

**Cruise ships and post-industrial port cities dynamics:
an experimental sensory ethnographic approach
to contemporary social, spatial and material interactions**

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PHOTOBOOK

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Introduction

This Photobook is the product of a curatorial exercise over a selected body of photographic work, generated along my research on post-industrial port cities and their contemporary cruise aquamobilities. As explained in Chapter 3, my photographic practice was closely articulated with other sensory, mobile, and ethnographic methods. Therefore, these images result from emplaced perceptions and interactions throughout this study, being intertwined with particular engaging processes across diverse port cities – namely Tilbury, Dover, Le Havre, Oslo, Barcelona and Lisbon. They are both framed by scientific purposes and by my own subjective sensibility and aesthetic drives.

Here (as in this research), pictures aren't just relevant as sociological data with analytical value. Beyond their evidential and evocative role, promoting “empathic understanding and realistic contextual texture” (Mackley and Pink, 2013: 343), many images included here also hold an intentional “expressive value”, and play a part in

communicating what has come out of the study (Pauwels, 2011: 18). Within the sensory and art-contaminated methodological frame adopted in this thesis, this means these images are displayed here also as visual representations/evocations, simultaneously traces of lived experience and research outputs.

In this Photobook, images are intentionally given their own leading role, in a way that mimes artists' photography books, so that the viewer can entail an aesthetic and affective dialogue with the depicted spaces, their shapes, colours, textures, human and non-human presences. My intention is to foster the readers' sociological imagination and engaged curiosity, stimulating interrogations on the presented visual contents and their meanings, before further additional contextual information is given. Captions are provided, but in a separate final section, as if they're optional.

This unconventional use of photographs in my PhD thesis is itself a statement, a demonstration of my commitment to other ways of

thinking through images in social research. By challenging the reader to relate to these images in themselves (without juxtaposed textual references), I intend to bring attention to the very process of production of knowledge in Visual Sociology scholarship in general, and in this research in particular.

This is the reason why, for instance within the series *Circulations*, and *Temporary Spatialities/Metamorphic Materialities*, images are sequenced in a way that intends to emphasize the visual analogies between them - similar objects, displays, and/or situations across diverse contexts, thus become more evident. Thus, this way of sequencing images aims to provoke, in the readers who journey through these photographs, similar insights to the ones I've felt as a researcher, through the emergence/disclosure of recurrent patterns, processes, and structures across fieldsites, not only while photographing *in situ*, but also *a posteriori*, through the process of sorting images.

There are, however, a few exceptions (pages 35, 37, 40, 60, 61, 81, 84 and 85), in which images are directly accompanied by text. Here, these juxtapositions between image and text, add narrative dimensions to what is depicted, which derive from the intertwined

practices of walking and photographing. In these cases, both the image and the text refer to the same time-space and co-presence with (local or transient) workers, in the course of shared walks, guided visits, or informal conversations. By being presented in conjunction with excerpts of fieldnotes, these images give further voice to research participants, through the human interactions that have informed, and indirectly co-participated in, the act of photographing.

Regarding the structure of this Photobook, images are not organized according to a chronological nor geographical order, but rather in series assembled around their thematic content. There is an overall coherence in each series of photographs, one that is closely articulated with the written content of this thesis. The analysis in the main body of text is therefore intertwined with the specific visual materials included in this Photobook, as referenced along the chapters. The series entitled *Digital Pin-Hole Portscapes* and *Post-Industrial Waterfronts* are related more specifically with the contents of Chapters 2 and 3; *Circulations* and *Temporary Spatialities/Metamorphic Materialities* mostly with Chapter 4 (entitled *Flexible infrastructures and transient materialities*); the

following series *Work/Logistics/Technicalities* and *Mixed-Stages/Choreographies/Performativities* contribute to unfold and emphasize the analysis developed in Chapter 5 (*Exchanges, Encounters, Metabolisms*). Finally, series *Light And (Im)Matter* plays with light reflections to visually interpret arguments developed in Chapter 6 (*Sonic Imaginations and Performativities*) through sound, while also adding a set of visual reflections to the conclusions of this thesis, synthesized in Chapter 7.

In this assemblage of photographs, not all series look the same – a diversity that derives from the experimental approach assumed along my research. This means that, despite the overall unity of content within each series, they nevertheless (may) include images with different formats. For example, the quadriptych (page 40), or diptychs (pages 71, 90), in the same page, intend to convey the sense of an unfolding action. Likewise, resembling images shown one after the other (pages 71, 72), aim at providing a sense of sequence, close up, and to portray diverse angles/temporalities of a given situation (as explained in their respective captions).

The content of the photographs included in this Photobook is already detailed in their captions (see *List of Images*), and discussed along

the chapters in the thesis. In the following sections of this introduction, I'll then dedicate more attention to the formats which diverge from more conventional uses of still photography in social research, and which are deliberately included in this thesis as an imaginative intervention – digital pinhole images, panoramas, and the images with reflections (in the series *Light and Im(matter)*).

The series *Digital Pin-Hole Portscapes*, which opens this Photobook, brings out the poetic and aesthetic dimensions of the visual representations produced throughout this research. This set of images was created in Barcelona, in a period when I was experiencing unexpected difficulties in accessing restricted port areas, and simultaneously still hadn't invested in my own photographic equipment. I've reacted to these contingencies both by intensifying my walking practice (through the city's waterfront and vantage points over the port), and by exploring alternative photographic processes – this was a time when what would constitute “the field” was still an incognito, and I took advantage of that uncertainty to pursue my investigation through more aesthetical drifts.

