

Packing
An Architect's Guide

by
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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

A study of packing constructs a critique of the everyday: a dialogue between chaos and order, surface and area, interior and exterior, gravity and lightness.

In search of tangible expression of the spatial processes I am responsible for, I have become both master architect and expert packer. I have composed this thesis the same way I pack: I have assembled piles of fragments, regrouped them, reconsidered, edited, allotted them more or less space. Things have become more and less valuable. Quotes and images are precious, like artifacts, tucked delicately between text-filled pages. Each word I write, each line I draw, creates a boundary, a parcel, a unit of space set apart from the white of the page.

This book is my suitcase.

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Most importantly, to my family, Jane, Paul, David—I am here because you have always believed in me. Thank you for your constant love, support, patience, and humour.

To my family.

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Preface

Pack

I am packing my thesis. Labouring over each sentence, I am searching for the perfect method. There is no room for wasted space: everything must fit between two covers.

It is not a task I can accomplish easily. I am reeling from research. I can quote Walter Benjamin, visualize an image catalogue of Dadaist art, and discuss object theory, all at random. I have a technical understanding of *trompe l'œil*, a vague notion of the chemical reaction that causes fruit to rot, and I am acutely aware of the insulative qualities of duffel cloth in extreme cold weather.

If only you could see it all. The images are never still: one hovers for a moment as I admire it, until my train of thought propels it forward, where it collides with another image, and yet another. Each image is attached to a virtual asterisk that leads to a recollection of a book I once read, which leads to a paragraph scrawled in my notebook. Footnotes and endnotes dance in my head. It seems impossible to hold them all in my mind at once, but even less possible to discard any of them.

I recently found a set of images so beautiful they made me sick. I had been searching for an image of Christo and Jeanne-Claude's *Wrapped Reichstag, Project for Berlin*, which I had seen dozens of times before. I took a small squarish book out of the library. Perhaps it was because I didn't expect to find anything new, I was delighted to find a series of collages—a stunning combination of pencil, charcoal, crayon, text, photographs, maps, fabric, twine, pastel, ball-point pen—of the

proposed project. The sketches were brooding. Breathtaking. They took on a life that the photographs of the project could not. Immediately after I discovered them, I wrote all I could about the sublime nature of wrapping. In the end, I chose not to include them.

Another day, after having read Merleau-Ponty's *The Visible and the Invisible*, I was reflecting on the dialectics of inside and outside, when I came across an photo of George Maciunas' *Fluxus New Year*. There were two frames, side by side. On the left, a small rectangular box sat closed, its mottled orange skin reminiscent of leather. Its only distinguishing feature was a tab with a black label: *pull*. On the right, the same box was opened, and from inside sprung a fabric-covered coil, green and black and misshapen, extending past the limits of the frame, surrounded by white squares of confetti that had fallen to the ground in perfect randomness.

This thesis has been full of parallels, incidental findings, and unexpected discoveries. I have not known where or when these connections will be made, but I have been searching for them, letting myself digress, following one resource to another and another until I can only vaguely trace the path of my research. It has not been enough to glaze over the surface of things: I stare intently at one image until it opens up and I free-fall dive into it, until I hit rock bottom.

My mind has the capacity for more. Always more. Every piece I find is better than the next, and once I have found it, I cannot imagine this thesis without knowing it. But the richness I imagine, the pleasure I take in images, fragments, and connections is hidden from view: everything is invisible, immaterial, and if they do not find expression, they are dead. My struggle is the very one I have found so captivating for the past two years: to pack this material into a thesis, to take what is ephemeral and fleeting and make it solid, give it structure. My thoughts must

take on three dimensions. Packing must propel them into the cartesian plane.

My interest in (obsession with) packing began after reading Duchamp's *Boîte-en-valise: Between Institutional Acculturation and Geopolitical Displacement*, an article I found when I thought I was interested in writing a thesis on exile. I am far from being displaced: I have, in fact, lived in the city of Cambridge for most of my life. My parents live here, and I wrote most of this thesis from an old kitchen table in their basement. What I momentarily mistook for an interest in displacement was in fact a long-time fascination with containers.

On 26 May 2009, I jotted this entry in my notebook: *There is something magical about containers... vessels, trunks, boxes. They all imply something sacred—something worth locking up or specially containing.* The day I wrote the note, I had been visiting a friend. I was far from home. Upon arrival, I had carried my suitcase to an upstairs bedroom while she prepared tea. I couldn't help noticing the incredible nature of the container: water from the tap made a tinny sound as it rushed into the mouth of a battered kettle, milk flowed from a white porcelain creamer into two teacups, hot water disappeared into the silver teapot, which was subsequently swallowed up in a floral tea cosy. The tea, invisible, steeped in silence. Five minutes later, the silver clasp was undone, and the teapot re-emerged. Tea flowed clear and dark from its spout, filling our cups.

How do I know packing? I am an architect, practiced in the art and science of creating spatial relationships, of dividing space into infinitesimal pieces. I am the creator of interior and exterior. From the moment I set my pencil to paper, I am packing: each line I draw is a boundary, a parcel, a unit of space set apart from the white of the page.

In search of tangible expression of the spatial processes I am responsible for, I have become both master architect and

expert packer. I have composed this thesis the same way I pack: I have assembled piles of fragments, regrouped them, reconsidered, edited, allotted them more or less space. Things have become more and less valuable. Quotes and images are precious, like artifacts, tucked delicately between text-filled pages. I have been diligent (military) in my approach. But the sheer volume of the material I have compiled threatens to crash down on me. The perfect method eludes me. Perhaps the best way to pack is to throw things in at random, letting them lie where they fall; perhaps I will adopt the habits of the exile, packing only what I can carry without being crushed by the weight of things.

Catalogue

Ole Worm's Cabinet of Curiosities
Musei Wormianum Historia
1665

*Frontispiece engraving, by
Ledine*

Ole Worm's Cabinet of Curiosities is a list of extraordinary things. It is a room partitioned by drawers, doors, and compartments, filled with artifacts and relics collected on expeditions and voyages. Every surface is covered with objects. Animal skulls and skeletons on hooks clutter the walls. Creatures of flight and creatures of the sea hang from the rafters. Boxes of shells and fossils line long rows of shelves. Even the floor, with its dizzying pattern of checkered tile, provides no relief. The visitor's eye never rests.

The *Wunderkammer* was a Renaissance invention, materializing at the moment curiosity evolved from a fascination with the monstrous, mystical, and other-worldly to an obsession with science and the natural world. Collections retained evidence of this transition: inside the cabinet, mythological creatures and relics coexisted with items of scientific discovery and natural materials. Early cabinets were not assembled with any sense of logic. Categorical boundaries were not yet defined, order did not yet exist, and relationships between objects were purely spatial. Objects were included simply due to their quality of being fantastic.¹

Visitors surveyed early collections from the centre of a room, surrounded on all sides by curious objects. Over time, the *Wunderkammer* changed form: the bounds of the architectural interior were reduced to the confines of a cabinet. Visitors became spectators, viewing objects through small cabinet doors and apertures.

fig. 1



**Armour, Prints, Paintings, Pipes, China (All Crack'd),
Old Rickety Tables and Chairs Broken Back'd**

Benjamin Walter Spiers
1882

Pencil, watercolour, gouache
Private collection

Benjamin Walter Spiers painted the landscape of the nineteenth century interior. His watercolours document rooms bursting with objects: swords, ceramic jugs, jars, embroidered textiles, prints, books, statuettes. He painted in *trompe-l'œil* with such realistic accuracy that his painted objects appeared to exist in three dimensions.

Spiers was interested in man-made objects rather than things found in nature.² The objects Spiers paints are his own possessions; the rooms are ones he inhabits. Many of the objects that appear in one painting reappear in others: the Italian holy water stoop, the swords, the psalter, the textiles, and the violin in *Armour, prints, pictures, pipes, china (all crack'd) old rickety tables, and chairs broken back'd* (1882) are found again in *Un Po' di Roma* (1884), amidst Roman themed artifacts. Whether Spiers travelled to Rome is not known; it may be that the paintings are not from his travels, but are composed from his home, as a fanciful projection of himself and his belongings into foreign places.

Spiers exhibited at the London Royal Academy from 1875-1893. Other titles of his work include *Property; Poverty* (1890) and *Heirlooms* (1888).³

The collector proves to be the true resident of the interior. He makes his concern the idealization of objects. To him falls the Susyphean task of divesting things of their commodity character by taking possession of them. But he can bestow on them only connoisseur value, rather than use value. The collector delights in evoking a world that is not just distant and long gone but also better - a world in which, to be sure, human beings are no better provided with what they need than in the real world, but in which things are freed from the drudgery of being useful.⁴

Walter Benjamin
Arcade Projects

fig. 2



Packing

1882

Cooper-Hewitt Museum, New York: Kubler Collection

There is a moment when a traveller comes face to face with the reality of packing: when his suitcase will not close. Packing is often done in a hurry, by throwing items into bags and containers at random. Regardless of how many things a traveller wishes to carry, everything must all fit within the constraints of his container. Packing requires a strategy for managing space.

This nineteenth century illustration depicts a wealthy family trying, in vain, to pack more than they can fit. Travel in the nineteenth century required a great number of trunks and luggage pieces to accommodate obligatory changes of costume and all those necessary items not provided by inns and hotels.⁵

Hints on Packing: Collect sturdy cartons, crates, and newspapers ahead of time; Wash or dry clean clothes before packing. Label boxes of clothes not to be used right away. Add moth balls of flakes, if necessary, when packing. These boxes can be put away until needed; Pack small unbreakable things and clothing in drawers. Tie or tape the drawers shut. Be careful not to put too much in the drawers or they will crack; Keep dressers, coats and suits on hangers. Tie the hanger tops together and cover the clothes with large plastic bags. These should be moved last; Pack dishes and glassware separately in soft cloths or newspaper. Stack in boxes carefully to keep them from breaking. If you can't get cartons you can pack dishes and glassware in a large tub or large cooking pans; Wrap treasured items very carefully; Keep all money, jewelry and important papers together. Be sure you know where they are at all times. It is a good idea to move these yourself, separately.⁶

Better Housing League of Cincinnati
Moving

fig. 3



Grey Gardens

Albert and David Maysles, directors

1975

Edith Bouvier Beale

January 1972

Grey Gardens is a documentary film set in a derelict East Hampton estate. Its occupants, Edith Ewing Bouvier Beale and her daughter Edith Bouvier Beale, aunt and first cousin to Jacqueline Onassis, live amidst garbage and animal droppings, moldy curtains and stained furniture; the film documents their everyday life and mental disintegration as their house falls to pieces around them.

In 1972, the two Beales faced eviction following a series of failed inspections by the Suffolk County Health Department and scandalous articles in both the *National Enquirer* and *New York Magazine*.⁷ The Beales referred to the inspections as “raids”, and despite numerous warnings, failed to bring the building up to health and safety standards until Jacqueline Onassis provided the funds. The women continued to live at Grey Gardens, in isolation, until their deaths.

According to the East Hampton Historical Society, the house was called *Grey Gardens* because of the grey dunes, the cement garden walls, and the sea mist.⁸ Under the Beale women’s ownership, grey became a much less romantic shade. It is easy to imagine all the colours in the house slowly turning to grey: wallpaper peeling to expose greying plaster beneath, a fine layer of dust settling over everything, becoming thicker and thicker, turning all colours a shade of their former selves.

fig. 4



Baggage of Japanese-Americans

Russell Lee

1942

Los Angeles (vicinity), California. Baggage of Japanese-Americans evacuated from certain West coast areas under United States Army war emergency order, who have arrived at a reception center at a racetrack.⁹

Following the Japanese attack on Pearl Harbour in 1941, American and Canadian governments began the forced relocation and internment of over 100,000 Japanese and Japanese-Americans living along the Pacific Coast of the United States and Canada. On 19 February 1942, Franklin D. Roosevelt issued *Executive Order 9066*, authorizing military commanders to exclude persons of their choice, regardless of citizenship, from specified “military areas” or “exclusion zones”. A mass evacuation followed in March 1942, ordered by General John L. DeWitt and administered by the War Relocation Authority.

Persons chosen for relocation were given a matter of days to sell their homes, land, and valuable possessions. Though the Farm Security Administration was charged with overseeing property sales during this time, many evacuees were unfairly compensated, or lost their land altogether. Personal property placed in government storage was regularly looted and destroyed. The value of these items was impossible to recover, even after government issued American Japanese Claims Act in 1948: by this time, the IRS had destroyed all tax records.¹⁰

2. Evacuees must carry with them on departure for the Assembly Center, the following property:

Bedding and linens (no mattress) for each member of the family; Toilet articles for each member of the family; Extra clothing for each member of the family; Sufficient knives, forks, spoons, plates, bowls and cups for each member of the family; Essential personal effects for each member of the family. All items carried will be securely packaged, tied, and plainly marked with the name of the owner and numbered in accordance with instructions obtained at the Civil Control Station. The size and number of packages is limited to that which can be carried by the individual family or group.¹¹

J. L. Dewitt, U.S. Army
To All Persons of Japanese Ancestry

fig. 5



The Pack (das Rudel)

Joseph Beuys

1969

*Volkswagen van and 24 sledges
with felt roll, fat and torch
Staaliche Museen Kassel,
Neue Galerie*

On 16 March 1944, the dive-bomber plane carrying Joseph Beuys was shot down on the Crimean Front. It crashed onto snow-covered terrain near Znamianka, Ukraine, killing the pilot instantly upon impact, and propelling Beuys through the windscreen. His jaw and skull were broken. This was the first of a long list of injuries he would sustain in his lifetime.

Eyewitness accounts and Beuys' own account of his rescue differ; though Beuys was reported to be conscious during his rescue by German troops, he was adamant that he had been rescued by a band of Tartars (the nomads of Crimea), who had covered his body with fat and wrapped it in felt. The experience, whether fact or fiction, had a deep impact on Beuys and his work. It established a myth of origins from which all future work sprung. Beuys developed a preoccupation with death and illness, and an affinity for working with fat and felt. Afflicted by his memories of physical trauma, "the wound" became a recurring theme in his work.¹²

In *The Pack*, twenty-four sledges leap from the open back of a VW van, in dog-like formation. Each sledge in the pack is equipped with a survival kit: a roll of felt, a lump of fat, and a torch. Once the supplies become mobile, they are able to reach those located outside the limits of traditional medicine. The scene is dynamic, on the brink of chaos, but held back by the orderliness of the pack.

This is an emergency object: an invasion by the pack. In a state of emergency the Volkswagen bus is of limited usefulness, and more direct and primitive means must be taken to ensure survival.¹³

Joseph Beuys

fig. 6



Campbell's Soup Cans

Andy Warhol

1962

*Synthetic polymer paint on
32 canvases, each 20 x 16 in.
Collection of New York Museum
of Modern Art*

Upon immediate impression, Andy Warhol's thirty-two *Campbell's Soup Cans*, mounted side-by-side on separate canvases, appear identical. Each can is uniform in shape and size, and wrapped in a familiar red-and-white label. The cans, however, are not quite the same: the name on each label is different. As a complete work, they document every Campbell's soup flavour available in 1962.¹⁴

Warhol is famous for his use of silkscreening to produce sets of multiples. For *Soup Cans*, Warhol's silkscreen process was semi-mechanized: though each painting was constructed from a stencil, each stencil was cut from an original hand-drawn sketch, and each flavour name painted by hand. As Warhol's work progressed, he became further and further removed from the silkscreening process. Instead of working from sketches, these new works were composed from photographic images, which Warhol selected, cropped, and sent to a photographic studio. There, the images were converted to a high contrast black-and-white image and printed on transparent film. This "film positive" was then sent to a commercial printer and burned onto an emulsion-coated silkscreen by exposing it to bright light. The screen was sent back to Warhol's studio, where he created a composition by tracing an outline of the film positive onto a canvas underpainted with fields of colour. Layers of paint were then pushed through the silkscreen to produce the final image. This process could be repeated at will, enabling Warhol to produce unlimited copies of the same image.¹⁵

Often an object stops being an object when multiplied.¹⁶

Arman

fig. 7



Les valeurs personnelles (Personal Values)

René Magritte

1952

Oil on canvas

31 1/2 x 39 3/8 in.

*Collection of San Francisco
Museum of Modern Art*

René Magritte paints the scene of *Personal Values* in stunning detail: wood grain, low lustre polish, worn wooden boards, cracked plaster ceiling, and oriental rugs are all rendered with intense realism, forcing the viewer to take them at face value: to study the object as an object, rather than a symbol for something else. Magritte fills the room with familiar things at an unfamiliar scale. The result is, as intended, intensely surreal. Despite the uncanny character of oversized objects and walls painted as sky, there is a degree of normalcy about the painting. These are everyday objects, denied their everyday usefulness.

What is of “personal value” here? The objects, larger-than-life, tell a story of their inflated importance; Magritte painted them in proportion to their cultural significance rather than their actual size. Alexander Iolas, Magritte’s dealer, was upset by the painting when he first saw it. Responding to his criticism, Magritte described the objects in his painting as having specifically lost their “social character”, causing them to become objects of “useless luxury”. The fact that the viewer should feel helpless and ill was, to Magritte, a sign of the effectiveness of the painting.¹⁷

I describe objects - and the mutual relationship of objects - in such a way that none of our habitual concepts or feelings is necessarily linked with them.¹⁸

René Magritte

fig. 8



Mary Poppins

Robert Stevenson, director

1964

Mary Poppins is a magical English nanny and the main character of a children's book series, written between 1934 and 1988 by P.L. Travers. Poppins, characterized by her black umbrella and carpetbag, is blown by the east wind to 17 Cherry Tree Lane, London to care for the Banks children.

In a scene from the famous 1964 film adaptation, Poppins (Julie Andrews) inspects the empty room in the Banks household that will serve as her quarters. Poppins decides it needs "a touch here and there" to make it feel more like home. As she reaches her hand into her carpetbag to search for a tape measurer, her arm disappears up to her elbow, and then to her shoulder, her reach extending far past the would-be bottom of the bag. The bag sits on a table; the Banks children crawl underneath to check for a false bottom, but the bag is no illusion. By this time, Poppins has put her head in the bag. It seems as though she is in danger of falling in. After much effort, Poppins retrieves the tape. Thus begins a sequence of unpacking, in which Poppins, to the Banks children's amazement, pulls out objects too large and too strange to be found in a typical carpetbag: a hatstand, a gilded mirror, a potted plant, a standing lamp.

The duke went down into his carpet-bag, and fetched up a lot of little printed bills and read them out loud. One bill said, "The celebrated Dr. Armand de Montalban, of Paris," would "lecture on the Science of Phrenology" at such and such a place, on the blank day of blank, at ten cents admission, and "furnish charts of character at twenty-five cents apiece." The duke said that was HIM. In another bill he was the "world-renowned Shakespearian tragedian, Garrick the Yonger, of Drury Lane, London." In other bills he had a lot of other names and done other wonderful things, like finding water and gold with a "divining-rod," "dissipating witch spells," and so on.¹⁹

Mark Twain
Huckleberry Finn

fig. 9



Flux Year Box 2
Various Artists
1966

Mixed media
7 7/8 x 7 7/8 x 3 3/8 in.
Hood Museum of Art,
Dartmouth College

*Five-compartment wooden box
containing works by various
artists; "Flux year box 2"*
*screenprinted in black on lid.*²⁰

Upon first inspection, it is impossible to guess at the significance of objects contained within a Fluxkit; the five wooden compartments of *Flux Year Box 2* explode with senseless scraps, fragments, and pieces.

Fluxkits, or Fluxboxes, are an invention of the Fluxus movement. Often produced as a collective effort, each box was filled with objects and materials collected from various contributors, and marketed through the mail by George Maciunas. There were no rules in Fluxus, and no requirements for Fluxkits. They were produced either as *multiples* in limited editions or as singular unique objects. A single box cost between twenty five cents and six US dollars; a complete Fluxkit sold for one hundred US dollars.²¹

Fluxkits were never intended to make sense objectively. The Fluxkit is a joke in the most literal sense of the word: its owner is encouraged to *play* with its contents. This interaction gives the box meaning. By rearranging objects, playing games with the pieces inside, and inventing activities, either as an individual or by inviting others to participate, the box's owner was able to create and explore his or her own spatial relationships. Simply sifting through the contents of the Fluxkit qualified as an event.²²

Life can only be understood and studied in relation to a flux of objects: for it is on them alone that depends an understanding of the psycho-social spheres.²³

François Dagognet
In Favour of Today's Art

fig. 10



The Crystal Cage (Portrait of Bernice)

Joseph Cornell

c. 1934-67

Mixed media

4 3/8 x 15 5/8 x 19 7/8 in.

*Collection of Richard L. Feigen,
New York*

After his death in 1972, a staggering amount of material was uncovered in Cornell's apartment. On shelves and table tops, along the floors and stairs, between the cellar studio and the attic, were scattered three thousand books and magazines, hundreds of record albums, thousands of pieces of paper, innumerable other clippings, and objects too many to measure.²⁴

Joseph Cornell was an artist, collector, and archivist. He called his projects *explorations*, a term which soon became interchangeable with *voyage*, *dossier*, *case study*, and *scrapbook*. Cornell often assembled *imaginary portraits*: biographical narratives constructed with found objects, clippings, and personal artifacts. Many of these works documented real people: Marcel Duchamp in *Duchamp Dossier* (c. 1942-53), Lauren Bacall in *Penny Arcade Portrait of Lauren Bacall* (c. 1945-70), Fanny Cerrito in *Portrait of Ondine* (c.1940- late 1960s). For *The Crystal Cage*, Cornell invented correspondence, collage, and reproductions that document the fictional story of Bernice, a young girl who performed fantastic experiments in the Pagode de Chanteloup.²⁵

None of these boxes were ever really complete. Cornell continued to edit and add to his boxes for decades after he began. Experts admit that dating Cornell's projects is an impossible task: did a project begin when Cornell began collecting material? When he chose a container for storage? When he began creating a composition within a box? Cornell's first works are dated 1931; when Cornell died, he left many of his boxes in progress.

Did I tell you or Charles or Parker that Fanny Cerrito now reposes in a suitcase?²⁶

Joseph Cornell
Letter to Pavel Tchelitchew

fig. 11



A Bachelor's Drawer

John Haberle

1890-1894

Oil on canvas

20 x 36 in.

*Metropolitan Museum of Art,
New York*

What objects define a bachelor? Pornographic photographs, ticket stubs, a fifty dollar bill, hidden in the depths of a drawer. John Haberle's *A Bachelor's Drawer* alludes to no person in particular—the drawer contains objects representative of the archetypal bachelor: a man who maintains a lifestyle open to seduction, scandal, and romance, and who is both secretive and independent. Items are scattered at random, and disappear off the edge of the canvas, suggesting these objects construct a sampling, rather than a complete picture, of the bachelor who owns them.

fig. 12



L'hotel
Sophie Calle
1984

In 1981, Sophie Calle spent three weeks working as a hotel chambermaid in Venice. Taking advantage of her access to guests' unoccupied rooms, Calle began documenting each room she serviced.

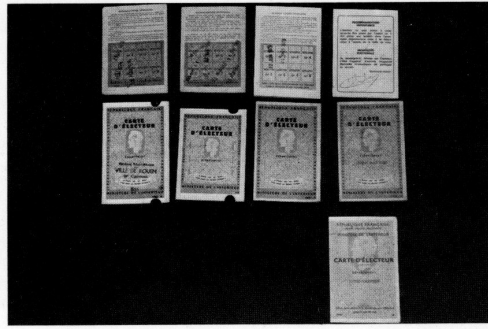
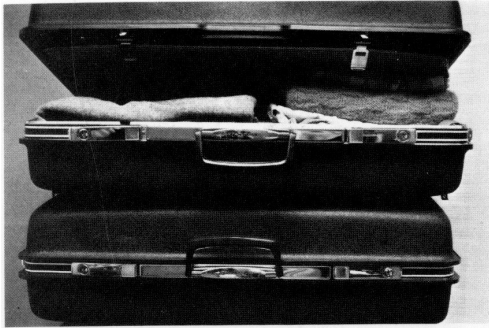
She photographed everything. Beds made and unmade. Crumpled pillows and bedsheets. Shoes laid out in neat rows by the door. Toiletries. Clothes hanging on the backs of chairs, clothes drying on the radiator. Clothes hung in the closet, clothes piled on the floor. She photographed things as she found them, letting her eye and camera wander. Without any regard for privacy, she opened drawers, unzipped suitcases and photographed their contents. She read people's diaries and bedside table notes and recorded their contents in her own notebook. She slipped photographs of the occupants into her pocket. Calle recorded her observations of each room in a series of diary-style journal entries, which first became an exhibit, and in 1984, a book.

Calle photographs are criminal; viewers participate in the intrusion from a safe distance. Peeking at the private objects of strangers inspires uneasiness, but any discomfort is trumped by curiosity. Calle's photographs construct a picture of the hotel's temporary occupants. Imagination fills in missing information, speculates on images, misinterprets proof. The private world of the interior is described by its component parts; the individual is defined by his or her possessions and private habits.

Mardi 3. 10 heures 20. Sur la table, le livre de Gerber est ouvert à la page 37. A côté, deux nouveaux livres : «Le Guide Bleu-Italie» et un ouvrage relié qui s'intitule «Intimité de Venise». Une chemise de nuit en pilou rouge est accrochée dans la salle de bain. Le temps presse. La valise est toujours fermée. Je ne m'attarde pas.²⁷

Sophie Calle
L'hotel

fig. 13



The Burning House

<http://theburninghouse.com/>

2011

Name: Porter Hovey

Location: Brooklyn, New York

Occupation: Photographer

Website: www.porterhovey.com

The Burning House is a blog and ongoing collaborative project created by Foster Huffington. Its premise is simple: it asks contributors to photograph and list the items they would salvage if their house was on fire. Some contributors' lists are short and practical; others are punctuated with personal anecdotes and brief descriptions of objects and their significance.

Canon 40D—my bread and butter and how I've been expressing myself for years; **Parents' wedding photos**—not only an inspiration about love but also style; **Polaroids**—Years, hundreds of dollars, and hours of time ... not letting these babies melt down. Most of them are from my Polaroid Project and are taken around Brooklyn and during my travels. It's literally flipping through years of memories; **Polaroid SX-70 Land Camera**—My sister Hollister bought this for me as a Christmas present - aesthetics really meet function with this one. It's leather!; **Tennis player figurines**—Hol and I stumbled upon the most amazing miniature store while in Paris. It was my major purchase on that trip; **Photo booth photos**—Hours of time spent laughing, drinking, and being silly. The top photo is of my friend Rasmus Nybo who died from cancer a couple years ago. The other single photo booth pic is of our mom and grandma—both who have died. Always a reminder to live it up while you can. Passport—the best way to escape from life and learn new things is to travel; **Claes Oldenberg shuttlecock** **Christmas ornament**—A nice reminder of where I'm from - people never realize how cosmopolitan Kansas City really is. From an aerial view, the Nelson-Atkins Museum of Art looks like a gigantic badminton court with gigantic shuttlecocks scattered about on the lawn. The Nelson also has one of the best collections photography there is in the world. It always inspires me.²⁸

Porter Hovey
The Burning House

fig. 14



Living in: Hannah and Her Sisters

Amy Merrick for Design*Sponge

2011

Living In, a division of *Design*Sponge* is a blog that provides movie reviews in a unique format: films with cult followings (*Black Orpheus*, *Dirty Dancing*, *Bonnie and Clyde*) are described by a list of objects, assembled by various contributors, that capture the essential qualities of the film's mood and environment. Accompanying text is a few sentences at most, sometimes offering a brief plot summary, other times offering a quick comment on a memorable scene. This site is not unique. In recent years, a blog culture has emerged in which bloggers to construct an ideal identity with *things* that relate to a desirable lifestyle; in a consumer society, possessions define the owner.

A page of *Living In* is as follows: a series of film stills from a selected movies run vertically along the page, beneath which the author posts an image of household items, clothing, books, furniture, arranged carefully in one frame. As a collection, these items reconstruct the movie. Each item is numbered, and corresponds to a legend that hyperlinks to a website where readers can purchase each product online.

Hannah and Her Sisters (1986) is a movie directed by Woody Allen, and set in New York city at Thanksgiving. The posting's author, Amy Merrick, vows to watch the film on repeat to get her fill of New York while she's away from home; the items posted, for her, reconstruct "a cozy New York apartment filled with sisters, friends, turkey and a piping hot portion of family dysfunction".²⁹

1. Vintage Folding Leather Library Ladder, \$1800; 2. Stetson Tortoise Frames, \$15; 3. 18K Gold Wedding Band, \$300; 4. Painter's Stripe Mug, \$14; 5. Aubin & Wills Leather Satchel, \$650; 6. Timex Classic Watch, \$35; 7. Red Flannel Scarf, \$15; 8. Dents Leather Driving Gloves, \$60; 9. 100 Collected Poems by e.e. cummings, \$10; 10. Paintbrush Set, \$3.55.³⁰

*Design*Sponge*

fig. 15



Preview: Vietnam Motorcycle Expedition

Paul Sun for *Apolis: Global Citizen Journal*

2010

Prior to the fifteenth century, early travellers found information about destination cities in route-books; with the invention of the printing press, travel books became available in a portable format. William Wey penned a document in 1458, written for pilgrims travelling to Venice, that became a popular guidebook model. In it, he recommends an exhaustive list of travel supplies: a feather bed, mattress, two pillows, two pairs of sheets and a small quilt, ginger, almonds, rice, figs, and raisins, a little cauldron and a frying pan, dishes plates, saucers of wood, cups of glass, a grater for bread, and “such necessities”.³¹

As travel culture has evolved, so has the list of items travellers consider essential. Not only are fewer items necessary, fewer items are permitted; recent safety and security concerns have caused railways and airlines to increase their restrictions. Air Canada provides an extensive list of prohibited items for carry-on luggage online: straight razors and razor blades, scissors with pointed tips, box cutters, hatchets, knives of any length, including hunting knives, jackknives and chef’s knives, screwdrivers, saws, drills, darts, skates, tackle boxes, fishing hooks/lures, crossbows and arrows; hammers, wrenches, crow-bars and heavy tools; ammunition and firearms, including toy guns; fuel, lighters; unidentifiable liquids in unmarked containers.³² The list is by no means exhaustive; it is accompanied by a long list of exclusions and special exceptions. Air Canada refers passengers to the Canadian Air Transport Security Authority (CATSA) website for further detail.

fig. 16



Accessories for the Milano Toiletries Kit

Louis Vuitton

1925

Crystal, ivory, silver

The *Milano Toiletries Kit* debuted at the International Exposition of Modern Industrial and Decorative Arts in Paris, 1925. By this time, Louis Vuitton had already become legendary for its custom travel trunks. The exposition's aim was to reinforce Paris' role as the capital of luxury, an ideal undoubtedly upheld by the meticulous construction and rich materials of the toiletries set and its luggage.

In total, the toiletries set contained more than fifty items housed in three removable trays, including accessories for nails, shaving, writing, hygiene, and dressing: shoe horns, glove-spreaders, ivory brushes with silk bristles, hand mirrors, tweezers, and small glass bottles with vermeil lids. The case, covered in black morocco leather and lined with red, had a specific compartment for each item in the set. It could hold no more, no less. In order to avoid crushing the silk brush bristles, a set of discreet rails allowed the brushes to slide into the case and leave their bristles hanging.³³

An understated interplay of straight lines... and sharp angles is the only decoration. Nothing superfluous; only what is essential... He achieves the impossible, especially when he addresses himself to these pieces of exquisite precision, toiletries kits, which are expertly designed to contain the maximum of necessary items in a minimum of space.³⁴

René Chavance
Mobilier & Décoration

fig. 17



HEMNES Assembly Instructions

IKEA of Sweden

2008

2 packages, 94 x 13 x 201 cm.

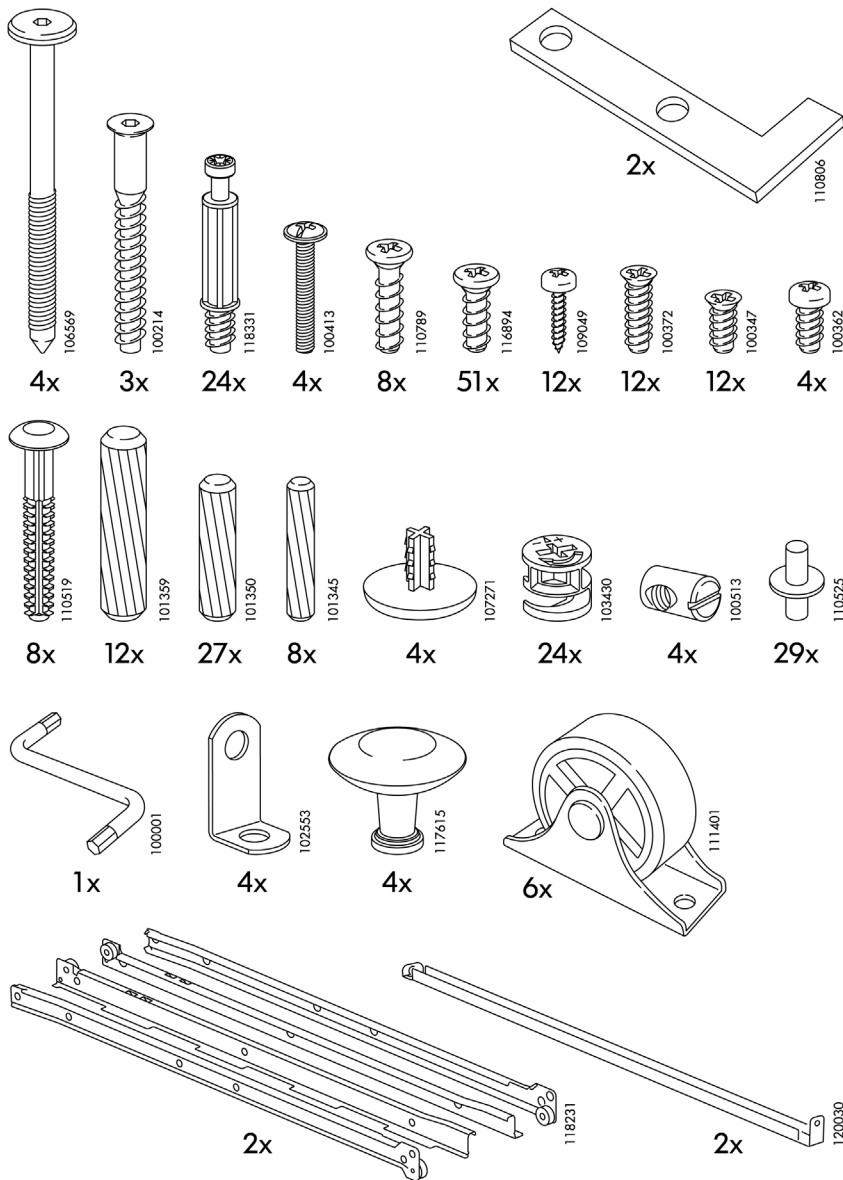
\$499.00 US

Swedish furniture company IKEA (est. 1943) has developed a business model based on the production of well-designed, affordable furniture. IKEA keeps costs low with inventive and economic design and manufacturing techniques, a large part of which involves reusable packaging and “flat-packing”, a system discovered in 1956, when one of the original IKEA employees removed the legs of a LÖVET table in order to fit it into a customer’s car without damage. In order to flat-pack, a piece of furniture must be deconstructed into component parts. Once parceled together, the product occupies minimal space in storage and transit, allowing the shipment of more units per trip.³⁵

IKEA retail stores function as warehouses: customers purchase their flat-packed product, transport it in their own vehicles (or with the assistance of IKEA’s home delivery service), and assemble it according to a set of diagrammatic instructions packed inside each box. IKEA has developed a clear and consistent language for these instructions: each booklet includes an axonometric of the assembled piece, an 1:1 drawing of fasteners and their required quantity, and a series of fully illustrated step-by-step assembly diagrams.

The fasteners arrayed opposite assemble the HEMNES daybed with two storage drawers. All HEMNES pieces are divided into two packages and include a bottom rail, drawer backs, sides and bottoms, bed base slats, and a bed frame panel. Mattress and bedlinens are sold in separate packs.³⁶

fig. 18



Determining the Count

United States Department of Agriculture

1925

Modern Methods of Packing Apples is a document published by the Fruit Branch of the Canadian Department of Agriculture in 1917. The body of text is organized into easy-to-follow paragraphs, each separated by clear sub-headings with short, efficient titles like *Broad Staves*, *Boxes Versus Barrels*, and *Lining Paper*. Its American equivalent, *Packing Apples in Boxes*, was published by the USDA in 1925.

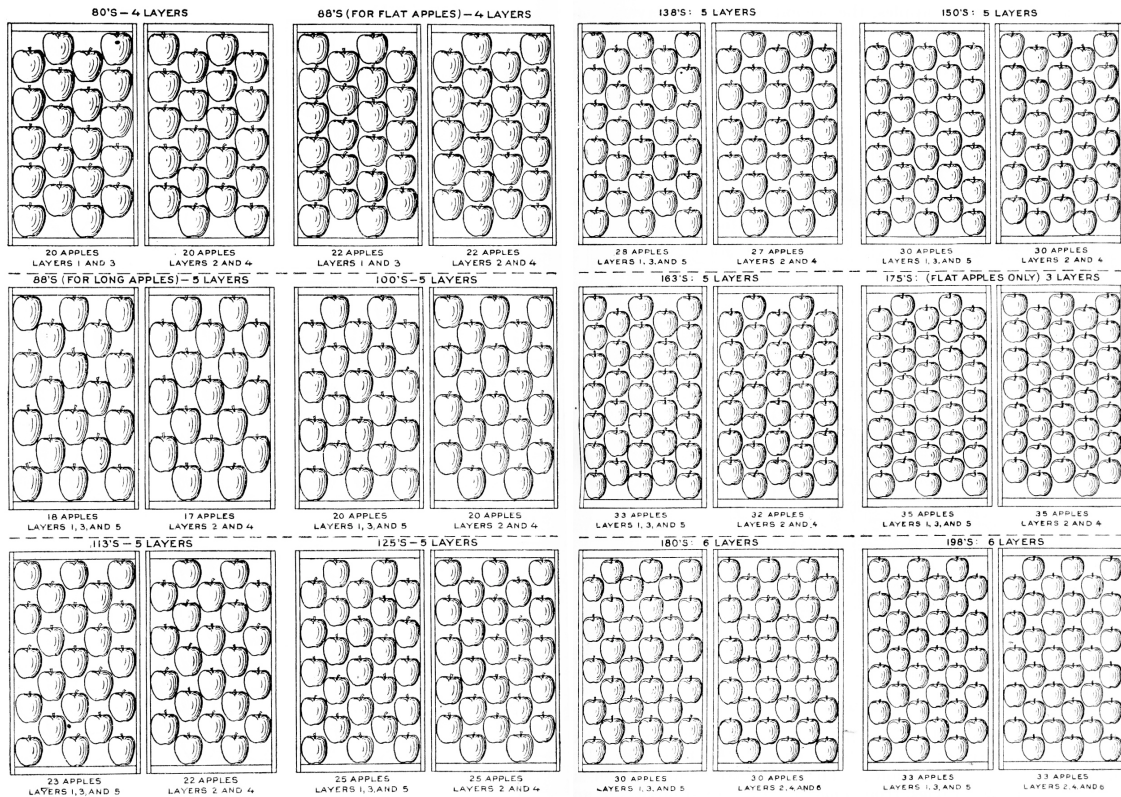
Each booklet is a manual, to be used for instruction at apple orchards and packing facilities. Thorough and efficient, they outline the proper way to pack apples by hand: and there is “only one way in which an apple of a certain size should be packed in a box.”³⁷ Apples are packed for commercial distribution in a finite number of configurations. Commercial packs of apples require only four distinct packs. These accommodate twenty-four different sizes of apples, and range from 36 to 225 apples in each box, and are as follows: 3-2 diagonal pack (small to medium apples), 2-2 diagonal pack (medium to large apples), 2-1 diagonal pack (very large apples), and straight 3 pack (large apples).

Methods by which Packers will Determine Packs to be Used:

Packers should follow the following guide and under no circumstances should they vary from it; **1st.** If four apples of the same size fit side by side across the box, or four fit loosely and the fifth will not go in, the pack is 3-2, five layers to fill the box; **2nd.** If three apples of the same size fit loosely across the box side by side, and the fourth will not go in, the pack is 2-2, four layers to fill the box; **3rd.** If three apples of the same size fit tightly across the box side by side, the pack is straight 3, three layers to fill the box; **4th.** If two apples of the same size fit loosely across the box side by side, and the third will not go in, the pack is 2-1, three layers to fill the box. The fruit should be placed on end in following the above guide.³⁸

Canada Department of Agriculture
Modern Methods of Packing Apples

fig. 19



Diagrams for Packing Citrus Fruits

University of Florida Agricultural Experiment Station

1902

Standard Orange and Pomelo Box

*12 1/2 x 12 1/2 x 26 5/8 in
(outside); 12 x 12 x 24 7/8
(inside)*

Standard Mandarin Strap

*12 1/2 x 6 1/2 x 26 5/8 in
(outside); 12 1/2 x 6 x 24 7/8
(inside)*

Standard Lemon Box

*10 1/2 x 14 x 27 in (outside);
10 x 13 1/2 x 25 5/8 (inside)³⁹*

Diagrams for Packing Citrus Fruits is one of countless agricultural bulletins published in the late nineteenth and early twentieth centuries. Sponsors and authors of these bulletins were, almost exclusively, federal departments of agriculture and agricultural experiment stations. These two parties shared the same goal: to help farmers adapt to a quickly changing agrarian landscape, and to further the success of national and international trade. Instruction and education on the proper methods of packing was a major area of research within agricultural experiment stations; the publication of bulletins and pamphlets was a practical, effective way of distributing agricultural research to farmers.

