



# Harbour for Cultures

A project by Barbara Holub and Paul Rajakovics, Giuliana Carbi, and Elisabetta Porro

## transparadiso

*One Hundred Desires for Harbour for Cultures / Cento desideri per il porto di culture, 2018*  
video, 12'04"

- |    |  |    |   |    |  |     |   |
|----|--|----|---|----|--|-----|---|
| 1  | faro dei falsi orizzonti / light house of false horizons                                 | 24 | punto di assaggio / point of taste  | 59 | rottura / rupture  | 88  | autarchia / autarchy  |
| 2  | false verità: riscrivere la storia / false truth: rewriting history                      | 25 | orto botanico / botanic garden  | 60 | casa dei mestieri che non esistono più / house of professions which do not exist anymore   | 89  | equivoco / ambiguous  |
| 3  | spazio di ascolto / listening space  | 26 | laboratorio d'arte / art lab  | 61 | responsabilità / responsibility  | 90  | riuso delle risorse esistenti eco-innovativo per il terzo millennio / reuse of existing eco-innovative resources for the 3rd millennium                               |
| 4  | sala d'attesa per tiranni / waiting room for tyrants                                     | 27 | asilo / asylum  | 62 | biblioteca / library   | 91  | centro permanente di critica creativa per la costruzione di una società contemporanea / permanent centre of creative critique for constructing a contemporary society |
| 5  | resistenza contemporanea / contemporary resistance                                       | 28 | parco giochi per adulti / playground for adults   | 63 | lentezza / slowness  | 92  | cucina sociale / social kitchen   |
| 6  | studio per cantautori depressi / studio for depressive song writers                      | 29 | ricordo / memory  | 64 | conflitto / conflict   | 93  | stazione di sfruttamento energetico del moto ondoso / station making use of the energy of the sea   |
| 7  | quadrato per discussioni / boxing ring for debates                                       | 30 | spiaggia degli angeli / angels' beach   | 65 | salotto di valore umano / lounge for human values  | 94  | centro studi meteo idromarini - cambio climatico / research centre for seawater meteorology - climate change  |
| 8  | giardino acquatico / water garden  | 31 | auditorium strumentale / auditorium of instruments  | 66 | perdita di certezze / loss of certainties  | 95  | museo del mare primordiale / museum of the primordial sea   |
| 9  | lungomare subacqueo della scienza / underwater seafloor of science                       | 32 | meraviglie / miracles   | 67 | canto delle sirene / song of the sirenes   | 96  | museo della bora / bora-museum  |
| 10 | piattaforme per pescare e buttare sardoni / platforms for fishing and heavy flirting     | 33 | sezione talenti (sconosciuti) / section of the (unrecognized) talented.                                     | 68 | montagne russe della contraddizione / roller coaster of contradictions   | 97  | una specie di G-7 della cultura: condivisione e prevenzione dei conflitti / a species of G-7 of culture: distribution and prevention of conflicts                     |
| 11 | fabbrica di gonfiabili / factory of inflatables  | 34 | cose fuori dal mondo / things beyond the world  | 69 | perplexità / perplexity  | 98  | scuola di interlinguistica e di interfilosofia / school of interlinguistics and inter-philosophy  |
| 12 | sportello di idee take-away / counter for take-away ideas                                | 35 | strumento per rompere il muro / instrument for breaking the wall  | 70 | laboratorio di ricerca per il nuovo io / research lab of the new I   | 99  | vaso di pandora rotto / broken Pandora's box  |
| 13 | ufficio governativo del cambio di personalità / government office for personality change | 36 | mediocrità / mediocracy   | 71 | mensa del brodo primordiale / canteen for primordial broth   | 100 | padiglione del mondo e centro di dibattito / world pavilion and debate center   |
| 14 | scambio generazionale / exchange of generations  | 37 | collettività / collectivity   | 72 | padiglione del vuoto / pavillon of the void  |     |   |
| 15 | macchina totem per far sorgere la luna / totem machine for making the moon rise          | 38 | blocco mentale / mental block   | 73 | laboratorio sviluppo materiali (vernaculari) a base acqua marina (biodegradabili) / lab for developing vernacular materials based on the sea (biodegradable)             |     |   |
| 16 | sala da ballo per draghi / ballroom for dragons  | 39 | relazione / relation  | 74 | sauna di insoddisfazioni / sauna of dissatisfaction  |     |   |
| 17 | area di decompressione / area of decompression   | 40 | romanticismo / romanticism  | 75 | doccia fredda di illusioni / cold shower of illusions  |     |   |
| 18 | bivio delle culture / crossroad of cultures  | 41 | informale / informal  | 76 | ristorante delle belle speranze / restaurant of good prospects   |     |   |
| 19 | centro culturale indipendente di incontro giovanile / independent cultural youth center  | 42 | marginalità / marginality   | 77 | tavolo del dialogo / table of dialogue   |     |   |
| 20 | accademia del fastidio / academy of nuisance   | 43 | sezione „i diversi“ (matti, donne, gay, nani...) / section for „the diverse“ (crazy, women, gay, dwarfs...) | 78 | monumento a Malcolm X / monument for Malcolm X   |     |   |
| 21 | improvvisazione / improvisation  | 44 | incanto / enchantment   | 79 | luogo della dimenticanza / space of forgetting   |     |   |
| 22 | trampolino musicale / musical trampoline   | 45 | niente parole / no words  | 80 | fabbrica delle onde vaghe: trasformazione di situazioni rigide in situazioni fluide / factory of vague waves: transforming rigid situations into fluid situations        |     |   |
| 23 | laboratorio di utopie / lab of utopias   | 46 | orto sociale / social garden  | 81 | scuola di arti performative / school of performative arts  |     |   |
|    |  | 47 | sintassi / syntax   | 82 | nuovi venuti - acquario umano / newcomers - human aquarium   |     |   |
|    |  | 48 | urbanizzazione simbolica / symbolic urbanization  | 83 | laboratorio tra visione e know-how / lab between vision and know-how   |     |   |
|    |  | 49 | togliamo i tappi - un porto vive di occasioni / let's take off the plugs - a harbour lives on occasions     | 84 | Imparare ad inforare / learning to embellish   |     |   |
|    |  | 50 | cineporto: coproduzioni internazionali / cinema harbour: international coproductions                        | 85 | EUtopia  |     |   |
|    |  | 51 | magazzini della poca eleganza / warehouses of little elegance   | 86 | salamelecco / salam laikom   |     |   |
|    |  | 52 | materia del cinema: paure e desideri / subjects of cinema: fears and desires                                | 87 | Ogni persona chi entra lascia un racconto, si identifica con una storia. La propria o inventata. / Each person who enters leaves a story - their own or an invented one. |     |   |
|    |  | 53 | fitodepurazione / purification plant for plants   |    |  |     |   |
|    |  | 54 | turbamento / agitation  |    |  |     |   |
|    |  | 55 | complessità / complexity  |    |  |     |   |
|    |  | 56 | apertura alla modernità / receptiveness of modernity  |    |  |     |   |
|    |  | 57 | incontro / encounter  |    |  |     |   |
|    |  | 58 | criticità / criticality   |    |  |     |   |