To photograph means, etymologically, to write with light - from the

Greek *photo* (φωτο: light) and *graphein* (γράφειν: to write)¹. My initial intention was to generate images through camera-less processes, commonly known as photograms:

“The photogram, or camera-less record of forms produced by light, which embodies the unique nature of photographic process, is the real key to photography. It allows us to capture the patterned interplay of light on a sheet of sensitized paper without recourse to any apparatus. The photogram opens us perspectives of a hitherto wholly unknown morphosis governed by optical laws peculiar to itself. It is the most completely dematerialized medium which the new vision commands.” (Moholy-Nagy, 1932, quoted in Barnes, 2010: 14)².

The aim was to generate unique images, through slower, more crafted and immersed processes of production, recognizing the creative intelligence of materials and acknowledging the role of

¹ In: Skeat, Walter W. (1984) [1882].

² Excerpt from Moholy-Nagy's text 'A New Instrument of Vision'. According to Barnes, 'New Vision' was the designation given by László Moholy-Nagy to “the philosophy behind his teaching at the Bauhaus schools in Weimar, Germany” – “art as part of society that rejoiced in revealing novel experiences of space and time through the action of light”.

making art as an act of self-realization (individually and collectively) (Carter, 2004: xiii), i.e. the role of creativity in fostering both self-expression and collective improvement (Moran, 2010: 79-82).

In the absence of access to a darkroom in Barcelona (and therefore unable to produce photograms), I've crafted my own image' capturing device - a pinhole camera built with local materials (a cereal box, translucent plastic sheets from in-between cheese slices, and gaff tape), to which I've assembled my pocket digital camera, in order to be able record the pinhole generated images.

What my digital pinhole camera has brought to this research, through the singular visual representations it generated, was a way to inscribe light differently. Barcelona's contemporary port landscapes and atmospheres are thus depicted in a unique manner, one in which the interplay between light and water becomes emphasized. Here, blurriness becomes a benefit, as it somehow fosters a sense of timeless (and placeless) portscapes. In a way, these images embed the research stage in which they were produced (and its correlate emotions). But, most of all, I consider that through the dreamlike atmosphere they convey and incorporate time-space

ambiguity, thus propelling our imagination to go beyond the present everyday life, not just in Barcelona but in port-cities in general – I suggest they invite us to think into their past and future landscapes and their social dynamics. This way, they open up their own space of critical thinking, similar to the one some authors attribute to camera-less photographs:

“Some commentators have suggested that forms of abstraction in photography have mirrored the increasingly abstract structures of market capital; that camera-less photographs echo the dematerialization and fracture of contemporary society. With fewer certainties in our culture today than perhaps ever before, such photographs appeal to a shift towards the contingent nature of the present. It is possible, too, that they highlight a more accountable, personal, psychological or spiritual consciousness as the imperative requirement of our times” (Barnes, 2010: 16³).

With the panoramas⁴ included in this Photobook (mostly in the series *Post-Industrial Waterfronts* – pages 18, 22, 24 and 32; and

³ Referring to Baker (2009) and Witkovsky (2010).

⁴ Digitally assembled through *Hugin*, a specific stitching software.

one in the series *Circulations* – page 43), I intend to multiply the vantage points and to provide wider perspectives on the contemporary landscape of port cities, their waterfront areas and/or quay spaces.

The use of panoramas to study urban landscapes is not new in visual sociology research. Douglas Harper (2006: 46), for instance, argues that with panoramas: “The effect is as though the viewer looked left, center, and right, turning the head to see three perspectives simultaneously” (...) as “panoramas freeze the periphery as clearly as the center. (...) The panorama, in effect, shows how we would see if our eyes could register the corners of our vision as clearly as the center. The photos allow us to observe social life frozen in its physical context across the span of our vision.”

In this research, the use of panoramas has allowed me to encompass several continuous sub-regions of urban space – that would not fit within the frame of a single still photograph. These panoramic images contribute to an understanding of how these cities are structured around their bodies of water, highlighting their contemporary waterfront landscapes, infrastructural interventions, architectures and public spaces, as well as the ways port areas relate

to the urban fabric. The panoramas in page 43 go even further, by making visible the urban emplacement of cruise aquamobilities in one of Lisbon's terminals, and by incorporating the transience of passengers in its public immediacies. The ghostly like presences in the images, result from the intersection between my own body twist and the movements of people, as I was taking the sequence of pictures to build the panorama.

This Photobook concludes, as it has begun, with an ambiguous, "more than representational" series, entitled *Light and (Im)matter*, which allows "the world to appear differently" from our habitual ways of looking (Vannini, 2015: 232, referring to Simpson, 2015).

Without digital manipulation, this last set of pictures, aims at conveying a sense of urban complexity and fragmentation, and the multiple, open and becoming character of each place. Omnipresent in these images, sunlight intervenes as a congregator of diverse

spaces, architectures, matter, surfaces and textures, reflecting, mirroring and interweaving coexistent micro-geographies and social interactions in the immediacies of cruise terminals.

Here, cruise aquamobilities ephemeral pervasiveness into urban public spaces, and their transient co-constitution of social and spatial dynamics in the visited port-cities become more visible. The very material properties of glass, embodied both in cruise terminal infrastructures and in cruise ships architectures, are inscribed in the images. Through them, quays, cruise ships, cruise terminal interiors, and public spaces in the city, mingle in unexpected ways. Interiors and exteriors are confounded. These photographs play with such transparencies and reflections, and with the juxtaposed visual layers they foster, to convey a sense of disorientation and elusiveness, disrupting commonly perceived spatial boundaries.