At the turn of the century, the United States government passed a series of acts and bills to increase financial support for agricultural research. The Morrill Act (1862) granted federal land to states wishing to establish agriculture, science, and engineering schools.⁴⁰ The Hatch Act (1887), which created a national framework of autonomous research facilities to address local farming problems, was superseded by the Second Morrill Act (1890) and the Adam's Act (1906).⁴¹ The Purnell Act (1925) expanded research into the field of agricultural economics by stipulating that funds contribute to investigations and experiments bearing directly on the production, manufacture, preparation, use, distribution, and marketing of agricultural products.⁴²

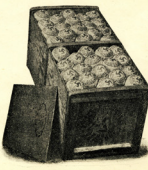
The sizer measurements given above are close approximations. Set the sizer, run a few boxes through and pack in order to establish the sizes. Sweet oranges and pomelos should project from 1/4 inch to 1.2 inch above the sides of the box before the head is nailed on. Mandarins project less. Lemons and limes are not sized by machinery but by the eye. Diameters for them vary.⁴³

University of Florida Agricultural Experiment Station

Diagrams for Packing Citrus Fruits

fig. 20

BULLETIN



A well packed box of sweet oranges, number and size, etc. The same box is used for Pomeos.


Florida

Agricultural Experiment Station.

DIAGRAMS FOR

Packing Citrus Fruits

BY H. HAROLD HUME.



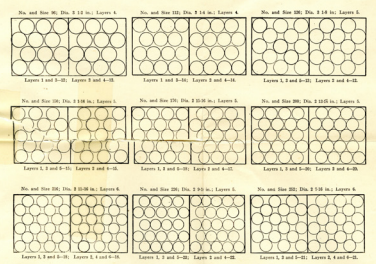
The bulletin of this Station will be sent free to any address in Florida upon application to the Director of the Experiment Station, Lake City, Florida.

T. H. TALLAFERRO,
DIRECTOR.

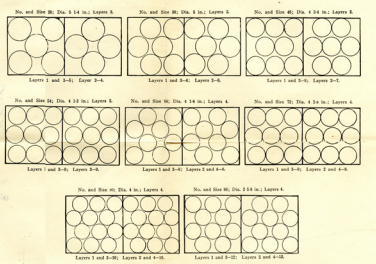
Mr. F. G. Sampson's picking basket. A tan half bushel of wicker work with a wooden bottom, lined inside with cloth, one of the best baskets for picking citrus fruits. Size inside, 13 x 22 1/2 x 7 1/2.

Standard Orange and Pomeo Box, 12 1/2x24 1/2x5-8 outside; 12x24 1/2x4-8 inside. Standard Mandarin Strap, 2 (12 1/2x26 1/2x20 1/2-8) outside; 2 (12 1/2x26 1/2x20 1/2-8) inside; Standard Lemon Box, 10 1/2x14 1/2x7 outside; 10x13 1/2x25 1/2-8 inside.

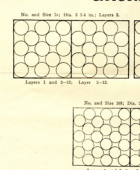
SWEET ORANGES.



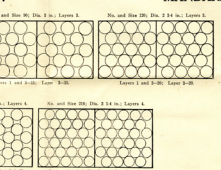
POMELOS.



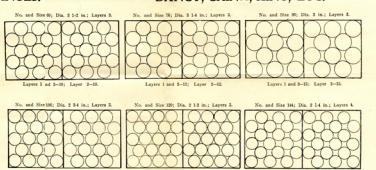
SATSUMA.



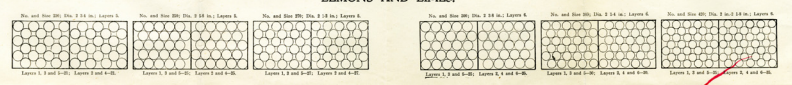
MANDARIN ORANGES.



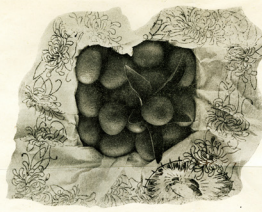
DANCY, CHINA, KING, ETC.



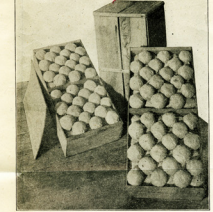
LEMONS AND LIMES.



THE size measurements given above are close approximations. Set the sizer, run a few boxes through and pack in order to establish the sizes. Sweet oranges and pomeos should project from 1-4 inch to 1-2 inch above the sides of the box before the head is nailed on. Mandarin project less. Lemons and limes are not sized by machinery but by the eye. Dia meters for them vary. From the grove to the car, at every step handle the fruit with great care. Never pour it from one box or receptacle to another, tick it up in the hands and set it down carefully. Remember that a fall, which will break an egg, will injure a citrus fruit and one decayed fruit in a box injures all, it destroys the fresh aroma of the fruit and may cause the decay of many fruits. Care fruit from two days to a week before packing. Establish two classes of fruit, *Bright* and *Runner*; make two grades of each. Grade closely, do not pack culls. Clean fruit before packing. Use good paper. Pack boxes full, solid and uniform, bottom, top and centre all alike. Stencil boxes true to name, quality, number and size. Make packages uniform and true to grade, have them look neat, attractive and inviting. Use every effort to establish a reputation for your fruit. Attention to details pays. *As a matter of fact the standard basket and crate now used in Florida are 1 bushel. In this case the box should be 17 inches long. †. Diagram used by Mr. G. L. Turner, Green Mt. Mary, Fla.



TOP VIEW OF KIBQUAT PACKAGE.
Kibquats should be packed in quart baskets and shipped in straw berry cartons.



Mandarin Oranges should be packed in half bushel boxes of which are shipped together for shipment. Arrangements above are for half bushel.

Landing Force Equipment: Light Marching Order
United States Naval Institute: Bluejackets Manual
1943

The Bluejackets Manual is given to all Naval officers on their first day of service. Since its original publication in 1902, by Lieutenant Ridley McLean, it has undergone twenty-three revisions.⁴⁴ It is a small, thick book (the 1943 edition is 1145 pages long) with a navy cover, containing *Subjects All Enlisted Men Should Know*. Its contents offer practical advice on carrying the wounded, how to tie knots and splice rope, how to back a boat out of a narrow slip, and the correct way to use a CO2 extinguisher. Deviation from the law outlined within is not only discouraged, it is prohibited. Proper accordance is monitored by superior officers by tests and inspections.

Seabags contain the *Prescribed Outfit* of a naval officer, listed in a table in Section J, titled *Regulations in Regard to Uniform and Clothing*. No personal items are allowed in the pack. No item in the bag may deviate from the list. Every item must be labelled clearly with the officer's name in bold block letters, in a specified location, *this* many inches away from the edge and *that* side of centre, with black paint on white clothes, and white paint on blue clothes. Everything must fit neatly into a standard sized military-issued bag.

The list opposite is for a *Light Marching Order Pack*, which itemizes articles of equipment normally carried by members of the rifle squad. Additional items are required for a *Heavy Marching Order Pack*; these are listed on the facing page. All items are required, and should not be exceeded: the weight of additional equipment could exhaust a troop unnecessarily.

CHAPTER 39

LANDING FORCE EQUIPMENT

LIGHT MARCHING ORDER

The various members of the rifle squad normally carry the articles of equipment listed below under "Light Marching Order Pack":

LIGHT MARCHING ORDER PACK:

Item	Number in squad							
	2	6	5	1	3	17	4	8
Bandoleer, B. A. R.	..	..	1	..	..	..	..	..
Bandoleers, B. A. R., extra ²	..	..	..	..	..	..	..	..
Bayonet, with scabbard	1	1	1	1	1	31	..	1
Belt, cartridge, rifle, M-1910	1	1	1	1	1	31	1	1
Belt, pistol, web, M-1912 (without magazine carrier)	..	..	..	..	..	41	..	..
Can, meat ⁵	1	1	1	1	1	1	1	1
Canteen, cover and cup, M-1910	1	1	1	1	1	1	1	1
Cap, white; watch (sailor's), or cap, garrison (marine's) ^{6,7,8}	1	1	1	1	1	1	1	1
Carbine, U. S. caliber .30	..	..	..	1	..	..	..	..
Carrier, grenade	..	61	..	..	..	..	..	..
Carrier, magazine, type XX (5 cells)	..	..	..	..	..	462	..	..
Carrier, pack, haversack	1	1	1	1	1	1	1	1
Cutters, wire, intrenching and carrier	..	..	..	1	..	..	..	..
Discharger, rifle grenade and carrier	..	61	..	..	..	..	..	..
Filler, magazine for B. A. R.	..	..	1	..	..	..	1	..
Fork, haversack ⁹	1	1	1	1	1	1	1	1
Guns, Thompson submachine, caliber .45, M-1928	..	..	..	..	..	41	..	..
Haversack	1	1	1	1	1	1	1	1
Helmet, steel	1	1	1	1	1	1	1	1
Kits, spare part, for TSMG, complete	..	..	..	..	..	461	..	..
Kit, toilet; with tooth brush, razor, comb, dentrifice, shaving cream, mirror, soap, soap box, towel, sewing kit, extra pair of legging and shoe laces, and, if used, shaving brush, hair brush, matches, and tobacco ⁹	1	1	1	1	1	1	1	1
Knife, haversack ⁵	1	1	1	1	1	1	1	1
Machete, intrenching, with scabbard	1	..	..	1	..	..	..	..
Magazine, box type XX, 20 cartridges	..	..	..	..	..	469	..	..
Magazines, for B. A. R.	..	..	6	..	..	..	9	..
Magazines, for B. A. R., extra ²	..	..	..	..	..	..	..	..
Mask, gas ⁹	1	1	1	1	1	1	1	1
Mattock, pick, intrenching, with carrier	..	1	1	..	..	..	..	..
Overcoat ⁷	1	1	1	1	1	1	1	1
Package, first aid, with pouch	1	1	1	1	1	1	1	1
Poncho, rubber	1	1	1	1	1	1	1	1
Pouch, meat can, haversack	1	1	1	1	1	1	1	1
Ration, cooked ^{7,9}	1	1	1	1	1	1	1	1
Ration, reserve ^{7,9}	1	1	1	1	1	1	1	1
Rifle, automatic, caliber .30, Browning M-1918; cover, front sight; brush, chamber clean case, accessories and spare parts; brush and thong; gun sling; parts, spare, field; belt, magazine	..	..	..	..	..	..	1	..
Rifle, U. S. caliber .30, M-1903, with brush and thong, cover front sight, case, oiler and thong, sling, rifle	1	1	1	1	1	31	..	1
Shovel, intrenching and carrier	..	..	..	..	1	1	1	1
Sling, gun, web, M-1903, rifle	..	..	..	..	..	461	..	..
Socks, pairs ⁹	1	1	1	1	1	1	1	1
Spoon, haversack ⁵	1	1	1	1	1	1	1	1
Tag, identification, with tape	1	1	1	1	1	1	1	1

See footnotes on next page.

Deportation List

1941-2

During the Jewish deportation of WWII, Jews were ordered to report to a specific location, from where they would be transported to concentration camps. Deportees were given a list of allowable objects to pack. Deprived of the right to make a choice, many were forced to leave behind objects of great value.

1 suitcase or backpack

1 pair of workboots

2 pair socks

2 underpants

2 undershirts

1 working suit

2 woollen blankets

2 sheets

1 messtin

1 cup

1 spoon

1 sweater

and food for 3 days and rationcards for that timeperiod.

Not to be taken along are: shares and other papers of value, foreign currency, records of bank accounts, etc, valuables of all kind (gold, silver, platinum) - with exception of wedding bands - pets.⁴⁵

fig. 22

OPROEPING:

U wordt hiermede bevolen aan den onder politietoezicht staande werkverruiming in Duitschland deel te nemen en heeft U zich dientengevolge op

15 JULI om 1.30 uur

aan het Centraal Station, Amsterdam te bevinden.

Als bagage mag medegenomen worden:

- 1 koffer of rugzak
- 1 paar werklaarzen
- 2 paar sokken
- 2 onderbroeken
- 2 hemden
- 1 werkpak
- 2 wollen dekens
- 2 stel beddengoed (overtrek met laken)
- 1 eetnap
- 1 drinkbeker
- 1 lepel en
- 1 pullover

en eveneens proviand voor 3 dagen en de voor die tijd geldige distributiekaarten.

Niet medegenomen mogen worden:

Waardepapieren, deviezen, spaarbankboekjes, enz. waardevoorwerpen allerlei soort (goud, zilver, platina) – met uitzondering van de trouwringen – levend huisraad.

Wanneer U aan deze oproeping geen gevolg geeft, wordt U met maatregelen van de Sicherheits-polizei gestraft.

Dit schrijven geldt als reisvergunning en geeft U tegelijkertijd het recht de genoemde trein kosteloos te benutten.

Zentralstelle für jüdische
Auswanderung.

In opdracht
get. WORLEIN,
Hauptsturmführer.

20

Packing 101
where Toronto
2011

Contributors: Jenny Zucker (Director of Retail Operations at Change Canada), Eva Hartling (Director of Public Relations & Events for Birks), Kate Watt (Senior Ladies Shoe Buyer at Browns), Melissa Gibson (Senior Artist at M.A.C. Cosmetics), Jason Morikawa (Buyer of Designer Womenswear at Holt Renfrew), Jeff Farbstein (VP and General Merchandise at Harry Rosen)

where magazine specializes in “timely information for travelers”.⁴⁶ Its March 2011 Toronto issue features a cover story about Canadian rapper and Juno host Drake and an exclusive article about the diversity of Leslieville, accompanied by ads encourage tourists to visit the Hockey Hall of Fame, Shopsy’s, and Ontario Science Centre, and maps promoting different neighbourhoods and identifying key landmarks in the city.

The issue also features an article titled *Corporate Capital*. Subsections of the article include *Deal over a Meal*, which suggests local restaurants that will “impress clients and colleagues alike”, *Suited for Success*, *Petal Power*, and *Stitch It*, which suggest places in the city to find a good suit, good flowers, and a good tailor, and *Have Luggage, Will Travel*, which suggests a list of classic suitcases for purchase. *Packing 101*, pictured opposite, offers expert advice on how to pack a suitcase. Each item in the suitcase corresponds to a comment in the margin, in which members of retail companies offer advice on how to pack recommended products. Readers are referred to a page in the *Shops and Services* section where they can find information on how to purchase the products described.

fig. 23

PACKING 101

1 JENNY ZUCKER
Director of Retail Operations at Change Canada (page 44)

Q: How do you recommend packing delicate undergarments?

A: If you have a bra with moulded cups, put a pair of socks in the inside of the cup to help keep its shape. Never bend the cup as the indentations will leave a permanent crease.

2 EVA HARTLING
Director of Public Relations & Events for Birks (page 48)

Q: What is the best way to travel with jewellery to ensure it's not damaged?

A: You want to make sure it is protected, like in a jewellery roll, which will not take up too much space in your luggage. A good one will be made of leather or suede and will be thick enough to absorb shocks. Keep your roll in your carry-on luggage—it is way too risky to put jewellery in a suitcase you'll be checking. The jewellery roll has straps made especially for rings and bracelets while chains, earrings and pendants will be safe inside the zippered sections. You'll want one item per closed section; placing earrings together in one section could damage the metal or stone, for example, if they come in contact with each other.

3 KATE WATT
Senior Ladies Shoe Buyer at Browns (page 49)

Q: How should you pack shoes to maintain their shape and structure?

A: Shoe trees for dress shoes—if you can afford the extra weight—and shoe bags. Use individual shoe bags for heels.



4 MELISSA GIBSON
Senior Artist at M.A.C. Cosmetics (page 47)

Q: What are the essential makeup items?

A: Pack your favourite skin care products. I like to have a great exfoliator—you never know what the air or water is going to do to your skin. Think about what your makeup priorities are: business may mean your basic foundation, blush, mascara and lipstick, but a special event or vacation may mean some fun coloured shadows and even lashes!

5 JASON MORIKAWA
Buyer of Designer Womenswear at Holt Renfrew (page 45)

Q: What is the most efficient manner to pack a variety of different items?

A: Heavier items such as shoes should go on the bottom of the suitcase towards the wheels. Use small garments like socks and underwear to fill your shoes to ensure they don't get crushed. Roll T-shirts and jeans to make them compact. Sweaters and other clothing items that wrinkle easily should be neatly folded and packed evenly.

6 JEFF FARBSTAIN
VP and General Merchandise Manager at Harry Rosen (page 45)

Q: How should you pack a suit properly?

A: A suit can be packed using a garment bag or folded into a suitcase. A garment bag and a good quality, large jacket hanger with non-slip pant rod can carry up to two jackets and three pairs of trousers. The trick is to insert a layer of cleaner's plastic between each garment and to squeeze the air out—this will prevent wrinkles.

Boîte-en-valise and Boite Series

Marcel Duchamp

1935-1971

One of twenty boîtes-en-valise, Paris 1941 - New York 1942-49
15 x 14 x 3 in. (box)
16 x 15 x 4 in. (valise)

Signed: 'Pour [name] ce N° ... /XX de vingt boîtes-en-valise contenant chacune 69 items et un original de et par Marcel Duchamp [place and date].'⁴⁷

Duchamp's *Boîte* is a portable museum. Produced in a series of 300 *Boîtes* and twenty de luxe *Boîtes-en-valise*, each box in the series contains sixty-nine miniature replications of Duchamp's completed work.

Duchamp began making small-scale reproductions of his own work in 1935. His process was painstaking and accurate: working from life, Duchamp made note of critical details, including title, measurements, and date, of each piece he had authored since 1910. Without the aid of colour photography, accurate colour reproduction could only be accomplished by careful observation; in Paris, he commissioned Man Ray to photograph his works for reference, and in May 1936, he sailed to New York to study and photograph a number of art pieces that belonged to permanent collections in America. Over the course of the following five years, Duchamp collaborated with craftsmen and manufacturers to develop processes by which his works could be reproduced to his liking. Each of the sixty-nine objects were produced in batches as Duchamp could afford them. These items were arranged carefully within a box (which varied slightly in size, structure, and material over time) that incorporated a set of hinges, sliding tracks, and compartments to accommodate each replica. The last *Boîte* was issued in 1971.⁴⁸

The portable structure of the *Boîte* anticipates the artist's eventual displacement;⁴⁹ having fled occupied Paris in 1941, Duchamp was able to transport the materials for fifty boxes to New York ahead of his own arrival in 1942.

The *Boîte*, instead of presenting its contents in the linear sequence of a book, simulates the horizontals and verticals of a room, perfectly to scale.⁵⁰

Ecke Bonk

Marcel Duchamp: The Portable Museum

fig. 24



Samsonite Advertisement

c. 1950

A series of advertisements published by well-established luggage companies in the early 1950s extolled the unique material virtues of their brand. *Steamline Samsonite* ads from this time period, pictured opposite, appealed to a female domestic audience—its “flight-proven” luggage offered compartments for easy storage, and was made of a “better-than-leather” material that wiped clean with a damp cloth; a 1950 advertisement for Rimowa’s *Topas Briefcase*, known for its ultra-light aluminum construction, depicted a porter balancing the suitcase on one finger;⁵¹ early advertisements for Globe-Trotter luggage company, founded in Saxony, Germany, in 1897, featured an elephant standing on a suitcase—this image was based on a real test performed with a 1-tonne elephant at the Hamburg Zoological Gardens.⁵²

How to Fold & Pack a Suit: 1. Lay trousers flat, creases together; 2. Insert tissue between legs; 3. Fold legs; 4. Fold again; 5. Trousers are ready; 6. Lay jacket flat; 7. Lift top collar; 8. Pull left-hand sleeve inside-out; 9. Insert pulled-through sleeve into right-hand sleeve; 10. Pull sleeve completely through so shoulder pads are nested together; 11. Fold halves together with pads nested (for protection against crushing); 12. Place tissue between the pads as you fold; 13. Fold in the sleeve; 14. Fold the skirt of the coat over the sleeve; 15. Fold again and you are done.⁵³

Crane Brothers
How to Fold & Pack a Suit

fig. 25

Featured:
Bermuda Green
... in 6 beautiful
better-than-leather
finishes that wipe
clean with a
damp cloth.

Streamlite Samsonite RAYHIDE FINISH
flight-proven luggage

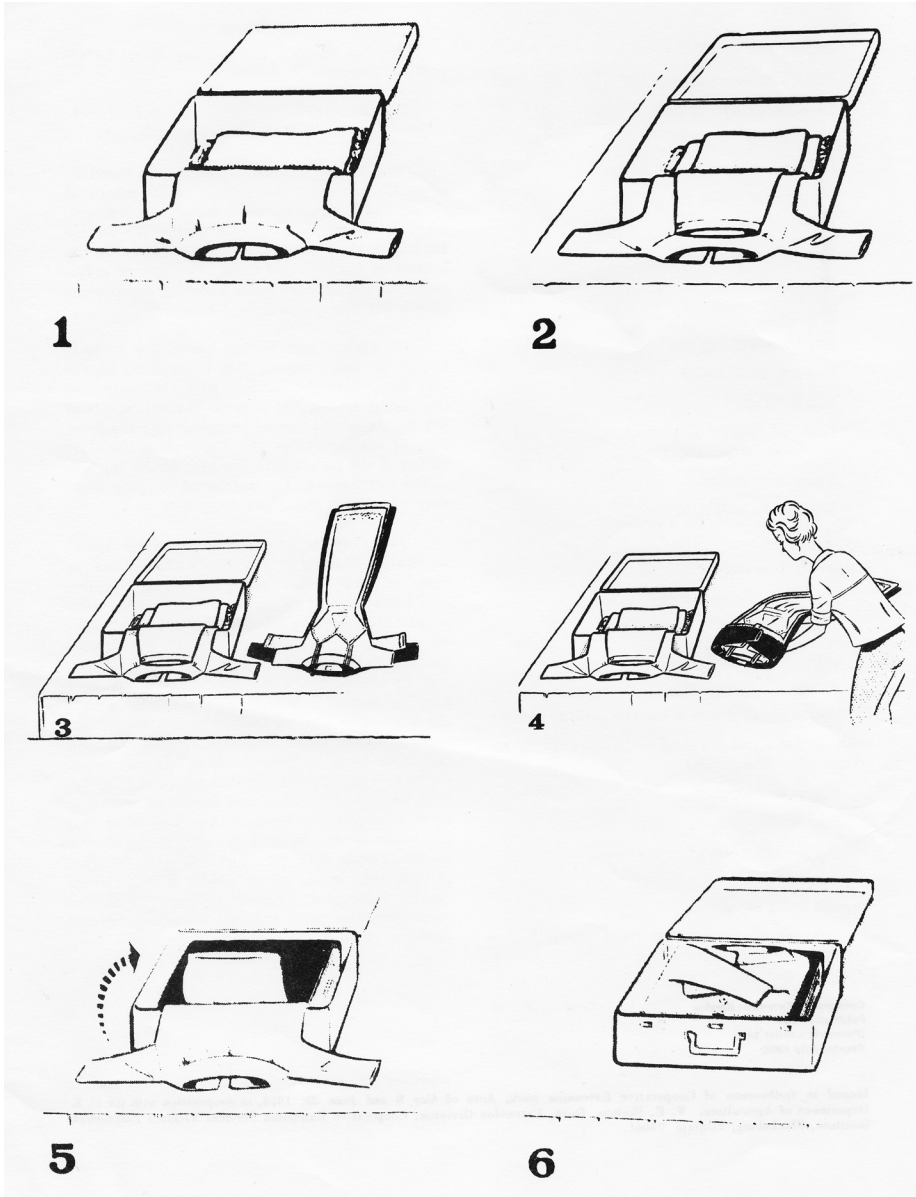
A New Method of Packing
Virginia Polytechnic Institute
1961 / 1969

In 1969, the Extension Division of the Virginia Polytechnic Institute printed a pamphlet titled *Packing for a Trip*. The bulletin is brief and uncomplicated: instructions for a step-by-step approach to packing are printed on a single piece of paper, folded in half. The reader is asked a series of questions regarding the nature of his trip to help him determine required items. A series of tips is included to make packing easier: avoid over-crowding, pack in layers, use all space, take a basic wardrobe. The opposite diagram fills the interior facing page, accompanied by a set of instructions for *A New Method of Packing*.

To pack a suit, button the jacket while it is still on the hanger. Put the jacket, button side down, into the suitcase with the bottom of the jacket at the far side of the suitcase, and the shoulders and sleeves dropping over the front edge of the case (Fig. 1). Next, place the skirt on top of the jacket with the hem at the far side of the suitcase and the waistband hanging down over the jacket shoulders. (Fig. 2) Next, lay the garment that is most apt to wrinkle on the bed or any flat surface, stack as many as three or four dresses on the first one, being careful to smooth any wrinkles. Arrange the sleeves as though they are outstretched arms (Fig.3). On the top of the dresses spread your slippers, gowns, or pyjamas. (If you will be overnight on the train, don't put your sleeping garments here.) Fold the sleeves over the dress as though folding your arms. Then place one hand under all of the dresses and with the other hand at the waistline fold the entire lot in half and lift all into the suitcase (Fig. 4) Fold the top of the skirt and jacket up and away from you over the dresses (Fig. 6). You will learn to select clothes that minimize wrinkles, if you travel much. Remember, however, that clothes acquire fewer wrinkles when the bag is packed full but nothing bulging.⁵⁴

What's New in Home Economics

fig. 26



Bundle Wrapping Instructions

<http://www.onebag.com/>

2006

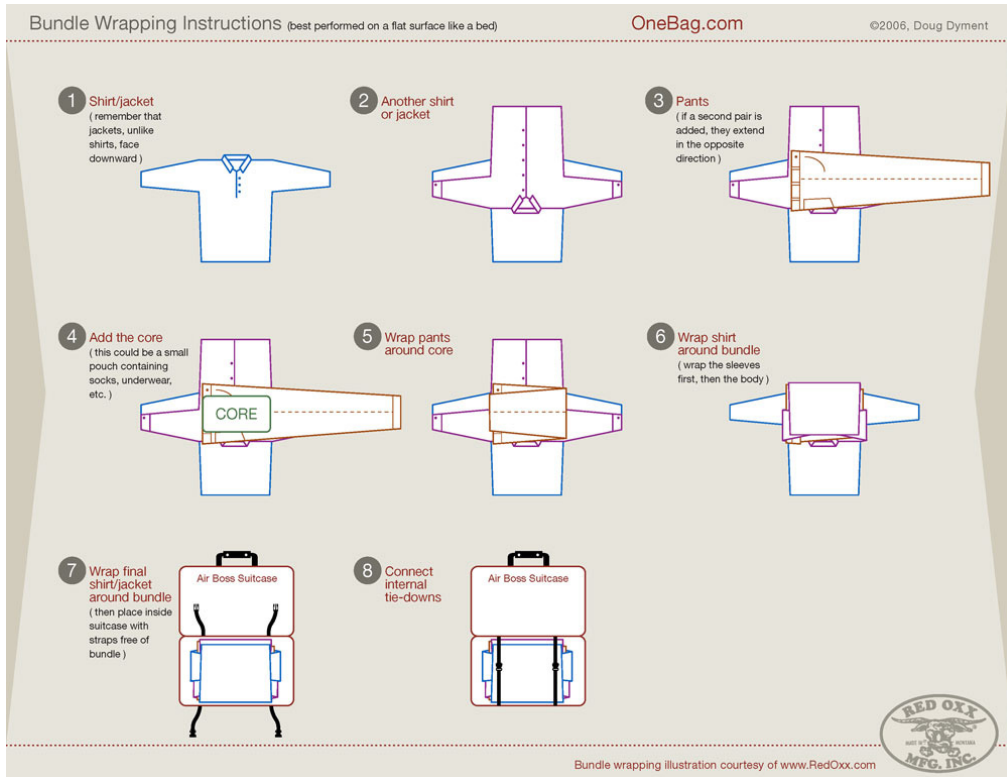
The mark of the modern jet-setter is the ease with which he packs his bag. It is an art that requires the mastering of two domains; having reduced his packing list to include the most minimal of necessary items, the experienced traveller must become practiced in fitting those items into his luggage with minimal effort. Creasing or wrinkling is the sign of an amateur.

www.onebag.com is a website dedicated to “the art and science of travelling light”.⁵⁵ Creases, the website claims, result from applying pressure to folds. Wrinkles can be attributed to the friction caused by garments rubbing against each other. The site discounts strategies suggested in traditional packing methods: wrapping clothing in plastic or tissue paper reduces wrinkles but not creases, rolling clothing reduces folds but increases wrinkling, packing folder systems are expensive and unnecessary. Instead, *www.onebag.com* suggests bundle wrapping. To begin, the packer must choose an item to form a soft central core; the article suggests a travel pouch filled with undergarments and swimsuits. Clothing is then wrapped around the core in a specific order. Bundle wrapping eliminates most wrinkles and creases, and reduces the total volume of the pack.

1. Shirt/jacket (remember that jackets, unlike shirts, face downward).
2. Another shirt or jacket.
3. Pants (if a second pair is added, they extend in the opposite direction).
4. Add the core (this could be a small pouch containing socks, underwear, etc).
5. Wrap pants around core.
6. Wrap shirt around bundle.
7. Wrap final shirt/jacket around bundle (then place inside suitcase with straps free of bundle).
8. Connect internal tie-downs.⁵⁶

www.onebag.com

fig. 27



How to Fold Kimono and Obi

Way to fold Kimono

Way to fold Nagajuban

How to fold Fukuro-obi

*How to fold Nagoya-obi*⁵⁷

The kimono is the traditional garment of Japan. Kimonos are loosely fitted robes, constructed from two pieces of cloth, and secured with a cord, broad belt, or decorative sash (*obi*) at the waist. Traditional materials for the kimono include silk, cotton, or linen.

Kimonos are cut from a single basic pattern, the size and shape of which fits men and women alike. Its simple form and straight lines allow the kimono to be folded into a flat rectangular shape for storage. A kimono must be folded along its vertical seams; unnecessary horizontal folds create unwanted wrinkles and creases. Proper etiquette requires the wearer make folds straight and correct (*orime tadashisa*). Folded kimonos are traditionally stored in paper wrapping cases and placed in storage chests made of paulowina, a wood that expands and contracts in response to outside temperature and humidity.

Folding is a significant part of *Koromogae*, a Japanese tradition in which kimonos are changed in accordance with the seasons; out-of-season kimonos are folded and put away, and in-season kimonos are retrieved from storage.⁵⁸

Kimono: 1. Spread the kimono out in front of you with the collar to your left. Fold the outer (left) panel so that the collar end is fully extended to the side away from you. 2. Fold the inner (right) panel along the gore. The reverse side of the gore should now be facing up. The folded seam extends from the shoulder at the collar to the hem. Make sure the fold is directly on the seam. 3. Fold the top edge of the collar down and tuck it in. 4. Gently pull the outer panel over the folded gore of the inner panel. This fold should be directly along the side below the armhole. Make sure that both gores and both collar ends are lined up.⁵⁹

Norio Yamanaka
The Book of Kimono

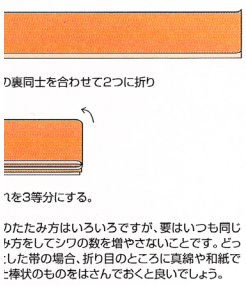
fig. 28

これだけ知っておけば
大丈夫

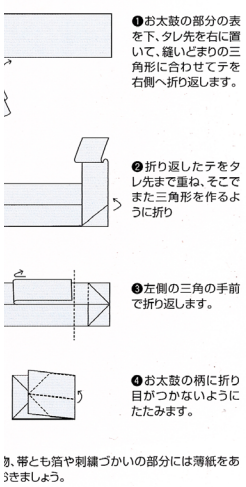
意外に簡単
着物と帯のたたみ方

汚れをチェックして充分湿気をとらたら、衣装敷きの上など、ほこりのつかない場所であたためます。直線から成り立っている着物ですから、折り目正しくたたんでくれば意外に簡単。着付けのとき同様、まずは手をきれいに洗ってから始めましょう。

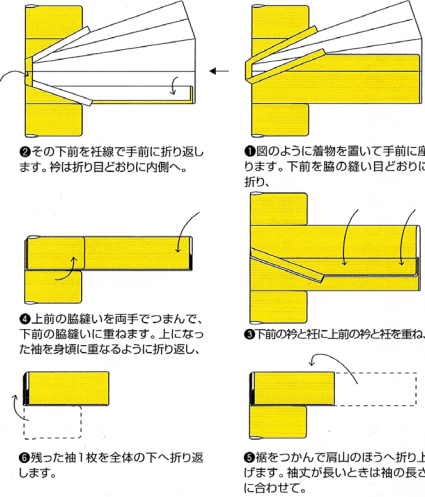
【袋帯のたたみ方】



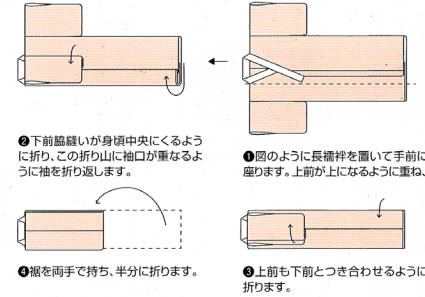
【名古屋帯のたたみ方】



【着物のたたみ方(本だたみ)】



【長襦袢のたたみ方】



Q 虫干しってどうするの？
A 一年のうち最も乾燥した時期に着物を出して風を通します。

Q 収納するときに、お太鼓の柄に折り目がつかないようにたたみます。

Q やっぱり桐単筒じゃなきゃだめ？ 防虫剤は？
A 湿度を通さず、虫もつきにくい桐が最適。防虫剤は、虫もつきにくい桐が最適。着物の大敵は湿気。その湿気を内部まで伝えないよう、桐単筒がベストです。着物はたとう紙やうす袋の布に包んで、その上に防虫剤を置きます。着物や帯に直接のせたり、違う種類の防虫剤を一緒に使うと生地を傷める可能性があります。

Q 虫干しするときに、お太鼓の柄に折り目がつかないようにたたみます。

A 一年のうち最も乾燥した時期に着物を出して風を通します。

Japanese way of folding T-shirts!

<http://www.youtube.com/>

2006

The short instructional video *Japanese way of folding T-shirts!* has received 2,625,939 views on *www.youtube.com* since its posting on 20 June, 2006. The caption reads, simply, “a quick way of folding t-shirts.”⁶⁰ The method is as follows:

A cotton t-shirt is laid flat on the floor. First, the guide locates the shirt’s horizontal centreline. She then pinches the shirt fabric between her forefinger and thumb in two places: at the centrepoint of the left shoulder, and a point on the centreline directly below. In one fluid motion, she brings the shoulder to meet the bottom of the shirt and shakes the shirt out before folding the right shoulder neatly under the body. The entire operation takes 2-3 seconds to complete.

It is common retail practice to fold t-shirts and shirts with the assistance of a standard-sized folding board. These boards are typically rectangular (approximately 10 x 12 inches) and made of lightweight material, such as acrylic or wood.⁶¹ Retailers position the board at the centre top of a shirt’s body before folding over the sleeves and bottom half, to produce a neat pile of folded merchandise. Similar boards are marketed to the public under such names as “Flip Fold” and “Quick Press”; these versions have hinged flaps that press the shirt into shape.

How to Fold a Button-Down Shirt: Button the shirt (except for the cuffs), and place it facedown on a flat surface, arms out to the sides. Take one arm, and fold it over the back, bringing half the body of the shirt over, too. Fold the arm back on itself and down at an angle, so it lines up with the vertical edge of the body. Repeat on the other side. Bring the shirttail halfway up the back, then fold the bottom half once more, to meet the shoulders. Flip the shirt over, and smooth down any creases.⁶²

Martha Stewart’s Homekeeping Handbook

fig. 29



Yamabe Shake Sushi
Hakodate Honsen Sapporo Station
1990

Ekiben (*eki* meaning “station”, *ben* meaning “bento”) are ready-made meals that have become a phenomenon in Japan. Sold at railway stations and on trains across the country, ekiben are the Japanese equivalent of fast-food: a mass-produced meal packed in a standard container, ready for travel.

Unlike Western fast-food, which features identical meals and ingredients, ekiben are exclusive to the location in which they are made. Each region uses fresh local ingredients, indigenous recipes and regional culinary methods to assemble the contents of their ekiben; often meals in one region change seasonally due to changes in available produce.

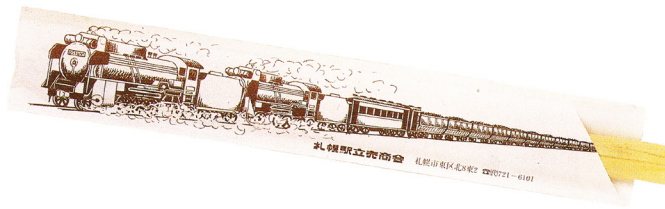
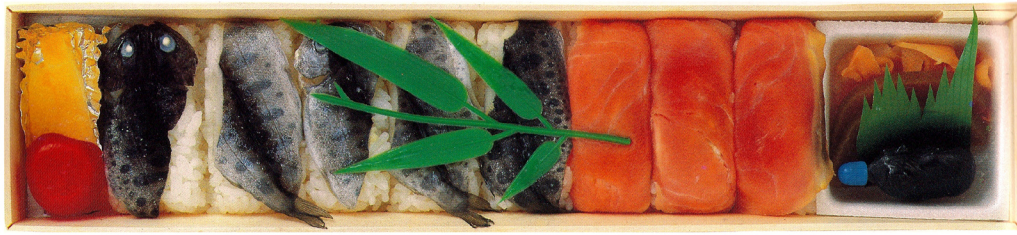
Ekiben containers are considered with equal care. They are as unique as their contents. Courses stack inside boxes in layers, are packed side by side, or are wrapped individually. Containers are made with traditional and natural materials such as bamboo, paper mesh, foil, leaves, and wood. Each container is designed to facilitate the easy consumption of the meal while promoting an aesthetically beautiful representation of the region.

Ekiben have evolved with Japan’s high efficiency railway network. Japan Railways (JR) publishes an ekiben guidebook, featuring over 1600 available varieties.⁶³

Yamame (salmon) is known as “yamabe” in Sapporo. Yamabe and red salmon are marinated in sweet vinegar and served as oshi-sushi in a box made from the wood of the todo pine tree. The mild aroma of yamabe mingled with pine whets the appetite. The ekiben was first made during the Sapporo Winter Olympics.⁶⁴

Ekiben

fig. 30



132 5. ISSEY MIYAKE

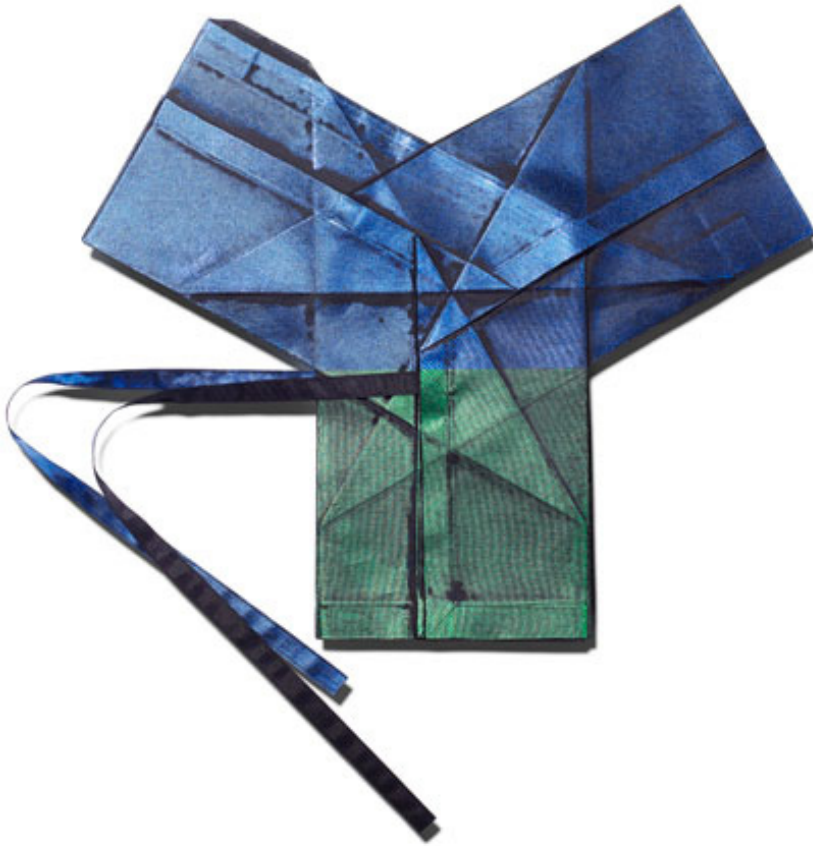
Reality Lab.

autumn 2010

Reality Lab. is a design, research, and development collaborative lead by Japanese fashion designer Issey Miyake, textile engineer Manabu Kikuchi and pattern engineer Sachinko Yamamoto. In 2010, the group produced a new clothing collection, *132 5. ISSEY MIYAKE*, featuring a series of complex two-dimensional fabric shapes that unfolded into structured shirts, skirts, pants, and dresses. When folded, it is impossible to identify the fabric pieces as wearable clothing. Cut from ten basic two-dimensional patterns, each flattened shape varies in form; variations in the designs are achieved by using the ten patterns in different scales and combinations.

Folding has always informed Miyake's work: in 1993, he introduced a collection titled *Pleats Please*, for which he invented a new method of pleating. *132 5. ISSEY MIYAKE* was inspired by a 2008 meeting between Miyake and Jun Mitani, a computer scientist who had developed CG software capable of creating geometric shapes containing three-dimensional forms with symmetrical axes. Mitani had reserved the application of this software for the creation of three-dimensional, smooth-surfaced paper models; Miyake became interested in how the process might apply to garment construction. For *132 5. ISSEY MIYAKE*, Reality Lab. experimented with Mitani's CG software to design each garment digitally before modelling it by hand in paper, based on the patterns produced. In order to allow the form to be flattened into planar shapes, the team added cut and fold lines not included in the original CG diagrams.⁶⁵

fig. 31



Bad Press (Instructions for a Dissident Ironing)

Diller + Scofidio

1993-98

Installation: custom ironed shirts and two single-channel videos, silent

In 1993, Diller + Scofidio presented *Bad Press: Dissident Housework Series* at the Whitney Museum in New York. The installation examined the concept of domestic economy through a series of speculative projects, complemented by a curated selection of historical documents. *Bad Press* situates itself in a post-industrial world, obsessed with efficiency. Excerpts from the exhibit trace the application of factory-type processes to the management and execution of domestic tasks, from the first decade of the twentieth century onward.

