museums institutions' work as an independent public institution.
- Many studies have shown that applying governance practice and concepts will enhance the effectiveness and efficiency of nonprofit organizations and museums. Accountability, transparency, management stability, and public participation, among other factor of governance are all factors that researches and studies' results support in order to have effective and efficient governing of museums (Albassam, 2016; Anderson, 2012; Exell & Wakefield, 2016).
- In Saudi Arabia, few studies have been conducted regarding the governance in general, and in museums in particular; Since museum culture is new to Saudi Arabia, also, museums' role in the cultural, social, and political dialogue is also rare (Bin Mania, 2014; Exel, 2016; Saudi Vision 2030, 2016).
- Assisting museums to be less dependent on governmental funds to be self-sufficiency financially since current public museums depends fully on the government's support.
- Activating museums' collaboration with other public institutions such as other cultural institutions, and educational institutions.

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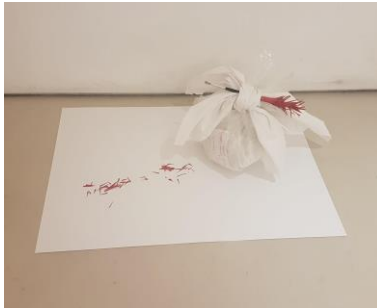
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