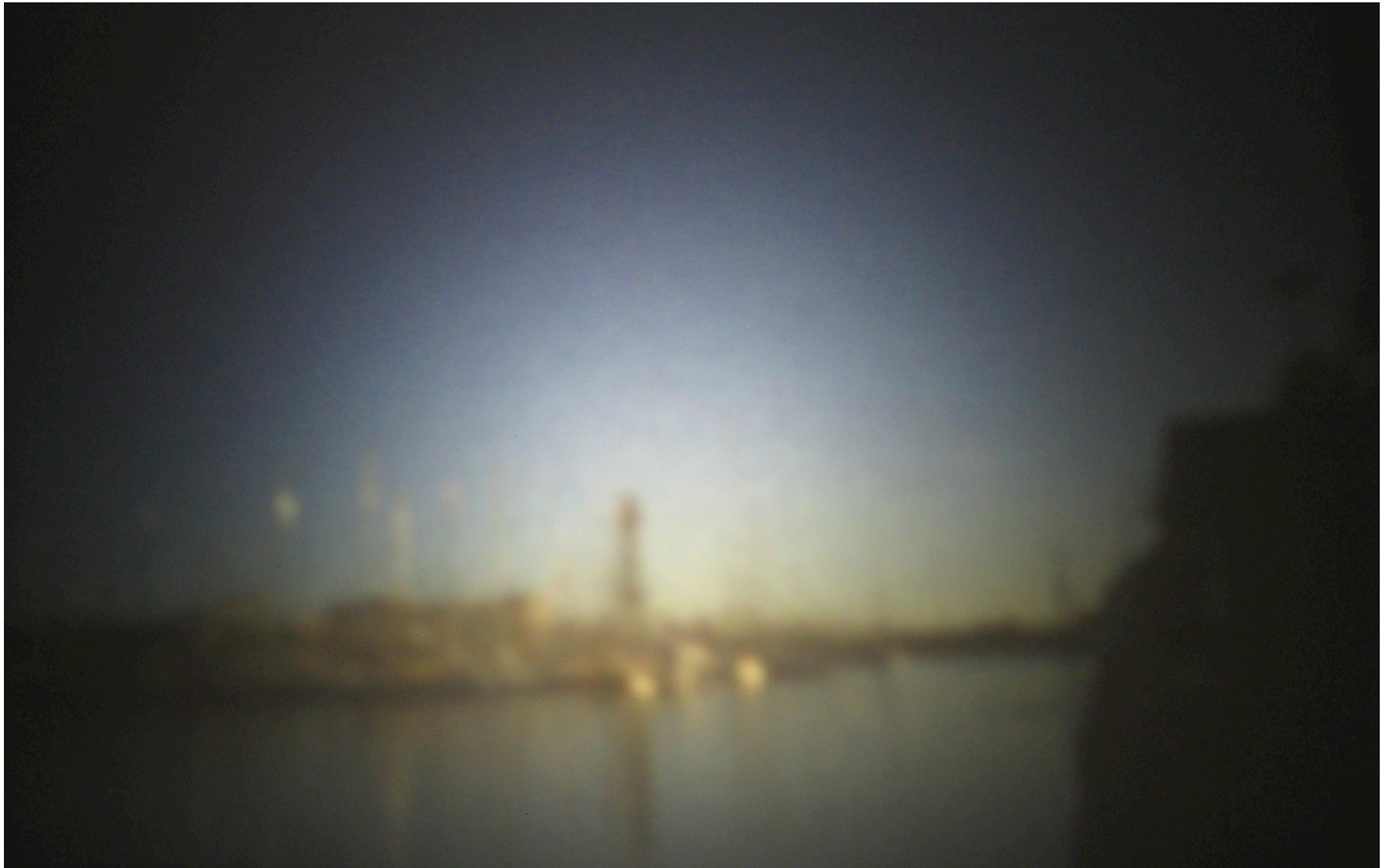
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DIGITAL PIN-HOLE PORTSCAPES