Twenty-five “mis-ironed” men’s white shirts form the basis of this installation. Each shirt is manipulated, following a set of deceptively logical set of instructions authored by Diller + Scofidio, that take their cues from 1960s instruction manuals. The sequence of folds and creases are a complete break with tradition, forming a post-industrial experiment into the possibilities granted by freedom from order, efficiency, and orthogonal logic.⁶⁶

Shirt 6: Turn the shirt inside-out and center on the ironing surface pulling plackets taut. Evenly divide the pack panel length into twenty sections. Fold each section over accordion fashion and firmly press. With the entire shirt back folded and pressed, roll it back into the collar, leaving left and right front panels extending from the collar tips. Fold the collar over compressed shirt back and fasten the collar buttons. Reverse the inside-out sleeves over remaining side panels. Fasten the cuffs and press.⁶⁷

Elizabeth Diller
Bad Press

fig. 32



Bag Laid Out for Inspection

United States Naval Institute: *Bluejackets Manual*

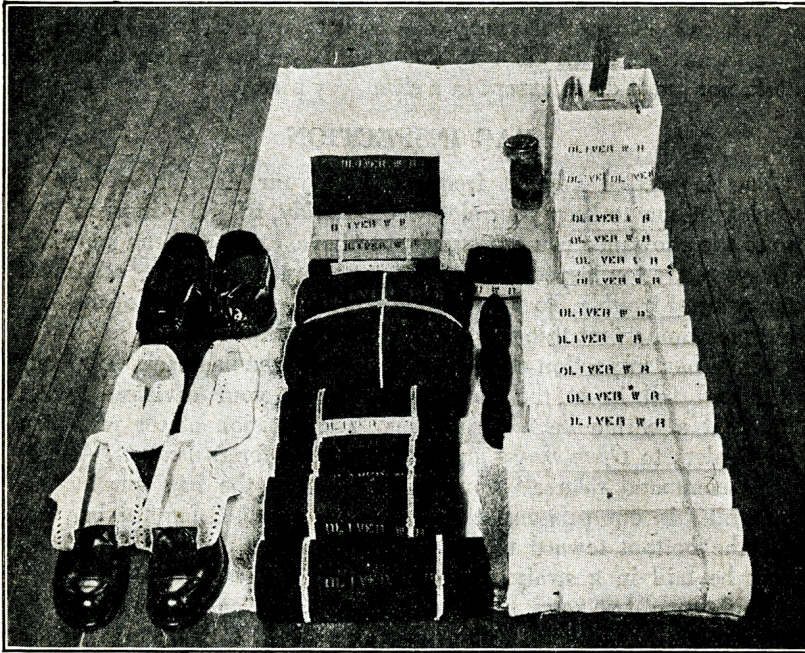
1943

Standard procedure for bag inspection is detailed in full in Section J of the *Bluejackets Manual*. It is an event of no small consequence. "Passing a good bag inspection is one of the first and most important things a sailor must learn to do."⁶⁸ Bag inspection is held at frequent intervals by naval division officers. When a bag inspection is called, a sailor is required to collect his bag and "fall in" at a determined location. The division officer then gives orders to "open ranks" and "lay out bags" for inspection. Sailors are to empty their bags and lay them flat, with the bottom edge facing the division officer. A sailor must stand at attention beside his bag as the officer inspects its contents. Division officers ensure each sailor has the required amount of clothing, and that each piece is of uniform pattern, properly marked, and clean. The *Bluejackets Manual* advises all sailors to keep their seabag in order at all times in anticipation of bag inspection.

Bag Inspection: (a) Blue clothes.—Trousers, dress jumper, undress jumper, jersey, overcoat, watch cap, flat hat, leggings, and neckerchief; **(b) White clothes.**—Trousers, jumpers, mattress cover, underwear, towels, hats, and toilet articles, etc. Socks, shoe gear, etc. are placed between the rows of white and blue clothing. The whisk broom is stood on end between the white and blue trousers; **(c) Shoes** are placed on the right in the following order: Shoes, gymnasium shoes, and rubber overshoes.⁶⁹

United States Naval Institute
Bluejackets Manual

fig. 33



Seabee Seabag Layout (Deployed)

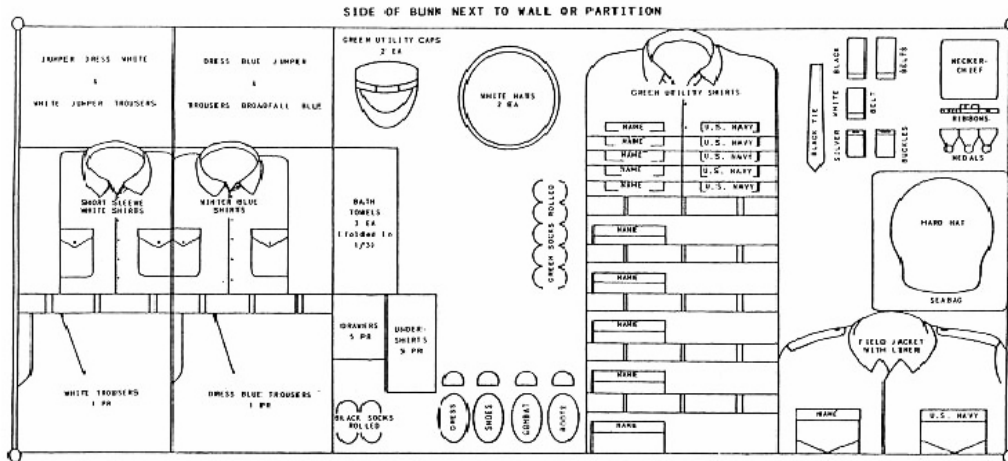
782 Gear Layout, NCF

Over the course of their service, sailors learn to negotiate the space of their seabag with expert precision. *The Bluejackets Manual* includes a sub-section titled *Folding Clothes*, which gives officers specific packing instructions for each item. Once folded, clothes are to be stacked inside the bag in horizontal layers, at right angles to each other.

Trousers, white.—Fold one leg over the other so that seams on the inside of the leg come together and pockets are on the inside. Tuck in the crotch. Turn waistband back to middle of leg and turn back top trouser leg about 6 inches. Roll toward bottom, keeping right edges even. **Trousers, blue.**—Fold one leg over the other so that seams on inside of leg come together and pockets are on the inside. Do not tuck in the crotch. Turn waistband back to middle of leg and turn back top trouser leg about 6 inches. Roll toward bottom, keeping left edges even. **Drawers.**—Same as trousers, except roll from the bottom of the leg upward. **White and blue jumpers.**—Place one sleeve directly over the other, the front of the shirt being on the inside of the fold and the collar extending above the neck with the two side edges together on inside of collar. Fold collar lengthwise of shirt. Fold arms back over collar twice, and roll back from neck toward lower edge of the shirt. **Undershirts.**—Same as jumpers, except directions concerning collar. **Overcoats.**—Lay the overcoat out flat, outside up, sleeves along side, collar turned down as when worn. Fold back each half of the front over the sleeve nearest it, and then fold one half over the other half. Fold upper third of the coat over the center third, and lower third back over upper third. Secure with a long stop, lengthwise and crosswise, using a square knot.⁷⁰

United States Naval Institute
Bluejackets Manual

fig. 34



Heavy Marching Order Pack Assembly
United States Naval Institute: Bluejackets Manual
1943

*Haversack and pack carrier
assembled*

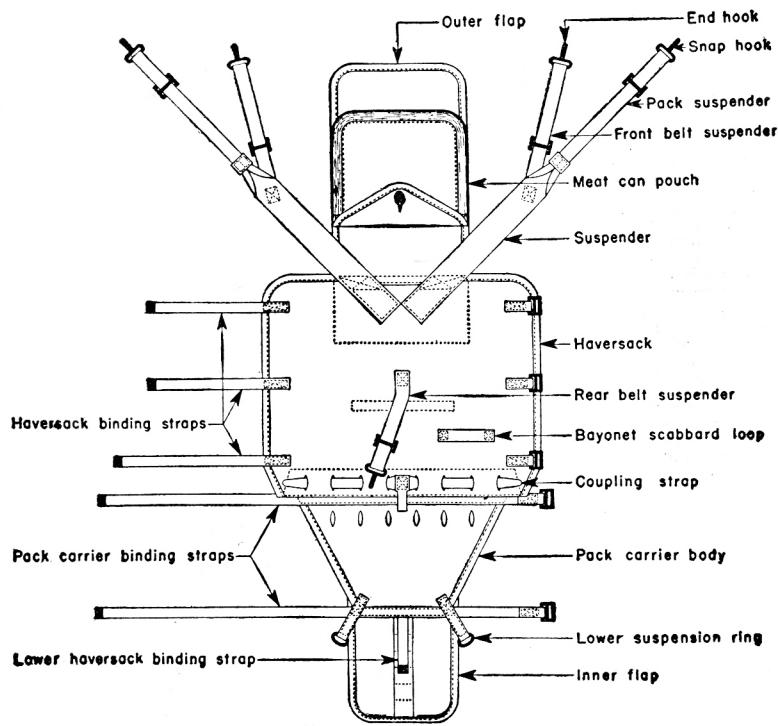
United States Institute Landing Forces require that all necessary equipment be contained in a pack that can be carried long distances without causing inconvenience or discomfort to experienced soldiers. Packs for *Light* and *Heavy Marching Orders* are designed to contain each item on the equipment list with a series of pockets, pouches, and compartments. Items are secured by binding straps and hooks. All items must be well secured, as men must put on and take off packs frequently.

The diagram opposite is one of seven similar drawings in the *Bluejackets Manual*, detailing assembly of the marching order pack. The set of diagrams shows the haversack and pack carrier assembled, the cartridge belt attached to the haversack, poncho and toilet articles assembled, the inner flap folded over toilet articles, the haversack side folded over toilet articles, the roll assembled to pack carrier, and the pack fully assembled.

To assemble the heavy marching order pack. - (a) To assemble the pack carrier to the haversack, spread the haversack on the ground, inside down, suspender side of the haversack up, outer flap to the front. Place the buttonholed edge of the pack carrier under the buttonholed edge of the haversack, binding straps of the carrier up, center row of buttonholes of the carrier resting under the corresponding buttonholes of the haversack. (The center row of buttonholes of the pack carrier is suited to a roll of the over-all length of the bayonet; for a longer roll, or when a large package of reserve rations is carried, use the upper row of buttonholes; for a shorter roll, use the lower row of buttonholes.) Lace the carrier to the haversack by passing the ends of the coupling strap down through the corresponding buttonholes of the haversack and carrier nearest the center, passing the ends up through the next buttonholes and continuing to the right and left, to the sides, until they are linked together.⁷¹

United States Naval Institute
Bluejackets Manual

fig. 35



Parachute Pack for Powered Parachute

Jack C. LaSee

2004

US Patent 6776374 B2

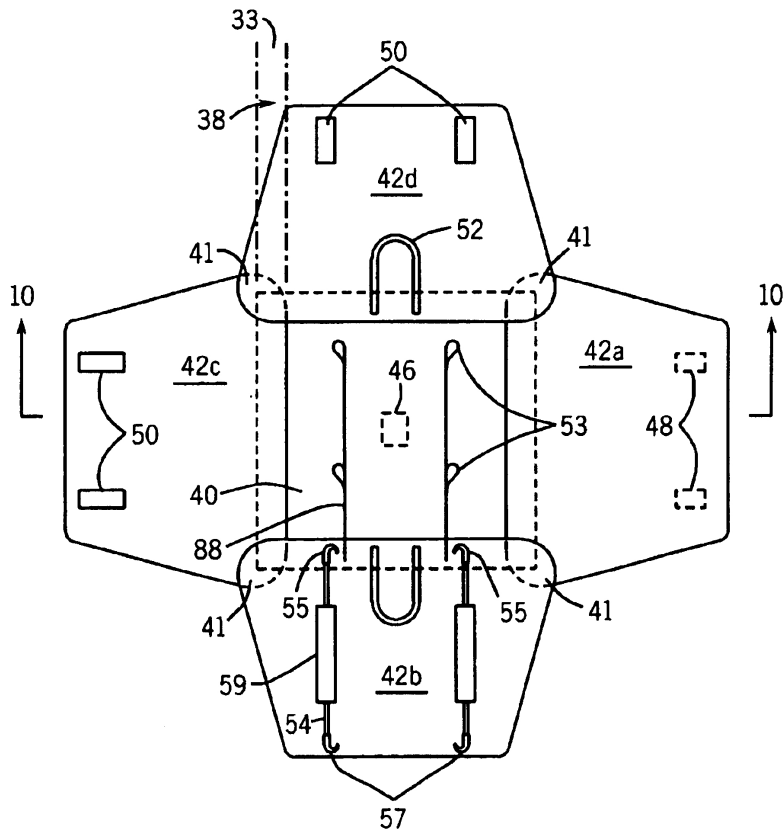
*Bottom plan view of storage
pack in flattened configuration*

A *powered parachute* is a flexible wing aircraft set into motion by a motorized propeller. The wing is composed of multiple cells along the wing's leading edge; air inflates the cells and holds the wing in an airfoil shape. A cockpit is suspended below the wing, attached by a series of flexible lines. To initiate flight, the parachute is placed flat on the ground behind the wheeled cockpit. As it is propelled forward by the motor, the parachute fills with air and acts as a surface capable of lifting the cockpit off the ground.

Powered parachutes must be folded and stored properly when not in use. This often proves to be a difficult task: the zero-porosity parachute material retains air and tends to balloon as it is stuffed into its standard envelope-shaped bag. A 2004 patent application proposes the use of a new storage pack that can be unfolded flat against any ground surface. This system allows the individual full access to the parachute as it is bundled in the centre of the unfolded pack, thereby removing much of the trapped air. Flaps of the storage pack are then folded tightly around the parachute to remove all remaining air. Hook and loop fasteners located at the sheet's edges secure the pack without damaging the parachute material.

This pack works particularly well with an existing method of parachute folding, in which a parachute is rolled along a front-to-back axis and fan-folded to reduce its overall dimension. Power parachutes range in size from 400 to 500 square feet and have typical dimensions of 14 x 37 feet.⁷²

fig. 36



Folding Box—Type A, Class 1: Style 2, Tuck End
Canadian General Standards Board
1991

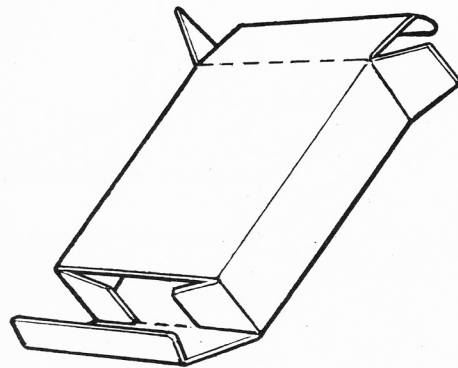
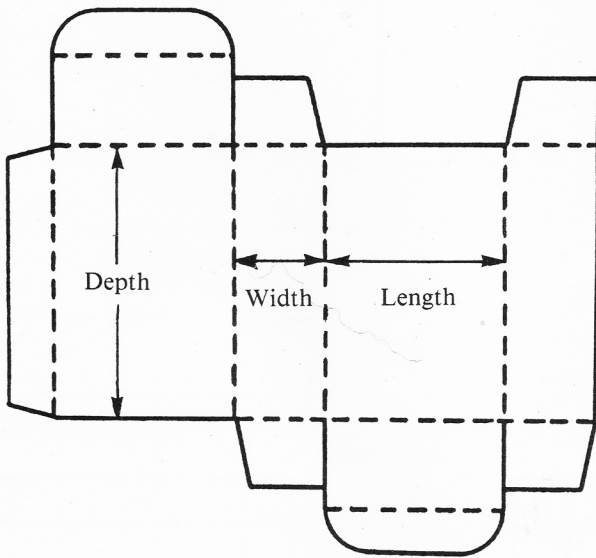
Folding Paperboard Boxes is a bulletin issued by the Canadian General Standards Board in 2011. Standard box construction detailed within applies to folding boxes made of bending grade paperboard. The guide details ten styles of boxes: seal end, tuck end, brightwood blank, cracker style lock-end, slide and shell, one-piece folders, diagonal folds, double lock end top and bottom, snap lock bottom with tuck top. Each of these box types are delivered to the user in collapsed or flat form, and must be assembled on site by hand or by machine. Folding paperboard boxes should be used only as intermediate packaging; they are incapable of withstanding moisture or the physical hazards of storage and handling.

Pictured opposite is a tuck end style box (*Type A* specifies a reverse tuck; *Class 1* indicates minor flaps at random), described in *Appendix B: Specific Uses of Folding Paperboard Boxes According to Style*.

B2. Style 2—Tuck End: B2.1 This style can be manufactured with either reverse or straight tucks and may be modified with notched tucks, pye locks, slit locks, locked inner flaps, tongue and tuck, or combination of these on top or bottom; B2.2 The reverse tuck is one of the most economical of all box styles. The boxes are easy to set up by hand or machine and are easy to open and reclose. They are especially suitable for spare parts, oilet and pharmaceutical items, lightweight electrical and hardware products, and for overpacking bags, jars, and bottles; B2.3 The tongue-and-tuck construction provides a more secure closure for heavy articles; B2.4 Locked minor flaps are impractical when the width of the box or flap is less than 20mm; B2.5 Notched tucks are impractical when the length of locked minor flaps is greater than the width of box plus tuck.⁷³

Canadian General Standards Board
Folding Paperboard Boxes

fig. 37



Box as erected

What a Life!

Edward Verrall Lucas and George Morrow

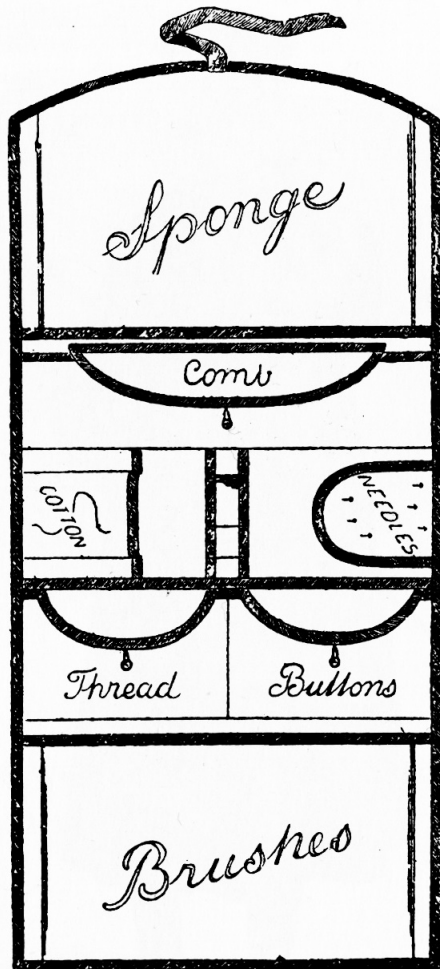
1911

What a Life! is a classic Dadist novel, constructed with nothing more than scissors, glue, and a Whiteley's General Catalogue. Edward Verrall Lucas and George Morrow spin a nonsensical, false autobiographical narrative illustrated by images from the catalogue, the strangeness of which springs from the fact that they are taken out of context; the illustrations, either by collage or juxtaposition with unrelated text, create a series of unexpected and provocative relationships. The book has been interpreted as a friendly attack on the excess of consumer goods thought to be crucial to the functioning of a good Edwardian household.

Page sixty-two, opposite, is especially striking. "He first made a plan of the house"⁷⁴ accompanies an image of an unfolded toiletries case. It is easy to imagine that this really is the plan of a house, with a grand foyer, a central staircase, and small rooms with curved walls. The drawing, originally intended as an elevation, is now a plan, with walls rendered in black, according to conventional drafting methods.

The foundational concept of Dadaism is to reject logic and embrace chaos, juxtaposing things that have no direct correlation. It is an informal "anti-art": an art of nonsense. By this free association, meaningful connections are often made. The image of the container as house suggests the literal ability to fold a home and its contents into a portable pack. This creates a commentary that is more insightful than it is silly.

fig. 38



Envelope

Walter Benjamin

Archive item Ms1869

Literary history

Philology

Art history

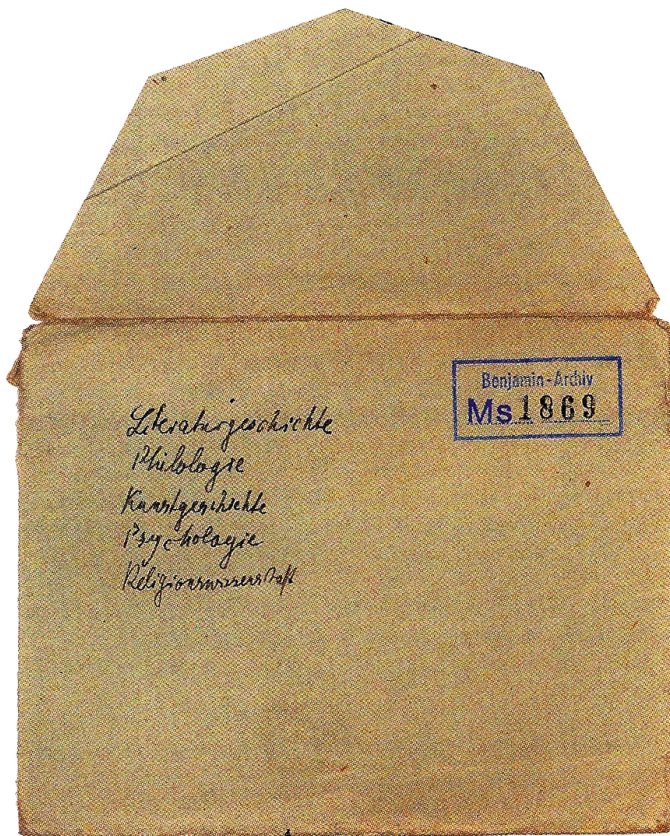
Psychology

*Religious science*⁷⁵

Walter Benjamin was a prolific writer. When he could not find a notebook, he filled the backs of ticket stubs, business cards, postcards, and envelopes with his miniscule scrawl. An overwhelming number of these pieces—notes, fragments, and manuscripts—were preserved by Benjamin himself in his own personal archive. Benjamin kept his writing in envelopes, folders, files, briefcases, boxes, and other containers. These repositories both protected the documents against damage, and facilitated the ordering and systemization of the material within. Benjamin did not restrict his archive to finished works: it is full of unfinished and unpublished work, random notes, and personal correspondence. Benjamin catalogued each entry into his archive on written sheets and index cards.

Archiving allowed Benjamin to ensure the perpetuation of his work into the uncertain future. As he wrote, Benjamin sent manuscripts, notebooks, and printed papers to friends and trusted acquaintances in various countries; in the mid-1930s, he commissioned a photographic reproduction of *The Arcades Project*, and shipped the images to the Institute for Social Research in New York for safekeeping. He also went to great lengths to protect those documents in his possession: in his Berlin apartment he stored photographs in a bureau drawer and kept documents in a locked manuscript cupboard. Many of these documents, with the exception of Benjamin's legendary lost manuscript, survived Benjamin, who is thought to have committed suicide in Portbou, Spain in September 1940.⁷⁶

fig. 39



Furoshiki

Furoshiki: Japanese Wrapping Cloths

c. 17th - 19th century

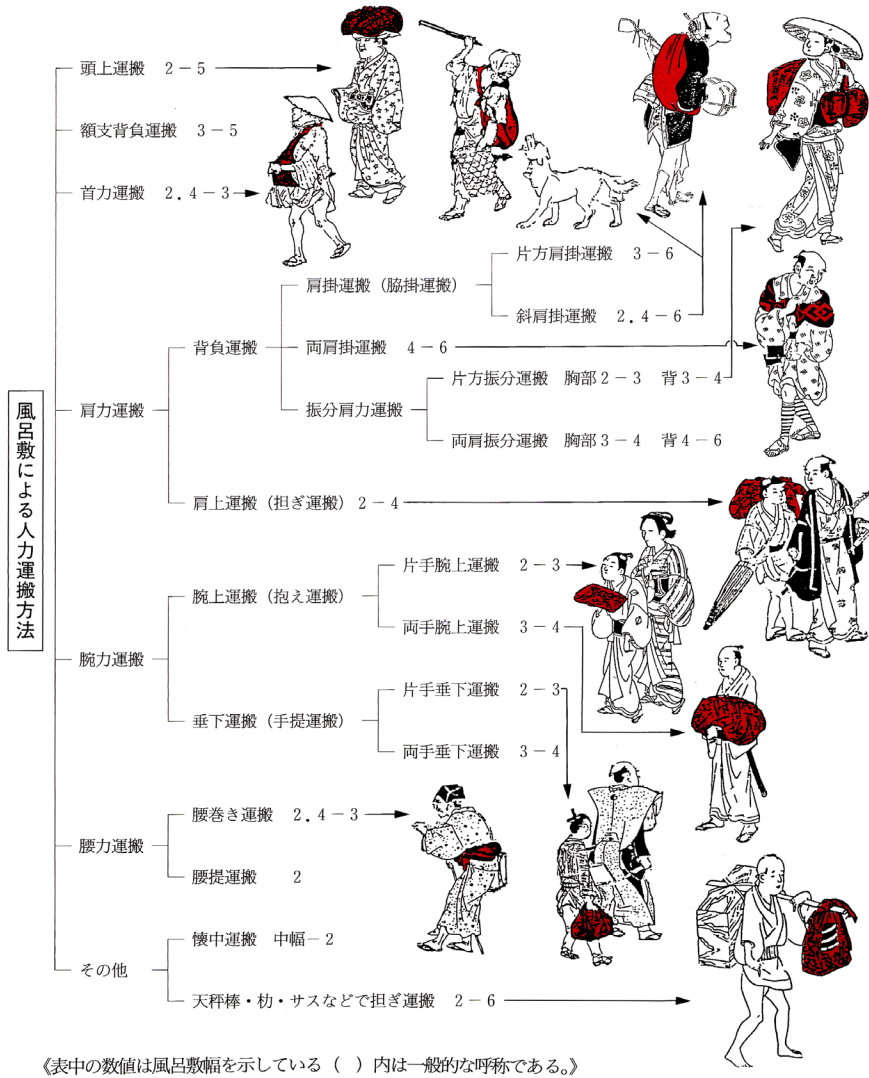
Illustration, typical of those appearing in Japanese manners and customs books from the seventeenth to nineteenth century

Wrapping, like folding, has strong roots in Japanese culture. Etiquette rules surrounding wrapping date back to the Kamakura (1185-1333) and Muromachi (1333-1568) periods, in which “the way things were wrapped reflected the value of the contents, and the value of the person bringing the gift.”⁷⁷ The Japanese have many words for wrapping: *tsutsumi* (wrapping), *hirazutsumi* (flat wrapping), *koromo-tsutsumi* (garment wrapping), and *furoshiki* (wrapping cloth).

The prototype for eighth century furoshiki has been dated back to the Nara period, when a hokei-fuhaku (square fabric) was used to wrap stoles of Buddhist priests and minstrel costumes. By the middle of the Edo period (1603-1868), wrapping cloths were called furoshiki, originating from their use as a bathing cloth (furo=bath, shiki=to lay). Later, *furoshiki* referred to the square pieces of cloth used to wrap gifts. Wrapped gifts were delivered in person to the recipient’s home, where they were unwrapped by the gift giver. Unwrapped gifts lowered the value of the gift and the gift giver in the eyes of the recipient.

Furoshiki have always played a critical role in transporting goods for sale and carrying personal belongings during travel.⁷⁸ The chart opposite depicts several methods by which an object can be carried with furoshiki, in combination with different body parts. From top to bottom, it reads: *using head, using forehead and carrying on back, carrying with neck, carrying with shoulder, carrying with arm, carrying with hip, other (putting inside the kimono or using stick).*⁷⁹

fig. 40



Method of Wrapping

United States Department of Agriculture

1925

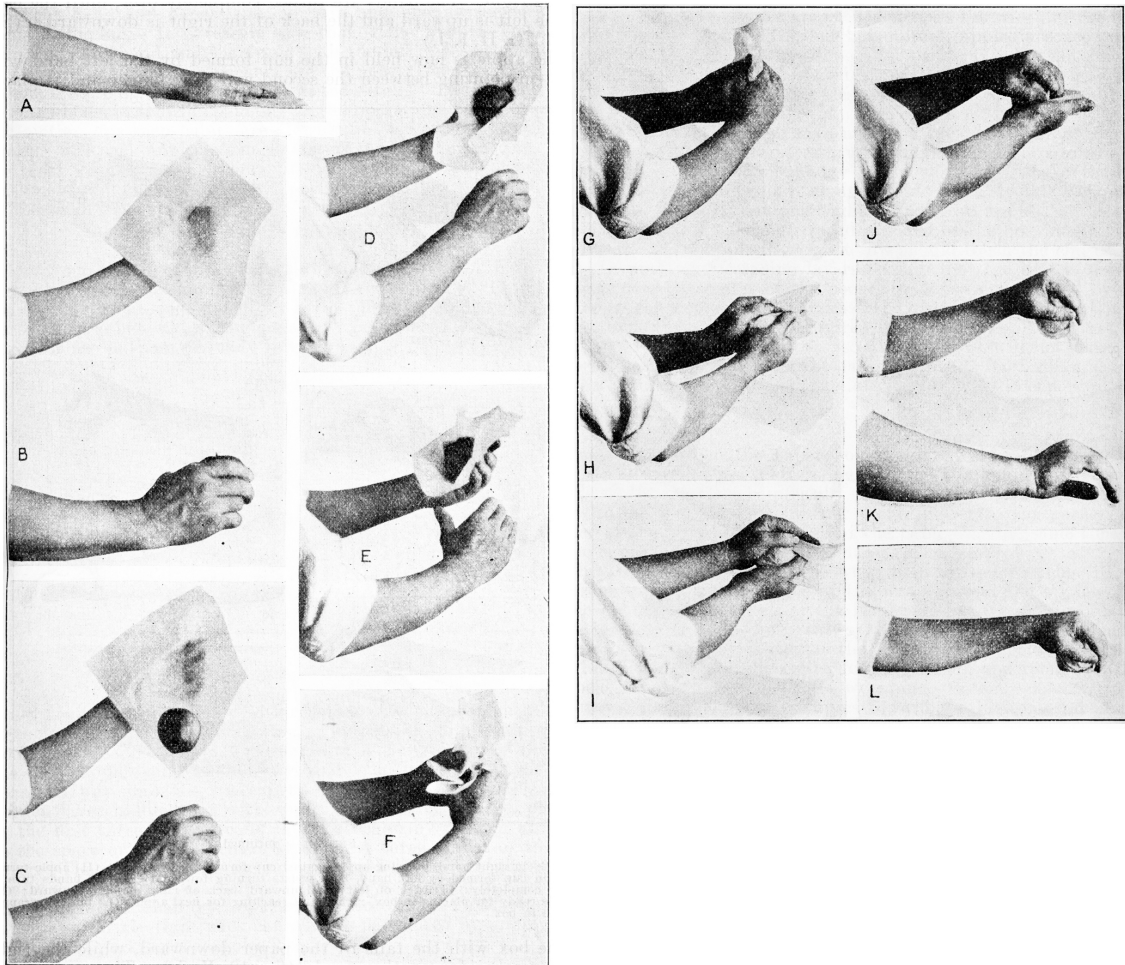
In the early twentieth century, packed apples were wrapped individually. This was considered good practice in order to facilitate packing, protect apples from bruising, prevent the spread of decay and disease, and keep fruit clean. Wrappers became the interface between consumer and product, creating a sanitary and attractive package for consumers.

Apple wrapping was a skill that a beginning packer was required to master before attempting to pack apples in boxes. The wrapping method opposite, developed by the United States Department of Agriculture, is edited down to the smallest possible number of motions, resulting in reduced time spent per wrapped apple. *Packing Apples in Boxes* warns beginners against variation, as extra steps result in lost time and energy, and develop into habits that are difficult to break. Repetition leads to perfection and speed. “It must be understood that, when wrapping, these positions blend into each other so rapidly that an expert packer appears to be picking up apples with his right hand and paper with his left, and placing the wrapped apple in the box.”⁸⁰ The guide estimates that an average packer packs 100-125 boxes of machine-sized fruit per day, while expert packers can complete 325 boxes in 10 hours.⁸¹

Fig. 10. Method of wrapping an apple: (A) Picking up the wrap; (B) picking up the apple; (C) throwing the apple into the wrap; (D) position of apple upon striking wrap; (E) wrapping process, first stage; (F) wrapping process, second stage; (G) apple held tightly in right hand, pressing apple against cup formed by left hand; (H) apple turned within cup formed by left hand, both wrists turning toward right; (I) hands turning over completely; (J) back of left hand upward, back of right hand downward; (K) apples ready for placing in box, right hand reaching for next apple; (L) placing wrapped apple in box.⁸²

United States Department of Agriculture
Packing Apples in Boxes

fig. 41



Modess Sanitary Napkins Advertisement

Motion Picture Magazine

1949

Modess disposable sanitary napkins were introduced by Johnson & Johnson in 1926. These were the pioneering days of women's menstrual products; applicator tampons with a removal cord had not yet been invented, and washable pads were still largely in use. *Modess* thrived on the market, due to clever advertising techniques that tastefully sidestepped the taboo subject of menstruation. Their popular and discreet slogan "*Modess... Because*", appeared in *Modess* ad campaigns between 1948-1970.⁸³

Shortly after their debut, *Modess* ad executives noticed the reluctance of female customers to ask sales clerks for the product. *Modess* began printing "silent purchase coupons" in their ads; upon presentation of the coupon to the clerk, a woman would receive a box of *Modess* in a wordless exchange, allowing her to avoid social embarrassment.

The *Modess* "new-shape box" debuted in 1949, in an effort to help women "keep their secret". The shape of the standard box for sanitary napkins had, by this time, become familiar to the public. The new-shape box contained the same number of tampons as the standard box, but afforded women a new sense of privacy. By packaging the same contents in a new way, *Modess* hoped to detach their product from the discomfort associated with traditional products. Ads promoted the new boxes as an elaborate ruse: if wrapped with colourful fabrics, the new box could be passed off as a multitude of ordinary household objects.⁸⁴

fig. 42

Aug. 49

Wrapped, it looks like a



box of note paper

... or bath salts

... or candy

... or facial tissues

Actually, it's Modess
in the wonderful new-shape box!



standard shape

new shape

- ★ So discreet . . . helps keep your secret so nicely.
- ★ So new . . . it may not yet be in stock at your favorite store. Until it is, ask for Modess in the standard box. Because . . .
- ★ Both boxes contain the same number of the same fine Modess napkins.
- ★ Both boxes are priced the same.
- ★ In Regular, Junior, and Super Modess sizes.

L'Enigme d'Isidore Ducasse (The Enigma of Isidore Ducasse)

Man Ray

1920 / 1971

Isidore Ducasse, a nineteenth-century poet, published two major works in his short lifetime: *Les Chants de Maldoror* (1868-69) and *Poésies* (1870). The two books, published in a series of *cantos*, were complimentary celebrations of evil and good. *Les Chants de Maldoror* was published in six full installments. Ducasse managed to complete only two cantos of *Poésies* before his death in 1870.

Ducasse became associated with the Surrealist movement post-humously. In 1917, Philippe Soupault discovered *Les Chants de Maldoror* at a Parisian bookstore, and passed it to André Breton. Published under Ducasse's pseudonym, *Comte de Lautréamont*, the violent, dissonant narrative was a prophetic precursor to Surrealist ideals; the "fortuitous encounter upon a dissecting-table of a sewing-machine and an umbrella" became a model around which Surrealists structured their work.⁸⁵

In 1920, taking Ducasse's famous phrase as literal inspiration, Man Ray wrapped and tied a sewing machine in grey wool and string. A photo of the sculpture was published in the preface to the first edition of *La Revolution Surréaliste* (1924), exhibited in the 1936 Surrealist exhibition of objects, and subsequently discarded. *L'Enigme d'Isidore Ducasse* existed only in photographs until its 1971 recreation under Ray's supervision at Galleria Schwarz, Milan.⁸⁶

He is as handsome as the retractibility of the claws of birds of prey; or again, as the uncertainty of the muscular movements of wounds in the soft parts of the posterior cervical region; or rather as the perpetual rat-trap, re-set each time by the trapped animal, that can catch rodents indefinitely and works even when hidden beneath straw; and especially as the fortuitous encounter upon a dissecting-table of a sewing-machine and an umbrella!⁸⁷

Comte de Lautréamont
Les Chants de Maldoror

fig. 43



Wrapped Magazines

Christo

1962

In the 1960s, Christo was affiliated with the Nouveaux Réalistes, a group that sought to incorporate commodities and other objects of mass production into their artwork. Christo's wrapping projects began in the late 1950s, when he first wrapped cans, bottles, and other product packages. His early wrapped works include *Wrapped Oil Barrels* (1958-59), *Wrapped Tree* (1968), *Wrapped Table and Chair* (1963), and *Wrapped Night Table* (1960).⁸⁸

Wrapped newspapers and magazines are amongst these early works, in which Christo stacked selected publications and wrapped them in transparent plastic and twine. This simple gesture protects the pages within by creating a physical barrier to outside elements and preventing access to the wrapped material; the wrapper both preserves the magazines and makes any information within them obsolete. Christo is well aware of this dialogue between interior and exterior. The top page of his magazine stacks, visible through the plastic wrapping, and the vaguely familiar forms of his wrapped objects, entice the curiosity of viewers.

Wrapping allows Christo to transform buildings, objects, and landscape features without changing their physical form. Under Christo's direction, ubiquitous items become sublime. His work "reveals by concealing": wrapping both obscures the object and makes it visible again.⁸⁹

For to wrap something up also signifies that mountain, river or shore, by definition impossible to grasp by hand, are being subjected to the same norms as our utensils (as if both indiscriminately should be transported and immobilized).⁹⁰

François Dagognet
In Favour of Today's Art

fig. 44



Drug Smuggler

2009

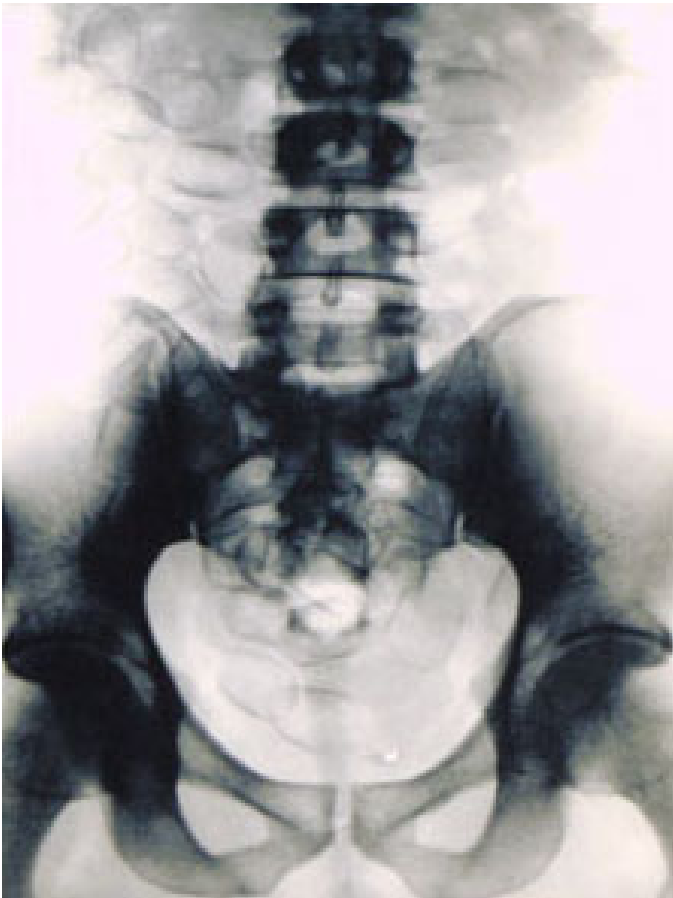
X-ray photo showing drug packages inside a smuggler's bowel

In 2009, the BBC reported that arrests for drug smuggling were on the rise in Northern Ireland. In many cases, the drugs were being flown to the area from Amsterdam, and brought through Belfast International Airport. At the time the article was written, border and customs officials were unsure whether the drugs would remain in Northern Ireland, or whether they were bound for Dublin.

Drug smuggling is a dangerous endeavour, for which drug “mules” get paid very little. A popular method of smuggling cocaine is to wrap the drug in plastic packages or place them in condoms, which are then swallowed or stuffed inside body orphuses. At any time, the packages may burst inside the body, causing serious injury or death.