Top left: “A promise for Harbour for Cultures:” *transparadiso* gilded a pillar as a signifier for the revaluation of under-recognized qualities, 2018. Photo: *transparadiso*

Bottom left: “100 Desires for Harbour for Cultures,” Installation Curator: Michael Petrowitsch

Right: *transparadiso* offered carpets to the workshop participants to be placed at a site for which they wanted to express a desire for H/C. As the French philosopher Michel Foucault noted, “carpets were originally reproductions of gardens (the garden is a rug onto which the whole world comes to enact its symbolic perfection, and the rug is a sort of garden that can move across space).” Photo: Christine Hohenbüchler



“Harbour” is a synonym for “arriving” at a final destination, for being at “home.” It represents a promise, or hope, albeit temporary. Harbour for Cultures (H/C) reinterprets the usual economic functions of a harbor, centered on the exchange of goods, commercial profit, and insurance issues, and its interim state between arriving, temporary belonging, and leaving. H/C diverts these functions, challenging people to envision a macro-utopia, a (near) future society beyond geographical and mental borders.

The point of departure for H/C is the Porto Vecchio (Old Harbor) of Trieste, which has remained unused and in a state of decay for decades. It stands in contrast to the New Harbor of Trieste, which, in 2019, was declared the final destination of the New Silk Road—its entry point to Europe from the sea—drawing unprecedented investments by China in Trieste.

Porto Vecchio, a former ex-territorial area (free port), is located in the center of the city and covers an area of about 66 hectares. Historically an intersection between East and West, North and South, for over 600 years it was a symbol of coexistence among diverse nationalities and ethnicities. As the exit to the sea for the Austro-Hungarian Empire, it witnessed various periods of emigration movements of Europeans seeking to leave Europe for economic or political reasons. Yet, in recent years, Italy has become a destination for countless refugees who cross the Mediterranean—many of whom never arrive on dry land, and others who manage to cross

the sea, but hardly ever “arrive” in European societies.

Considering these complex changes over history, the Porto Vecchio in Trieste is destined to reconsider its role for the future state of Europe, furthering social and cultural values of the many. H/C aims to create a “new port” where people freely exchange their own cultures, while assuring their core values, so that humanistic profits (benefits of art and culture) are earned by the many. To this end, *transparadiso*, together with Giuliana Carbi and Betta Porro, initiated a participatory process for socially engaged urbanism, or “direct urbanism,” employing artistic-urbanistic strategies, like a collective “production of desires,” to inform the area’s urban planning. In manifold events, international symposia, exhibitions, and workshops on site at Porto Vecchio, a multitude of desires ranging from poetic, to functional, to visionary were collected. These are meant to serve as a basis for urbanistic programs enhancing common social and cultural values, as well as to counteract the development of Porto Vecchio, possibly driven by purely economic interests.

At the local level, Harbour for Cultures’ next phase aims to transform one of Porto Vecchio’s dilapidated buildings into a permanent Center for Harbour for Cultures, which will serve as a lab for the first desires to be realized, as well as a signifier for the next desires to come. However, Harbour for Cultures transgresses a real physical location.

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[barbaraholub.com/one-hundred-desires-for-hc.html](http://barbaraholub.com/one-hundred-desires-for-hc.html)