POST-INDUSTRIAL WATERFRONTS











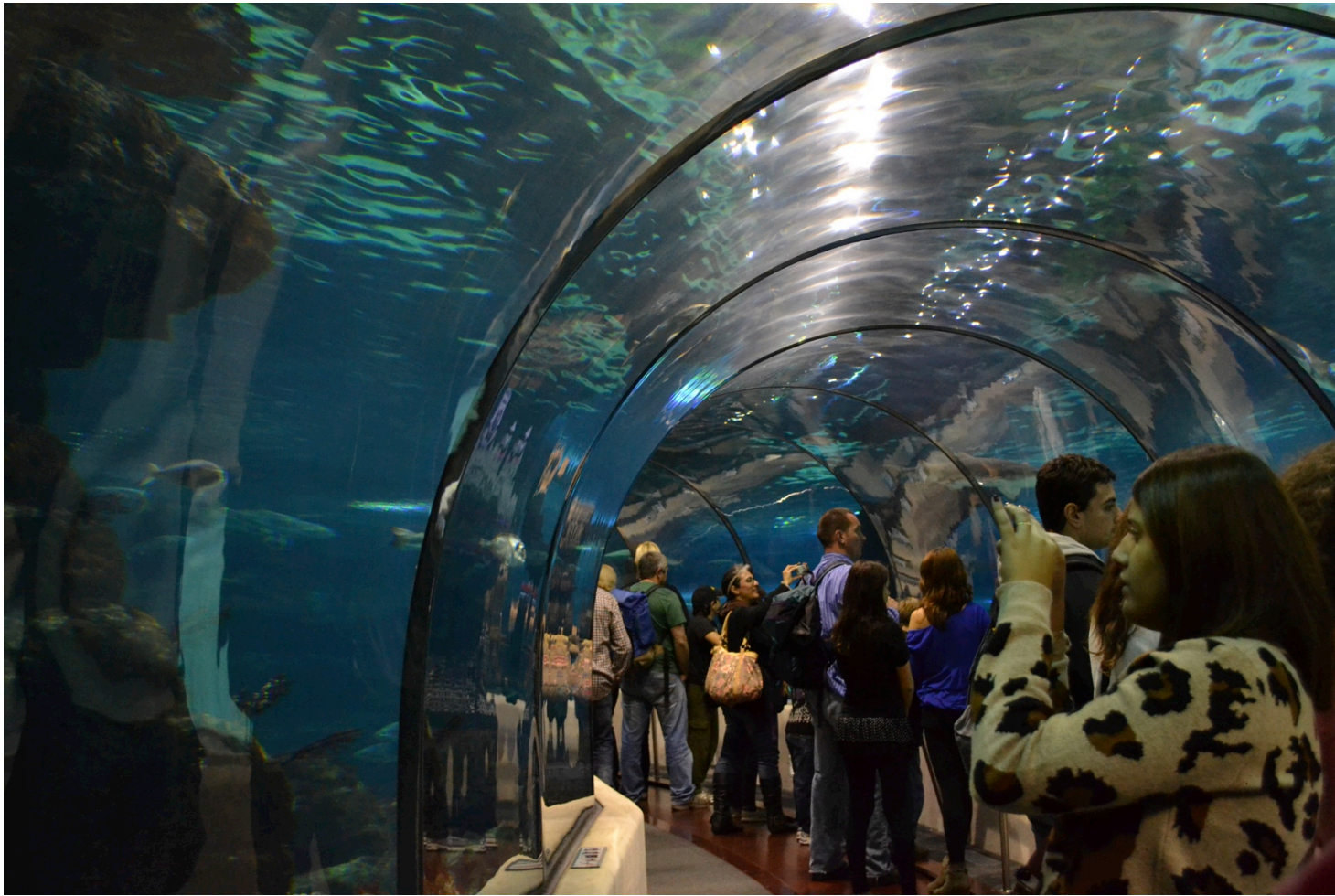




















CIRCULATIONS





Passing the coach park area, besides Cruise Terminal 2, John [fake name] says this is not an ideal one. I ask why, he explains that sometimes it creates a bottleneck effect because the buses cannot move on forward after taking the passengers, they have to rear back... And the height is inappropriate too, the second floor buses are higher than the top cover, and they often hit the structure. The spaces demarked on the floor induced the buses to move further than they should, so there are some hitting marks of incidents on the top of the structure. Some barriers were later added on the floor to prevent this from happening. [Fieldnotes, Dover, 03.04.2012]





Inside the lounge of Cruise Terminal 2 there are some big tubular structures spread around the floor, to regulate the temperature of the space (heating in the Winter, cooling in the Summer). Unfortunately – my guide comments - they are fixed, attached to the floor, and sometimes become obstacles in the moving around of people and objects. When the Terminal was built [in 2000], that was the most up to date efficient type of temperature regulation system, and now that it has proven to be somehow inadequate – as it stays in the way, and passengers bump into it - it is not that easily replaceable. [Fieldnotes, Dover, 03.04.2012]







In embarkations the luggage circulates from the luggage room to the ship, after being X-Ray screened. (...) It is taken into the ship in luggage cages, with the help of forklifts, whose drivers are here called “toreros” (bullfighters).

[Fieldnotes, Barcelona, 19th November 2012]