Drug smugglers are often caught with the help of x-rays, which expose drug packages hidden inside the smuggler's body. A large percentage of intercepted drug smugglers, however, are interrogated based on traveller profiling: men and women travelling alone, with no suitcase, no money, and a mobile phone, are highly suspect.⁹¹

fig. 45



The Coates Mummy
21st or 22nd Dynasty

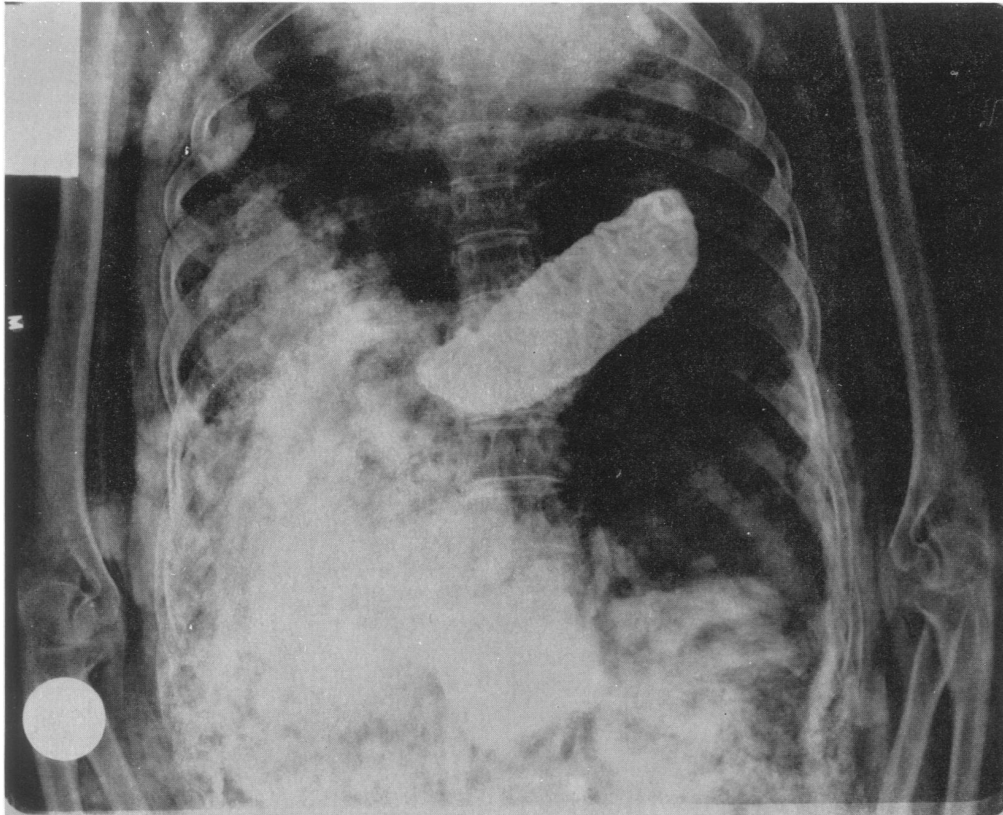
*X-ray of thorax, showing
the winged disk amulet, and
packing in the body cavity*

An article published in the December 1967 edition of *The Journal of Egyptian Archaeology* is dedicated to the examination of two mummies on display at the Hancock Museum, Newcastle.

One mummy had been unwrapped for examination in 1830. Accounts of this event were given in a letter written by one of three presiding surgeons, John Baird. It had taken the surgical team two hours to unwrap the mummy, which had been packed in over fifty pounds of nankeen-coloured cloth. No amulets, papyri or bandages had been uncovered in the unwrapping. The nostrils, mouth, orbits, and rectum had been filled with pieces of linen. Organs discovered within the chest cavity were almost completely collapsed. Secondary examination via radiographic skeletal survey and careful consideration of the coffin style, orthography of inscriptions, and embalming technique, dated the unwrapped mummy to the twenty-sixth Dynasty.

The second mummy, still wrapped, was contained in a cartonnage case and wooden outer coffin. In 1964, a radiographic skeletal survey dated the wrapped mummy to the twenty-first or twenty-second Dynasty, “during which periods, the extracted viscera were returned to the body cavity in four separate bundles, each with its respective deity usually made of wax, and the intervening spaces filled with a mixture of sawdust and resin.”⁹² A radiograph revealed packing of the chest, abdomen, and pelvis, along with subcutaneous packing around the neck and thighs. A string of non-metallic amulets hung around the neck, and a winged disk was found opposite the sternum.

fig. 46



X-ray Image of Suitcase

Diller + Scofidio

c. 1991

Canadian Air Transport Security Authority (CATSA) uses cabinet x-ray machines, an x-ray system contained within an enclosure, to screen the contents of passenger carry-ons. X-ray screening allows airport employees to detect dangerous objects inside passenger bags. If an x-ray is found to be suspect, the bag is opened and its contents searched by hand.⁹³

Simple x-ray scanners transmit a beam through an object which, by the scattering and absorption processes of electrons in the intervening material, produces a silhouetted image. The higher the density of the x-rayed material, the lower the intensity of the image. Standard machines allow for the detection of high-density objects, such as metal weapons, but objects hidden behind other objects remain undetected; dual-view, dual-energy x-rays have the capacity to distinguish dense organic objects (explosives) from metals and less dense organic objects. Along with alternate security measures such as explosive vapour detectors and thermal neutron analysis systems, x-ray technology has been used at airports to detect weapons and explosives since the early 1980s, in a specific effort to reduce the frequency of airline bombings due to terrorist attacks.⁹⁴

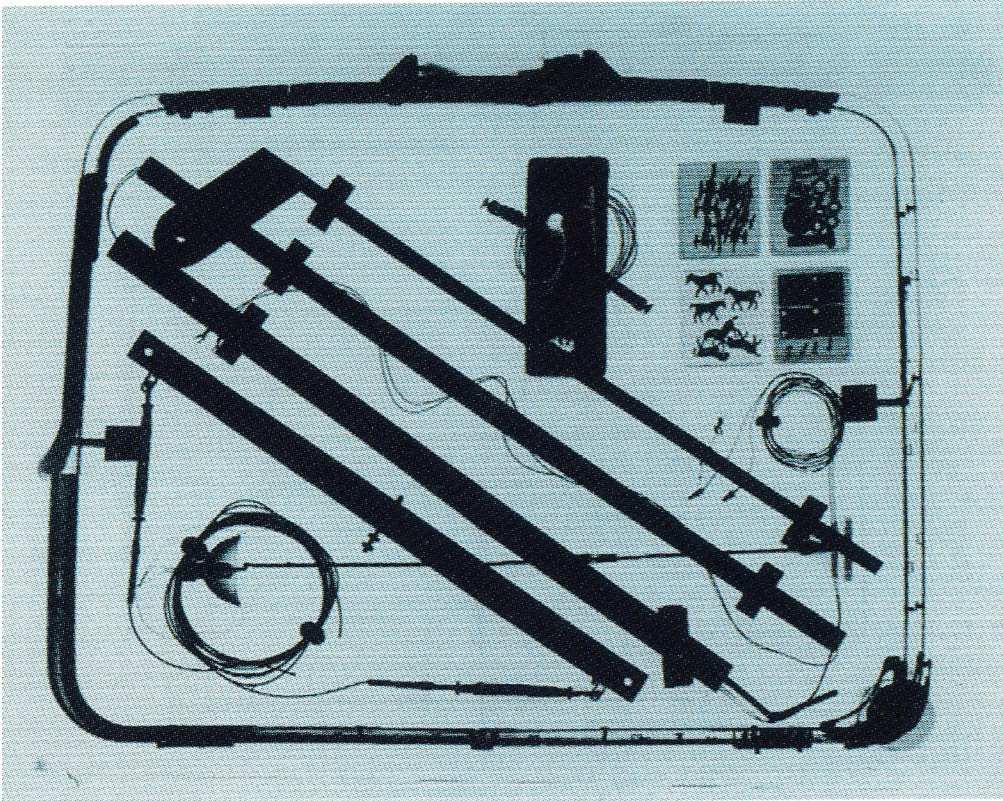
In an online article titled *How to Pack*, CATSA suggests specific ways to avoid delay at pre-flight baggage screening: avoid overpacking, ensure easy access to electronics, place toiletries in a clear plastic bags, and avoid carrying liquids.

The time between arriving at the airport and boarding the plane is the latent period during which dangerous objects can be detected and attacks prevented by confiscation, explosive disarmament, or arrest.⁹⁵

British Medical Journal

Did You Pack Your Bags Yourself?

fig. 47



Perspex Briefcase
Karl Lagerfeld for Chanel
fall/winter 2009

Handbags date back to the Middle Ages, when tightly fitted corsets and required the externalization of purses, pouches, and pockets. By the early twentieth century, bags and trunks for travel had been made fashionable by designers such as Louis Vuitton and Hermès. Handbags, however, remained obscure in the fashion industry until the introduction of the 1920s *clutch bag*, a decorative purse held in the hand or under the arm, and the perfect compliment to the simple lines of post-war fashion. In the years that followed, the design of luxury brand handbags evolved with exponential speed, giving birth to classic bags such as the Hermès *Kelly bag* (1956) and Chanel 2.55 (1954).⁹⁶

In the fall/winter 2009 runway show for Chanel, Karl Lagerfeld turned to plastic materials for handbag construction. Plastic handbags had enjoyed a brief period of popularity in the 1950s, but their kitsch aesthetic had not survived the decade. The Perspex briefcase presents a witty take on the working woman's bag. Constructed with Perspex, a clear acrylic sheet material, the bag is completely transparent. Clear custom pockets are sized to hold Chanel accessories, including eyeglasses, No. 5 perfume, lipstick, and a classic quilted handbag.⁹⁷

Show me your luggage and I'll tell you who you are.⁹⁸

Louis Vuitton
1925 ad slogan

fig. 48



Burglary Fluxkit

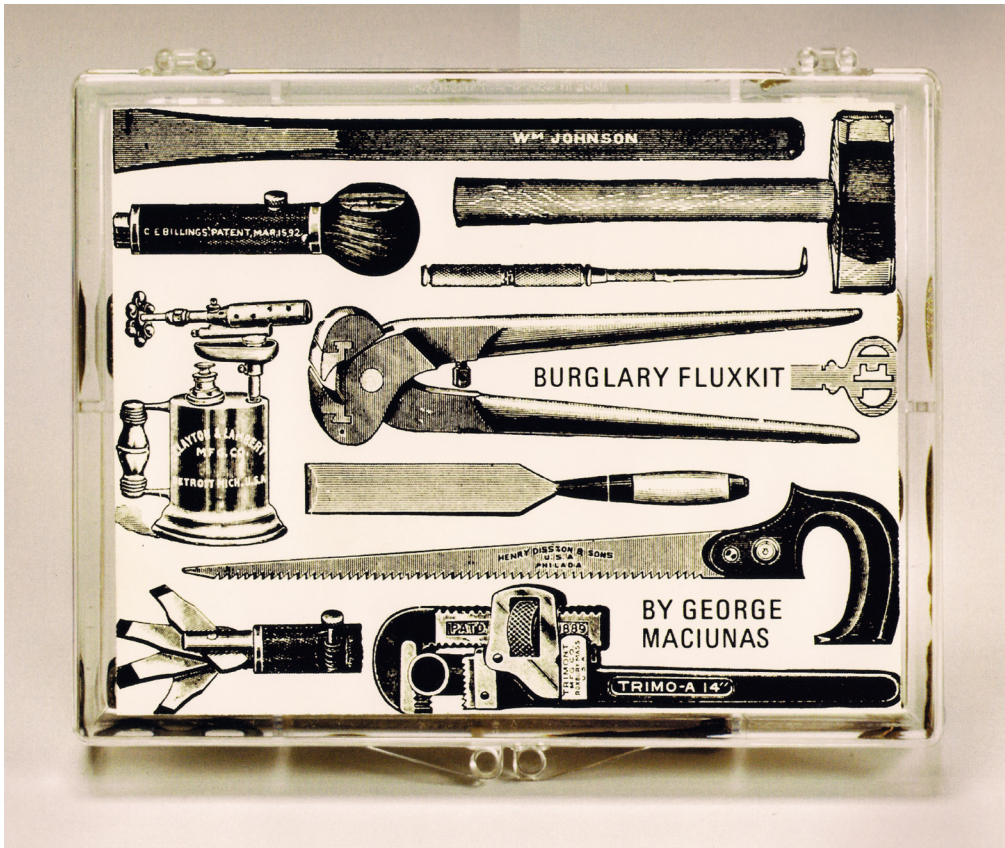
George Maciunas

1971

*Clear plastic box with seven compartments, white paper label, seven keys
Hood Museum of Art,
Dartmouth College: George Maciunas Memorial Collection*

The *Burglary Fluxkit* is a clear plastic box with seven compartments. A large white label, printed with a black and white drawing of miscellaneous hardware tools and the words BURGLARY FLUXKIT BY GEORGE MACIUNAS, covers the lid's surface and obscures the contents. Inside the container are seven keys, one in each compartment: a perfect toolbox for a thief. With *Burglary Fluxkit*, Maciunas sets up an ironic gag typical of Fluxus work: the keys within the box remain useful only as long as the box remains unlocked.⁹⁹

fig. 49



Coffretier-Malletier-Bahutier (Coffer-, Trunk- and Case-maker)
Encyclopedia of Diderot & d'Alembert
1762

The Encyclopedia of Diderot & d'Alembert was the major achievement of the French Enlightenment. First published between 1751-1777 as a set of thirty-two volumes, the encyclopedia was a collaborative effort: the first twenty-one volumes contain more than 70,000 articles written by 140 contributors; the remaining eleven volumes contain a series of engraved plates. Three of these plates are dedicated to the *Coffretier-Malletier-Bahutier* (Coffer-, Trunk- and Case-maker). Each plate illustrates the various tools necessary for luggage construction, including carrying tool belts and cases for travelling trunk makers.¹⁰⁰

Trunk-making is a specialized craft that combines many different manufacturing techniques. The earliest luggage-makers were skilled in leatherworking, carpentry, metalworking and locksmithing; present-day manufacturers continue to innovate manufacturing techniques and new materials.¹⁰¹

fig. 50



Airline Baggage Identification Chart
International Air Transport Association
2007-2011

If a passenger on an Air Canada flight is unable to locate his checked baggage upon arrival, there are a set of steps he must follow. First, he must notify a representative of the airline with which the flight terminated. This must be done immediately upon arrival, at the airport; should he fail to do so, the airline may no longer be held liable for losses or damages. He must then provide Air Canada's Baggage Service Counter with his contact information and a detailed description of his baggage. In return, Air Canada will provide the passenger with a File Reference Number, which allows the customer to track his baggage online or via the Central Baggage Office Call Centre.

In the "unlikely" event that a passenger's baggage is missing in excess of five days, passengers are required to fill out a *Baggage Declaration Form*, which asks passengers detailed questions about their flight and missing baggage. In order to aid this process, the International Air Transport Association (IATA) provides all airlines with a standard *Airline Baggage Identification Chart*, pictured opposite. Passengers must refer to the chart to identify colour, material, and luggage type. The list covers wide ground, ranging from briefcases and suitcases, to storage containers, to fishing rods and firearms. Codes also indicate accessories, such as combination locks and retractable handles. If used correctly, the chart is a critical tool for the accurate description and recovery of lost luggage.¹⁰²

Tips on how to complete the online form: Make sure to indicate the color of your bag, and select the type of bag (by number) from the Airline Baggage Identification Chart provided. These two details are key to recovering your baggage. Provide specific details on the clothing that you packed, such as colors, sizes, brand names and logos. Identify distinctive items such as book titles, gifts and souvenirs. This will greatly increase our ability to locate your property.¹⁰³

Air Canada
Baggage Declaration

fig. 51

Baggage Identification Chart

Color Legend:

- White/Clear: WT
- Black: BK
- Grey: GY
- Blue: BU
- Purple: PU
- Red: RD
- Yellow: YW
- Orange: BE
- Brown: BN
- Green: GN
- Multi-Coloured: MC
- Pattern: PR

Luggage/Bags

Closes without zippers Types 01-12				Closes with zippers Types 20-29			
01: Horizontal design, Hard Shell	02: Upright design	03: Horizontal design, softcase Non-expandable	05: Horizontal design, softcase Expandable	20: Garment Bag/ Suit Carrier	22: Upright design, soft material	22D: Upright design, combined hard and soft material	22R: Upright design, hard material
06: Briefcase	Closes without zippers Types 01-12		07: Document Case	23: Horizontal design, softcase	Closes with zippers Types 20-29		25: Duffel/ Sport Bag
08: Military Style Bag	09: Plastic/ Laundry Bag	10: Box (If Single Item use codes 01-09 with descriptive element 1)	12: Storage Container	26: Lap Top/ Overnight bag	27: Expandable satchel	28: Matted woven bag	29: Backpack/ Backsack

Descriptive Elements

Material Elements	Basic Elements	External Elements
D: Duffel/ Soft/ Hand L: Leather M: Metal R: Rigid (Hard) T: Textile	B: Single Item in a box K: Cabin Size W: 1 ft. 10 in. 43.25 in.	C: Combination Locks H: Retractable Handles S: Straps to Case/Secures W: Wheelie Rollers X: No External descriptive elements

Miscellaneous Articles May have protective cover. Specify brand of article.

Color Legend	Black	Grey	Blue	Purple	Red	Yellow	Orange	Brown	Green	Multi-Coloured	Pattern
WT	BK	GY	BU	PU	RD	YW	BE	BN	GN	MC	PR
50: Hat Box	51: Cosmopolitan/ Box/Package	52: Trunk/Sampler/ Display case (Describe item)	53: Art/Display Portfolio	54: Tube—without sporting equipment	55: Duty free articles (Describe item)	56: Cosmetic/Beauty case	57: Kennel/Pet container	58: Ice Chest/ Cooler	59: Tool/ Tackle box		
60: Fishing Rods	61: Firearm(s)	62: Golf bag and/or Clubs (Describe item)	63: Bicycle and/or accessories (Describe item)	64: Sleeping bag/ Bed roll/Tent (Describe item)	65: Surf Equipment (Describe item)	66: Skis/Ski Poles	67: Snow Board and Other Sliding Devices (Describe item)	68: Ski Boots/ Boot Bag	69: Sporting Equipment—Not shown elsewhere (Describe item)		
71: Child/Infant Car Seat	72: Child/Infant equipment not listed elsewhere (Describe item)	73: Full Size Baby Carriage	74: Umbrella Stroller	75: Wheeled Sporting items (Describe item)	81: Audio/Video/Visual/ Photo equipment (Describe item)	82: Computer/ Communication equipment (Describe item)	83: Electrical Appliances (Describe item)	85: All Music Instruments (Describe item)			
89: Folding Chair	90: Baggage trolley	92: Security Removed items (Describe item)	93: Shopping Bag (all materials)	94: Wheel Chair, powered or manual and accessories	95: Orthopaedic Devices	96: Backing bag	97: Dues Bag/ Equipment	98: Umbrella (all types)	99: Article not shown (describe item)		

Hat case
19th century

Leather, metal
30 x 32 x 26 in.
Collection of Louis Vuitton,
Paris

This hatbox takes the shape of a hat.

Other hatboxes take different forms: in the mid-nineteenth century, suitcases incorporated cylindrical projections at their centre to accommodate large stove-piped hats, while late nineteenth and early twentieth century hatboxes were rectangular and capable of housing multiple hats. Military hatboxes were made of tin and were light, sturdy and waterproof, providing ideal protection for epaulets, plumes, and other military regalia.¹⁰⁴

fig. 52



The Suitcase
Sarah Williams for Williams-Handmade
2010

Leather, wood, brass

The London College of Fashion MA Fashion Artefact course has been designed to push the boundaries of object-based fashion accessories and products by encouraging “the material exploration and studio practice of leather, metal, plastic and wood”.¹⁰⁵

Sarah Williams is a graduate of the MA Fashion Artefact program. In 2010, as part of the annual London College of Fashion MA Showcase, she presented a new line of handcrafted luggage. The series challenges the traditional form of the suitcase, while embracing regional historic craftsmanship and materials. Each piece in the collection takes its shape from its intended contents. *The Day Case*, pictured opposite, is a traditional briefcase which has been melted at the centre point, creating a new morphology of a familiar typology. Interior pockets and small pull-drawers hold paper, envelopes, and pens. *The Suitcase*, an L-shaped turquoise container, is fitted with straps to fit a macbook laptop and includes a drawer for paper documents.¹⁰⁶

fig. 53



End Seaming Operation

The Open University

1979

Until the 1800s, the range of preserved foods available was limited by available methods of preservation: pickling, salting, and natural drying. Metal cans expanded this range. The first fully automated can-making production line was built in 1890, following the invention of a mechanical sealing process able to produce an air-tight seal between can body and end.

There are two main types of cans in current production: two- and three-piece cans. A three-piece can is manufactured by forming sheet metal into a cylinder, which is joined by a side seam and attached to one end. The open can is then sent to be filled; once full, its open end is sealed. A two-piece can has its side and one end formed from a single piece of metal; its second end is sealed once the can has been filled. An end seaming machine performs sealing operations on both can types; *Fig. 5*, opposite, illustrates the end as it is joined to the body in two separate operations, creating a hermetic seal.

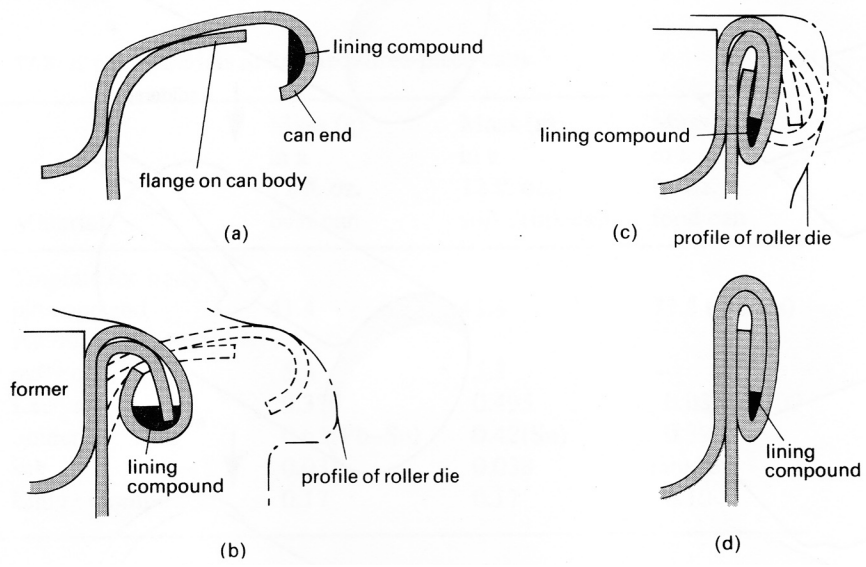
Cans and their end and seam joints must be strong enough to withstand impact during storage, transportation, and handling, as well as the extreme heating and cooling pressures of the sterilization process. Tinplate provides ideal mechanical strength and corrosion resistance, but due to its expense, tin-free steel and aluminum alloys are also widely used.¹⁰⁷

The end seaming operation: (a) end and body are brought together; (b) the first seaming operation; (c) the second seaming operation; (d) section through the final seam.¹⁰⁸

The Open University

The Metal Can

fig. 54



Method for Packaging Flowers

Peter F. Ullrich

1996

US Patent 5509254

There are two main issues associated with the transportation of flowers: damage and disease. Bruised or broken flower heads, torn petals, and discolouration result from rough handling. Botrytis, a disease that thrives in humid conditions, results from improper air circulation within packing boxes and temperature fluctuations in storage areas.

Flowers are delicate cargo. They must be packed well to survive the journey from nursery to retailer. Typically, flowers are packed by a method called “cross-packing”, in which flowers are wrapped in perforated plastic and placed into a paper-lined box in an alternating pattern. Wooden cleats are inserted at the centrepoint across the width of the box, pinching stems in place. This method, however, does not effectively prevent flower heads from coming into contact with each other, and often results in head breakage and bruising.

US Patent 5509254 proposes a new wrapping technique that improves on past methods. Each flower head is placed on a long rectangular strip of lightweight cardboard in a staggered formation (Fig. 1), the flower head never reaching beyond five centimetres from the top of the cardboard piece. Starting at one end of the card, flowers are rolled together in a spiral formation (Fig. 2). The cardboard is then covered with a sleeve of perforated plastic. In shipment, the cardboard edge of the bundle is placed flush against the ends of the flower box, which eliminates shifting and prevents the flower heads from coming into direct contact with the box.¹⁰⁹

fig. 55

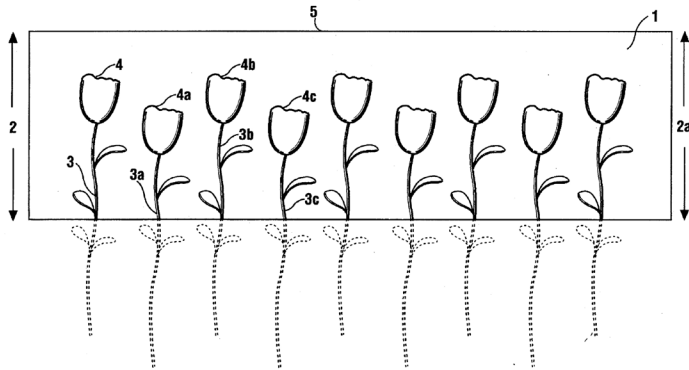


Fig. 1

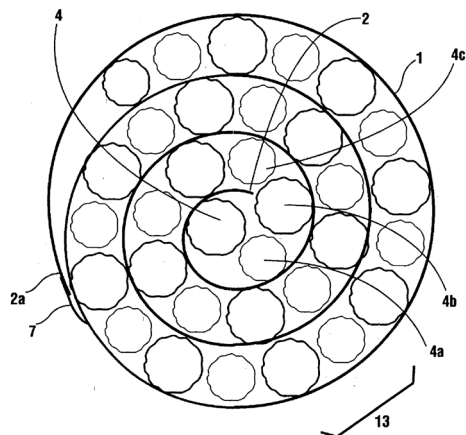


Fig. 2

Capsule Dispenser

Robert Cross

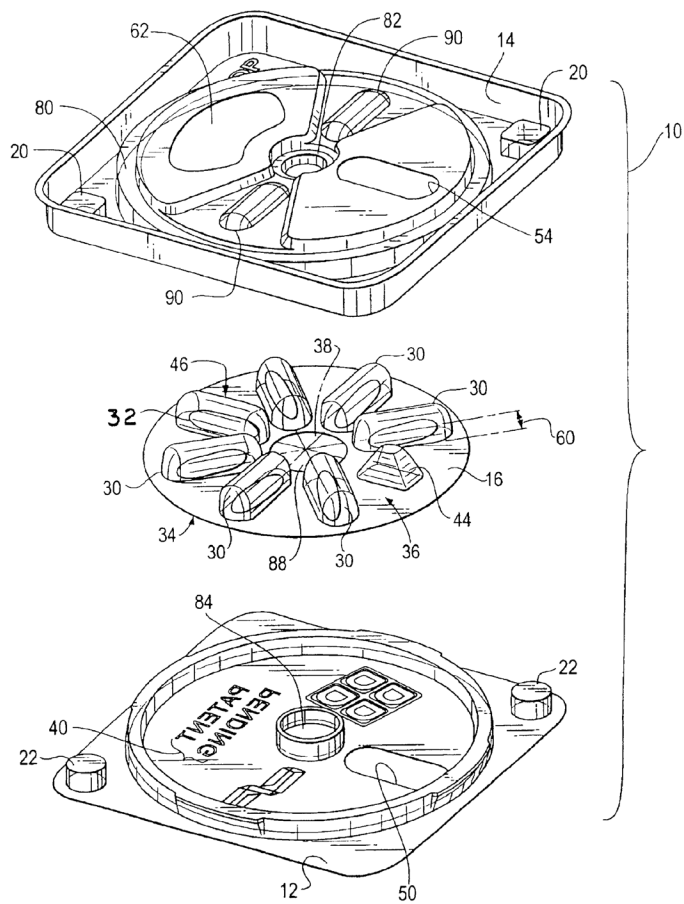
2004

US Patent 6805258

Pills and other medication must be stored in a container that protects them from outside contamination and expiry. Prescription medicine must be inaccessible to children, but child-resistant containers often prohibit elderly patients with reduced vision or poor manual dexterity from accessing the drugs they need.

This capsule dispenser is “child-resistant and senior-friendly”, designed to facilitate the easy dispensation of pills or capsules in a rotating blister pack, through an aperture in the plastic housing. This pack is presented as an alternative to screw-top and flip-top bottles with locking mechanisms. Children who attempt to access the pills will come up against two major deterrents: young children may not recognize that the pills must align with the aperture to be dispensed, and may not have the strength or manual dexterity to push the capsule through the foil to release it. Both of these factors are not considered major deterrents for the elderly.¹¹⁰

fig. 56



Wooden Box-Making Form
United States Department of Agriculture
1925

Canadian box:
10 x 11 x 20 in (inside)

Oregon box:
10-1/2 x 11-1/2 x 18 in (inside)

Modern Methods of Packing Apples, published in 1917 by the Canadian Department of Agriculture, identifies two standard apple packs in use: the Canadian box and the Oregon box. Each type is described in a subsection titled *The Box*. Though variation between the two boxes was minimal, each type required different methods of packing and shipping; consequently, Oregon and Canadian boxes and could not be easily intermixed.

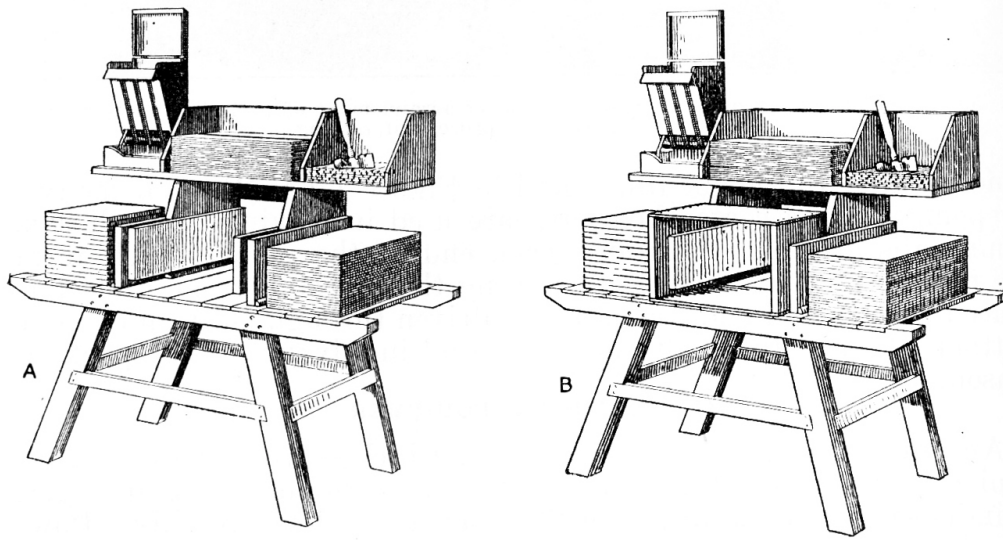
The Oregon box had clear advantages. In order to ensure apples stacked to the proper height, Canadian box packers chose between packing apples on their side or on end, depending on size. This required considerable skill and experience. The Oregon box provided enough height for all sizes of apples to be packed on their side, thus simplifying the packing process. Dimensions of the Oregon box were identical to standard peach and pear boxes used in the West, which lessened the cost of manufacture while facilitating the loading of mixed carts. The Oregon box was shorter, and therefore stronger, carrying better than the Canadian box in transit.

A box-making bench, like the homemade wooden bench pictured opposite, was considered “necessary equipment” for apple packing. By using this bench in assembly-line fashion, standard boxes could be produced *en masse*, well in advance of packing.¹¹¹

Fig. 7.—A wooden box-making form and bench showing convenient arrangement of box materials and nail stripper, before ends are placed in position for nailing, and with ends in place and one side nailed.¹¹²

United States Department of Agriculture
Packing Apples in Boxes

fig. 57



Plan of Egg-case Form

United States Department of Agriculture

1930

In the early twentieth century, the United States Department of Agriculture published a series of pamphlets and bulletins in an effort to eliminate the “tremendous losses in the industry resulting from careless and indifferent methods of packing and the use of unsound packages and packing materials”.¹¹³

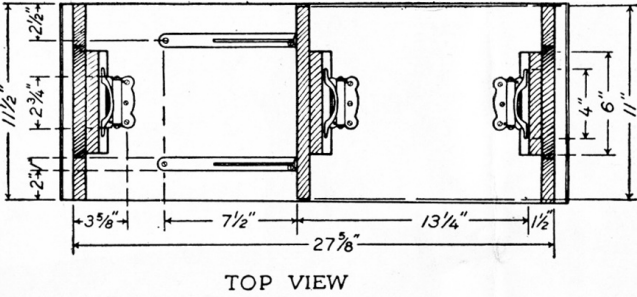
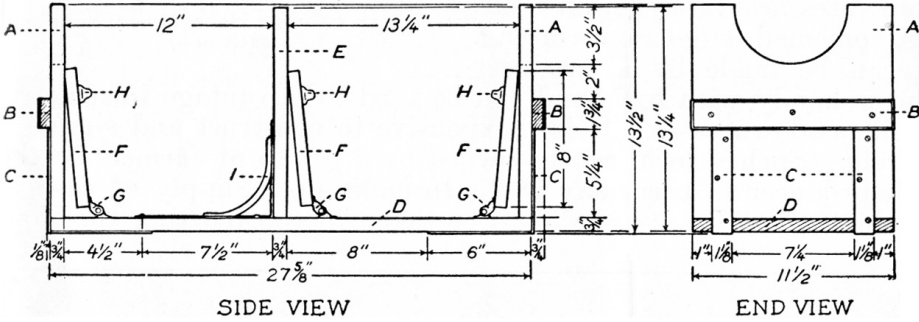
Leaflet No. 64 details the *Construction and Packing of an Egg Case*. The bulletin describes the most efficient way to manufacture well-made egg cases, aided by the construction of a homemade egg-case form. Egg case forms, like the one pictured opposite, facilitate easy, accurate, and fast production of cases. Each egg case is designed for a standard 30-dozen eggs, and is divided into two equal cavities by a vertical partition; each compartment must accommodate eggs and fillers without being too loose or too tight.

A small portion of the text is dedicated to a description of common egg case packing materials: fillers (honeycomb-type strawboard or spruce pulpboard, 2 1/2 inches deep, create 36 cells arranged in a 6 by 6 matrix), flats (square pieces of cardboard placed between fillers to separate them and reduce damage), cup flats (paper pulp pressed into a mold to create a series of semi-spherical depressions), corrugated flats (flats with corrugated paper pasted on one side for extra cushioning), and cushions (1/3 inch thick excelsior pads wrapped in paper, giving fillers maximum efficiency), are all necessary components of a well-packed case.

Figure 3.—Plan of egg-case form for use in nailing up cases which are brought in knockdown form: A, End pieces; B, end cleats; C, stap iron and braces; D, bottom; E, centrepiece; F, clamp boards; G, screen-door hinges; H, door pulls; I, brackets.¹¹⁴

United States Department of Agriculture
Case Packing of Eggs in Cases

fig. 58



Packing-Case with Fitted Grooves for Paintings
Manual of Travelling Exhibitions
1953

Art packing is concerned with packing unique objects. As such, there is very little room for error: a unique object, once broken, cannot be replaced. Art objects are prone to the same hazards in transit as objects of industry. Often, these hazards are heightened due to the delicate nature of artwork: a slight change in humidity can cause the peeling of paint, exposure to air can cause complete disintegration, and valuable pieces of art are liable to theft. *Safeguarding Works of Art*, a packing manual published by the Metropolitan Museum of Art, outlines effective ways to deal with repeating issues: protecting glass with latticed masking tape, wrapping decorated surfaces with “cotton wadding, waxed paper, mulberry paper, tissue paper, or soft cloth”, (MET 38) covering aged upholstery with muslin. (MET 48) A custom packing solution is often required, based on the unique requirements of the art object.¹¹⁵

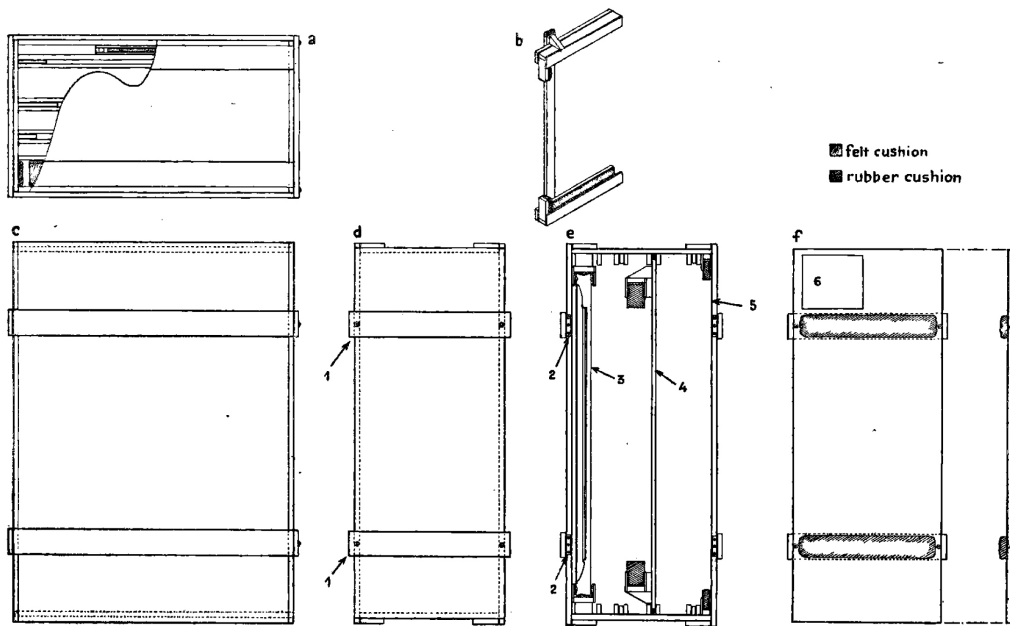
The most effective type of pack for fragile objects is the *Double Crate*, also called a *Holding Case and Suspension Pack*, in which objects are packed twice, one inside the other, like two figures of a Russian stacking doll. The outer pack is hard and weather-proof. Inside, objects “float” in packing material. This prevents transmission of vibration or shock from the outside case to the packed object, so the interior case may be displaced without causing any damage to the object inside.¹¹⁶

(a) Top exterior, cut away to show rack adjustment; (b) Section of separate rack (half scale); (c) Side exterior; (d) Front exterior (removable). (1) Standard bolt and washers hardware; (e) Interior with front removed (2) Standard metal plates. (3) Packing shown in place. (4) One rack shown in place. (5) Waterproof paper covering entire inside of box; (f) Inside of front panel. (6) Instruction label (packing and unpacking).¹¹⁷

Elodie Courter Osborn
Manual of Travelling Exhibitions

fig. 59

Diagram Q. PACKING-CASE WITH FITTED GROOVES FOR PAINTINGS.



Canoe Packing Crate

Parks Canada: Machines and Vessels Section

1986

18.2 x 2.4 x 1.2 m

In 1986, Parks Canada: Machines and Vessels Section (part of the Engineering Architecture Branch) was charged with the task of designing a suitable shipping container for a traditional Haida dug-out canoe. The canoe was to travel to Expo 86 in Vancouver, after which it would return to its permanent residence at the National Museum of Man in Ottawa.

The canoe was fragile. Carved from a single red cedar log, it had already sustained fractures in the wood due to drying strains. Bow and stern were separated along the grain. Delicate paintings in traditional Haida style on the bow and stern were sensitive to external forces and fluctuating temperatures.

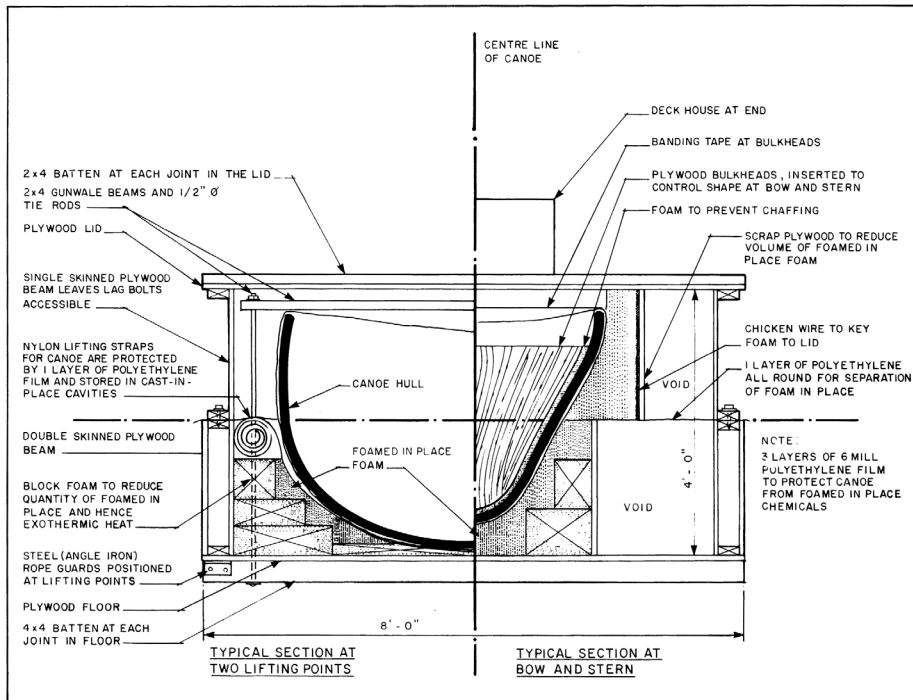
The final container was required to provide protection from the elements while preventing damage during transit. To avoid “panting” of the boat at the sides (a common phenomenon during road transportation), the team designed extra support for the gunwales in the form of interior bulkheads. The vessel was given complete support over the entire bottom surface, to limit deflection at its sides. Wood wedges inserted into existing checks prevented the further separation of bow and stern. The canoe was held in place by foam blocking and foamed-in-place foam. Lifting slings were integrated with the crate, causing a drastic reduction in handling hazards. To eliminate as much cutting as possible, full sheets of 3/4 inch plywood were used where possible; this economy informed the final crate dimensions.¹¹⁸

Packing engineers are principally concerned with the economical packaging of mass-produced goods; and while safety in transit is important, a percentage loss of replaceable goods can be sustained. Since no equivalent loss factor is admissible in shipping works of art, the economies of large-volume packing cannot be fully realized.¹¹⁹

Robert P. Sugden
Safeguarding Works of Art

fig. 60

APT XVIII N°. 1 & 2 1986



10. Canoe packing crate diagram.

Pietà Packing Case

Vatican Pavilion Transport Committee

1967

In 1942, Pope Paul XXIII announced that Michelangelo's *Pietà*, housed in St. Peter's Basilica since its 1499 creation, would make a long and unprecedented journey to New York, to become the main attraction of the 1964/5 New York World's Fair.

