



Ich starrte auf das Schiff. Es lag ein Stück vom Quai entfernt, grell beleuchtet, im Tejo. ... Das Schiff war ein Passagierdampfer, der beladen wurde. Ich wußte, daß es am nächsten Abend abgehen sollte. Im harten Schein der nackten elektrischen Birnen wurden Ladungen von Fleisch, Fisch, Konserven, Brot und Gemüse verstaut; Arbeiter schleppten Gepäck an Bord, und ein Kran schwang Kisten und Ballen so lautlos herauf, als wären sie ohne Gewicht. Das Schiff rüstete sich zur Fahrt, als wäre es eine Arche zur Zeit der Sintflut.

Erich Maria Remarque, Die Nacht von Lissabon, 1964

I stared at the ship. Glaringly lighted, it lay at anchor in the Tagus. ... The ship was a passenger vessel; it was being loaded. I knew it was going to sail the next afternoon. In the harsh glow of the naked light bulbs, crates of meat, fish, canned goods, bread, and vegetables were being lowered into the hold; stevedores were carrying baggage on board, lifting up crates and bales as silently as if they had been weightless. The ship was being made ready for a voyage—like the ark in the days of the flood.

Erich Maria Remarque, The Night in Lisbon, 1964

"And thy command shall alone live.
Within the book and volume of my brain"
(Shakespeare, Hamlet, I.5)

Directions for Use

In principle, we can regard social memory as an expression of collective experience. Social memory identifies a group, giving it a sense of a shared past and defining its aspirations for the future. Social memory is simply a source of knowledge. The question of whether we regard these memories as

historically true is less important than whether we regard them as true. This map is about proposing a starting point for unexpected evidence, a modus to inspire flashes of insight.

Just as the Letterist, we believed that in ancient cities like Lisbon we move within a closed landscape whose landmarks constantly draw us toward the past, certain shifting angles, certain receding perspectives, allow us to glimpse original conceptions of space. But this vision remains fragmentary. It must be sought in the magical locales of fairy tales and Surrealist writings: 'castles, endless walls, little forgotten bars, mammoth caverns, casinos mirrors.' (Formula for a New Urbanism, Gilles Ivain, 1953).

We have chosen the docks on the mouth of the Tagus because ports are the gates to a city that lead to other countries and whole continents; they are simultaneously places of departure and of arrival. Entire metropolises grow around them. Although Hard Engineering tangibly shapes foreshores, harbors are also sound chambers for the imagination. They are as much about history, memories, quotes, and references as about logistics, turnover of merchandise and people. They are as much about nostalgia as they are about statistics.

Lisbon Harbour

Host **Carlos Noronha Feio**
Guest **Susanne Prinz**





**Index of movements
of cargo, goods and
people in and
around Doca de
Alcântara and Doca
da Rocha do Conde
de Óbidos.**

LEISURE BOATS

SHIPS, CRUISE SHIPS, MILITARY VESSELS

CARS, LORRIES, TRUCKS

PUBLIC TRAINS

CARGO TRAINS