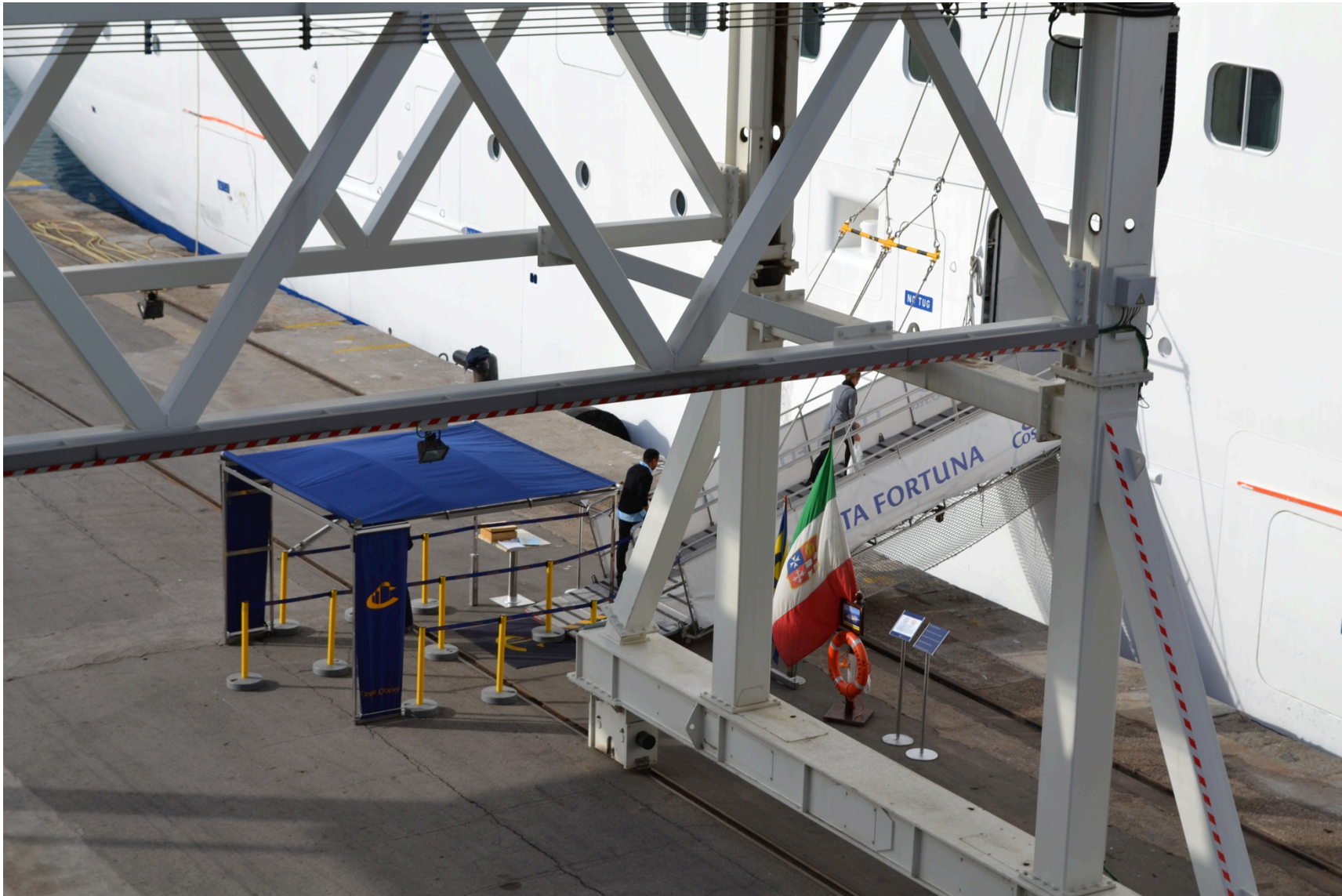








TEMPORARY SPATIALITIES / METAMORPHIC MATERIALITIES

















MSC
LISBON
FOR GUESTS
ALL ON BOARD
TUTTI A BORDO
TODOS A BORDO
TOUS À BORD
17:30
TIME ON BOARD
DEPARTURE FOR
PARTENZA PER
PARTENIDO PARA
SAÍDA PARA
DÉPART POUR
BILBAO







On bigger turnaround operations an extra provisional check-in area is set-up inside the Palacruceros terminal, in ground level's luggage room. The wheeled red objects which are laying against a wall are dismantled mobile check-in counters, mobilized when needed for those operations. According to David, my guide in this working tour, Carnival Cruise Lines uses them in their operations. There are 9 mobile counters, each providing 2 positions, therefore making 18 check-in counters. The counters are generally used together with tensa barriers, which are set to define corridors and direct the circulation of passengers. The computers (and their check-in American software) are brought in from the ship. The terminal provides the counters, chairs, and electrical connections. Some cruise companies (like MSC) have staff from the ship coming down to the terminal to do the check-in operations; others (like Costa) subcontract independent local workers for such tasks. [Fieldnotes, Barcelona, 19th November 2012]



In Barcelona, the Palacruceros Terminal luggage drop-off area (where embarking passengers and/or crew members hand in their luggage) is a temporary mobile arrangement, set outside the building while the embarkation operations take place. The mobile check-in counters have removable A4 paper sheets with the name of the ships, splitting the passengers embarking in Costa Fortuna, from the ones embarking in Costa Magica. In this area, the passenger's identification and documentation (ticket/boarding pass) is checked, and their luggage is marked according to their cabin's location on board (usually with coloured stripes) and then proceeds into an X-ray screening/security control inside the terminal. [Fieldnotes based on a recorded guided visit, Barcelona, 19th November 2012]





