The *Pietà* had been damaged once in transit, two hundred years prior, breaking the four fingers and thumb of the Virgin's left hand. Though it had been repaired with steel pins, the injury left a distinct surface scar. Transporting the statue to New York would subject the statue to further damage. The Vatican Pavilion Transport Committee worried over interior fissures, cracked marble, collapse of void spaces, and what they termed *unsupported extensions*. Harsh whipping action in transit could easily snap off such extensions should the pack not provide adequate protection from shock.

Despite public protest, the plan went ahead. The *Pietà* was lifted from its marble base onto the plywood platform that would serve as the base of the inner crate. Packers erected a plywood case around the statue, plank by plank. *Dylite*, a beaded expandable polystyrene fill, was poured into the finished crate; when compressed, the foamed particles would exert uniform pressure over the entire surface of the statue to ensure positive infill of all voids. The plywood crate was surrounded by a thick foam slab and encased in a steel outer case. The container had a 7250kg buoyant capacity, which far outweighed its 4540kg load; should the ship sink, the *Pietà* would remain afloat.

Insurers priced the *Pietà* at six millions dollars.¹²⁰

When they first viewed it in Rome, the Committee was awed - first by the beauty of the statue, and then by the complex of problems faced in packing it. There were moments when the awe turned almost to fear.¹²¹

James B. Gordon
Packing Michelangelo's Pieta

fig. 61

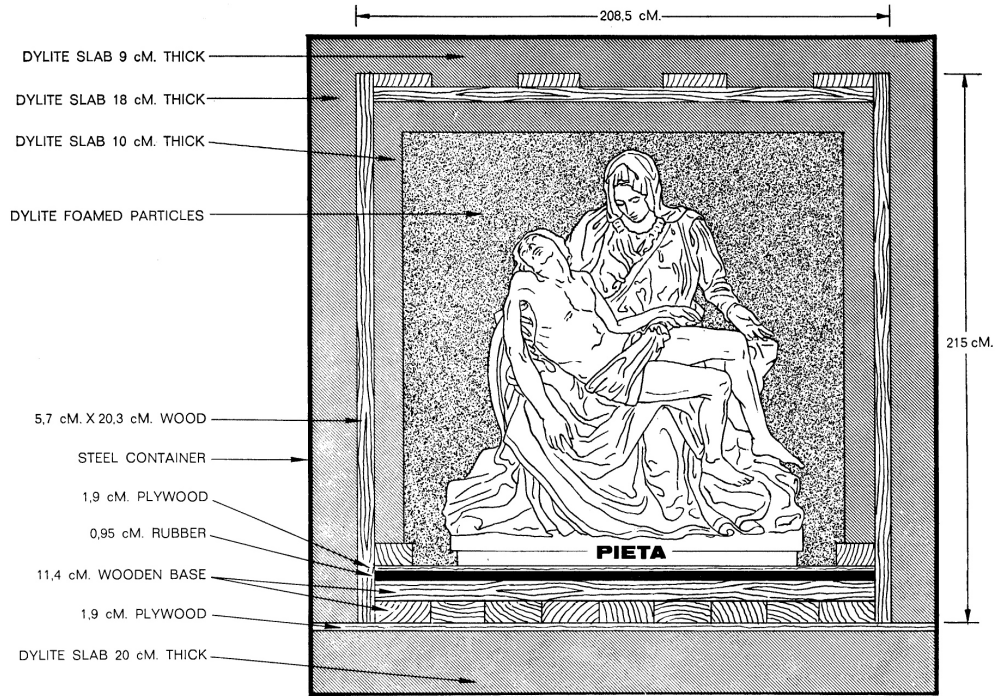


FIG. 7.

French National Railway Advertisement

Le Corbusier

1954

*Advertisement, appearing in
La France d'Outremer and
reprinted in "The Modulor"
by Le Corbusier*

The Modulor is Le Corbusier's proposal for a universal system of measurement. The system, to which he imagined all cargo would adhere, would solve post-industrial issues of packaging and distribution, which Corbusier attributed to the incompatibility of metric and imperial systems. Boxes adhering to the new scale could be easily packed, stored, and stacked, and would work with established restrictions like the standard size of a truck bed or the maximum area of a ship's cargo hold.

The advertisement opposite was published in *La France d'Outremer* as part of a publicity campaign. It encourages the public to consult the General Packaging Research Laboratory of the French National Railway to determine packaging types suitable for transport before shipping products by rail.¹²²

The French Railways' publicity department suggests standard dimensions for cases and crates (inside measures); the 'Modulor' would propose very similar measurements, but for the outside rather than the inside of the containers to facilitate 'isotropic' stowage.¹²³

French Railways	'Modulor'
55 x 28cm	53 x 26cm
55 x 33cm	53 x 33cm
55 x 37cm	53 x 43cm
and these heights:	
6, 8, 10, 12, 15, 18, 22, 25, etc.	6, 8, 10, 13, 16 1/2, 20, 27
For the standard frames:	
55 x 37cm	53 x 37cm
For orange crates:	
Length 63	70
Width 29	29
Height 28	28

Le Corbusier
The Modulor

fig. 62

POUR VOS EXPORTATIONS DE FRUITS ET LÉGUMES
AU DÉPART DE L'AFRIQUE DU NORD

LES EMBALLAGES RECTANGULAIRES

EN USAGE DANS LA MÉTROPOLE ET LES PAYS ÉTRANGERS

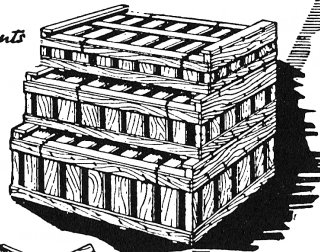
*(attention à l'usage
des unités métriques
au Maroc)*

et particulièrement les modèles suivants

★ CAGETTE ET CAGEOT UNIFIÉS

53 x 24
53 x 33
53 x 43
6.8.10.13
16 1/2 20 27

de longueur constante (1 modèle)
53 x 26 cm (dimensions intérieures)
53 x 33 cm (" " ")
53 x 37 cm (" " ")
de hauteur variable 6-8-10-12
15-18-22-26 cm, etc. (dimensions
intérieures utilisables)

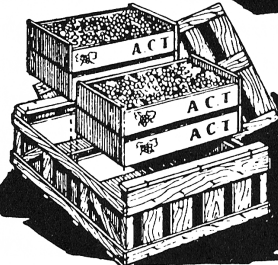


★ CADRE UNIFIÉ POUR PETITS EMBALLAGES

Les petits emballages :

- filets en bois déroulé
 - boîtes en carton
 - caissettes en bois
 - paquetages sous papier, etc.
- ils s'insèrent en
CADRES UNIFIÉS
RECTANGULAIRES
55 x 37 cm (dimensions intérieures)

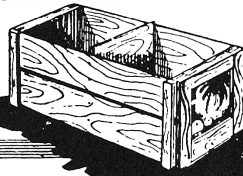
53 x 37



★ CAISSE FLORIDIENNE

70
33
24

longueur : 63 cm
largeur : 39 cm
hauteur : 28 cm
(dimensions intérieures)



Consultez

LE LABORATOIRE GÉNÉRAL
POUR EMBALLAGES DE LA S. N. C. F.
spécialement équipé pour déterminer
scientifiquement le comportement des
emballages au transport.

Pour tous renseignements, adressez-vous

- EN FRANCE : AU SERVICE COMMERCIAL DE LA S. N. C. F. - 54, Boulevard Haussmann, PARIS - TÉL. : TRINITÉ 76-00
- EN ALGÉRIE ET TUNISIE : AU REPRÉSENTANT DE LA S. N. C. F. - 3, Rue Dumont-d'Urville, ALGER - TÉL. : 323-79
- AU MAROC : AU REPRÉSENTANT DE LA S. N. C. F. - 97, Boulevard de la gare, CASABLANCA - TÉL. : A 41-77

SOCIÉTÉ NATIONALE DES CHEMINS DE FER FRANÇAIS

Fig. 47

C-37

International Air Transport Association

1967

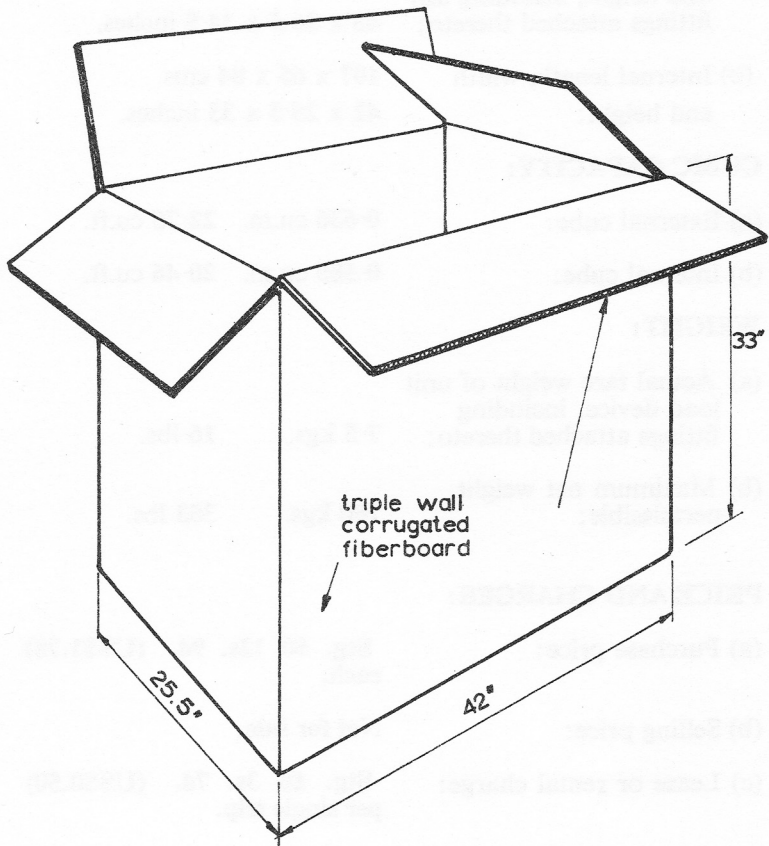
*Triple-wall corrugated
fiberboard
107 x 65 x 84cm.
For use with general
merchandise on Air France,
KLM, and Royal Dutch Airlines*

The International Air Transport Association (IATA) Containers Board approves and registers containers and pallets owned by member airlines, shippers, and container manufacturers. In 1967, the organization published the second edition of its *Register of Containers and Pallets* on behalf of a long list of associated airlines. It contains detailed information on various containers and pallets in use by these airlines, including dimensioned drawings and a list of construction materials. The explicit aim of the publication is to encourage air freight shippers to use unit load devices. Larger, single unit containers allow individual items that would otherwise be packed and shipped separately to be consolidated into one load, thus increasing the efficiency of air freight for both customer and carrier.¹²⁴

Container—refers to a box made of aluminum, cardboard, fiberboard, fiberglass, magnesium, wood, plywood, or steel, or combinations of two or more of these materials, or other suitable materials, for holding general commodities or designed for a specific type of commodity. The sides may be fixed or collapsible. It may differ from a pallet in that it can be sealed or closed. Its main function is to group individual items or packages into a single larger unit load normally requiring mechanical handling equipment; **Pallet**—refers to a platform or flat surface made of solid, slatted, or intersticed material, which may be equipped with legs or bearers/runners, with or without fixed attachments or enclosures, suitable for holding general commodities but not designed exclusively for a specific type of commodity. Its main function is to group individual items or packages into a single larger unit load normally requiring mechanical handling equipment.¹²⁵

International Air Transport Association
IATA Register of Containers and Pallets

fig. 63



Apparatus for Packing Articles of Fruit into Boxes

Warkentin et. al.

1982

US Patent 4329831

In the early twentieth century, farmers began to incorporate fruit packing machinery into the packing house. Today, technology has almost completely phased out packing by hand in an effort to increase packing line efficiency. *Modern Methods of Packing Apples* (1917) documents a transitional period in the apple packing industry; several pages dedicated to the illustration and recommendation of mechanical graders appear side-by-side with instructions for packing apples by hand.

Packing machines are in constant evolution. The side elevation pictured opposite is *Fig. 2* in a 1982 patent application for a new packing apparatus. The proposed machine “simultaneously packs multiple layers of fruit, typically cantaloupes, into containers [and packing boxes] in nesting or complementary patterns.”¹²⁶ This is in accordance with typical packing practice; packing fruit in alternating patterns ensures the fruit is packed securely in shipping containers to prevent damage during transit and handling. Its operation involves the use of two packing heads, the first of which fills the bottom layer of fruit, and the second which fills the top. The fruit container is then moved by conveyor to the next step in the cycle. The new machine works rapidly, saving labour, time, and cost.

Automatic Box Filler 1: *Which products?* All products. *What is it?* This is a machine that automatically fills a box with products. *What does it do? How does it work?* It fills boxes automatically without any human interference. *How can it help you?* When products have been graded by the Aweta grader, they will be transported to the appropriate outlet belt. From that belt they are transported into the box. When a full batch is reached, the grader will bring the next batch to a different belt/location. As soon as the last product is transported into the box, the box is automatically exchanged with a new empty box. The full box is conveyed/transported to a palletizing location.¹²⁷

Aweta

fig. 64

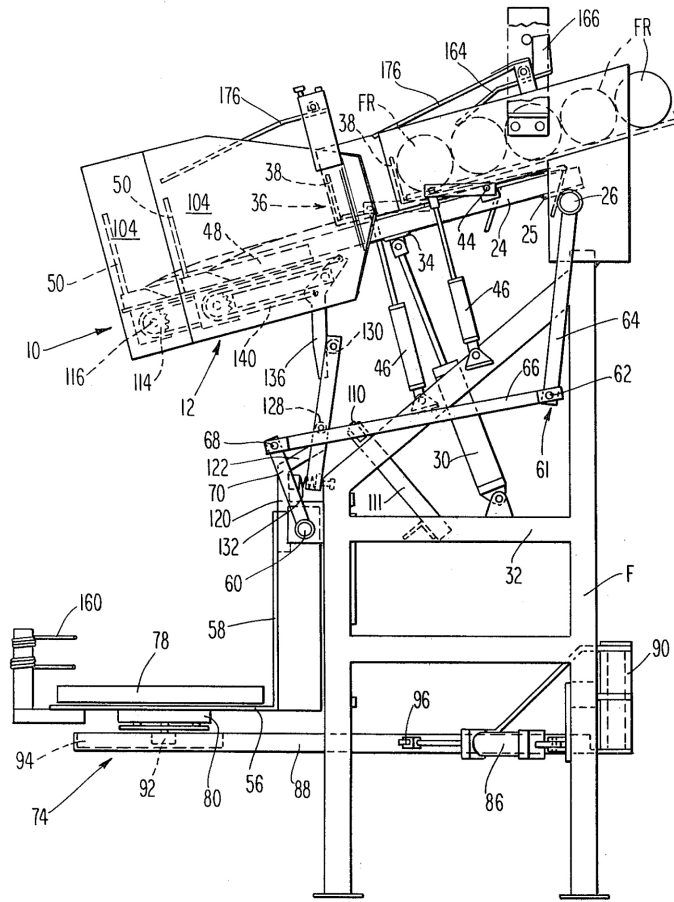


Fig. 2

End-wise Compression Test
United States Department of Agriculture
1913

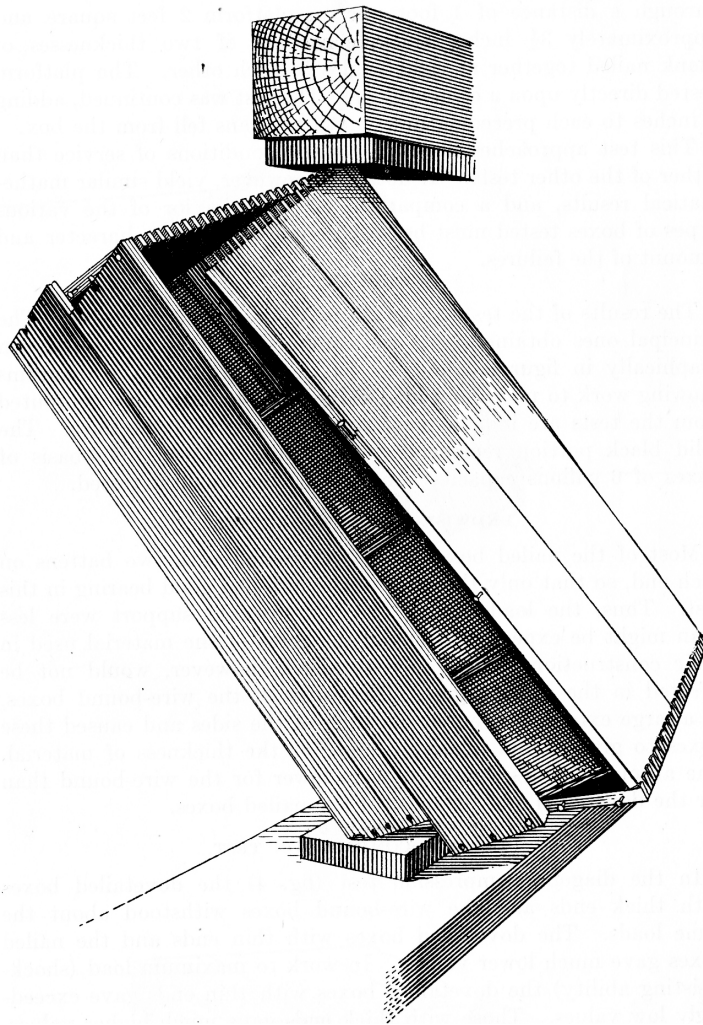
Box testing replicates transportation and storage conditions, in order to identify weaknesses in package construction. Specific materials, such as wood, are also subjected to intense testing, as their properties affect the success of the pack. Packing engineers subject potential materials to a series of tests: *bending tests*, in which sheet material is supported at two ends while a metal arm exerts a downward pressure at the sheet's centre, *moisture absorption testing*, in which a box is sprayed until saturated, and *cutting-strength testing*, which measures the strength of the glue laminating veneers of plywood.¹²⁸ Standards for package testing are established by the International Standards Organization (ISO), the International Safe Transit Association (ISTA), and the American Society for Testing and Materials (ASTM).

Tests of Packing Boxes of Various Forms includes two illustrations of selected testing methods. *Fig. 1* illustrates an end-wise compression test, in which a box stands on two corners across its longest dimension, sandwiched between two press plates. The top plate lowers in increments, increasing the compression, until the box fails. *Fig. 2* depicts a box suspended on its diagonal by a large hook and horizontal support cables, hovering. It will be dropped from increasing heights to the platform below until it shatters. The typical drop testing method is not possible in the case of the unique object: its destruction would defeat the purpose of the test entirely. Instead, "comparative destructive testing"¹²⁹ is performed on a similar object of less value.

Packaging that assures complete protection against damage may often be uneconomical and unwarranted. It is generally necessary to accept a certain element of risk in order to provide packaging at a reasonable cost... the amount spent on packaging cannot exceed a point which would render the product's ultimate price prohibitive.¹³⁰

Canadian Department of Forestry
Design of Containers and Interior Packing

fig. 65



Standard Practice for Pictorial Markings for Handling of Goods
American Standards for Testing and Materials
1994

D5445-93
“Fragile Handle With Care”
“This Way Up”
“Use No Hooks”

In the packing industry, fragility is expressed as a value of G , known as the object’s *fragility factor*. The more fragile the object, the less G ’s it can withstand. G is a dimensionless unit representing an object’s breaking point, defined as the ratio of the deceleration of a dropped object at impact to the acceleration of gravity; in other words, G represents the amount of mechanical shock an object can endure before showing signs of damage.

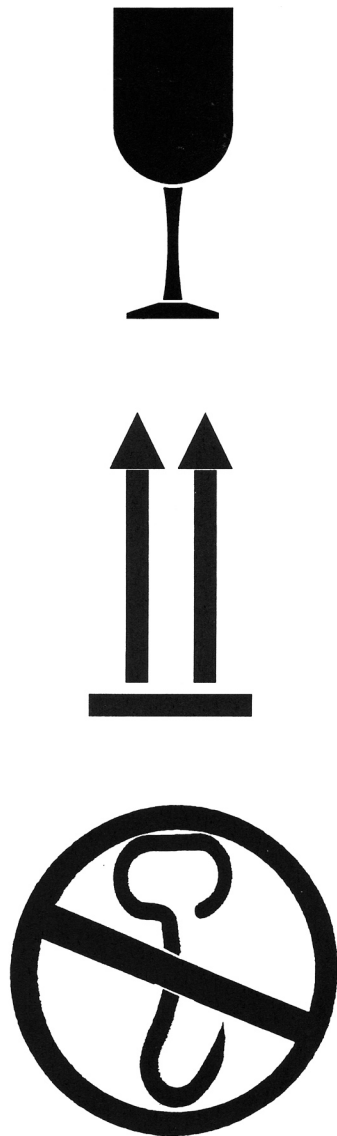
Handling is one physical hazards identified in *Design of Containers and Interior Packing*, issued by the Canadian Department of Forestry in 1961; different handling methods increase the chances of dropping and, by extension, damage to the pack or its contents. International standards for package handling instructions aim to improve the treatment of fragile packages. *ASTM D 5445-93: Pictorial Marking for Handling of Goods*, presents a familiar iconography of fragility: the block-printed silhouette of a stemmed wine glass indicates fragile contents, bold arrows indicate a package’s correct upright position, a crossed hook prohibits the lifting of the package by hooks. Due to unpredictable site conditions such as poor lighting and time restrictions, the presence of these icons is not sufficient to prevent damage completely; *Design of Containers and Interior Packing* suggests “it is advisable to use such signs only as an added precaution, rather than placing too much reliance on their message or request.”¹³¹

Principal Hazards to Works of Art and Their Characteristic

Effects: *Mechanical violence*—abrasion, puncture, fracture, disintegration. *Extreme heat*—charring, combustion, cracking, checking, warping, disintegration. *Water and dampness*—dissolution, staining, rotting, warping, swelling, mold. *Sudden changes of temperature and humidity*—warping, checking, cracking, structural weakness. *Dirt*—permanent disfigurement, accelerated decay. *Air-tight enclosure*—water from condensation, mold.¹³²

Robert P. Sugden
Safeguarding Works of Art

fig. 66



The Bride Stripped Bare by Her Bachelors, Even (Large Glass)

Marcel Duchamp

1923

Oil, varnish, lead foil, lead wire, and dust on two glass panels
109 1/3 x 69 1/4 in.
Philadelphia Museum of Art

1923 unfinished
1931 broken
1936 repaired

Duchamp's *Large Glass* was broken in 1931 while in transit to Katherine Dreier's country house following its exhibition at Brooklyn Museum (1926-1931).¹³³ Both panes of glass, *The Bachelor's Domain* and *The Realm of the Bride*, sustained multiple fractures. Rather than consider this piece lost or create a reconstruction, Duchamp fitted the broken glass fragments back together. The damage remains visible: a series of dark lines documents the exact manner in which the piece was shattered. These lines have become integral to the piece itself.

Duchamp dedicated eight years to the *Large Glass*, and in one moment, his efforts were effaced; even Duchamp was not immune to the consequences of material damage.

A relatively minor additional investment is required to provide added safety for art objects at the most vulnerable point of exposure to external hazards - the point at which the manual worker and the valuable object come in contact.¹³⁴

Robert P. Sugden
Safeguarding Works of Art

fig. 67



Bruised Pear

Union of South Africa Department of Agriculture
1933

The Canadian Department of Forestry divides *Pack Hazards* into four categories: *Chemical and Bacteriological*, the result of exposure to fluctuating temperatures and humidity, *Rodents and Insects*, to which produce is especially prone, *Pilferage*, rampant in foreign ports where nails and fasteners are stealthily cut and contents removed, and *Physical Hazards*, which occur during handling, storage, or transportation and result from dynamic and static forces.¹³⁵

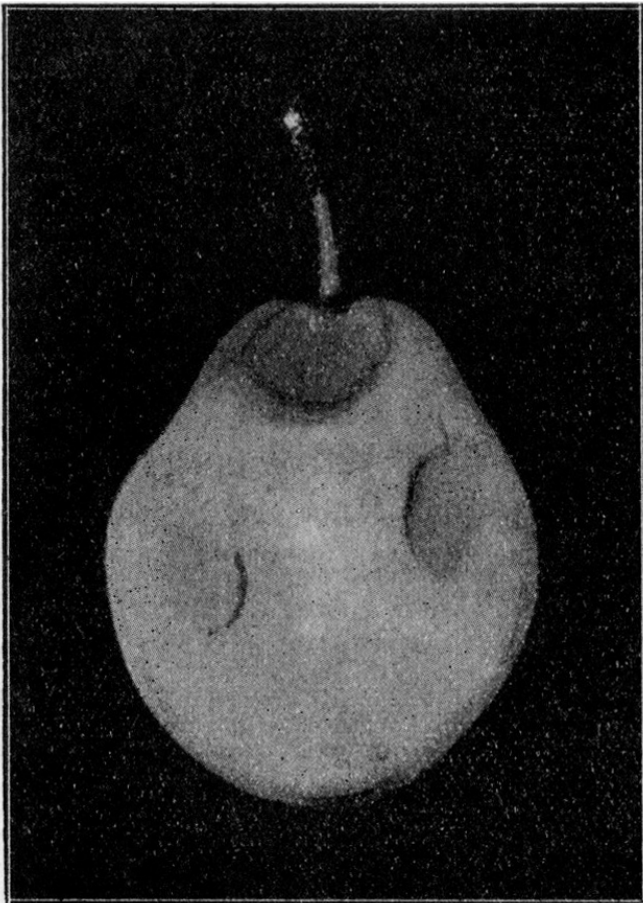
A damaged object can no longer fulfill its intended function. Should an object reach its intended destination in a less-than-perfect state, its commercial value is lowered considerably. Shipping containers and interior packing dissipate and absorb physical stresses, to prevent hazards from affecting the contents of the package.

An investigation into the *Case Packing of Pears for Export*, sponsored by the South African Department of Agriculture in 1933, studied damage sustained by cases of pears in cold storage. The fruit was stored at 37 °F for 25 days, after which the boxes were opened for examination. Ripe pears clearly indicated bruising had occurred during storage as a result of pressure from adjacent fruits. Injuries to other “unsound” fruits were attributed to box bruises, or to processes not associated with packing, such as picking, grading, and insect infestation.¹³⁶

The slight bruises which apples receive in falling six, eight or ten inches into a barrel may not be immediately perceptible. Nevertheless, the tissue has been injured and in the course of a few days the injured part will show it by a flattening on the surface or a dullness of colour, and it may even be the point at which decay would begin.¹³⁷

Canada Department of Agriculture
Modern Methods of Packing Apples

fig. 68



Highly Commendable Stencil
Canada Department of Agriculture
1920

Modern Methods of Packing Apples was published as the Canadian apple packing industry was in transition between two packing containers: the box and the barrel. Though the box eventually became industry standard, barrels provided many benefits to the apple packer: they were easily packed, handled, stored, and loaded into trucks for transport. Priced at 35-30 cents per barrel, they were also inexpensive. Barrels were made by hand with simple tools (a lather's hatchet, 1-1/4 inch nails, a cooper's driver made of apple wood) and could be assembled in makeshift cooper shops within existing packing houses. Each barrel, holding 96 quarts, was constructed, filled, and stenciled in accordance with standard specifications.

The stencil opposite is highly commendable. "Canadian Apples" is prominent and in large, bold type. The name of the packer is of a fair size, with smaller type indicating the address, grade mark, and variety. It is well-balanced and avoids fine detail, which is difficult to stencil on the coarse surface of a barrel. Barrels required stencils for identification in storage and transport, and to differentiate grades of apples: the style of a No. 1 brand stencil was distinct from that of a No. 2 or No. 3 brand stencil. Stencils also distinguished one brand from another, giving packing houses with attractive stencils a competitive edge.¹³⁸

The Inspection and Sale Act makes the following marks compulsory on every closed fruit package,—(a) The name and address of the packer, preceded by the words 'packed by'; (b) The variety of fruit; (c) The grade of the fruit.¹³⁹

Modern Methods of Packing Apples

fig. 69



Small Packing Shed

Michigan State College Agricultural Experiment Station

1949

Fruit Packing Houses: Plans and Operations, a bulletin published by the Michigan State College Agricultural Experiment Station in 1949, identifies the critical assets of an efficient packing house. Amongst the recommendations are truck access to two sides of the packing area, first-floor cold storage space immediately adjacent to the packing area, ground-floor storage space for empty packages, high ceilings, 100 foot-candles of illumination, and equipment of good design and adequate capacity.¹⁴⁰

The bulletin includes floor plans of ten typical fruit packing houses. Each house varies in capacity. The plans selected are not meant to be exemplary; rather, they indicate an accurate sample of existing types. Typical floor plans of surveyed packing houses depict large, rectangular sheds with peaked roofs, sometimes with a covered loading dock or storage space attached to the primary building. There are minimal structural supports; packing equipment spans great lengths, and must be unobstructed. Circulation is clear and uncomplicated.

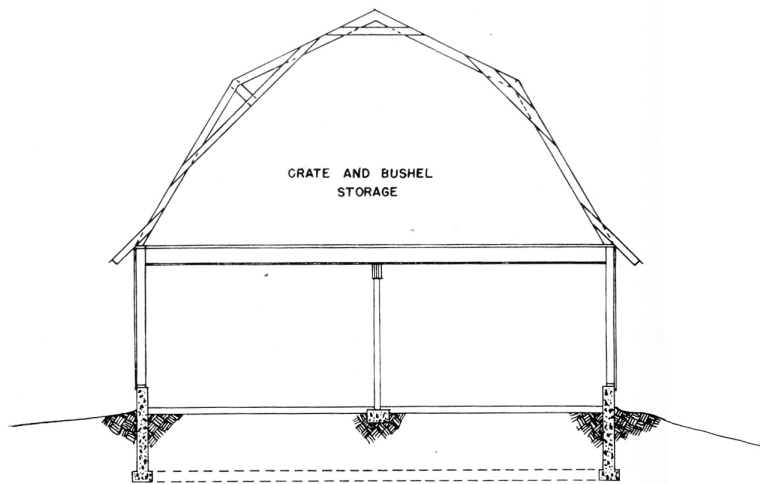
A large number of the plants surveyed were not designed primarily as fruit packing houses; existing buildings can easily be converted to function as packing facilities. Packing houses must respond to new functional demands as packaging continues to evolve.

New and as yet untried consumer packages may come into widespread use. These and other foreseeable changes in packages, grading laws and practices are sure to come. The packing house with a readily accessible packing area of ample size and regular shape, equipped with grading and packing units that can be used in various combinations, is sure to be serviceable regardless of the changes that time is sure to bring.¹⁴¹

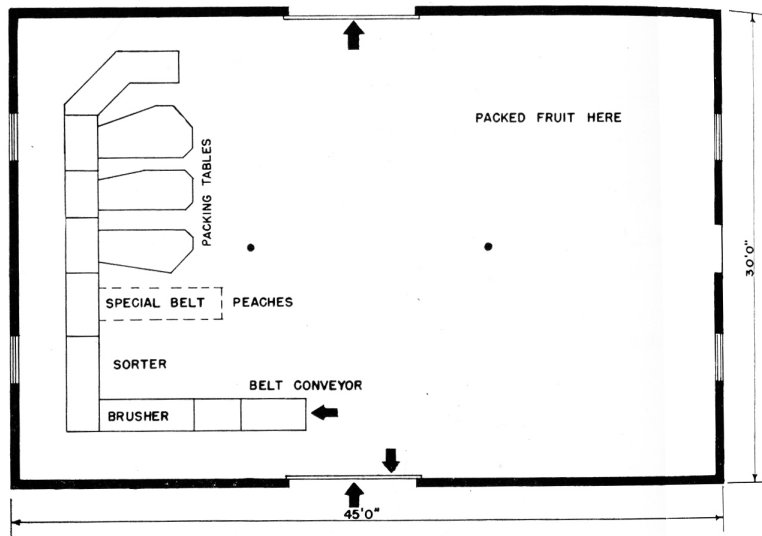
Michigan State College Agricultural Experiment Station

Fruit Packing Houses

fig. 70



SECTIONAL END ELEVATION



FIRST FLOOR PLAN

20' Hardtop Container

Hapag-Lloyd

2009

5.89 x 2.34 x 2.39 m (inside)
31.8 cbm capacity

There are several types of containers in popular use. *Nailed wooden boxes* are ideal for export shipment of medium weight items, and resist crushing, compression, and puncture. *Wooden crates*, sheathed with a stiff sheet material such as plywood, offer ideal protection for heavy or large items. *Open crates* are suitable only for items that require very little or no protection. *Fibreboard containers* are light, cheap, and durable, but are more suitable for domestic shipping than export. *Wirebound boxes and crates* are flexible and absorb shock well; they are constructed with veneer or re-sawn lumber, and reinforced by cleats, wires, and staples. *Cleated panel boxes* are tightly jointed and extremely rigid, ideal for shipping product that cannot tolerate any distortion. *Wooden barrels* are manufactured in two types: tight barrels carry liquids and slack barrels carry dry solid and semi-solid product. *Multiwall bags* and *plywood and fibreboard drums* are used to ship powders and chemicals. *Bales* are volume-reducing containers, ideal for articles not subject to damage by compression.

Cargo containers, pictured opposite, are part of a system called "containerization". These containers are sturdy reusable metal or metal-edged plywood containers, fitted with lifting rings and a lockable access door for loading. They are often designed with clearance for forklift entry. This system prevents rough handling of individual packages, reduces the pressures from other cargo, and eliminates pilferage.¹⁴²

Packs weighing **less than 20 pounds** can be, and are often thrown by handlers; **21 to 75 lb. packs** - lifted and carried by two handlers; **76 to 200 lb. packs** - lifted and carried by two handlers; **201 to 500 lb. packs** - handled manually with mechanical aids or with power equipment; **Packs over 500 lb.** - generally handled with power equipment.¹⁴³

J.M. Rudnicki

Design of Containers and Interior Packing

fig. 71



Slave Ship ‘Brooks’

James Phillips

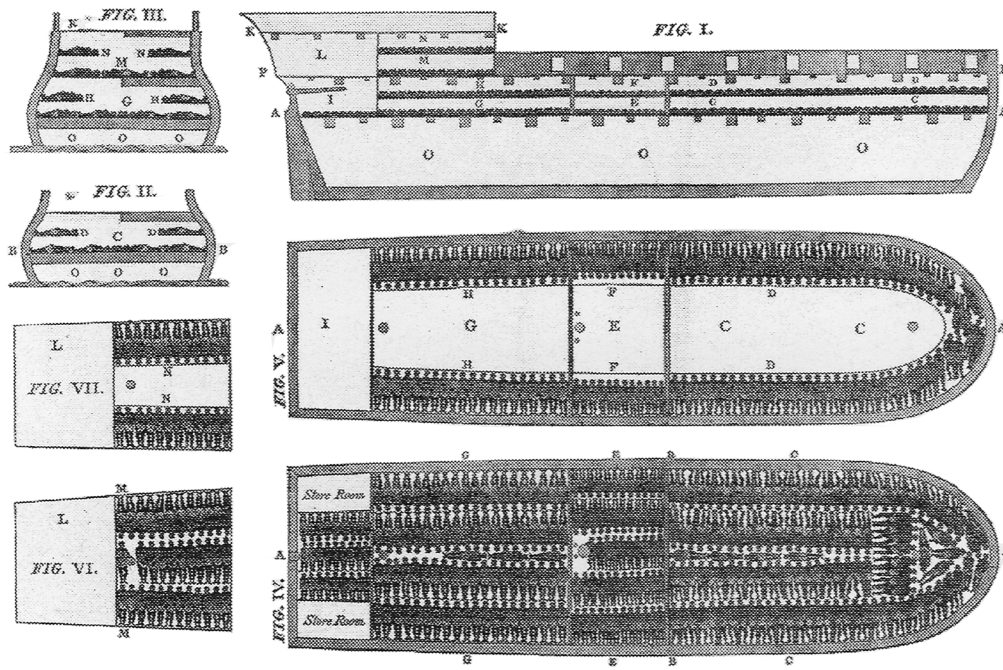
1789

From ‘Description of a Slave Ship’ (London edition), sponsored by the Society for Effecting the Abolition of the Slave Trade

In the late 1780s, after thousands of slave ships had crossed the Atlantic from Africa to the New World, abolitionists began a public anti-slavery campaign. Their goal was to mobilize a growing metropolitan public against the slave trade by exposing them to the horrific conditions of slave transportation. Slave ships carried slaves like cargo; the mortality rate, over the course of four centuries, averaged 12.1 percent.¹⁴⁴

The most powerful abolitionist propaganda came in the form of illustration. In 1788, William Elford illustrated the slave ship *Brooks* for the Plymouth chapter of the Society for Effecting the Abolition of the Slave Trade. The drawing, based on a list of measurements recorded by Captain Parrey of the Royal Navy, depicted 294 Africans tightly packed in four separate apartments, wearing loincloths and chained at the ankles. The accompanying text described the space allocated to each slave: men, six feet by sixteen inches; boys, five feet by fourteen inches; women, five feet ten inches by sixteen inches; girls, four feet by fourteen inches.¹⁴⁵ The strength of the image lay in its infallibility: all information and dimensions relayed were empirical fact, and could not be disputed by anti-abolitionists. The illustration was redrawn and republished in many Atlantic cities: London, Liverpool, Bristol, New York Philadelphia and Boston. The version pictured opposite appeared in a London broadside titled *Description of a Slave Ship* (1789), and was accompanied by previously unpublished details of Captain Parrey’s report.

fig. 72



Properly Packed Moving Van

www.DirectMovingBoxes.com

2011

Movers estimate the price of moving based on weight. Before a move date, movers perform a walk-through of each room and total the weight of all items (beds, chests of drawers, mirrors, refrigerators, computers) to provide an accurate estimate. The same is true for trucks carrying artwork or cargo: weight must be kept to a minimum to avoid overloading charges and higher handling costs.

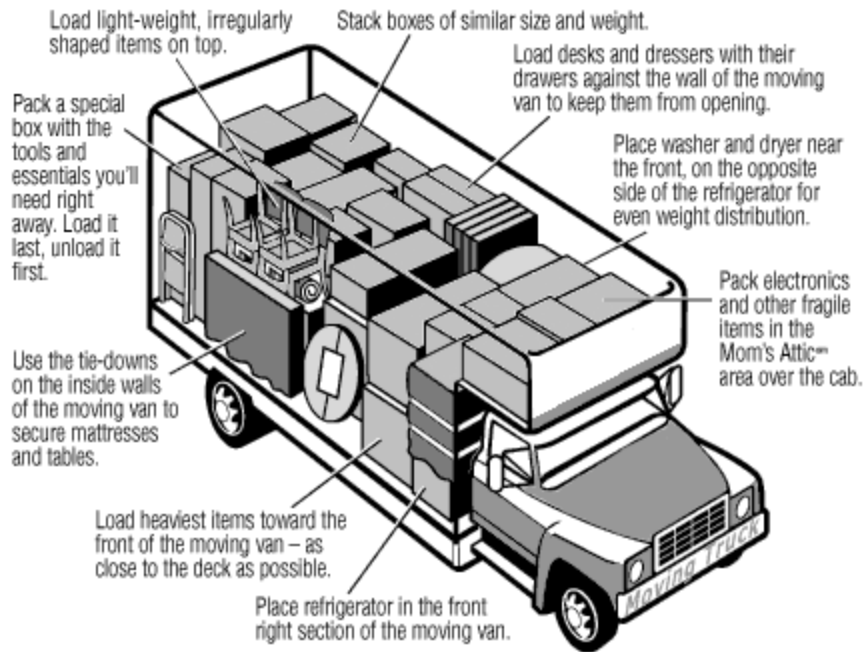
Movers then choose an appropriate moving truck, based on an estimated total cubic dimension of all items to be moved. U-HAUL lists the capacity of each truck it offers for rental in comprehensive detail online. A typical cargo van with inside dimensions of 9'-2" x 5'7-1/2" x 4'-5" has a volumetric capacity of 236 cubic feet and a maximum load of 3,673 lbs; the largest available vehicle, a 26' truck, has interior dimensions of 26'-5" x 7'-8" x 8'-3", a capacity of 611 cubic feet, and a maximum load of 7,400 lbs.¹⁴⁶ It is important that vans not be overloaded.

Specialized moving vans are catered toward a specialized product. Refrigerated vans are ideal for the transport of produce sensitive to temperature fluctuations, while van and trucks customized to transport artwork are equipped with padded floors and sides to minimize vibrations. Moving vans must be packed in a way that maximizes use of space while causing minimal disturbance to their contents.

Load the heaviest items first, in front and on the floor. Load lightest items last, on the top and to the rear. Pack all items closely and firmly. Secure partial loads with rope, as close to the front of the cargo area as possible. Never load cargo on the outside of the truck. Be sure the cargo door is closed and latched securely.¹⁴⁷

uhaul.com

fig. 73



BEAVER Mobile Home Model

Beaver Coaches, Inc.

c. 1979

Any vehicle can be converted to a recreational vehicle. Passenger and commercial vans are altered by cutting out sections of roof to accommodate a collapsible roof structure. Pickup trucks are transformed with the attachment of a camper unit, designed to slide into the truck bed. A car can be equipped with a camping trailer or tent-top, a collapsible unit with canvas sides and a solid fiberglass or aluminum top.

Motor homes, the most elaborate iteration of the recreational vehicle, need no alteration: they have large, full-height living spaces and integrated driving components, and come equipped with all the comforts of home, including built-in furniture and cabinetry, a stovetop, a sink, and toilet facilities. Deluxe models come with a variety of customizable options and floor plans. These spaces, though fully functional, are compact, giving rise to a whole range of space-efficient mobile home accessories: fold-away beds, foldable barbecues, folding steps, portable heaters, sliding tire-carriers, and collapsible sleeping tents.

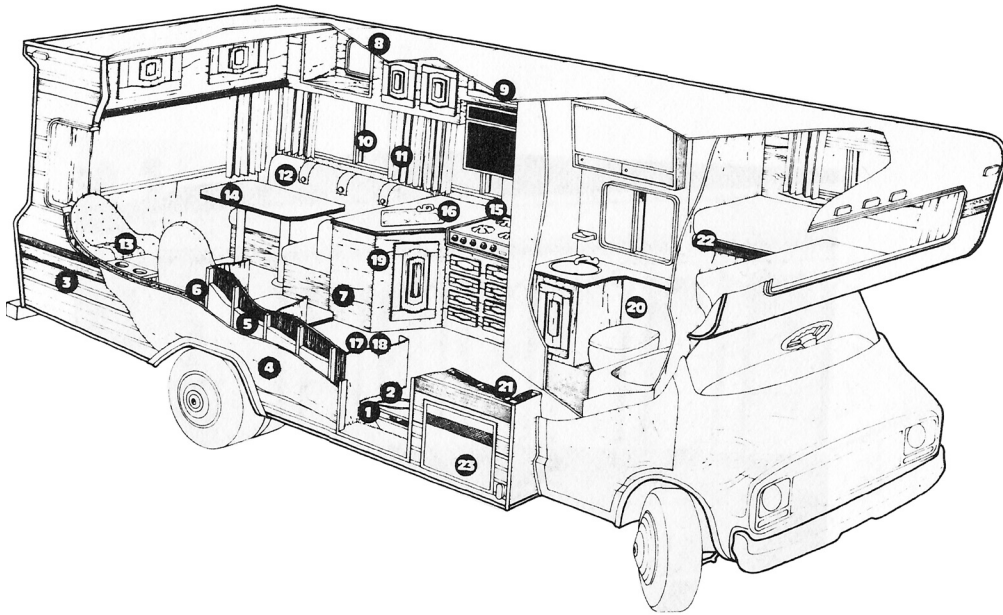
Travellers must make special considerations when packing for a mobile home adventure. Dishes, pans and other fragile items should be padded with loosely wadded newspapers, pillows, or pieces of foamed plastic to prevent shifting during transit. Extra storage can be created with a rear platform or swing-out carrier, side pack units that fit over the wheel and bolt to the sides of a truck bed include compartments for tools, fuel tanks, and other miscellaneous items. Roof racks allow the carriage of a lightweight boats or other large items.¹⁴⁸

With your home a-wheel, you're always "at home" and everything is ready and handy to use. You have the same good bed each night, your kitchen, dining room, and living room - and if the coach is self-contained, your own clean toilet and bath. There's no worry about packing and living out of a suitcase...¹⁴⁹

Clinton Hull

How to Choose, Buy and Enjoy RV's

fig. 74

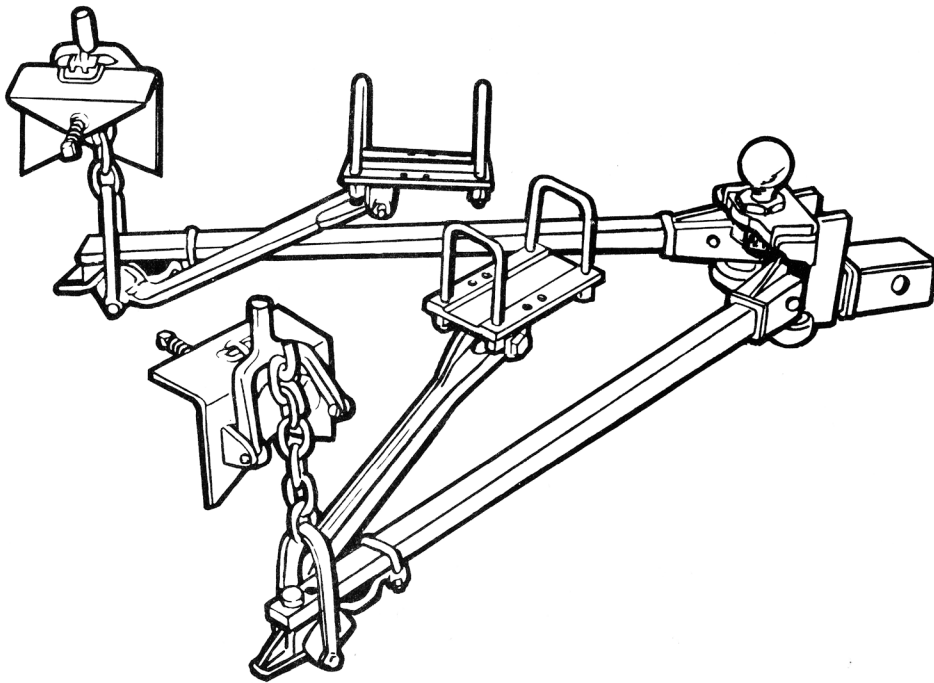


Sway-Control
Reese Products
c. 1979

Tail-wagging is a condition that plagues trailer attachments, caused by the softening of rear springs or tires, tires that are too small, or an excessive load at the rear. This causes *sway*, which increases centrifugal action on curves. Devices such as sway-control attachments (opposite), load-equallizing hitches, heavier springs, shock absorbers, and stronger axles help to minimize dangerous driving conditions. Rear loads have long leverage, which tend to lift the vehicle's front wheels off the road and reduce traction. This problem is mitigated by using a truck chassis with a wider wheelbase. Motor homes and vans are engineered to eliminate lift, but vehicles that tow separate campers and trailers must be retrofitted to carry the weight safely.

Recreational vehicles must be loaded in a specific manner to avoid tail-wagging, and resulting damage to the vehicle or its contents. It is important that the vehicle does not become tail-heavy due to the addition of external storage. Heavy items should be kept close to the floor, to ensure the centre of gravity remains low and to avoid top-heaviness. The right side of the vehicle should not be overloaded, as tipping tends to occur. Travellers should always estimate their Gross Combination Weight (GCW), the total weight of the vehicle including chassis, coach, fuel, cargo, and passengers, and compare it to the Gross Vehicle Weight (GVW), the total *allowed* weight as specified by the manufacturer. Loading beyond this point is considered dangerous.¹⁵⁰

fig. 75



Christ Church & ‘House-Mover’
1956

Lost Villages Relocation
Moulinette, Ontario

The project was completed in
1959 at a total cost of \$470
million (US) and \$336.2 million
(CAD)

In 1909, Ontario Hydro and the New York State Power Authority proposed the flooding of the St. Lawrence Seaway. The project was to replace the existing canal system, a series of navigable channels within the St. Lawrence River allowing ocean vessels to pass from Atlantic Ocean to North American Great Lakes, and allow for the generation of hydroelectricity for Upper New York State and Eastern Ontario. Development would occur at a massive scale: three major dams, two power houses, and many new generating facilities were planned for construction. Floodwaters would submerge 20,000 acres, and would require the dislocation of 6,500 people living in nine Ontario communities built in the former townships of Cornwall and Osnabrock. Construction was approved in 1951 in Canada and 1954 in America.

Residents of Iroquois, Aultsville, Farnas Point, Dickinson’s Landing, Wales, Moulinette, Milles Roches, and Morrisburg were faced with a choice: either sell their home to Ontario Hydro for market value plus twenty percent, or relocate to one of two new towns built by Ontario Hydro - Ingleside (New Town #1) or Long Sault (New Town #2). Residents choosing the latter option did not pack their belongings in boxes; rather, entire houses and their contents were lifted off their foundations and driven down the highway on a ‘house-mover’ to their chosen site. In total, 530 homes, 225 farms, and 17 churches were moved before the July 1958 flooding.¹⁵¹

fig. 76



Leaving Mansanar

Ansel Adams

1943

Original caption, Born Free and Equal: 'Departure on Relocation is the Great Adventure'

In the fall of 1943, Ansel Adams arrived with his camera at the Manzanar War Relocation Center in California, to document the internment of Japanese-Americans during WWII. Located 200 miles northeast of Los Angeles, Manzanar held thousands of Japanese-Americans on its grounds. In a short time, Adams was able to capture the incredible strength of those living in the camp, who had overcome the injustice of a forced relocation, the loss of property, and the loss of professional careers, by building a vital community within the camp.¹⁵²

Adams published his photographs of the camp in a book titled *Born Free and Equal* (1944). The book included text written by Adams, advocating democracy and declaring the equality of all citizens of the United States. Adams described Manzanar in detail. Thirty-six residential blocks and sixteen barracks comprised the 620 acre residential area; the remaining 5,080 acres housed a central mess hall, lavatories, service buildings, schools, warehouses, shops, canteens, offices, meeting halls, libraries churches, a museum, sprawling crops and acres of farm land that was home to a herds of grazing animals.¹⁵³

Many of Adams' photographs are portraits, while others capture scenes of everyday life: families sitting in their homes, men repairing tractors, teams playing baseball in an open sportsfield. The images, combined with Ansel's text, construct a candid portrait of life in the camp.

The family met at the most important place, near the truck. The house was dead, and the fields were dead; but this truck was the active thing, the living principle. The ancient Hudson, with bent and scarred radiator screen, with nub caps gone and caps of red dust in their places - this was the new hearth, the living center of the family; half passenger car and half truck, high-sided and clumsy.¹⁵⁴

John Steinbeck
The Grapes of Wrath

fig. 77



Carriage Design for le Cardinal de Rohan

Louis René Édouard

1782-85

Pen and black ink, watercolour on off-white paper, with overlay 30.6 x 41 in.

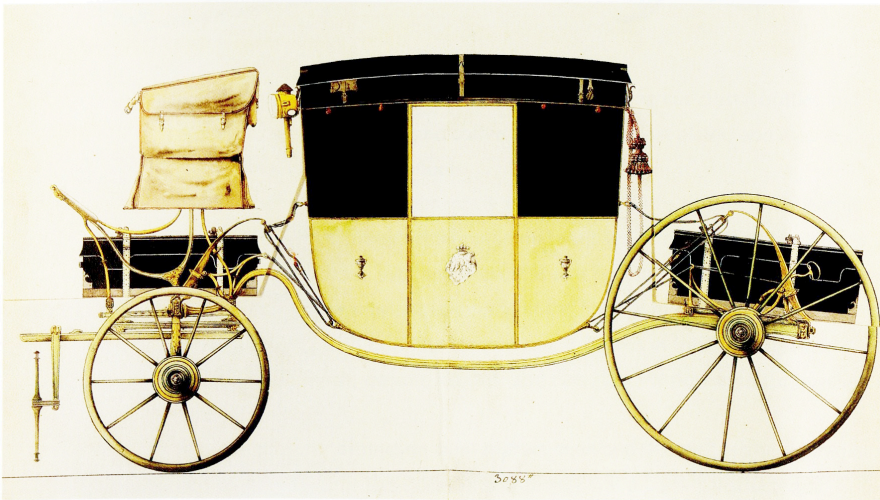
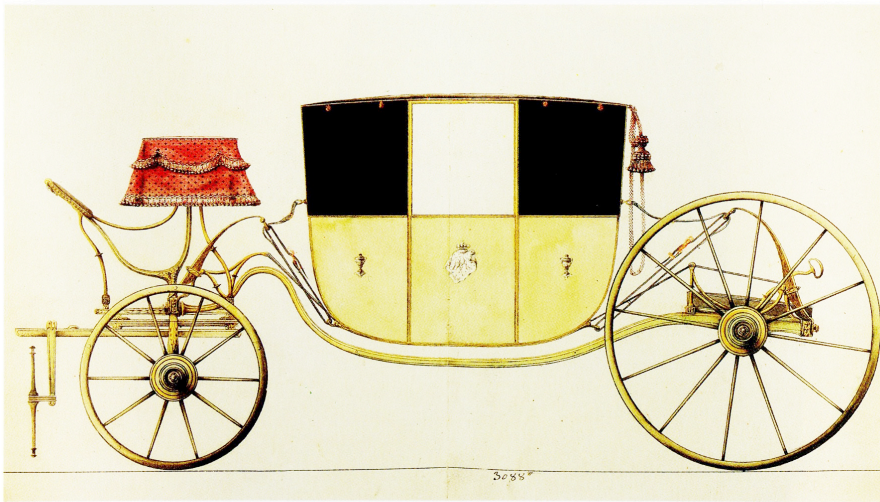
Journal de Distribution des Fourrages pour L'Ecurie de S. A.sse S.me E.me M.gr le Cardinal de Rohan

The original illustration of Cardinal de Rohan's carriage incorporates a translucent overlay. When the overlay is lifted, the carriage is pictured without its luggage; with the overlay, it acquires a flat case fitted to the carriage roof, two trunks carried over the front and wheel axles, and a stack of bags secured to the front pedestal.

In the eighteenth century, luggage for horse-drawn carriages took its shape from the carriage itself: luggage had to be fitted and attached to the carriage body. Trunks were manufactured in trapezoidal shapes to fit against the coach's curving sides, or arched to accommodate the curving contours of the carriage roof. Luggage with domed tops sat atop the carriage to deflect rain and snow.

Travel trunks have evolved with various modes of transportation. Rail travel sparked the production of flat-topped trunks with straight sides, easily stackable in baggage cars, and resistant to rough handling. Ocean travel inspired the design of large, compartmentalized steamer trunks that doubled as closets or dressing tables in passenger rooms. Early automobiles required luggage to be strapped to bumpers and running boards; it wasn't until the 1930s that *trunk* referred to an integrated luggage compartment in the body of an automobile, rather than a piece of detachable luggage.¹⁵⁵

fig. 78



Collapsible Tilbury Carriage and Luggage

Louis Vuitton

1910

*Commissioned by Countess de
Chandon, Paris*

*Wood, leather, metal,
red Vuittonite canvas*

37.4 x 15 x 12.6 in;

43 x 11.8 x 18.5 in.

Private collection

Countess de Chandon was the wife of Raoul Chandon de Briailles, co-owner and manager of Briailles champagne company. In 1910, she decided to embark on a journey to Persia, but was unwilling to give up the comforts of home; wary of finding suitable transportation when she arrived, she had Georges Vuitton design a set of luggage for her tilbury carriage.

Tilbury carriages, named after the English coachbuilder who designed them, were popular coaches with an open cab, two wheels, and a seat for two passengers. They were lightweight and had a simple structure, allowing them to be easily dismantled and reassembled.

Vuitton designed three trunks for the Countess' travels, each of which contained components of her carriage. The first trunk held folding body panels and a slatted hanging chassis, the second held the folded carriage top and seat (a thin mattress stuffed with ticking), while the third and smallest trunk was designed with compartments to hold two brass-and-glass lanterns. Each trunk was fitted with two rings and a rope through either end, so the trunks could be carried on a pole or on a porter's back. Vuitton also designed a set of partially rigid canvas-and-leather covers which housed the carriage's two iron-rimmed wheels and the tool kit necessary for easy assembly and disassembly. The result was what Vuitton called a "backward trunk": one that, once emptied, is carried by its assembled contents.¹⁵⁶

fig. 79



Gris Trianon Trunk

Louis Vuitton

1858

Wood, canvas, brass, iron

59 x 100 x 70 in.

*Collection of Louis Vuitton,
Paris*

Vuitton made a bold break from traditional domed-topped trunks at the Exposition Universelle in Paris, 1867, where he introduced the *Gris Trianon*, a flat-topped trunk that could be easily stacked and stored in railway cars. The trunk's exterior was fitted with wooded slats to prevent damage in transit; its interior could be subdivided into drawers, layered compartments, trays, and mobile partitions. It was awarded the Bronze medal.¹⁵⁷

Though Vuitton continued to manufacture domed trunks until 1880s, the *Gris Trianon* provided the foundation for future rectilinear Vuitton travel trunks, including the standard steamer trunk, wardrobe trunk, secretary, and suitcase.¹⁵⁸

fig. 80



Steamer Trunk

Louis Vuitton

1925

Custom trunk for John Moffat

Leather

45.3 x 22.8 x 13.8 in.

Collection of Louis Vuitton

Space for storage was limited aboard ocean liners in the early twentieth century. First class passengers were allowed a maximum of 440 pounds (200 kilograms) of luggage in the hold; in the cabin, each passenger was allowed one steamer trunk and one piece of hand luggage.

Three steamer trunks models were displayed in the 1914 Vuitton catalogue: Excelsior, Saint Louis, and Cabine. Each model was manufactured at a standard height of 14 inches (33 centimetres), allowing the trunks to slip under cabin furniture. Each of the three trunks was available in four different lengths and widths. Standard trunks were fitted with compartments for daily necessities, and finished in either cowhide or Vuittonite. As with any Vuitton trunk, however, the design could be customized as per the owner's request.

In 1935, Vuitton collaborated with René Herbst to design steamer trunks and suitcases for a vision of an ideal ship's cabin, exhibited at the Autumn Fair in Paris.¹⁵⁹

Often, the wardrobe stands on the scene not only as a piece of furniture, but as a portable home.¹⁶⁰

100 Legendary Trunks: Louis Vuitton

fig. 81



Trunk made for travel in India

Louis Vuitton

1904

The term *porter* originates from the Latin *portare* (to carry), and refers to a person employed to carry luggage and other loads, especially in a railroad station, airport, or hotel.¹⁶¹

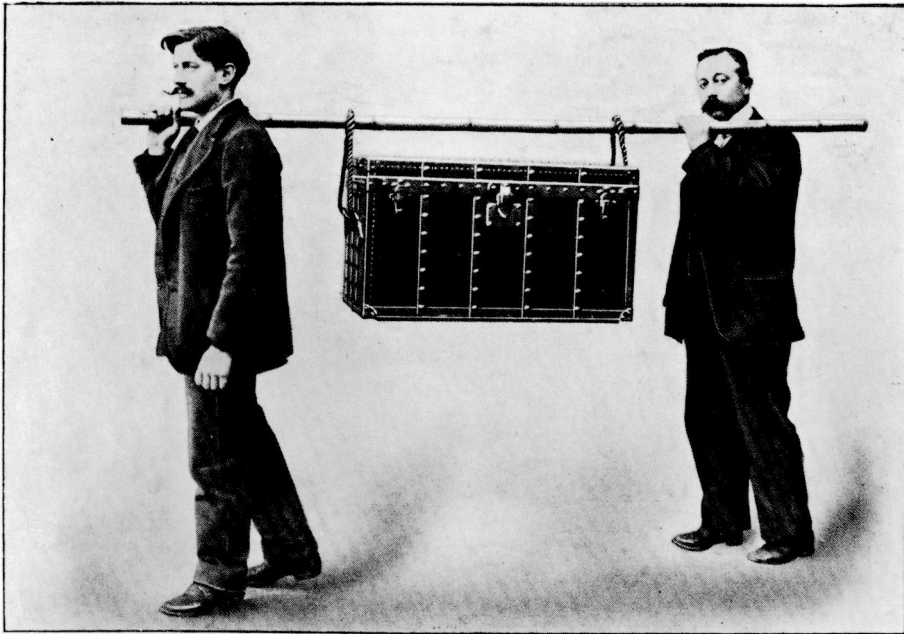
The use of porters to carry luggage and other loads dates back to ancient history. In Aristophanes' *The Frogs* a slave carries Dionysus' heavy bundle over his shoulder on a stick. Sherpas from Nepal have developed a strong trekking tourism industry by acting as porters and guides during expeditions through the Himalayas. In many developing countries humans are still employed to transport goods and carry loads; in Rhodesia heavy sacks of meal are carried from granary to truck by a man, who must balance the load on his head and neck.¹⁶²

Porter services developed in the United States in the 1890s, at the height of railway travel tourism; wealthy travellers, who shipped many pieces of luggage with them, considered it improper to carry their own luggage to and from trains. An entry in a 1968 issue of *American Speech* predicts the extinction of the term *redcap*, meaning *baggage porter*, in the United States, following the fate of a quickly declining rail travel industry.¹⁶³

Xan. (as before, or with a sort of half-mutinous whine). / It's hard for me to suffer in my limbs, / To be overburthen'd and debarr'd from joking. **Bac.** Well, this is monstrous, quite, and insupportable! / Such insolence in a servant! / When your master / Is going afoot and has provided you / With a beast to carry ye. **Xan.** What! do I carry nothing? **Bac.** You're carried yourself. **Xan.** But I carry bundles, don't I? **Bac.** But the beast bears all burdens that you carry. **Xan.** Not those that I carry myself - 'tis I that carry 'em. **Bac.** You're carried yourself, I tell ye. **Xan.** I can't explain it / But I feel it in my shoulders plainly enough. **Bac.** Well, if the beast don't help you, take and try; / Change places with the ass and carry him.¹⁶⁴

Aristophanes
The Frogs

fig. 82



Carta Catalana (Catalan Atlas)

Abraham Cresques et. al.

1375

Detail: Niccolo Polo and Maffeo Polo (father and uncle of Marco Polo) crossing Asia

In 1375, Charles V of France commissioned the *Carta Catalana*, an accurate map of Europe, North Africa, and western Asia. Its compilation is attributed to Abraham Cresques, a cartographer from the Majorcan cartographic school. The Atlas was originally composed on six vellum leaves, each measuring approximately 65 x 50 cm. The first two leaves are filled with Catalan translations of cosmographical, astronomical, and astrological texts, and provide useful navigation information about tides, telling time at night, and the calendar. The map itself spans the remaining four leaves, depicting cities and boundaries, land masses and oceans, and religious alliances. References to travel literature of the time, specifically Marco Polo's *Book of Marvels*, are embedded in the map, disguised as fact; asian cities are supported by listings of local resources and descriptions of local customs lifted from Marco Polo's text.¹⁶⁵

Armies are a nomadic culture. Often travelling for years at a time, they carry supplies and equipment necessary for survival and comfort. Marco Polo's travels are only one example; in the Classical period, valets and equerries were charged with carrying the bags of armed infantry and cavalrymen. Alexander the Great travelled with an enormous entourage of women, children, captives and entertainers, followed by a large flight of carts carrying collected booty. Roman emperor Heliogabalus was accompanied by more than six hundred vehicles on his campaigns.¹⁶⁶

fig. 83



Baggage Allowances

easyJet.com

2010

Popular economy airline easyJet published the opposite diagram as part of an article titled *Hold luggage - how much can you take?* Though luggage allowances vary with each airline, *easyJet* allows only 20kg of luggage per person, which can be spread out over multiple suitcases or may divide unevenly between two or more people travelling together, provided no one bag exceeds a weight of 32kg. Bags exceeding this weight qualify as cargo.

easyJet offers passengers the option to purchase extra weight per passenger, which can either be done online or at the airport for an inflated rate. "Excess weight" is calculated a price per kilogram, in addition to standard charges for each piece of checked baggage.

For a standard flight, easyJet permits one piece of hand luggage, with a maximum dimension of 56 x 45 x 25 centimetres, including wheels and pockets. The bag must fit, without force, into the standard gauge - an aluminum crate sized according to maximum baggage dimensions - provided at the airport. Though there is no weight limit, passengers must be able to lift the bag into the overhead storage compartment without assistance. In addition to their *Standard Hand Baggage*, passengers are permitted to carry: (a) one of the following: an overcoat, an umbrella, or a shawl; and (b) one standard size carrier bag of goods purchased from the departure airport.¹⁶⁷

Perhaps in a way we have come full circle: the modern air traveler, with trenchcoat, umbrella and overnight case slung over his shoulder, recalls once more the image of the pilgrim, his cloak, staff, and pouch the extent of his necessary luggage.¹⁶⁸

Bon Voyage

fig. 84

$$\text{Person} + \text{Suitcase} = 20\text{kg}$$

$$\text{Person} + \text{Suitcase} + \text{Suitcase} = 20\text{kg}$$

$$\text{Person} + \text{Person} + \text{Suitcase} = 20\text{kg}$$

$$\text{Person} + \text{Person} + \text{Suitcase} + \text{Suitcase} = 40\text{kg}$$

$$\text{Person} + \text{Person} + \text{Suitcase} + \text{Suitcase} + \text{Suitcase} = 40\text{kg}$$

Baggage Cart
Paula Hoffman
1962

Microfilm-xerography on acid-free paper

The Correct Service Department for Hotel, Motor Hotels, Motels, and Resorts (1962) is a training guide for Bellmen, Door-men, Elevator Operators, and Bell Captains. The book outlines good work habits, includes a basic job description, and provides essential tips for clean personal appearance, agreeable personality, and proper behaviour.

A bellhop's primary role is to assist guests with their luggage; proper procedure for baggage handling is discussed in the book at length. Bellhops are to receive the luggage of arriving guests, carry their luggage to their hotel room, and place it on collapsible luggage racks kept in each room's closet. When guest are check out, he is expected to carry their luggage out from the room. A bellhop must always inquire and obtain permission from the guest before attempting to handle his luggage, and must report suspicious luggage to the Bell Captain.

When you are asked to assist a check-out, observe the following procedure: 1. Always knock on the door before entering. Knock with your knuckles and not the key, which would mar the door. 2. After entering announce yourself by saying "Good Morning. Bellman No... to take your luggage." 3. Sometimes a guest may ask you to pack his luggage for him or assist him. You should be familiar with the best way to pack. 4. If there is more luggage than you can safely handle, tell the guest that you will go for a luggage cart. If your company does not use them, call for another Bellman to help you.¹⁶⁹

*Correct Service Department for Hotels,
Motor Hotels, Motels, and Resort*

fig. 85



The Carpet-Bag
Rockwell Kent
1930

*Illustration for 'Moby Dick or
The Whale' by Herman Melville;
3 volume Lakeside Press de luxe
edition*

Carpetbags are small, light companions of the rail trunk. In the early days of train travel, passengers stored the bulk of their luggage in luggage cars, and carried their overnight essentials with them in carpetbags. Parisian manufacturer Godillot made drastic improvements to the design of the standard carpetbag, transforming it into a popular and elegant fashion accessory; in 1826, he added two handles, and a steel clasp with a padlock (*feuillard*), and in 1836, he used buckles and leather straps to attach a leather suitcase to the carpetbag's underside.¹⁷⁰

In America, the carpetbag was a political, rather than fashionable, symbol. *Carpetbaggers* was a derogatory term applied to northerners who travelled south after the Civil War and became active in politics, often rising rapidly to Republican leadership positions at both the state and local level. Carpetbagger ideology stemmed from the republican idealism that thrived in the North during the Civil War era. Amongst their strongest convictions were the appointment of "loyal men" to power, belief in the importance of integrated public education, and the necessary extension of rail lines to the interior to ensure economic diversification. Though their platforms were progressive, the term *carpetbagger* had negative connotations: many men associated with carpetbag politics were accused of abusing their power for personal gain, and participating in corrupt politics.¹⁷¹

How plainly he's a fugitive! no baggage, not a hat-box, valise, or carpet-bag, - no friends accompanying him to the wharf with their adieux.¹⁷²

Herman Melville
Moby Dick

fig. 86



La Ragazza con la Valigia (Girl with a Suitcase)

Valerino Zurlini, director

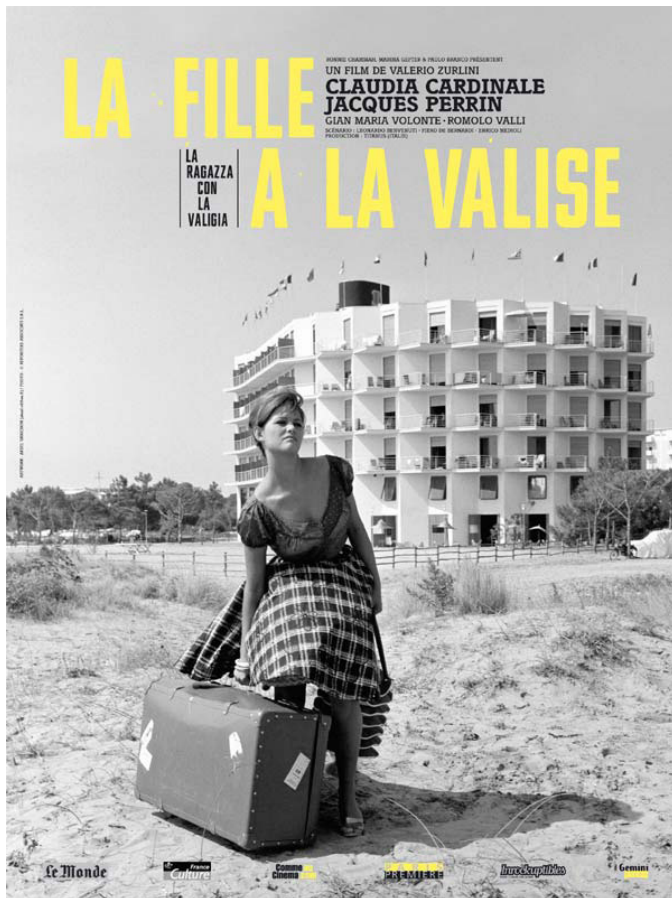
1961

La Ragazza con la Valigia is a classic Italian romantic drama. Claudia Cardinale plays Aida, a young nightclub singer and perpetual wanderer; she travels from city to hotel room to lover's bedroom, always with some piece of luggage. At the train station, a small leather purse hangs across her chest. In the city, she carries a tassled day bag. But these bags are not a frivolous symbol of luxury; Aida clings to them with fear rather than pride.

The night after she is abandoned by a one-time lover, we discover Aida in men's pyjamas, shining shoes in an anonymous hotel room. Lorenzo, her former lover's younger brother, with whom she will later fall in love, knocks at the door. Her bed is unmade and littered with clothing. A large suitcase sits atop the dresser, from which she produces a travel iron: a gift for Lorenzo, an initial sign of affection.

In the final dramatic scene, Lorenzo confronts a third lover whom Aida has become involved with. The two brawl in front of a beach house. Aida, still in love with Lorenzo, attacks her new lover with her purse, repeatedly pummeling him over the head until he releases his grasp on the young boy.

fig. 87



Lafemme 100 têtes (100 Headless Woman)

Max Ernst

1929

Lafemme 100 têtes is the first in a series of collaged novels constructed by Max Ernst. In his 1929 introduction of the book, André Breton applauds Ernst for supplying “visions of fairies” to children and adults thirsting for inspiring imagery.¹⁷³ Each illustration is constructed with fragments of wood engravings taken from nineteenth-century magazines, novels, and encyclopedias. Ernst creates a dream-like series, where technology collides with classical sculpture, nudes invade battle scenes, and humans are transfigured by the body parts of animals.

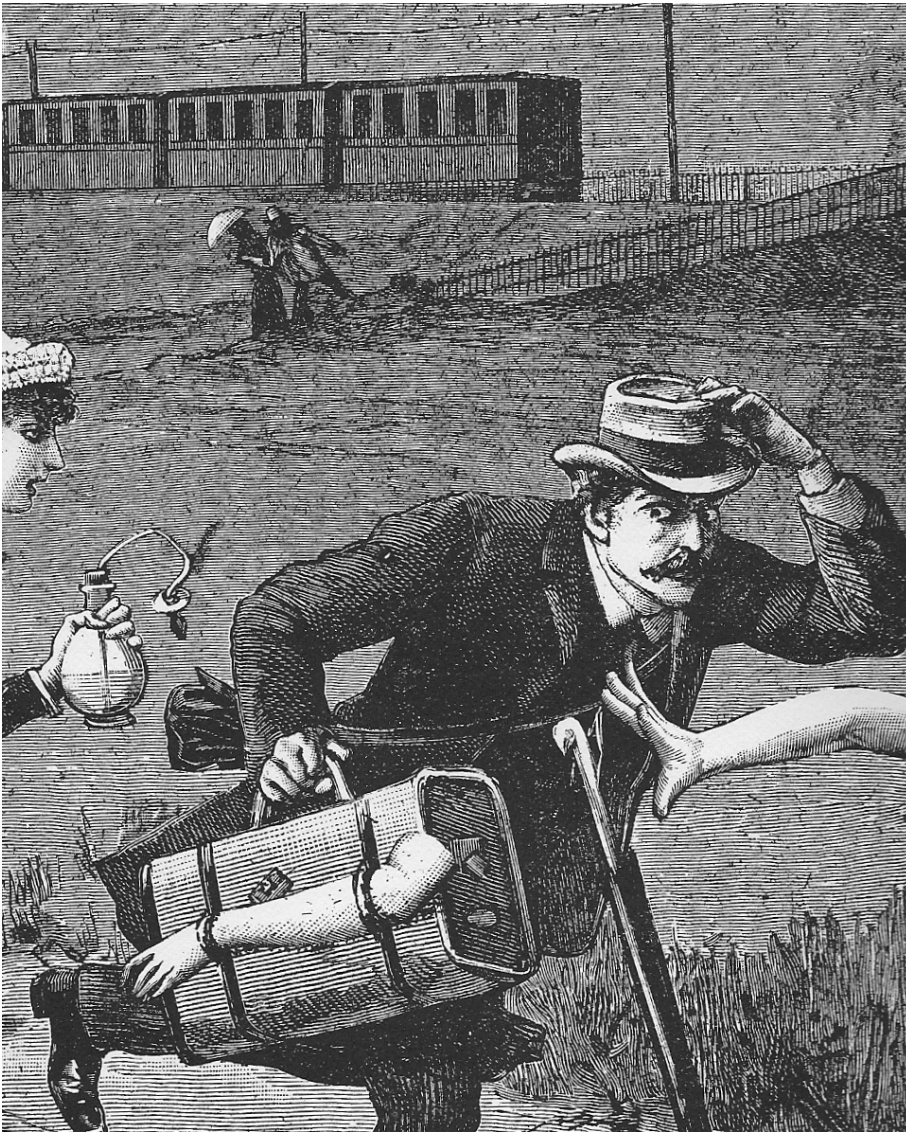
Collage is a disjointed art form. By deconstructing and recombining existing images, Ernst is able to create a work that is totally decontextualized. There is no logical reference point to which the viewer can look to for understanding. In this isolated plate (opposite), Ernst depicts an agitated man, grasping his hat and his suitcase as he attempts to escape his imminent attack by disembodied limbs. An amputated arm is strapped to the side of his suitcase. A train passes quietly by on the hillside.

Ernst lived for many years as an exile. In 1922, he left Cologne for Paris and, fleeing from the Gestapo in 1941, settled in America before returning to Paris in 1953. The plight of the exile is to always exist in two places at once; collage was the ideal medium through which Ernst was able to allegorize his displacement.¹⁷⁴

Open your bag, my good man.¹⁷⁵

Max Ernst
100 Headless Woman

fig. 88



A Runaway Slave

c. 1837

In early nineteenth century America, slaves who escaped from their master to “free states” in the North, Canada, or Mexico, were called *fugitive slaves*. Though the United States federal government denied slaves their freedom, enforcement of this law was difficult; not all states supported slavery. The Fugitive Slave Act of 1850 compelled all federal marshals to turn in suspected fugitive slaves, who would be returned to their alleged masters without jury trial or testimony. This gave legal permission for anyone - civilian or bounty hunter - to claim a monetary reward from the federal government for each fugitive slave captured and returned to his master.¹⁷⁶

Slave masters often published posters and handbills offering monetary rewards for the return of runaway slaves; these types of advertisements were common in the United States until the abolition of slavery in 1865. The image opposite appeared in New York newspaper *The Anti-Slavery Record* in July 1837.

The image of the runaway is familiar. The lone man with a stick resting on his shoulder, his cloth bundle full of possessions hanging from the end, is a popular representation of not only the fugitive slave, but the hobo. It harkens back to the Japanese *furoshiki*, and the Mexican *lío de ropa* (universal bundle). The bindle is a symbol of a person on the move. A person who has gathered their things quickly, with no sense of order or efficiency, and who has, for various reasons, taken to wandering.

fig. 89



Hana's Suitcase

Hana Brady

1944 / 2000

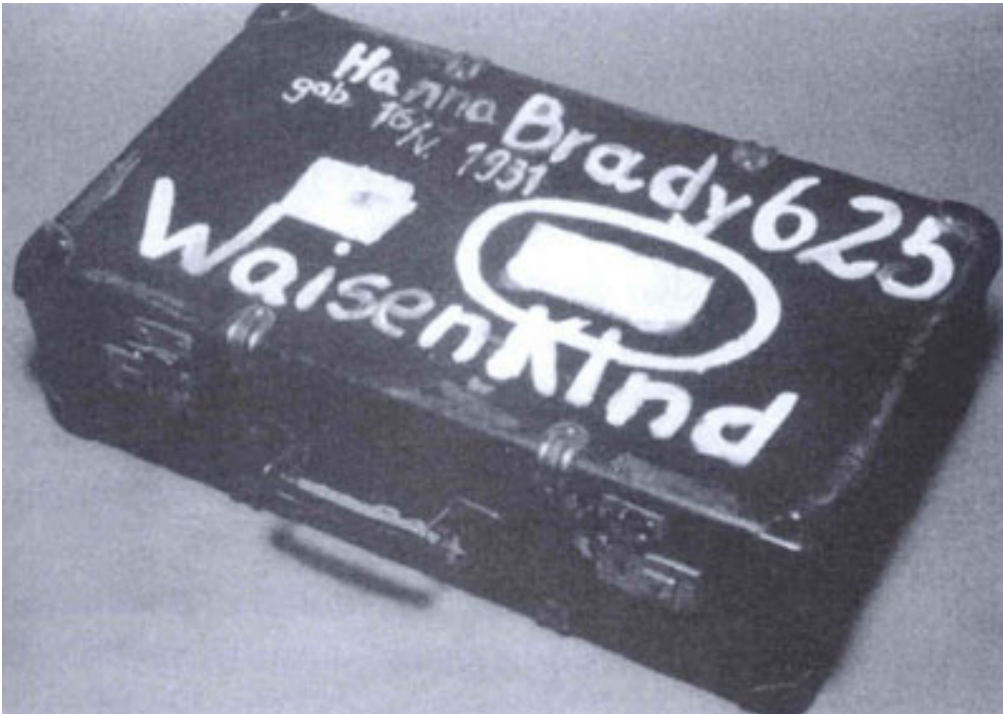
*Terezin Ghetto Museum, Terezin
/ Holocaust Education Resource
Centre, Tokyo*

Fumiko Ishioka visited the Auschwitz Museum in 1999, in preparation for an exhibit titled “The Holocaust Seen Through Children’s Eyes”, and requested a loan of children’s belongings from concentration camps. In return, she received a child’s sock and shoe, a child’s sweater, a can of Zyklon B poisonous gas, and an empty suitcase. The suitcase belonged to Hana Brady. Written in white letters on the trunk’s side was the German spelling of her name, *Hanna Brady*, her date of birth, *May 16, 1931*, and the German word for orphan, *waisenkind*.¹⁷⁷

Prompted by the interest of visitors to the exhibit, Ishioka made it her personal mission to track Hana’s history. She travelled to Terezin and, visiting the Terezin Ghetto Museum, found Hana Brady’s name on a register listing names Jews imprisoned in Terezin and transported to the east. The register showed that Hana Brady had died at Auschwitz in 1944 at age 13, but also showed that George Brady had left the camp alive. George proved to be Hana’s older brother and only surviving immediate family member. He now resided in Toronto.¹⁷⁸

In August 2000, Ishioka contacted George by letter. In March 2001, he travelled to Tokyo to see Hana’s suitcase for the first time. Years later, in April 2004, George’s daughter noticed a discrepancy between an original photograph of the suitcase and the suitcase itself: the handles of each suitcase were distinctly different. The Auschwitz Museum admitted the original suitcase had been destroyed in a fire in England in 1984; the suitcase thought to be Hana’s was actually a replica.

fig. 90



Suitcase

Frida Kahlo

*1 doll, 1 cloth pouch, 1
scrapbook, 1 silver case*

Suitcase

5.5 x 17.5 x 12.5 in.

Metal Trunk

12.2 x 30.7 x 17.7 in.

Olinalá chest

20.9 x 23.6 x 12.2 in.

Box

7.5 x 20.1 x 12.2 in.

Large wooden chest

17.3 x 32.3 x 19.3 in.

The Aurora is an old textile factory converted to galleries and shops just outside of San Muigel. Located within this complex is a small antique shop, *La Buhardilla Antiquarios*, owned by Carlos and Leticia Noyola, which is home to an alleged personal archive of the late Frida Kahlo, contained in five boxes: a metal trunk, an Olinalá chest, a box, a suitcase marked with block letters reading “Sra. KAHLO DE RIVERA”, and a large wooden chest. In 2008, the cases and their contents were photographed and published by the Princeton Architectural Press in a controversial book titled *Finding Frida Kahlo*.

The Noyolas obtained the Frida cases, and the items contained within, over a period of three years (2004-2007). They believed the pieces had belonged to wood carver Abraham Jiménez López, who once carved the doors of the Chapingo chapel designed by Diego Rivera, Frida’s husband. The collection, totalling over 1200 pieces, has yet to be authenticated.¹⁷⁹

fig. 91



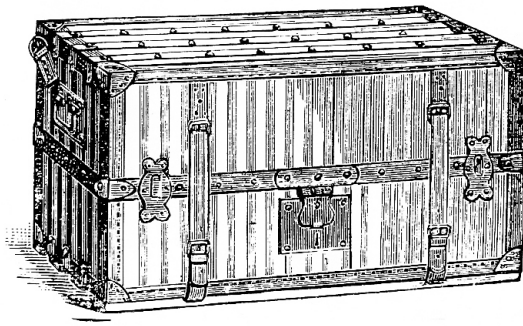
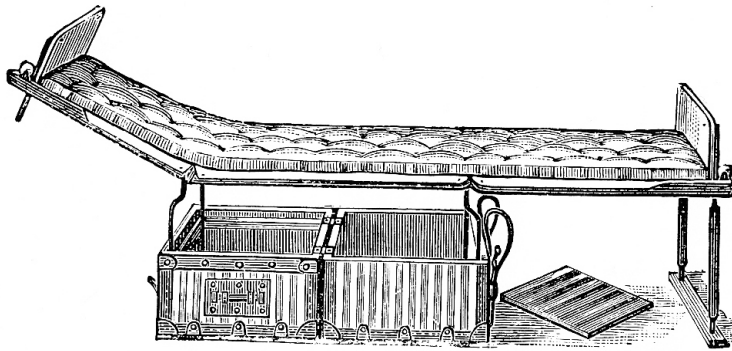
Bed Trunk
Louis Vuitton
1892

Wood, canvas, brass, iron
38 x 81 x 38 in. (closed)
Collection of Louis Vuitton,
Paris

In the nineteenth century, it was not common for travellers to find a bed at their destination. Inns and hotels had not yet evolved to provide even the most basic comforts; if bedding was provided it was often unsanitary. Mariana Starke's 1824 guidebook, *Information and Directions for Travelers on the Continent*, advised travellers to take sheets, pillows, and blankets to ensure their bedding was clean.¹⁸⁰

Louis Vuitton received a patent for a *bed trunk* in January 1885. It was an ingenious device for early travel; the trunk contained within it the component parts of a basic cot, which could be easily assembled and dissembled in any location. By the 1890s, the Louis Vuitton catalogue was offering popular variations on the design. The trunk was available with custom mattresses, sheets, and blankets. Alternately, it could be purchased without these accoutrements, as an "extra-light" aluminum version, ideal for trips within Europe. Louis Vuitton marketed the trunk bed to "explorers". Two custom versions of the trunk bed, which also held folding horsehair mattresses, two wool blankets, and four sheets, were purchased by the French explorer Savorgnan de Brazza (1852-1905) for use during his expeditions in Africa.¹⁸¹

fig. 92



Mexican Suitcase

Robert Capa, Gerda Taro, Chim

1936-1939

Three cardboard boxes, known as the *Mexican Suitcase*, arrived at the International Center of Photography in December 2007. They contained a total of 126 rolls of film, taken between May 1936 and spring 1939, by the three major photographers of the Spanish Civil War: Robert Capa, Gerda Taro, and David “Chim” Seymour.