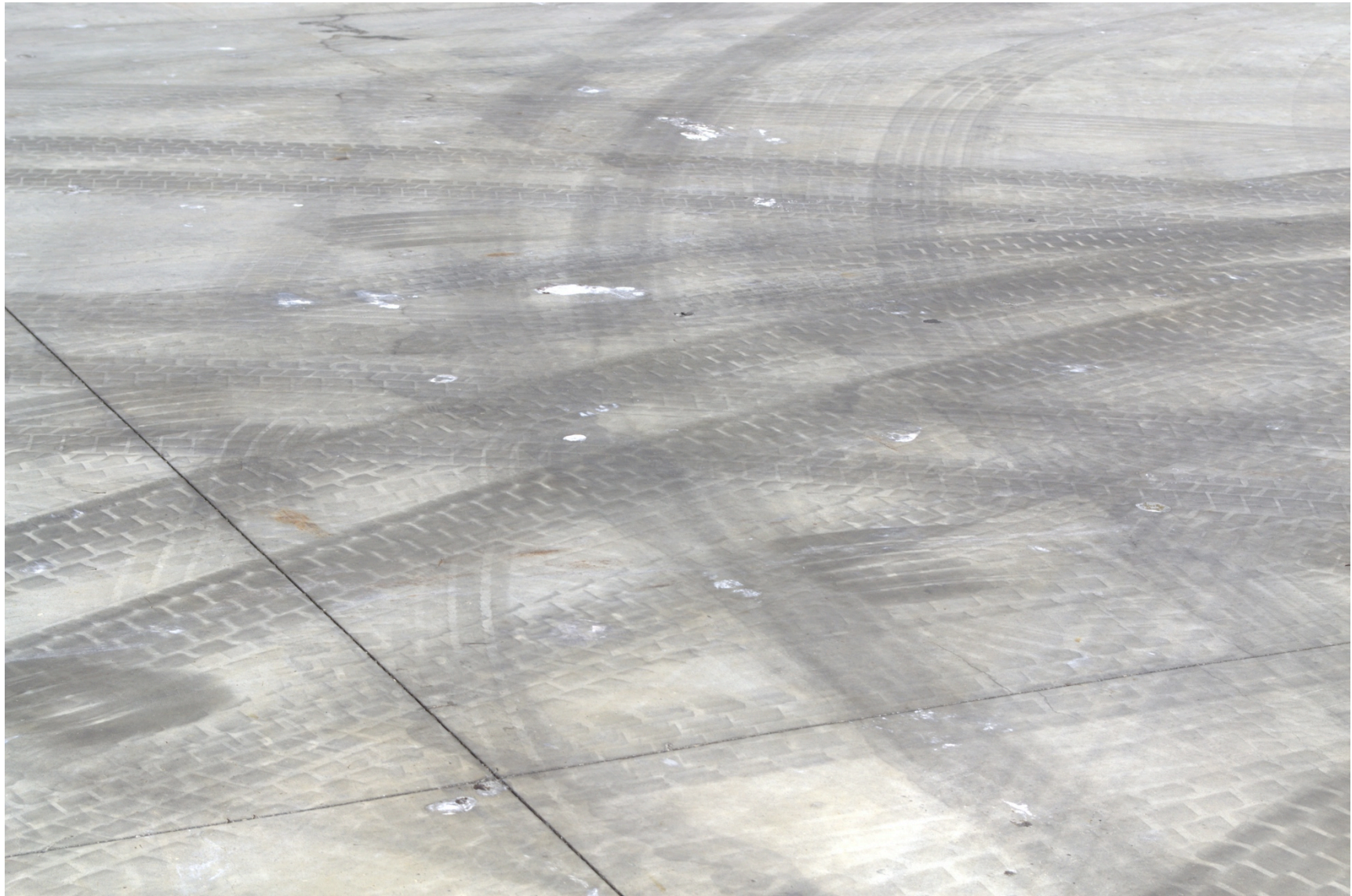








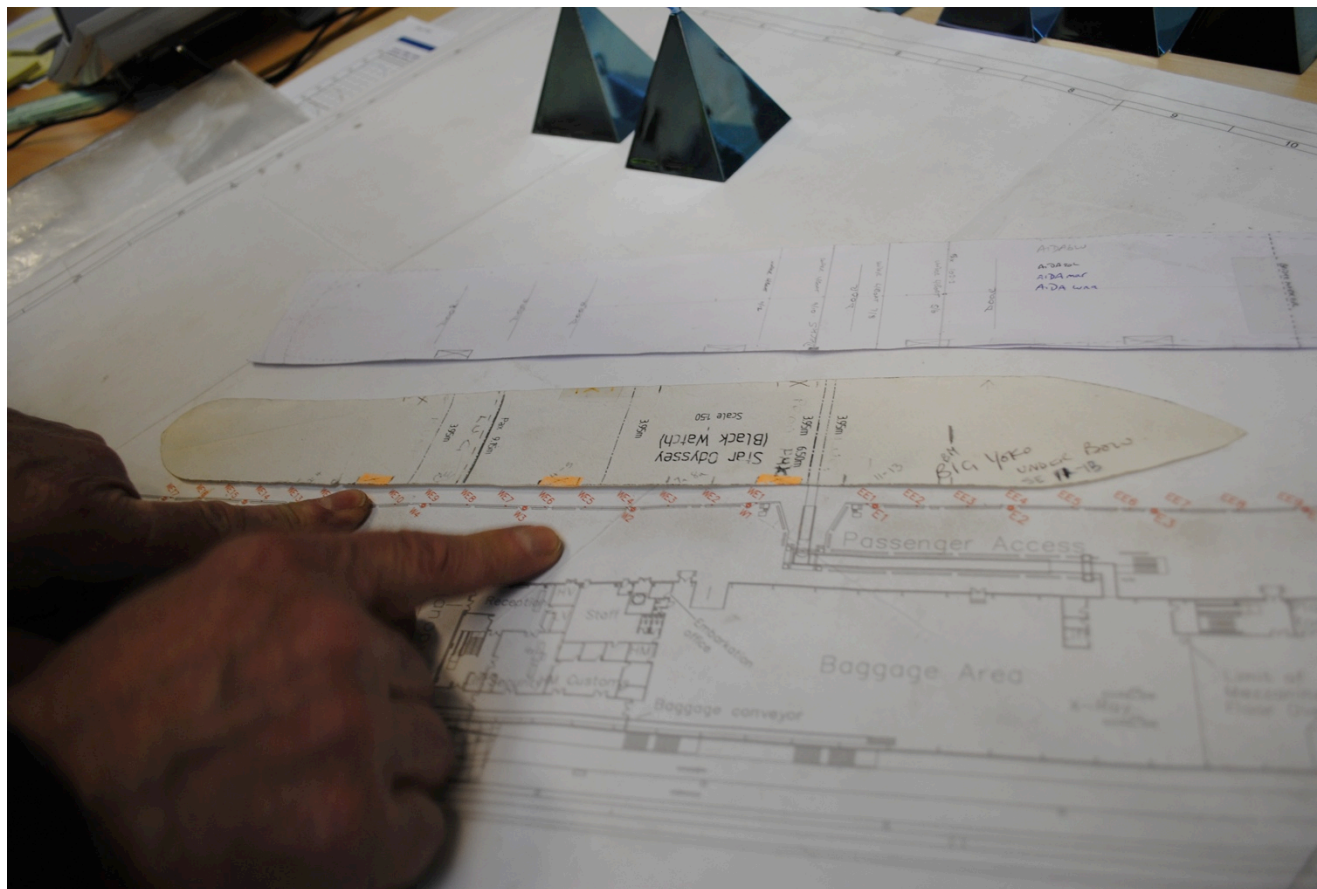
WORK/LOGISTICS/TECHNICALITIES











We start our 'tour' inside the office, "where it all begins". John [fake name] shows me the drawings they use to plan the operations in the terminals, adjusting the yokohamas (movable pneumatic ship fenders) and gangways to the design of each particular ship (or family of ships – since some from the same company have similar technical characteristics). [Fieldnotes, Dover, 3rd April 2012]







John proudly showed me the “trophy cabinet”, one they move around from one terminal to another, he says, because there’s only one, and when there’s not much happening it is something that the passengers like to look at. It’s a glass cabinet, displaying the unique, because expensive, gifts that cruise ships give to each Port in their first call there. It’s a common courtesy ritual. I take a picture of it, he opens the door and passes one to my hand, so that I can see it and photograph it better – this celebrative courtesy gift is a white 3D laser glass ‘sculpture’ of an AIDA ship inside a glass rectangular block..

[Fieldnotes, Dover, 3rd April 2012]



“- Ok. Right now I’m doing what is called rust removing, to remove the rust, because we’ve been at sea for a long time and all the rust has been accumulated. What I’m using is like soap... it’s a chemical combination, like a soap, but it focuses on removing rust on the paint. So you just let it soak for a few minutes, and then afterwards we’re going to wash it with fresh water. (...) And we have to do it most of the time, every time we are in port, because it’s the only time we can clean the outside of the ship. (...) Also, what we’re going to do all day is wash the all ship. To get rid of the salt, and all the dirt from the sailing done: eight days of crossing from the Caribbean to here.” [Excerpt from recorded conversation, Lisbon]

















MIXED-STAGES/ CHOREOGRAPHIES/PERFORMATIVITIES



















LIGHT AND (IM)MATTER













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- 69 Upper floor of Palacruceros Cruise Terminal with a themed environment with nautical motifs (like hatches) and fake palm trees. It has built-in check-in accounts and mobile tensa-barriers acting as complementary line up devices. Barcelona, 19th November 2012.
- 70 Transitory (and mobile) check-in setting at Alcântara Cruise Terminal. Technical turnaround call of the *Brilliance of the Seas* (with embarkation of crew members). Lisbon, 23rd April 2013.
- 71 Interior of Santa Apolónia Cruise Terminal, with the same space being portrayed with half an hour interval (and from a slightly different angle). The material metamorphosis of this space becomes evident when we compare both pictures. At 10h00 a.m., only some desks with branded MSC cloths and a few plastic chairs were set. Half an hour later the space is animated by local wine sellers unfolding their stalls, while MSC crew members set the check-in counters ready for the interporting operations of *MSC Opera* (with mobile computers, printers, etc.). Lisbon, 30th August 2013.
- 72 Same space depicted in the previous page, now around 12h00 a.m., with embarkation procedures already taking place inside Santa Apolónia Cruise Terminal. In this case, both workers and

technological devices performing the check-in operation belong the mobile infrastructure of the cruise ship. Interporting operations of *MSC Opera*, Lisbon, 30th August 2013.

- 73 View from Akershus Fortress over the port, with *Brilliance of the Seas* docked at Søndre Akershus Pier. If we look closely to the temporary stalls (similar to the ones found in the images at the beginning of this series), we can notice how one is set in the quays, within the port's restricted access area (in the quays, behind the fence), while the other is already place in the public space in front of the cruise terminal, by the road where the hop-on hop-off sightseeing buses are circulating. Oslo, August 2012.
- 74 In a public space by the city centre, a temporary cruise related setting, with a sign post indicating a shuttle bus stop, and tensa barriers used to organize/line up the passengers. Over the sign post, under the ship icon, there's an attached sheet of paper in which we can read: *Shuttle Balmoral* (name of the ship). The queue of passengers waiting for the bus seems to have formed informally, regardless of the direction that the arrow in the sign indicates, and perpendicularly to the tensa barriers display. Moll de Barcelona, 19th October 2012, early afternoon.
- 75 Temporary stall and portable devices (flags and a sign post in which could be read: *MSC Shuttle Bus. The last shuttle bus from the city to the ship 19:00*) occupying a public space by the city's downtown. Moll de Barcelona, November 2012.

Work/Logistics/Technicalities

- 77 Traces of seagulls and truck tire marks of movement in the pavement of the quays. Jardim do Tabaco Cruise Terminal, Lisbon, 21st June 2013.
- 78 Port workers' office space inside Rocha do Conde de Óbidos Cruise Terminal. A fluorescent vest inscribed with the identification of the Port Authority - the official gate keeper of the terminal infrastructure. Lisbon, 25th April 2013.
- 79 Clocks on the wall of crew' members room, in the back of Palacruceros Terminal's ground floor,

displaying the current time in Los Angeles, Miami, Barcelona, London and Hong Kong. This crew' members room included a lounge area, a few vending machines, and access to public telephones inside the terminal.

- 80 Containerized office space located in the quays of Santa Apolónia Cruise Terminal. Surveillance technologies in the cruise terminal and its restricted access immediacies are monitored by subcontracted temporary workers from *Grupo 8* (a private security company). Lisbon, 28th May 2013.
- 81 The craft of planning the operations in the terminals and quays, combining the placement of yokohamas (movable pneumatic ship fenders) and gangways with the design of each particular ship (or family of ships – since some from the same company have similar characteristics). Some ships are more difficult to operate than others, because of their length and the curved shape of the pier. Dover, 3rd April 2012.
- 82 Mooring operations of *Club Med 2* at Rocha do Conde de Óbidos Cruise Terminal. Lisbon, 25th April 2013.
- 83 Mooring bollard holding the *Silver Spirit* to the quays of the Rocha do Conde de Óbidos Cruise Terminal. The lines have shield devices (here a blue rounded plastic shape) to prevent rats from climbing onboard. Lisbon, 15th April, 2013.
- 84 An example of the gifts that cruise ships give to Ports on their first calls, a common courtesy ritual. Here, a 3D laser glass 'sculpture' of an AIDA ship, part of Dover's Cruise Terminals' "trophy cabinet", which is moved around between terminals when needed, and proudly exhibited to passengers in their waiting periods in the lounge areas. Dover, 3rd April 2012.
- 85 Crew member, removing rust on the paint of *Club Med 2*'s hull, a ship in turnaround operations at Rocha do Conde de Óbidos Cruise Terminal. Lisbon, 25th April 2013.
- 86 Maintenance work, while the *Crystal Symphony* was docked at Jardim do Tabaco Cruise Terminal. Lisbon, 21st June 2013.