The Mexican Suitcase was discovered in Mexico City. How it got there is a story constructed from speculation and fact. A few things are certain: Robert Capa fled Paris for New York in October 1939 to avoid capture by approaching German forces. Before his departure, Capa had entrusted his darkroom manager Imre “Csiki” Weiss with the suitcase negatives. Csiki took them to Bordeaux with the intention of sending them to Mexico by ship. There, he met a Chilean Civil War soldier, who agreed to hide them in the cellar of a Latin-American consulate. After the war, the negatives could not be found. In 1979, stirred by an article written by John Steinbeck in French magazine *Photo*, and the inclusion of Capa’s work in the Venice Biennale, Capa’s brother Cornell published a call to the public for information regarding the lost negatives. There was no reply. The negatives were considered lost until 1995, when they were discovered in Mexico City amongst the belongings of the late General Aguilar, Mexican ambassador to the Vichy government in 1941-42. How the general obtained the negatives, and how they escaped destruction, is unknown.¹⁸²

fig. 93



Remarkable Convenience of the New Trunk
1857

*Cooper-Hewitt Museum,
New York: Kubler Collection*

The illustration opposite appears in the Cooper-Hewitt publication *Bon Voyage: Designs for Travel* (1986), and is part of the Kubler Collection at the Cooper-Hewitt National Design Museum Library, which contains 60,000 images collected from nineteenth century European and American books and periodicals.¹⁸³ Its exact original source is uncredited, and there is no direct discussion in the book's text about its significance. It is, however, a definite tongue-in-cheek reaction to the elaborate and highly customized interior of trunks designed and produced in the nineteenth century.

The trunk space is thus divided into zones corresponding, first of all, to the order of the body: the hat on top, the suit there, the handbag handy, the shoes down below. This physical organization is applied and modified in relation to all the trunks that constitute basic baggage. Each trunk is then allocated a special function, which allows for the separate transport of all the items needed to dress, to write, to sleep, to read, to eat. This sorting out of the activities of daily life may be the result of the specialization of domestic space in the eighteenth century, carried over to luggage of the nineteenth and twentieth centuries.¹⁸⁴

100 Legendary Trunks: Louis Vuitton

fig. 94



REMARKABLE CONVENIENCE OF THE NEW TRUNK; YOU MAY TURN IT ON END AND DINE IN IT.

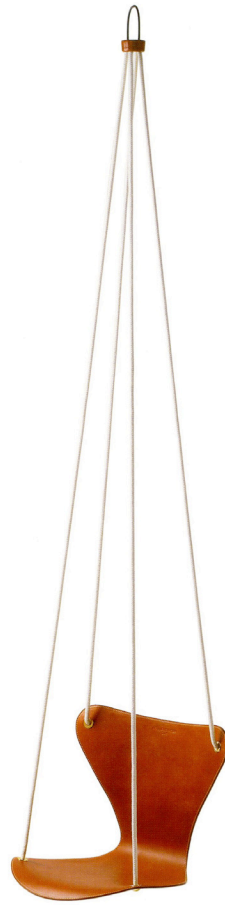
Series 7 Swing Seat Prototype

Louis Vuitton and Fritz Hansen, manufacturer
2005

In 2005, Louis Vuitton was asked to participate in an international design competition launched by furniture manufacturer Fritz Hansen; thirteen design teams were challenged to reinterpret the classic *Series 7* chair, designed by Arne Jacobsen and manufactured by Fritz Hansen in 1955. Proceeds from an auction of the prototypes went to the Danish AIDS foundation.¹⁸⁵

The *Series 7* chair is composed of a colourful multi-layer pressure-moulded veneer and cotton textile shell resting on a mirror-chromed or satin-chromed steel base.¹⁸⁶ Louis Vuitton's *Series 7* swing seat prototype maintains the chair's original form, but departs from its classic manufacturing techniques and original materials. In keeping with Louis Vuitton's traditional craftsmanship, the seat is given new life by the use of welt-leather and traditional leather-forming techniques (commonly used for shoes). The malleable properties of leather allow the swing seat to fold into a portable bundle and unfold into a seat that can be hung anywhere.

fig. 95



Tourisms: suitCase Studies

Diller + Scofidio

1991

Tourisms: suitCase Studies is a travelling installation. It consists of fifty identical Samsonite suitcases hung open from a custom fabricated ceiling. These suitcases both contain and constitute the display: when an exhibition has completed its run in one gallery, it is packed into fifty suitcases and transported to the next location.

Each suitcase contains a “case study” of a famous battlefield or bed (Alamo Village in Texas, Thomas Jefferson’s bedroom in Monticello, Virginia) from each of America’s fifty states. Inside each case lies a single postcard, the front and back of which, reflected by mirrored plates, is layered with maps, drawings, and models of the site. The suitcases are arranged alphabetically by state, in a grid five units wide by ten units deep. The cord holding open the lid of each case locates it on a map of the United States depicted on the ceiling’s surface. Each suitcase is ranked economically by each state’s annual profit from tourism, highlighting the role of tourism in local economies.

The relationship of the postcards contained within the suitcase to the bed or battlefield, and by extension, the relationship of the bed or battlefield to the body that slept or died there, trains the viewer’s eye to make connections between diverse objects and events, creating a more focused view of the postindustrial world.¹⁸⁷

fig. 96



Suitcase Filled with Elements from Calder's Circus

Alexander Calder

1926-31

Alexander Calder was infatuated with the circus throughout his career. In 1926, he began the construction of his own miniature circus, a complex assortment of over seventy figures and animals made from wire, cork, scraps of cloth, and other found materials. Calder took his circus, still in early stages of development, from New York to Paris in 1926. As his artwork and sculpture developed, Calder's signature wire-twisting technique surfaced in his circus. Each figure was incredibly mobile, and could perform complex tricks: acrobats performed leap from a trapeze, an elephant sprayed sawdust from his spout, and Fanni the belly dancer shook her fringe wildly. *The Circus* was no longer a collection of toys. It became a serious exploration of performance art that defied traditional methods of exhibition.

The Circus was a travelling show. The entire set, complete with figures, miniature spotlights, and a circus tent, packed into five suitcases. From 1926 until the mid 1930s, Calder made frequent performances in varying locations: in his own apartment, in Berlin, in a Montparnasse hotel room, in Foujita's studio, at the Galerie Billiet in Paris. At first, the performances were only fifteen minutes, but as his audience grew, they extended to two hours. *The Circus* became a chic artistic event. Guests were extended formal invitations containing a list of acts. At the show they snacked on peanuts while sitting on makeshift bleachers Calder constructed himself.¹⁸⁸

fig. 97



New Flux Year
George Maciunas
c. 1967

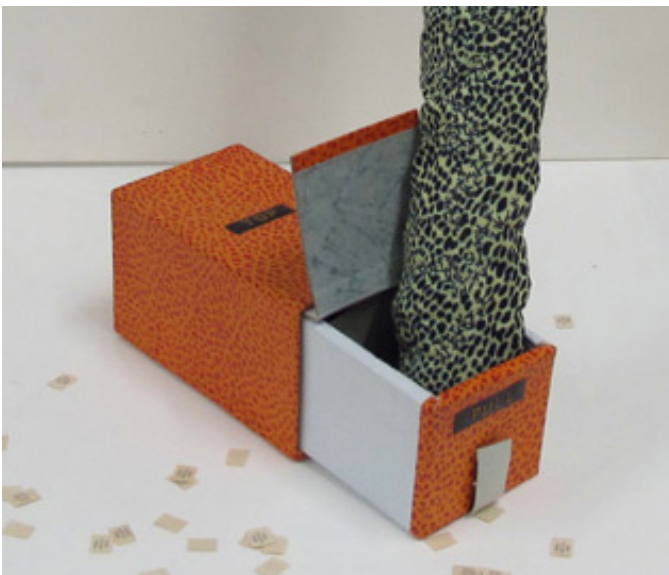
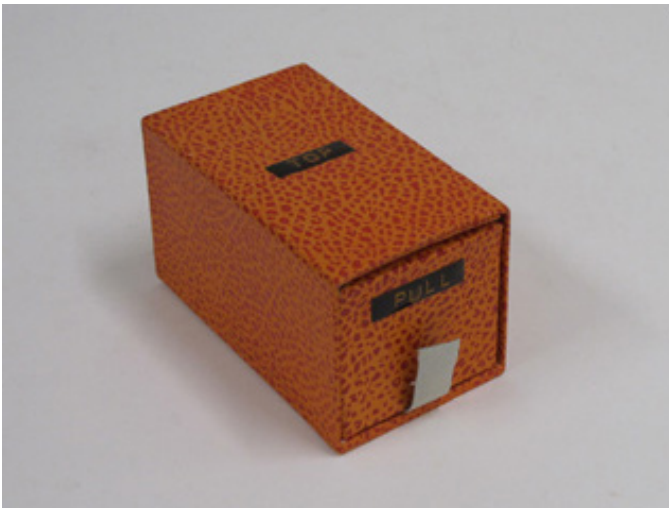
*The Museum of Modern Art,
New York*

The exterior of *New Flux Year* is a small rectangular box with mottled orange skin. It unthreatening, almost subdued. A grey tab and a black label instruct the viewer to “pull”. Obeying viewers are immediately assaulted by a spring-loaded fabric snake, which leaps from the drawer, showering small white squares of confetti, printed with “New *Flux* Year” in small black letters, onto every surface. Maciunas made this piece in multiples and shipped the boxes internationally to friends and collaborators such as John Lennon and Yoko Ono. Customs officers in Prague received a scare when opening a box intended for Czech artist Milan Knizak. It is now in the collection of the MOMA, whose curatorial staff were startled by its contents upon opening it.¹⁸⁹

The container must be labeled with proper handling and unpacking instructions such as “pull here” or “this end up” or which screws should be removed first to facilitate uncrating.¹⁹⁰

Williamstown Art Conservation Center
Basic Packing Techniques

fig. 98



The Packaged House System
Konrad Wachsmann & Walter Gropius
1941-52

*Disassembled architectural
joint in case*

In the wake of WWII, Konrad Wachsmann and Walter Gropius responded to the government's efforts to provide immediate housing for returning soldiers. Eager to apply the ideals of universal space (the absolute space of Newtonian physics) to the emerging field of manufactured housing, the two designed a proposal titled *The Packaged House System*.

The concept for this proposal stemmed from the inherent potential of mass-produced building components. Wachsmann and Gropius created a flexible design and construction system comprised of a serialized network of joints, and introduced the *wedge connector* as a primary architectural joint. The wedge was a fastener that connected modular panels operating in any primary axis, allowing one joint to provide connection between floor, wall, and roof panels without nails or screws. *The Packaged House System* was envisioned as one that could be repeated at larger scales and in various complex configurations.

The system was a critical and financial failure.¹⁹¹

fig. 99



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Essays

List

In his visit to Spain from April to July of 1932, Walter Benjamin kept reflections on his impressions of San Antonio.

Benjamin first describes the objects inside houses, glimpsed through open doors: beaded curtains, wicker chairs, straw hats. Each object inside a room gives definition to it. Though the objects are common and sparsely distributed, Benjamin imagines the possibility for their transformation.

Chairs and clothes, locks and rugs, swords and planes can all be precious. And the true secret of their value is the sobriety, the austerity, of the living space they inhabit. It means that they do not simply occupy, visibly, the space they belong in, but have the scope to perform a variety of unforeseen functions which enables them constantly to surprise us anew. This is what makes them precious and elevates them above the level of a common object.¹

Walter Benjamin
Spain, 1932

Things are not what they appear to be. More precisely, they are not *only* what they appear to be. As Benjamin observes, an object can be many things: a chair is more than a chair if a hat is hung on its back, a book is more than a book when placed under a table leg, a bracelet given to a girl by her grandmother is not simply jewellery. An object is itself and, without changing form, is more than itself; subject to an infinite number of interpretations, the object is never fully defined.

Benjamin wrote *Spain, 1932* during his year-long stay in a small peasant's house on San Antonio bay.² In this time, he also produced a short essay titled *The Handkerchief*, a piece that is short and wistful, in which Benjamin mourns the inability of the mass-produced object to persist in space and time:

I called to mind the captain's pipe, a pipe that he knocked the ash out of when he started and again when he had finished; but in between, he would let it out. It had an amber mouthpiece, while its bowl was made of horn with heavy silver mountings. It had come to him from his grandfather, and I think it was the storyteller's talisman. For another reason no proper stories can be told today is that things no longer last the way they should. Anyone who wears a leather belt until it falls to pieces will always find that at some point in the course of time a story has attached itself to it. The captain's pipe must have known quite a number of them.³

Walter Benjamin
The Handkerchief

We think we know things because they are ubiquitous: things so saturate our environment that we often do not see them in detail. Instead, the *thing* is assimilated into the *things* that construct our environment, reduced to a flash of colour, a hard edge, a shadowy shape in the periphery. We rarely understand the thing as a thing.

In his 1951 essay, Martin Heidegger examines *The Thing*, and finds it to be distinct from the object: the thing is that which is the *essential nature* of an object, or what causes it to "stand forth", whereas the object is a representation of a thing, an image of a thing, perceived by and standing before a subject. The thing exists despite the subject, and is therefore distinct from the object, yet it is difficult to comprehend where the thing ends

and the object begins; it is clear that one cannot be totally separate from the other.

Inconspicuously compliant is the thing: the jug and the bench, the footbridge and the plow. But tree and pond, too, brook and hill, are things, each in its own way. Things, each thinging from time to time in its own way are heron and roe, deer horse and bull. Things, each thinging and each staying in its own way, are mirror and clasp, book and picture, crown and cross.⁴

Martin Heidegger
The Thing

Thingness does not discriminate: no thing's essential nature has greater value than another. Things exist in equilibrium, unaffected by perception. Objects, however, do not enjoy the same detachment. The object is defined by its complex relationship to the subject, and as such, it can never claim a simple, singular truth. Objects form a distinct subjective hierarchy; unlike things, not all objects are equal.

After Joseph Cornell's death in 1972, a staggering amount of material was uncovered in his apartment.

On shelves and table tops, along the floors and stairs, between his cellar studio and attic, were scattered three thousand books and magazines, hundreds of record albums, thousands of pieces of paper, innumerable other clippings, and objects too many to measure. Stacked in his basement studio were a great many containers—shoe boxes, cookie tins, stationary boxes, and packing cartons—containing piles of found and storebought objects, sorted by type. Each box had been whitewashed, its

contents noted directly on the container surface with pencil, paint, or pasted images.⁵

Cornell was a social recluse. He rarely left his home, and, because he did not trust many people, seldom welcomed others in. Cornell worked in isolation. Though he frequented bookstores, libraries, theatres, galleries, penny arcades, and second-hand stores for inspiration and materials, Cornell produced his artwork from inside the walls of his small two-and-a-half-storey home in Flushing, New York.⁶

Cornell's collections began before he was an artist: he kept newspaper clippings about art, literature, music, philosophy, and religion in a three-ring binder, mounted on inexpensive paper. As his artistic career began to thrive, Cornell used a number of similar binders to hold his expanding collection. In a short time, his storage system included illustration-board portfolios, manila folders, legal-sized envelopes, and brown paper bags, all of which held "photographs, Photostats, lithographs, engravings, postcards, excerpts from books, newspapers, and notes—often lots of notes—on everything from envelope flaps to typing paper."⁷

By 1940, Cornell had begun to assemble scrap material into folders, slip cases, and small suitcases. Each container held material that expressed a central poetic idea. He called these projects *explorations*, a term that soon became interchangeable with *file*, *dossier*, *case study*, and *scrapbook*.

Often, these projects took the form of *imaginary portraits*: biographical narratives constructed with found objects, clippings, and personal artifacts. Many of these projects documented real people: Marcel Duchamp in *Duchamp Dossier* (c. 1942-53), Lauren Bacall in *Penny Arcade Portrait of Lauren Bacall* (c. 1945-70), and Fanny Cerrito in *Portrait of Ondine* (c.1940- late 1960s). For one portrait, *The Crystal Cage (Portrait of Bernice)* (c. 1934-67), Cornell invented correspondence,

collaged images, and created reproductions to document the fictional life of Bernice, a young girl who performed fantastic experiments in the Pagode de Chanteloup.⁸

Cornell took pleasure from sifting, browsing, and compiling material. Guided by his intuition, he assembled objects together without any sense of what form they might take in the future. To begin an *exploration*, Cornell drew from his “spare parts department” of paper files—his collection of hand-assembled elements, which he often pre-fabricated in bulk—and his immense store of inexpensive, mass-produced items. Cornell lived and worked surrounded by precious objects.

In 1968, Jean Baudrillard presented *The System of Objects*, a cultural response to the rapidly expanding world of everyday objects. Investigations of the object up to this point had been restricted to its functional aspect: Siegfried Giedion’s *Mechanization Takes Command* (1948) presented an encyclopedic history of the technical object, while Le Corbusier’s *The Modulor* (1954) investigated the role of the object within the infrastructure of trade.⁹ *The System of Objects*, however, aimed to explore the uncharted territory beyond technology and functionality. Baudrillard wished to define the *meaning* of the object rather than its purpose, to examine ways in which direct experience with the object forms systems of human behaviour.

Taking established technical language as a spring-point, *The System of Objects* compounds the technological system of objects with the “psychological and sociological reality of objects, a reality which, over and above objects’ perceptible materiality, constitutes such a significant body of constraints that

the integrity of the technological system is continually being modified by it.”¹⁰

To accept the functional object as itself and no more, is to forget that the object is never static. The division between technological and cultural systems, despite all illusions, is not a clean break: all objects struggle toward a secondary meaning. What we perceive in once instant to be a functional object is not necessarily so.

The *precious* quality Benjamin ascribes to objects in Spain is what Baudrillard terms *mythological*. Certain objects possess a quality of otherness that sets them apart: these are objects that “answer to other kinds of demands such as witness, memory, nostalgia or escapism.”¹¹ Mythological objects exist outside the limits of pure functionality and the present tense: their purpose is not utilitarian, rather, it is to signify the passing of time. Krzysztof Pomian calls these *semiophoric* objects: “things—often over and above their selling value—that were signs, witnesses to something else, to the past they come from, to an exotic world of which they are the only documents, to the invisible world.”¹² Regardless of semantics, we share a bond with these objects. Mythological objects are priceless, not because of their exchange value, but because they help us to remember.

A mythological object’s ability to endure depends on its construction: an object’s materiality affects the length of its life cycle, and in turn, affects its ability to act as a catalyst for memory. Baudrillard describes objects being made in the time of industry as *persistent*: “production speeds up the life-span of such objects.”¹³ Synthetic materials are strong, readily resisting decay and destruction, and manufacturing techniques have made significant advances, but objects are not built to last in the way they once were. Our mentality about objects has changed: we are a consumer society, inundated with disposable objects.

Baudrillard wrote *The System of Objects* at a time when mass-production had brought the manufactured object to unprecedented excess. Factory processes allowed easy replication of once-unique objects with minimal labour and at minimal cost. The object become replaceable in a way it had never been before.

Baudrillard does not deny objects their utilitarian status; the products, appliances and gadgets so present and so essential to the everyday functioning of society operate in *The System of Objects* as *functional* objects. Baudrillard defines the functional object as an ordinary object, occupying space in everyday life. It is not unique, it has not acquired any special meaning, and thus it is replaceable by another similar, or identical, object. There is a quiet efficiency about a functional object, inherent in its form and in its use: a spoon spoons, a can opener opens. Should it fail to do so, it would fail to operate in the present moment; its functional aspect would disappear.

The functional object is devoid of being. Reality prevents its regression to that 'perfect' dimension the fact of proceeding from which suffices to ensure being. This is why such objects seem so reduced, for whatever their price, merit or prestige, they configure, and must perforce continue to configure, the loss of the Father and Mother. Rich in functionality but impoverished in meaning, their frame of reference is the present moment, and their possibilities do not extend beyond everyday life.¹⁴

Jean Baudrillard
The System of Objects

The Infinity of Lists (2009), by Umberto Eco, is a compilation of artwork, text fragments, and short essays whose very structure is list-like. It is a cabinet of curiosities, or a *Fluxkit* - a treasure-box of works by various artists, an infinite game for which there are no rules.

Eco begins his discussion by differentiating *subjective infinity*, an emotional perception of potential infinity, not comprehensible by the senses or the imagination, and *objective infinity*, “an *actual* infinity made up of objects that can perhaps be numbered but that we cannot number—we fear that their numeration (and enumeration) may never stop.”¹⁵ List-making ultimately springs forth from this fear. By endeavouring to express the ineffable, by attempting to name that which cannot be named in full, we are able to grapple with the immeasurable. Listing expresses the enormity of things, the infinity of things, in a way that no other device can:

Faced with something that is immensely large, or unknown, of which we still do not know enough or of which we shall never know, the author proposes a list as a specimen, example, or indication, leaving the reader to imagine the rest.¹⁶

Umberto Eco
The Infinity of Lists

The list, or the catalogue, is a physical representation of infinity: it is never complete, it does not end, it does not conclude in form. Infinite lists can expand forever, continually altered and edited by a subjective hand. The effect is chaotic. Excessive. “There is a list *coherent by excess* that nonetheless puts together entities that have some form of kinship among them; and there

are lists, which in principle are not necessarily required to be excessively long, which are an assembly of things deliberately devoid of any apparent reciprocal relationship, so much so that such cases have been referred to as *chaotic enumeration*.¹⁷

In his book *The List* (1966), Robert E. Belknap, describes a passage of Dickens' *Dombey and Son* in which "the accumulation of objects, though exhaustive, seems incomplete, implying that the scene is so chaotic that it is beyond language to accurately enumerate and present; it can be evoked only by a kind of resign approximation."¹⁸ The infinite list is the container that can carry all things.

The practical list, in contrast, is finite and orderly. A clear, factual, testament to a certain subject, it is created on pre-existing and unchanging fact, drafted for practical purposes, unaffected by bias. It is raw information. Untouched artifact. In the *Infinity of Lists*, Eco identifies three main characteristics of a practical list: it is self-referential, it is finite, and it may not be altered.¹⁹ The practical list takes shape from a list of externally imposed restrictions:

In their own way practical lists represent a form, because they confer unity on a set of objects that, no matter how dissimilar among themselves, comply with a *contextual pressure*, in other words they are related for their being (or for being expected to be found) all in the same place or to constitute the goal of a certain project.²⁰

Umberto Eco
The Infinity of Lists

One of Cornell's most celebrated imaginary portraits, the *Duchamp Dossier*, was catalogued between 1981 and 1982 by Janna Leepson, under the supervision of Lynda Roscoe Hartigan, founding curator of the Joseph Cornell Study Center at the National Museum of American Art.²¹

The dossier contains all manner of artifacts of related to Cornell's own encounters with Duchamp: notes and telegrams recording their personal correspondence, gifts the two had exchanged, and documents announcing their collaboration at various galleries. Some of this material was deliberately given to Cornell. Other material had clearly been discarded, only to be salvaged later: laundry tickets, pieces of envelopes, a torn telephone memo, opened sugar wrappers, the bottom part of a tie. It is unknown whether Duchamp was aware that he was the subject of a dossier, or whether he contributed material himself.²²

Items within the *Duchamp Dossier* seem to float in space. There is no static order or heirarchy, no deliberate way in which artifacts follow or precede one another. Cornell was not concerned with chronology: items in the file are both vintage and contemporary. Though Cornell and Duchamp first met in 1933, material within the *Duchamp Dossier* dates from 1942 to 1953, the decade during which Cornell and Duchamp, both living in New York, kept in regular contact.

The Philadelphia Museum of Art acquired the *Duchamp Dossier* in 1990. In preparation for a 1998 exhibit titled *Joseph Cornell/Marcel Duchamp... in Resonance*, the dossier's contents were further documented at The Menil Collection in Houston in 1997 by associate curator Susan Davidson and paper conservator Elizabeth Lunning. In order to manage their findings, Davidson and Lunning developed the *Duchamp Dos-*

sier Inventory, a standard format for organizing and recording details of the dossier contents. This inventory supplements the original details of Leepson's 1981 documentation with new critical details—measurements of each item in centimetres, new annotations, and complete author, date, and title information—while maintaining her original display sequence.²³

The complete *Duchamp Dossier Inventory* occupies the back pages of the exhibition publication. Each individual item in the dossier is shown in a black-and-white thumbnail image, and labelled with an inventory number; this number corresponds to a detailed description of the item on an adjacent page. A letter included at the bottom of each entry indicates the item's location in the *Duchamp Dossier Plates* and *Pictorial Index* on preceding pages. Item sixteen is a crumpled laundry receipt:

16 Receipt [Freeman Laundry]
13 FEBRUARY 1943

Printed on bill: Mrs. Freeman's Private Hand Laundry, 73 Seventh Avenue, Between 14th & 15th Streets. Bill is torn in two and crumpled. **recto** Inscribed by unidentified hand in pencil: *Duchamp* [Name], *56 7th Ave* [Residence], *PHX* [Penthouse] [Apt.] and stamped: *Feb 13, 1943*

Following items are checked and tallied for total of \$2.48:

8 Shirts	1.20
1 Wool Undershirt	.08
4 Drawers	.32
3 Union Suits	.48
3 Wool Socks	.30
4 Handkerchiefs	.08
10 3/8 x 5 1/2 in. (26.2 x 14 cm)	
12, 63, 72, H ²⁴	

Item 16
Duchamp Dossier

The format of the *Duchamp Dossier Inventory* is in diametrical opposition to Cornell's working method. When Cornell created the *Duchamp Dossier*, he did not number or name its contents. The inventory structure—the numbering, sequencing, and annotation ascribed by the curatorial team—is logical but arbitrary: it does not indicate any intentional order.

The Order of Things, written by Michael Foucault in 1966, is an anthropological study that documents significant cultural shifts in Baroque, Classical, Renaissance, and Western thought affecting the popular conception of order. Foucault traces the advent of natural history, examines the qualities of the *same* and the *other*, and discusses the fossils of monsters. He defines the *Four Simultudes*: adjacency, convenience, analogy, sympathies, and identifies two Cartesian types of comparison: *measurement*, which divides matter into a number of units, and determines degrees of equality and inequality, and *order*, established by an internal hierarchy that arranges components from most simple to most complex, without reference to an exterior unit. Foucault proves that our perception of order, and the way in which we arrange things in relation to one another, is always in flux:

A thing can be absolute according to one relation yet relative according to others; order can be at once necessary and natural (in relation to thought) and arbitrary (in relation to things), since, according to the way in which we consider it, the same thing may be placed at differing points in our order.²⁵

Michel Foucault
The Order of Things

Order is the structure of matter: it governs the relationship between things, and allows us to progress from one thing to another. Though ideas of order have shifted over time, Foucault

alludes to an underlying and constant universal order, in which all things are continuous. All things, despite infinite possibilities for their new arrangement, are linked together. Nature's continuity resides between the archaic prototype and its extreme complication.²⁶

Order is, at one and the same time, that which is given in things as their inner law, the hidden network that determines that way they confront one another, and also that which has no existence except in the grid created by a glance, an examination, a language and it is only in the blank spaces of this grid that order manifests itself in depth as though already there, waiting in silence for the moment of its expression.²⁷

Michel Foucault
The Order of Things

In Foucault's preface to *The Order of Things*, he identifies the inspiration for his study of order: a passage from Borges quoting a 'certain Chinese encyclopaedia', in which objects are divided into categories governed by an order so difficult to detect that the list borders on the ridiculous. After reading the passage, Foucault, though inspired, is left with a feeling of uneasiness. It occurs to him that there may exist a worse kind of disorder than those things that, though incongruous, are nonetheless assembled with some sense of purpose. Disorder, which causes fragments to exist "without law or geometry", and by which order is infinitely imposed, destroyed, and recreated without governing criteria, is Foucault's vision of a heterotopic nightmare.

... the sick mind continues to infinity, creating groups then dispersing them again, heaping up diverse similarities, destroying those that seem clearest, splitting up things that are identical, superimposing different criteria, frenziedly beginning all over

again, becoming more and more disturbed, and teetering finally on the brink of anxiety.²⁸

Michel Foucault
The Order of Things

In 1993, François Dagognet wrote *In Favour of Today's Art: From the Object of Art to the Art of the Object*, in an attempt to define the role of the object in modern and contemporary art. According to Dagognet, "today's art" distances itself from both the unique object and manual labour. Instead, its explicit goal is to produce a series of objects or multiple objects by processes that parallel the mass-production of goods.²⁹

How the mythological object emerges from such a world is seemingly unclear. For an object to truly be mythological, it must survive *within the system of objects*, and maintain a non-functional relationship to the subject. Even so, Dagognet claims that "the object undoubtedly is that which has been or is in the process of being shaped by the subject."³⁰ Things, the objects of our making, are extensions of our selves; despite advances in mechanized production processes, the link between creation and creator remains strong. It is difficult to determine the exact point at which the subject ends and the object begins.

The bond between subject and object is established partially through the process of making, but it is made more complex by the condition of ownership. In his 1953 study *Transitional Objects and Transitional Phenomena*, D. W. Winnicott examines the object's role in the initiation of infantile experience. At a certain point in an infant's development, usually between four to twelve months, there is a period of transition where the infant is no longer psychologically merged with its mother: the child

becomes aware that the mother is something separate from itself. Winnicott observed that this transition is always aided by a physical object—a blanket, a teddy bear, a soft toy—which, for the infant, exists in a murky plane between illusion and reality. The transitional object is not the mother’s breast (external) nor is it the mother’s breast as perceived by the child (internal). Though it is related to both the external and the internal object, it is distinct from both.

It is interesting to compare the transitional object concept with Melanie Klein’s (1934) concept of the internal object. The transitional object is *not an internal object* (which is a mental concept) - it is a possession. Yet it is not (for the infant) an external object either.³¹

D.W. Winnicott

Transitional Objects and Transitional Phenomena

The transitional object is the infant’s first possession. It is a thing that offers security and comfort until the infant becomes aware of a world outside itself. When the infant begins to participate in this world, it experiences disillusionment and the object loses meaning; the blanket is once more just a blanket.

This type of relationship to objects is not exclusive to childhood. Objects are never entirely external to us, yet never entirely internal. Maurice Merleau-Ponty ponders this distinction in *The Visible and the Invisible* (1968):

Thus the relation between the thing and my body is decidedly singular: it is what makes me sometimes remain in appearances, and it is also what sometimes brings me to the things themselves; it is what produces the buzzing of appearances, it is also what silences them and casts me fully into the world.³²

Maurice Merleau-Ponty

The Visible and the Invisible

This singularity further compounds our relationship to objects. If objects and subjects are one, we can identify people through the objects they value and accumulate. We experience the destitution brought by “enslaved and enslaving objects”.³³ Though we are possessors of our possessions, creators of our creations, the hierarchy is not stable: we are not always in control.

Things: A Story of the Sixties, is the first novel written by Georges Perec. It is also the story of Sylvie and Jerome, a young couple living in Paris in the 1960s, whom Perec documents as if he were observing them, unnoticed, from an adjacent room. His narrative style is detached. There is very little dialogue. Instead, lists and lists of *things* bloat the pages, slowly shaping a picture of everyday life in the upper-middle class from within the walls of a cramped Parisian apartment.

Perec gives exhaustive descriptions of the things with which the couple surrounds themselves: “a suitcase—one of those tiny, astonishingly flat cases in slightly grainy black leather you could see on display in shop windows around Madeleine and which seem the quintessence of the alleged pleasures of lightning visits to New York or to London”³⁴; “the witches’ mirrors, the chopping-blocks, those stupid little mobiles, the radiometers, the multi-coloured pebbles, the hessian panels adorned with expensive squiggles as if by Mathieu”³⁵; “used nails, second-hand mattresses, machines of which only the casing remained, and spare parts, things which were but the slightly imperfect surplus stock of America’s most celebrated shirtmakers... all kinds of clothes wrapped in newspaper, trinkets, umbrellas, old pots, satchels, records.”³⁶

Perec is a master of a well-established literary method: list-writing. The lists of objects on Perec's pages are so expertly telling, there is no question as to the type of people this young couple is, or what they value, though it is never directly discussed.

The literary list is a device perfected by the likes of Emerson, Melville, Thoreau and Whitman, all of whom are the subject of direct study in Belknap's *The List*:

Since the inception of the novel, writers have devised abundant occasions for lists, a practice that neither began nor ended with Melville. Lists of possessions, for example, which became increasingly common as national and international trade expanded, allowed writers to use listing as a method of characterization: individuals were identified by the accumulations of things they owned.³⁷

Robert E. Belknap
The List

Lists cannot be viewed as simple compilations or records. In an examination of a list of whaling inventory in Melville's *Moby Dick*, Belknap observes that lists can be both pragmatic and literary: a list of items "presents a straightforward record of the supplies necessary to outfit a fleet of whalers, providing details important to the narrator's agenda of presenting the entire compass of whaling life."³⁸ In the same vein, Eco dedicates a chapter of *The Infinity of Lists* to a discussion of the *Exchanges Between Practical and Poetic Lists*, citing library catalogues as one example:

The voraciousness of the list often prompts us to interpret practical lists as if they were poetic lists—and, in effect, what often dis-

tinguishes a poetic list from a practical one is only the intention with which we contemplate it.”³⁹

Umberto Eco
The Infinity of Lists

The practical list, like the infinite list, has the ability to construct a narrative: devoid of any descriptive digressions, colloquialisms, or creative license, it is an honest record.

As the number of objects in the couple’s apartment grows, the text becomes heavy. The couple becomes restless. In the midst of so many objects, their apartment becomes inadequate: “indoors it all began to collapse under the heaps of objects, of furniture, books, plates, papers, empty bottles. A war of attrition began from which they could never emerge victorious.”⁴⁰

Sylvie and Jerome are encumbered by things. They live in a house full of possessions. Of *stuff*. The construction of their lived environment is divided: in part, the domestic environment is produced by the house itself, and in part, it is defined by the things that fill it.

Objects become dangerous when they start to accumulate. Dense layers of objects result in a stagnant existence, one in which we become weighed down. Burdened. Motionless. We become tied to the place we live; we become prisoners to the material world.

The young couple in Perec’s story can think of only one way to escape their growing discomfort: they run away. But before they leave their low-ceilinged apartment, before they abandon Rue de Quatrefages and Rue Mouffetard and the Jardin des Plantes, before they abandon the tree in their courtyard, their dinner parties and their cigarettes... they pack:

They will pack. They will sort the boxes, the prints, the snapshots of their friends, they will throw away huge quantities of paper-

work, give away their furniture, their poorly planed planks, their twelve-hole bricks, and ship their trunks. They will count the days, the hours, the minutes.⁴¹

Georges Perec
Things: A Story of the Sixtes

Packing is an act of list-making in the highest order. The list and the container are one entity, performing the same function: they organize a series of objects, perhaps seemingly unrelated, into a coherent assemblage. Lists contain chosen objects, just as packed suitcases contain select possessions. Both separate objects from the world of accumulated things. “At their most simple, lists are frameworks that hold separate and disparate items together. Lists are plastic, flexible structures in which an array of constituent units coheres through specific relations generated by specific forces of attraction.”⁴³ Lists and containers separate objects *and* hold them together. They differentiate, classify, select, categorize, sort, and ultimately, create order from disorder.

A list begins with a choice. It cannot possibly contain all objects, yet all objects are eligible for inclusion. Each time an item is added to or subtracted from the list, it is transformed.

Decisions to accept or reject elements involve multiple comparisons based on how one element adapts to the growing structure so that, to adapt Claude Lévi-Strauss, “the decision as to what to put in each place depends on the possibility of putting a different element there instead, so that each choice which is made [involves] a complete reorganization of the structure, which [is never] the same as the one vaguely imagined or as some other which might have been preferred to it.”⁴²

Robert E. Belknap
The List

Sylvie and Jerome cannot take everything with them, and the restraint is mobilizing; their world becomes less and less solid as essential objects unyoke from the rest. They sift through accumulated piles of possessions, sort through dizzying stacks of things. They are forced to differentiate between objects, editing their list unconsciously as they go. Their choices determine which objects are taken and which are left behind: these chosen objects are the ones that will define their new life. They edit, purge, select, and eventually, lift free of their object-laden apartment and depart for Tunisia, suitcases and trunks in tow.

And so they left. They were seen to the station, and, on the morning of 23 October, with four trunks full of books and a camp bed, they boarded the *Commandant-Crubellier* at Marseilles, bound for Tunis.⁴³

Georges Perec
Things: A Story of the Sixties

None of Cornell's boxes were ever really complete. Cornell drew from materials he had collected years before he conceived of a project, and continued to edit his boxes for decades after they were started. Items were added as Cornell discovered them and removed at random, for work in progress, to be transferred to another file, or to be thrown in the trash. Experts admit that dating Cornell's projects is an impossible task: did a project begin when Cornell began collecting material? When he chose a container for storage? When he began creating a composition within a box? Cornell's first works are dated 1931; when Cornell died in 1972, he left many of his boxes unfinished.

Fold

Peggy Guggenheim arrived at New York's harbour in July 1941 with a shipment of boxes labelled "household effects". Contrary to their label, the majority of these boxes housed Guggenheim's art collection, which had made a narrow escape with her from occupied Paris. Two of the boxes, however, belonged to Marcel Duchamp.⁴⁴

In 1941, Duchamp was in the midst of creating his *Boîtes-en-valise*, a retrospective album published in a series of multiples and housed in boxes. They were to contain miniature copies of almost everything he had produced since 1910.

The exact point at which Duchamp decided to undertake this task is unknown, but seeds of the idea pop up in notes and letters beginning in 1935, the same year he began making small-scale reproductions of his own work.⁴⁵ His process was painstaking: working from life, Duchamp made note of critical details to ensure the copies were as accurate as possible. In Paris, Duchamp commissioned Man Ray to photograph his works for reference and in May 1936, he sailed to America—first to New York, then to Los Angeles, with a quick stopover in Cleveland—to study and photograph a number of art pieces that permanently resided there. His notes for *Nu descendant un escalier* No. 2, made on a photograph at the Cleveland Museum, read as follows:

The side (upper right and lower left) are very distinct (?) and not at all dark

The light tones are very close to the paper of the envelope

Much less flat in general

few brownish reds (they are blackened without being black)

greenish tones

the greenish tones give grey

the main part the lights and darks is less flat than the photo

bottom left the darks are very marked (without [?]) in relation to the rest

j = yellow greyer and dirtier than envelope

i = yellow not greenish but firsty with a tendency to light grey + pink

V = light, greenish with a lot of grey

g = semi-light grey tending to greenish

dark brown = not red - formerly red

Black = dark grey some black emphases in the lines⁴⁶

Marcel Duchamp

Marcel Duchamp: The Portable Museum

Many of Duchamp's pieces were owned by Walter and Louis Arensberg, a prominent American couple with whom Duchamp had stayed during his first months in New York in 1915. They now resided in Hollywood. Duchamp commissioned Sam Little, a commercial photographer who had done work for the Arensbergs in the past, to photograph their collection.

Little is not credited with the photographs of the Arensberg collection that appear, in one form or another, in the *Boîtes*. Man Ray is the only photographer who receives any credit for his work, and even this is only in two instances: *Elevage de poussière* and *Rotative plaques verre (Stéréoscopie Man Ray)*. Ecke Bonk, author of *Marcel Duchamp: The Portable Museum* (1989) attributes Duchamp's failure to give full and explicit

credit to Ray and Little to the fact that their photographs, in almost all cases, were altered or manipulated before reaching their final form in the *Boîte*, calling the question of authorship into question.⁴⁷ Michel Foucault, reflecting years later on *The Order of Things* (1966), calls the relationship between the original and the copy into question:

Which is the reality and which is the projection? It is often not possible to say, for emulation is a sort of natural twinship existing in things; it arises from a fold in being, the two sides of which stand immediately opposite to one another.⁴⁸

Michel Foucault
The Order of Things

Over the course of the following five years, Duchamp developed complex processes by which his works could be reproduced to his liking. *Large Glass* was reproduced on celluloid through a lengthy pouchoir process, in which thirty layers of colour were applied through a series of custom stencils. Duchamp reproduced every crack in the damaged original glass, which he had cut into the stencil and copied onto celluloid in near-perfect likeness. *Fountain* was modeled in ceramic by a skilled potter working under Duchamp's supervision; once glazed, Duchamp signed and dated each copy in miniature black type reading "R MUTT 1917". *Ready made (Bottle Dryer)* was reproduced in two-dimensions: Man Ray photographed a new bottle rack (the original had been lost), and from this image Duchamp created three blocks to create a series of prints.