- 87 Rhythms and technicalities of aquamobilities loading operations. Local workers at Alcântara Cruise Terminal, turnaround call of the *Brilliance of the Seas*, Lisbon, 23rd April 2013.
- 88 Royal Caribbean' cruise ship workers (in their uniforms) sorting cargo in the quays, between a container and the vessel. Alcântara Cruise Terminal, turnaround call of the *Brilliance of the Seas*, Lisbon, 23rd April 2013.
- 89 Ship's mail set in the quays, before being taken onboard. Turnaround call of the *Brilliance of the Seas*, Alcântara Cruise Terminal, Lisbon, 23rd April 2013.
- 90 Aquamobilities specific loading technicalities: on the left, local workers preparing a pallet to be hoist onboard, under the supervision of the Shipping Agent. On the right, a moment of pause before transposing the gap between the quays and the vessel. *MS Europa 2* (first call + turnaround operations), quays of the Santa Apolónia Cruise Terminal, Lisbon, 24th May 2013.
- 91 Embodied communication between workers in the ship and workers in the quays (often accompanied by vocal sounds – voice, shouts, whistles) in the course of loading operations. Alcântara Cruise Terminal, turnaround call of the *Brilliance of the Seas*, Lisbon, 23rd April 2013.
- 92 Local workers of *Amarnave* (Maritime Services) collaborating in loading operations of the *Brilliance of the Seas* (turnaround call), Alcântara Cruise Terminal. The fact that this terminal is also used as a container terminal is quite visible in structures spread along the quays (middle and background of the image). Lisbon, 23rd April 2013.
- 93 Loading operations between the quay and the ship, with the help of a forklift and articulated interactions between men (and their bodies) ashore and onboard. The image emphasizes the embodied performances involved in this kind of operations, with the need to counterbalance the oscillatory movement of the aquatic environment. Here, the tides also intervene in how operations unfold (changing the high of vessel with regards to the quays). *Columbus 2* in a transit call with overnight stay, quays of the Santa Apolónia Cruise Terminal, Lisbon, 28th May 2013.

Mixed-Stages/Choreographies/Performativities

- 95 Ships stores staff, porters, journalists and shipping agent in a pre-lunch pause. First call and turnaround operations of *MS Europa 2*. Quays of Santa Apolónia Cruise Terminal, Lisbon, 24th May 2013.
- 96 An example of the polyrhythmic mixed staged activity in the quays: with workers and passengers interacting (here porters are bring trolleys to carry passengers luggage); or co-existing without interaction (like the worker we see on the gangway, holding a rope). First call and turnaround operation of the *MS Europa 2* at Santa Apolónia Cruise Terminal. Also visible in the nearby quay the *Seven Seas Voyager* (in a transit call at Jardim do Tabaco Cruise Terminal). Lisbon, 24th May 2013.
- 97 Since communications onboard are quite expensive, many passengers and most crew members use cruise terminal's public telephones instead. Santa Apolónia Cruise Terminal, interporting call of *MSC Opera*, Lisbon, 30th August 2013.
- 98 Promotion of and Spa and well-being packages, by a ship's staff member, in the interior of Santa Apolónia Cruise Terminal, during interporting operations of *MSC Opera*. Lisbon, 30th August 2013.
- 99 While in the (temporarily set) lounge before embarkation, ship's employees try to sell "wine packages" to the passengers about to board. Santa Apolónia Cruise Terminal, interporting call of *MSC Opera*, Lisbon, 30th August 2013.
- 100 Socio-material mediation of the circulation of people before embarkation. Together with the temporary material setting (sign posts, tensa barriers, etc.), a worker from the *Brilliance of the Seas* interacts directly with passengers and his own body performance becomes part of the orchestration of these mobilities. Interior of Alcântara Cruise Terminal, Lisbon, 23rd April 2013.
- 101 Socio-material mediation of the circulation of passengers in the quays, with a security worker from the ship standing by the gangway, here intertwined with a set of ephemeral/metamorphic/mobile materialities regulating access to the ship. *Adonia* (P&O Cruises) in a transit call at Santa Apolónia

Jusante Cruise Terminal. Lisbon, 20th April 2013, one and a half hour before established departure time (5h30 p.m.).

- 102 Passengers returning to cruise ship, being monitored in the quays, by the gangway access, by a security officer (identifiable through his uniform). A safety network (to prevent objects from falling into the water) is attached under the gangway, over the gap between the quays and the vessel's entrance. Transit call of *Crystal Symphony* at Jardim do Tabaco Cruise Terminal, Lisbon, 21st June 2013 (3h44 p.m.).
- 103 Close-up sequence to the previous image, here making visible another ship's security officer standing by the doorway (half-shaded, in the right corner). Screening procedures and identity control are not only performed through the cruise terminal but, usually, also once the passengers step onboard. Transit call of *Crystal Symphony* at Jardim do Tabaco Cruise Terminal, Lisbon, 21st June 2013.

Light And (Im)Matter

- 105 Palacruceros Cruise Terminal, Barcelona, 19th November 2012.
- 106 Jardim do Tabaco Cruise Terminal, Lisbon, 21st June 2013.
- 107-10 Santa Apolónia Cruise Terminal, Lisbon, 20th August 2013.