Duchamp produced sixty-nine reproductions in total. Seventeen of these were installed as part of the *Boîte* itself; the remaining items were mounted on *feuilles libres*, loose four-page folios made of folded black paper. Each of the sixty-nine objects were produced in batches as Duchamp could afford them.

This slackened the rigidity of the methods by which the replicas were made. Each manufacturer had its own techniques, and as time went on, Duchamp made slight modifications to the objects: after switching ceramicists in 1938, Duchamp created a new inter-positive for *Fountain*; shortly afterwards, after a few copies were made with porcelain glaze, monetary constraints forced Duchamp to switch to matte glaze.⁴⁹

The *Boîte* is a portable museum. It does not only *contain* the works, it *displays* them in a contrived and wholly manufactured environment. Not only have the original artwork pieces been reduced in size, they have been assembled in a way that allows them to collapse into one case of a pre-determined size. Duchamp was well aware of the parallels: each replica is labelled with a gum-backed card listing title and date in black Banville Gras.⁵⁰

In *Abstract Art and Surrealism in America* (1944), author Sidney Janis describes the *Boîte* as “a device which when manipulated, retrospectively unfolds the work of Duchamp before the spectator in such a way that it constitutes virtually a complete portrait of the artist’s personality.”⁵¹ Perhaps the *Boîte* is better described, in words taken from Foucault’s *The Order of Things*, by the way in which “the world must fold in upon itself, duplicate itself, reflect itself, or form a chain with itself so that things can resemble one another.”⁵²

By December 1940, reproductions for 320 *Boîtes* were complete, and a prototype of the *Boîte* itself had been produced. Undeterred by wartime events, Duchamp continued to work on his *Boîtes*, though he had fled Paris for Arachon, near Bordeaux, in June 1940.⁵³ The following year, however, Duchamp could no longer continue to ignore the growing political unrest in France. Anticipating his eventual relocation to New York, Duchamp began finding ways to transport his material out of Paris so he could continue his work.

In the summer of 1941, Duchamp borrowed papers from friend Gustave Candel and began smuggling *Boîte* materials out of Paris to unoccupied France by disguising himself as a cheese merchant. Upon learning that Guggenheim was shipping her art collection to America under the guise of a domestic furniture shipment, Duchamp packed the material for fifty *Boîtes* into two boxes and arranged with Guggenheim to ship them with her collection. In May 1942, Duchamp sailed from Marseille to New York, leaving behind three-quarters of the material for the *Boîtes* in his Paris studio at 11 rue Larrey.⁵⁴

In his 1991 essay *The Fold (Le Pli)*, Gilles Deleuze presents an investigation of the Baroque and the “texture” of our physical world, in accordance with the Leibniz’s critique of Cartesian space. Deleuze places Leibniz in the context of Baroque thinkers; Leibniz, “the first great philosopher and mathematician of the pleat, of curves and twisting surfaces,”⁵⁵ deterritorialized accepted twentieth century notions of space.

Baroque is not a style is not associated with any one period in time. Rather, it is a phase of mystical and mathematical dimension that summarizes, turns upon, contorts, and narrates the formulas of classical, experimental, and radiating phases.⁵⁶ In his first chapter, *The Pleats of Matter*, Deleuze defines the Baroque as a trait that “twists and turns its folds, pushing them to infinity, fold over fold, one upon the other,”⁵⁷ which he illustrates with an allegorical description of the Baroque House.

Deleuze’s examination of *The Fold* forms a definition of matter that is both abstract and tactile. Deleuze defines the smallest unit of matter as the *fold*, rather than the *point*: whereas the point is simply the extremity of a line, the fold is a part

of the line. Even the smallest piece of matter is made up of infinite divisions.

Folding has transformative power: something large is made small, something flat is given thickness, something three-dimensional is made two-dimensional. Shapes can be collapsed and compressed, and then expanded again. Folding does not change the fundamental structure of matter; it has the ability to create infinite divisions *within* matter while maintaining the coherence of the larger whole. Folding combines separate elements until they become indistinguishable, forming one heterogeneous body.

This is what Leibniz sets forth in an extraordinary text: a flexible or elastic body still has coherent parts which form a fold, with the result that they do not separate into parts of parts, but rather divide infinitely into smaller and smaller folds that always retain a certain cohesion.⁵⁸

Gilles Deleuze
The Fold

Though folding creates one heterogeneous body from a series of parts, it does not cause matter to become totally fluid or without texture. Unlike Descartes, who Leibniz opposed, Deleuze is not convinced that parts must be separate in order to be distinct.

The arrangement of items inside each *Boîte*, though complicated, was not unique. *Marcel Duchamp: The Portable Museum* includes photographs of each *Boîte* series' interior configuration. In every photo, the arrangement is identical.

Packing a *Boîte* demands a strict order—a rigid and unchanging relationship between objects within the restricted dimensions of one box or suitcase. Duchamp reduced the issue of art packing to a mathematical one: a problem of spatial relationships, a question of area and surface area, of volume, of complex geometry. By design, he determined the most efficient way to place his sixty-nine objects inside a limited space.

He did not do so without complication. In 1940, after composing what he thought was a definite arrangement of his replicas, Duchamp discovered that he had not left sufficient room for the 1936 reproduction of *Why not sneeze*. He was forced to start the reproduction process once more, creating a smaller print from a photograph of the cover he had designed for George Hugnet in 1936.⁵⁹

The *Boîte's* inner workings operate on the fold, as does the container itself: the top lid of each box hinges flat, allowing two plates to slide out from behind the freestanding vertical structure at each box's centre. Folding the *Boîte's* structural elements allowed Duchamp to arrange his objects into a more compact space, making the collection easier to store and carry.

Upon opening the *Boîte*, viewers are presented with a deceptively static interior. On the left-hand side, hung in a vertical row inside a narrow compartment, are three miniature ready-mades fabricated in glass, black oilcloth, and white ceramic: *50 cc air de Paris, ... pliant, ... de voyage*, and *Fountain*. Immediately below, folded and stored in a recess running along the side of the horizontal surface, is *3 stoppages étalon*. Beside it lies a pouchoir print of *Sonate*, mounted on a thin coloured card. Above this is centred a black-and-white photograph of *Why not sneeze*, cut out and mounted on a plaster base. *La mariée mise à nu par ses célibataires, même (Le Grand Verre)* sits in a wooden frame, and occupies the majority of the vertical plane. It is printed on clear celluloid, through which *Transition* and the

vague outline of *9 moules mâlic* are visible; these layered prints are the only clue to the *Boîte*'s hidden complexity.

With a flick of the wrist, a snap of a latch, and a tug at a wooden frame, the *Boîte* is transformed. Two sliding pull-outs (*tirettes*) emerge from behind *Le Grand Verre* along hidden guide rails. The tray on the right contains replicas of *Tu m'*, *Ready made*, *9 moules mâlic*, *Glissière contenant un moulin à eau (en mélaux voisins)*, and *Transition*. The left panel both slides and unfolds, revealing *Nu descendant un escalier*, *Mariée*, and *Le roi et la reine entourés de nus vites*. Below, the coloured cardstock holding *Sonate* folds open on a paper hinge to reveal *Broyeuse de chocolat* mounted on its reverse side and a stack of black folios (*feuilles libres*) underneath, to which more replicas are affixed. And mounted at the very bottom, visible only when the folios are removed, is a colour print of *Moulin à café*.⁶⁰

Elizabeth Diller, in her 1993 study of dissident ironing, discusses the man's dress shirt, not in its wearable, familiar form, but in the abstracted rectangular form of the pack. Diller observes that the electric iron, a device invented in the nineteenth century in response to climbing interest in domestic economy, reshapes the shirt into a compact, two-dimensional unit representative of efficiency and order.

The standardized ironing pattern of a man's shirt habitually returns the shirt to a flat, rectangular shape that fits economically into orthogonal storage systems—at the site of manufacture, the factory-pressed shirt is stacked and packed into rectangular cartons that are loaded as cubic volumes onto trucks and transported to retain space where the shirt's rectangular form is reinforced in

orthogonal display cases and then, after purchase, sustained in the home on closet shelves or in dresser drawers, and finally, on trips away from home, in suitcases.⁶¹

Elizabeth Diller

Bad Press: Dissident Ironing

In an attempt to free ironing from its traditional aesthetic, thereby creating a more appropriate symbol of the post-industrial world, Diller + Scofidio created *Bad Press: Dissident Housework Series*, an installation exhibited at the Whitney Museum in 1993. Twenty-five “mis-ironed” men’s white shirts form the basis of the exhibit’s main installation. Each shirt on display has been manipulated by following a set of instructions authored by Diller + Scofidio that take their cues from 1960s domestic instruction manuals. The proposed sequence of folds and creases are a complete break with tradition, forming a post-industrial investigation into the possibilities granted by freedom from order, efficiency, and orthogonal logic.

Bad Press examined the concept of domestic economy through a series of speculative projects, complemented by a curated selection of historical documents. Excerpts from the exhibit trace the application of factory-type processes to the management and execution of domestic tasks, from the first decade of the twentieth century onward.

One entry recalls the English dandies of the eighteenth and nineteenth centuries, who introduced the concept of personal cleanliness by means of the white shirt, which was layered between the underwear and outerwear, and could be washed daily. The collar and cuffs were detachable, and subject to intense boiling starching, ironing, and polishing before wear.

The excerpt prompts the recollection of a story of the *crease*, rather than the fold: King Edward VII, while he was still Prince of Wales, had once been caught in a sudden rainfall.

Soaking wet and in a village far from home, he had no choice but to entrust a local tailor with the drying and pressing of his trousers. Other accounts read that Edward had been riding in the countryside and fallen off his horse. Injured, he had been taken to a local household where they pressed his trousers in a frantic rush. Either way, when the trousers were returned, they had been pressed with vertical creases in the front. Edward took a liking to the crease, and adopted it in his everyday wear; from that point forward, creased trousers became a fashionable trend.⁶²

The crease is a more compelling metaphor because it presents a resistance to transformation. The crease has a longer memory than the fold and it has representational value, in the nature of an inscription. The crease is harder to get out. Its traces guide their continual confirmation - until a new order is inscribed, with the illusion of permanence.⁶³

Elizabeth Diller
Bad Press: Dissident Ironing

This story is pure legend: there is very little physical evidence to confirm Edward VII's influence on the trend, except for photographs or illustrations depicting distinct creases in his trousers. More likely, creased trousers were brought on by mass-production and mass-storage of clothing in the post-industrial age, and the invention of the electric iron in the late nineteenth century.

Crease lines in clothing, however, date back to the classical period. *The Emperor's Clothes: The Fold Lines* (1987), an article in *The Bulletin of the Cleveland Museum of Art* written by Hero Granger-Taylor, finds evidence of ancient folding techniques in the creases visible on garments of Greek and Roman sculpture. Though there has been speculation that the single

and double lines found on many classical statues represent textile manufacturing techniques, Granger-Taylor asserts that the linear impressions must be fold lines, as no textile technique would be capable of producing both convex and concave ridges or indentations. Other theories propose that folds were formed in storage as the result of being “folded and stacked in chests.”⁶⁴ Granger-Taylor does not agree this is the only factor, as wool is a springy fibre and cannot hold a fold without significant effort. He concludes that the fold must be a result of “a combination of considerable pressure with moisture and either heat or time.”⁶⁵

Granger presents archaeological and literary evidence for clothes-presses in antiquity. These operated on the same principle as the later European linen press, and had a small bed; any textile would have been folded several times before passing it through the press. This evidence proves to be insufficient: Granger-Taylor asserts that the issue with attributing fold lines to a clothes-press is that subsequent pressings would have removed previous creases, thereby preventing the characteristic double line impressions of the Greek mantle from being so strong in both directions.

Instead, Granger-Taylor gleans an alternate theory from Tertullian’s *De Pallio*, written in 200AD, in which he describes *forcipes*—tonged tools that, when hot, would have been capable of making the fold lines described. Granger does not commit to any one theory, but he concludes with certainty that the fold lines of ancient garments were not an accidental by-product of a pressing process: they were created deliberately.

At some point fold lines came to be desired in their own right. On a purely artistic level, the subtle shadows formed by the pattern of folds would have been appreciated, particularly on a white cloth with a lustrous brushed nap. It is worth noting that fold lines seem to have faded from prominence in the Late Roman period—

the late fourth and fifth centuries—a time when the best quality clothes began to have all-over figured decoration and when draped clothes started to disappear. Such changes were related in turn to an increasing neglect of three-dimensional art. But just as really white wool carried a message about status, so too fold lines must be thought of as implying status.⁶⁶

Hero Granger-Taylor
The Emperor's Clothes: The Fold Lines

Bad Press mirrors this sentiment, thousands of years later:

When worn, the residue of the orthogonal logic of efficiency is registered on the surface of the body. The parallel creases and crisp, square corners of a clean, pressed shirt have become sought after emblems of refinement. The by-product of efficiency has become a new object of its desire.⁶⁷

Elizabeth Diller
Bad Press: Dissident Ironing

The crease is distinct from the fold itself; rather, it is the *impression* of a fold. It is a literal expression of packing.

On 1 January 1941, Duchamp issued the first copy of the *de luxe* edition of the *Boîte*, one of twenty *Boîtes-en-valise*, in Paris. It was later purchased by Peggy Guggenheim as No. I/XX. In the 1950s, Duchamp began issuing the standard version of the *Boîte*, in an edition of three hundred.

In the years that followed, the *Boîte* materials changed frequently. The *Boîtes*, like the replicas, were produced in phases. Each series differed slightly from the last. *Boîtes* issued

in 1958 were covered in grey linen; subsequently, they were covered in green linen, dark green linen, red leather, and green leather, each time issued in a different quantity. The last *Boîte* was issued in 1971.

Despite their variance, the containers themselves were generally plain and unassuming—a simple shell giving no indication of the sixty-nine famous replicas housed within.

Wrap

Somebody's Luggage is the 1862 Christmas issue of *All the Year Round*, a weekly literary journal “conducted” and written, in part, by Charles Dickens.

Regular issues of *All the Year Round* featured both Dickens' own writing, sometimes exclusively, and other stories and non-fictional articles, which copy staff would produce, and Dickens would revise and edit. Seasonal issues, like *Somebody's Luggage*, were almost always experiments in collaborative writing.⁶⁸

Somebody's Luggage is not a continuous narrative. In fact, the stories contained within are completely unrelated. It is, rather, an “extraordinary collection” of short stories written by multiple authors, each of whom does not appear to have known what the others were writing. The result is disjointed: each story alternates from first to third person and back again, plot lines and characters change from one story to the next, and the quality of prose varies throughout. The publication is an “exquisite corpse”—a confusing but delightful assemblage of text.

Dickens gives the issue coherence, however, with a superimposed narrative. Two chapters, *His Leaving It Till Called For* and *His Wonderful End*, both written by Dickens, frame the compiled stories at beginning and end. The characters that appear in these two installments do not appear anywhere else in the text, but their story lends a logic to the work that binds each piece together, no matter how forced the fit.

The story of *Somebody's Luggage* begins in room No. 24B—a suite at the top of the stairs in a nameless bed and coffee-room house—where Christopher, the head waiter, discovers *Somebody's Luggage* under the bed. The luggage consists of several items: a black portmanteau, a black bag, a desk, a dressing case, a brown paper parcel, a hat box, and an umbrella strapped to a walking stick. Mrs. Pratchett, the head chambermaid, does not know Somebody. Neither does Miss Martin, the young lady working the bar. Upon further investigation, Christopher finds an outstanding bill against the luggage in the amount of “two sixteen six”; the date on the bill indicates that luggage has been lying under the four-poster bed in 24B for over six years.

In his 1958 book *The Poetics of Space*, Gaston Bachelard discusses the intimacy of *Drawers, Chests, and Wardrobes*. In their closed form, these meta-objects are mysterious, and hold a great deal of intrigue for a houses' inhabitants. From the outside, it is impossible to know what each container holds, and the impossibility of knowing translates to endless possibility for speculation. Curiosity assigns meaning to the unknown contents of the container, but the value is fictitious: the imagined contents reflect more the inner desires of the person observing the box than the actual contents. If the box remains closed, the individual can only really cultivate a fictional relationship with the objects inside, one in which opening the box would mean the end of that relationship. Bachelard writes that “there will always be more things in a closed, than in an open, box. To verify the image kills them, and it is always more enriching to *imagine* than to *experience*.”⁶⁹ Though the outsider has an intense desire

to know the contents of the box, he is hesitant to open it, for fear of not finding all that he has imagined is there.

But from the moment the casket is opened, dialectics no longer exist. The outside is effaced with one stroke, an atmosphere of novelty and surprise reigns. The outside has no more meaning. And quite paradoxically, even cubic dimensions have no more meaning, for the reason that a new dimension—the dimension of intimacy—has just opened up.⁷⁰

Gaston Bachelard
The Poetics of Space

Containers are liminal objects: the container is the object's interface with the outside world, mediating the subject's relationship with the object. Containers exist at the threshold of interior and exterior, occupying space in each world. A locked container presents the ultimate mystery: because we do not *know* the objects hidden inside, we *imagine* them. We construct the visible out of the invisible. At some point, the packaging becomes more valuable than the thing inside.

In commerce, great importance is given to the outer-layer of the goods. They are never offered as such: their value must be enhanced, a minimal effort at least must be made in their presentation (first, their display—in the shop-window, on the shelf, or if it is hung up) and still more in the different ways they might be packaged and protected (tin, bottle, bag, case, cartridge or box).⁷¹

François Dagognet
In Favour of Today's Art

To contain is to hold, but it is also to hide from view, to conceal. Wrapping an object in layers of packaging removes it from the

visible realm, denying us the sensory delight of direct interaction with the object itself. Wrapping obscures the object so that its form is visible but abstracted, confusing the senses and heightening the object's value in our imagination.

Rodin made a nude sculpture of Balzac. He found him fat, flabby and ugly, so he covered him up, and in so doing, turned the statue into a masterpiece. And generally speaking, it is the case that when one covers or wraps something up, it is sublimated. The point is that by wrapping up an object, one gives rise to an emotion.⁷²

Christo
le Packaging

It doesn't matter what the suitcases in room 24B contain, or whether they contain anything at all. Christopher is drawn to them simply because he cannot be sure of what is hidden inside.

I don't know why,—when DO we know why?—but this Luggage laid heavy on my mind. I fell a wondering about Somebody, and what he had got and been up to. I couldn't satisfy my thoughts why he should leave so much Luggage against so small a bill. For I had the Luggage out within a day or two and turned it over, and the following were the items:—A black portmanteau, a black bag, a desk, a dressing case, a brown paper parcel, a hat box, and an umbrella strapped to a walking stick. It was all very dusty and fluey. I had our porter up to get under the bed and fetch it out; and though he habitually wallows in dust,—swims in it from morning to night, and wears a close-fitting waistcoat with black calimanco

sleeves for the purpose,—it made him sneeze again, and his throat was that hot with it that it was obliged to be cooled with a drink of Allsopp’s draft.⁷³

Charles Dickens
Somebody’s Luggage

Unable to shake his curiosity, Christopher purchases *Somebody’s Luggage* from the House Mistress for the price of its outstanding bill. Alone in his room, he opens it. Inside each case, “in every part and parcel of his luggage”, he finds hundreds of crumpled pages, filled with writing.

In Chapter IV of *The Modulor*, Corbusier recalls a single image of his visit to Izmir in Asia Minor: cargo boats, loaded heavy with crates upon crates of dried raisins and figs.

For Corbusier, objects were commodities—symbols of an industrialized society operating as part of an established value system that considered all objects as assets, to be bought and sold. But more so than the commodity itself, Corbusier was interested in the role of packaging within the system of international trade. He believed that his new universal scale of measurement could improve the standard container, thereby improving the global efficiency of shipping and handling.

The problem also affects the cases used for transporting typewriters, and innumerable products of man’s industry: books, textiles, machinery. Also the various forms of passenger luggage: trunks, large and small, and suitcases; also another series of ‘containers’, namely lorries, railway carriages, and all types of holds of cargo boats and liners, and those of freight planes (this for the future):

and so forth... For the architect and the engineer, this means: warehouses and stores, the dimensioning of hangars and docks... the list is continuous and has no end.⁷⁴

Le Corbusier
The Modulor

Corbusier attributed existing inefficiencies in distribution and trade to the incompatibility of metric and imperial systems. The modulor system, to which he imagined all cargo would adhere, would solve post-industrial issues of packaging and distribution; boxes adhering to this new scale could be easily packed, stored, and stacked, and would work with established restrictions like the standard size of a truck bed or the maximum area of a ship's cargo hold.

Corbusier wrote *The Modulor* in 1954, a time when package engineering was being tested to its limits by new methods of transportation and wartime shipping demands. *Design of Containers and Interior Packing*, a document published by the Forest Products Research Branch of the Canadian Department of Forestry in 1961, reports that sixty-five to seventy percent of material shipped overseas at the beginning of the second World War arrived unfit for use; packaging had not been adequate to withstand the hazards of wartime travel.⁷⁵ Damaged goods lost their value entirely upon arrival; soldiers could not make use of broken weapons or spoiled food. Research in package engineering accelerated immediately. By the end of the war, damages were down to four to six per cent. As a result, "packing materials developed for shipping war supplies are, in many instances, superior to their pre-war counterparts."⁷⁶

Design of Containers and Interior Packing, with wisdom gained from wartime testing, sets out a clear objective for packing on its first page:

Packing and packaging is intended to provide protection for goods between the time of final inspection at the point of manufacture and the time when goods reach the ultimate user. This protection should ensure that the goods, upon reaching the consumer, will have their original characteristics of appearance and function.⁷⁷

J. M. Rudnicki

Design of Containers and Interior Packing

Uncredited authorship was a typical feature of the Victorian periodical press. Following suit, *All the Year Round* did not publish bylines with its stories. When *Somebody's Luggage* was put into print, Dickens did not publish a list of contributing authors. Though Dickens publicized the collaborative nature of his seasonal issues, his was the only name written on the cover.⁷⁸

Dickens cleverly mirrors this condition in *Somebody's Luggage*: Christopher, upon opening the luggage, is dismayed to find that there is no name written on the pages inside; though the contents are now known to him, the identity of the author remains a mystery. In Dickens' concluding chapter, he directs the reader's attention to the fact that they hold a printed copy of *Somebody's Luggage* in their hands, and it should therefore be obvious that Christopher has sold the found documents to *All the Year Round* for publishing.

Herein lies Dickens' playful genius. *Somebody's Luggage* is both literal and fictional container for the stories within. Each chapter is titled after the piece of luggage in which each supposed text was found: *His Boots* and *His Brown Paper Parcel* (Charles Dickens), *His Umbrella* (John Oxenford), *His Black Bag* and *His Writing Desk* (Charles Allston Collins), *His Dress-*

ing Case (Arthur Locker), *His Portmanteau* and *His Hat Box* (Julia Cecilia Stretton). Container and content, fiction and non-fiction, interior and exterior, all become indistinguishable—that is, if you believe the two are separate in the first place.

François Dagognet, in his essay *In Favour of Today's Art* (1993) proposes that the object's interior and exterior are one: objects can be dissected into a series of infinitesimal components that assemble into a whole—a watch explodes into a complex network of gears, a stapler holds perfect rows of staples in line with springs and sliding parts. Interior and exterior, as two distinct conditions, do not exist.

Where, indeed, does the outer layer of the object begin? Take the “pen” for example: it is essentially made up of that which encompasses the nib as well as the cartridge (the refill). The body of this container is inseparable from that which it encloses and unites, and cannot be distinguished from the contents—thus making apparent the importance of what is regarded as a mere capsule. That which solidarizes, includes and protects is part of the instrument, just as are the more active and operational parts. In short, let us renounce all divisions and wholeheartedly bind the inside to the outside.⁷⁹

François Dagognet
In Favour of Today's Art

Objects, containing parts, can also be contained: the pen, containing the ink, can subsequently be encased in a box, which may be placed in a bag, then a crate, then a shipping container, all fitting neatly inside one another like a Russian stacking doll.

Each time the object is wrapped in a new layer, it becomes more and more estranged from its original context.

The container, by virtue of containing other objects, is not really an object, but a separate, higher class of objects, referred to by Dagognet as the *meta-object*.⁸⁰ Meta-objects take many forms: chests-of-drawers, cabinets and cupboards, wardrobes. In an interview for the exhibition *Carried Away: All About Bags* at the *Musée de la Mode* in 2004, Dagognet identified the bag, particularly the plastic bag, as the meta-object *par excellence*.⁸¹

Merleau-Ponty mirrors Dagognet's thoughts in *The Visible and the Invisible*:

We touch here the most difficult point, that is, the bond between the flesh and the idea, between the visible and the interior armature which it manifests and which it conceals."⁸²

Maurice Merleau-Ponty
The Visible and the Invisible

The container is often an expression of the object or substance within. Standard containers, whose shapes and sizes are determined by shipping requirements, rely on the object to define them in subtle ways. Even the empty bag owes its shape to the emptiness inside.

The contents may often be enough to constitute or characterize the container—this I would gladly concede, since it confirms the complementarity of inside and outside: the salt-chair contains the salt, the bread basket the bread, the larder the food, and cupboards, wardrobes and chests of drawers are filled with linen or documents.⁸³

François Dagognet
In Favour of Today's Art

In 1867, Dickens republished *Somebody's Luggage*. Claiming that his contributions to the issue had been constructed to stand alone, and perhaps influenced by critics who had disliked the stories written by other authors, Dickens included only the tales he himself had written in the new edition.

Ship

In December of 1922 at the Gare de Lyon in Paris, Ernest Hemingway's first wife, Elizabeth Hadley Richardson, lost a suitcase she had been carrying. Had this been another suitcase and another woman, the loss may well have been an event of only minor upset. But the suitcase, which was never recovered, contained Hemingway's early manuscripts. All of them.

Hadley had been en route to visit Hemingway in Lausanne, Switzerland. To surprise him, she had decided to bring him the manuscripts, so he could work on them during their holidays in the mountains. She had collected the works with tragic thoroughness: Hadley gathered every piece of fiction and poetry she could find in the couple's Paris apartment, and packed both the original documents and their carbon copies into the suitcase. Upon reaching the station, she left the suitcase unattended. Her reasons are unclear. When she returned a short time later, the suitcase had been stolen.⁸⁴

In May of 1944, the United States War Department published a restricted document titled *Field Protection of Objects of Art and Archives*, written by members of the Presidents' Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe. Its aim was to teach Civil Affairs Officers the essentials of the protection and preservation of culturally

significant objects in areas of Allied occupation. The booklet is a field guide, equivalent to basic first aid training, enabling untrained men and women to salvage precious objects in the case of an emergency, and keep them safe until trained professionals could intervene. Not only were Civil Affairs Officers charged with the duty of selecting objects *worthy* of safeguard, they were also required to employ proper methods to protect them from harm. To do so successfully would accomplish what the war itself set out to do: to preserve civilization from destruction. The opening paragraph discusses *The Importance of Safeguarding Cultural Material*:

A history of civilization and liberty is written in the artistic and historic monuments of Europe, monuments which are falling victim to the hazards of war or to the vandalism and cupidity of invaders. Insofar as this record of history disappears, some essential part of our intellectual heritage goes with it. More immediately, as well, Allied Military Government must create with the people of occupied and liberated countries such relations of sympathy and understanding as the restoration of foundations of their cultural life will secure. Apart from the spiritual and aesthetic importance of works of art, it should also be remembered that these cultural objects have always been, and will continue to be of considerable economic value to the countries concerned. Their conservation and safeguard will help promote an atmosphere favorable to the adoption of peace treaties and to the application of their provisions.⁸⁵

United States War Department
Field Protection of Objects of Art and Archives

The loss of an object always signifies the death of something more: the destruction of values, of history, of memory, of that part of ourselves that believes in the ability of objects to fa-

cilitate the persistence of memory, far beyond our lifetime, as described by Jean Baudrillard in his *System of Objects*:

It should be clear that we are not here promoting any spontaneous mythology according to which man somehow extends his life or survives his death by means of the objects he possesses. The refuge-seeking procedure I have been describing depends not on an immortality, an eternity, or a survival founded on the object *qua* reflection (something which man has basically never believed in) but, rather, on a more complex action which ‘recycles’ birth and death into a *system of objects*. What man gets from objects is not a guarantee of life after death, but the *possibility, from the present moment onwards, of continually experiencing the unfolding of his existence in a controlled, cyclical mode, symbolically transcending a real existence the irreversibility of whose progression he is powerless to affect.*⁸⁶

Jean Baudrillard
The System of Objects

For this reason, the protection of cultural objects was not a task to be taken lightly. The first objective of the guide was to impress upon Civil Affairs Officers the significance of their duty. Though all officers dealing with art objects were allies, and therefore willing compliants to the guide’s standards, they did not necessarily have a true concept of the value of the objects to be saved. The guide was explicit: *cultural material* to be saved was irreplaceable; no precaution was too careful to ensure its protection.

Works of art are especially in need of protective custody in that they are unique and irreplaceable. For most property an exact equivalent can be found or manufactured, or a cash compensation

made. This is not the case however with works of art... a work of art once destroyed is lost forever.⁸⁷

United States War Department
Field Protection of Objects of Art and Archives

Objects chosen for preservation were to be selected without-bias. "In selecting those objects worthy of safeguard and conservation two main sources [were] relied upon: the attitude and sentiment of the local inhabitants, and the opinion of the artistic and learned world in general."⁸⁸ Where local pride did not single out precious art objects, well-informed, competent, educated locals were to be consulted. Should this approach fail, officers were to consult lists of objects in popular travel guides, including the *Baedeker Guides*, *Touring Club Italiano* guides, *Blue Guides*, and *Grieben Guides*.

Field Protection of Objects of Art and Archives separates art treasures and monuments into two types, movable and immovable:

Monumental or Immovable:

- Churches
- Palaces
- Monuments
- Cultural Institutions

Non-Monumental or Movable:

- Sculpture
- Easel Painting
- Furniture
- Means of Transportation
- Material of Ceremony
- Arms and Armor
- Glass, Pottery and Porcelain

Jewellery
Textiles and Costumes
Works on Paper and Vellum
Miniatures
Scientific Collections⁸⁹

United States War Department
Field Protection of Objects of Art and Archives

In cases of emergency, whether an object is *movable* or *immovable* affects the method by which it can be protected. An *immovable* object is tied eternally to its site, and cannot be protected beyond the protection its site offers: a mountain range, a remote location, or a hilltop offers natural defense to the immovable object. *Movables* are those objects *housed within or appended to* the immovables, that constitute the immovable object's interior, and also form its context. What is an archive without its books, or a museum without its artifacts? Though the destruction of monuments is irreparably and severely damaging, hope for preservation of the *essence* of these buildings, or *immovables*, and the memory they embody would not be totally lost should their contents, or *movables*, survive.

Mobility is key to the survival of the object. But setting a thing in motion is dangerous in its own right. There is no guarantee that an object's new location is safe. Further, moving the object can cause damage and disruption to their original form and context. Removal of artifacts from a site, whether undocumented or documented improperly, negates the value of the object; this relationship is especially obvious on grounds of archaeological dig sites, which maintain a strict relationship between object and site. In some cases, moving the object disturbs its connection with a site, no matter how tentative that relationship may be, and endangers the object more than it protects it.

It may often seem that the best way to safeguard cultural material is to move it from the area of danger. It soon becomes clear, however, that the area of safety may itself actually stand in great peril, and that works of art may as readily sustain as much damage in transit as in other conditions. Moving, then, should be one of the last safety measures resorted to.⁹⁰

United States War Department
Field Protection of Objects of Art and Archives

e.e. Cummings and his close friend William Slater Brown were imprisoned by French authorities in August 1917. Charges against them were unsubstantiated: Brown was accused of writing anti-war sentiments in a letter, and Cummings was deemed guilty by association. Each had been enlisted as an ambulance driver for the Norton-Harjes Ambulance Corps, Paris, and had one day been collected, with all their belongings, for questioning. Cummings was eventually transported to a military concentration camp at La Ferté Macé, a small commune in Orne, where he slept in a large prison cell he called *The Enormous Room*. On 1 January 1918, Cummings returned to New York. In 1922, he wrote a novel recording the experience.

Though a large portion of *The Enormous Room* is dedicated to details of his imprisonment, the first three chapters detail Cummings' expulsion from Paris and his long journey to prison; before he becomes part of a larger group of prisoners, whose character shapes his experiences, Cummings is a lone traveler, carrying all proof of his existence on his back. The French authorities who had seized him had not given any indication of his destination. Not knowing where he was going or when he

would return, Cummings brought everything he possessed, carrying his “bed, bed-roll, blankets, and ample pelisse under one arm” and his “150-odd lb. duffle-bag under the other”.⁹¹

Cummings’ bag becomes the protagonist in these first few chapters. Cummings assigns the bag descriptors that lend it personality: it is a “vast parcel”, a “great” and “segregated” sack; the baggage is “voluminous” and “uncouth”, containing “ponderous trinkets”. Cummings describes the duffel’s contents in detail: a huge *coquille*, several *têtes d’obus*, a dozen sketch-books containing drawings of poilus, children, and ruins, a fur coat from New York, bed and blankets and a bedroll, civilian clothes, and about twenty-five pounds of soiled linen.⁹²

His bag is present in every scene: on Cummings’ lap in a FIAT car, confiscated in prison by *Monsieur*, on the seat beside him in the train. When his articles do not accompany him, their absence is noted. “Where’s my cane?” he notes upon departure from the questioning house, refusing to leave until it is returned to him. Cummings’ bag is his constant companion, one he viciously defends, though the effort of carrying it with him is an intense physical struggle.

The journey from Paris to La Ferté Macé, where Cummings is to be imprisoned, is by train. The journey involves a series of stops and transfers: Cummings and his guardians walk to and from stations, switch trains, and hop into and out of hired cars. The journey is relatively short, but it is made arduous by the weight of Cummings’ baggage. In a *ville* en route to the concentration camp, Cummings—unwashed, undernourished, and sweating under the hot afternoon sun—falters and nearly falls. His accompanying *gendarme* will not assist him with his baggage. Still, Cummings refuses to abandon it.

I said then: 'I'm too tired.'
He responded: 'You can leave here anything you don't care to carry further; I'll take care of it.'
I looked at the gendarme. I looked several blocks through him. My lip did something like a sneer. My hands did something like fists.⁹³

e.e. Cummings
The Enormous Room

Cummings pays a boy on the street two cents to carry his bags the remaining distance to the station. On the train, he makes fast friends with a fellow passenger, a Belgian deserter on his way to ten years of imprisonment; without being asked, this "divine man" carries Cummings bag from the train and onto anonymous prison grounds.

Cummings leaves this first prison after only a few hours, only able to get, in his estimation, four minutes of sleep. With two new guards at his side, he makes his way back toward the train station from whence he came. Unbeknownst to him, it is bound for Paris.

We descended from it. We started off on foot, The car was not the right car. We would have to walk to the station. I was faint and almost dead from weariness and I stopped when my overcoat had fallen from my benumbed arm for the second time: 'How far is it?' The older gendarme returned briefly, '*Vingt minutes.*' I said to him: 'Will you help me carry these things?' He thought, and told the younger to carry my small sack filled with papers. The latter grunted, '*C'est défendu.*' We went a litter farther, and I broke down again. I stopped dead, and said: 'I can't go any farther.' It was obvious to my escorts that I couldn't, so I didn't trouble to elucidate. Moreover, I was past elucidation.⁹⁴

e.e. Cummings
The Enormous Room

After many days' journey, Cummings and his baggage reach La Ferté Macé. Only once he is inside the gate does he release his grip.

By pure circumstance, two of Hemingway's short stories survived the Gare de Lyon theft. *Up in Michigan*, which had earlier been rejected for publication by Gertrude Stein, had been saved by its careless storage in a desk drawer. Hemingway had sent the other story, *My Old Man*, to *Cosmopolitan* magazine for consideration; though it had been rejected, it had been in the return mail when the theft occurred. Half a dozen poems also survived, having been selected for publication in Harriet Monroe's *Poetry*.⁹⁵

These remaining artifacts were of little comfort to Hemingway, who for years was deeply afflicted by the permanent and irreplaceable loss of his manuscripts. Traumatic accounts of the event surface in four of his major works, all of which remained unpublished during his lifetime: *Islands in the Stream* (1945-52) in a deleted section titled *Miami* and later republished as the short story *The Strange Country*, *The Garden of Eden* (1948-59), *True at First Light* (1954-56), and *A Moveable Feast* (1957-61).⁹⁶ Sometimes the stories are bitter, sometimes enraged, other times nostalgic and tender. Writing was, for Hemingway, a way to come to terms with the trauma of loss.⁹⁶

In 1984, after being exiled to France in 1975 due to his controversial relationship with the Czechoslovakian Communist Party, Milan Kundera wrote *The Unbearable Lightness of Be-*

ing, a fictional story set in 1968 Prague that documents Czech life during the Communist period.

The book reveals Kundera's constant struggle between lightness and gravity, remembering and forgetting. Kundera constructs his story around Nietzsche's idea of *eternal return*, which states that everything in the universe has already occurred, and will recur forever; Kundera questions the significance of an individual life in a world where every possible action has already been acted out in another time and place.

Putting it negatively, the myth of eternal return states that a life which disappears once and for all, which does not return, is like a shadow, without weight, dead in advance, and whether it was horrible, beautiful, or sublime, its horror, sublimity, and beauty mean nothing.⁹⁷

Milan Kundera

The Unbearable Lightness of Being

Which is a more desirable quality, gravity or lightness? Everything written in *The Unbearable Lightness of Being* is dichotomous. Tereza, a photographer, documents the Soviet invasion of Czechoslovakia; she is motivated both by the desire for personal satisfaction, and the responsibility she feels to preserve a critical moment in Czech history.⁹⁸ Tereza loves her husband Tomáš, a man who will not dedicate himself to her physically; Tomáš loves Tereza but also considers her a burden.

One day Tereza came to him uninvited. One day she left the same way. She came with a heavy suitcase. She left with a heavy suitcase.⁹⁹

Milan Kundera

The Unbearable Lightness of Being

Sabina, a free-spirited artist, and Tomáš' favourite mistress, is an extreme representation of lightness. To free herself from the oppression of Soviet dictatorship, she exiles herself to the West. One of the few possessions she takes with her is a bowler hat, which she chooses over more practical objects. Bulky, impractical, and without monetary value, the hat is precious as a symbol of her former life in Czechoslovakia.

Sabina's grandfather, who had been mayor of "a small Bohemian town during the nineteenth century,"¹⁰⁰ was the hat's original owner. It had been passed to Sabina's father, and she had claimed it upon his death as her sole inheritance. In Sabina's possession, the hat undergoes a series of displacements: first to Prague, where it becomes a prop for her love games with Tomáš, then to Zurich, and to New York, where its significance to her personal and cultural identity is lost on her new lover, Franz. The bowler hat is a mythological object: an ordinary object that when transported, loses its original use and becomes *a monument of time past*:

It returned again and again, each time with a different meaning, and all meanings flowed through the bowler hat like water through a riverbed. I might call it Heraclitus' ("You can't step in the twice into the same river") riverbed: the bowler hat was a bed through which each time Sabina saw another river flow, another *semantic river*: each time the same object would give rise to a new meaning, though all former meanings would resonate (like and echo, like a parade of echoes) together with the new one. Each new experience would resound, each time enriching the harmony.¹⁰¹

Milan Kundera

The Unbearable Lightness of Being

As Sabina adjusts to life in New York, her interest in the past fades. The bowler hat, which punctuates Kundera's early ac-

counts of Sabina's displacement, slowly disappears from the text.

Kundera does not let this example of lightness escape gravity altogether: everything in life soon reveals its true, unbearable weight;¹⁰² forgetting, too, has its consequences.

Walter Benjamin was a prolific writer. When he could not find a notebook, he filled the backs of ticket stubs, business cards, postcards, and envelopes with his miniscule scrawl. In 1932, as Hitler climbed to power in Germany, Benjamin fled to the Spanish island of Ibiza where he worked on *A Berlin Chronicle*. In the months that followed, he was displaced several times: to Nice, Svendborg, Sanremo, and finally to Paris in 1933, where he lived as a refugee.

He continued to write. In 1936 the Institute for Social Research journal *Zeitschrift für Sozialforschung* published *L'Œuvre d'Art à l'Époque de sa Reproductibilité Technique* (The Work of Art in the Age of Mechanical Reproduction), and in 1937 Benjamin completed *Das Paris des Second Empire bei Baudelaire* (The Paris of the Second Empire in Baudelaire).¹⁰³ In September 1939 Nazis renounced the citizenship of all German Jews. Benjamin was forced to report to the Stade le Colombe where he was held for days and transported to an internment camp in Nevers; in the three month period he was imprisoned, Benjamin proposed the publication of a literary journal documenting camp life, and recruited contributors and an editorial team. The camp was dissolved before the journal could materialize.¹⁰⁴

During these tumultuous war years, Benjamin was acutely aware that his work, like himself, was in constant danger. As

he wrote, he made plans for the preservation of his manuscripts, sending original drafts to friends or leaving them with trusted colleagues. Benjamin fled Paris in May 1940, narrowly escaping Nazi invasion; before leaving, he left behind his unfinished notes for *Passagenwerk* (The Arcades Project) in the care of friend Georges Bataille, a librarian at Bibliothèque National, who later hid the work one of the library's closed archives for safekeeping.¹⁰⁵ *The Arcade Projects* survived the war; Benjamin himself did not.

After leaving Paris for Marseille, Benjamin had secured an exit visa to the United States. In September 1940, he had travelled to the town of Port-Vendres to recruit the help of Lisa Fittko, a known associate of the underground movement, to guide him over the Spanish border.¹⁰⁶ They departed, with a small group of émigrés, from Banyuls along *la route Lister*, an old smuggling path through the Pyrenees, and crossed the border into Portbou a few hours later. Fittko, not wishing to be discovered by the French authorities, had turned back through the mountains before descending into Portbou, leaving Benjamin and his fellow travellers to cross the border on their own.

At this point, accounts of the journey and of Benjamin's death become unreliable. According to most sources, Benjamin safely crossed the French-Spanish border, only to be intercepted at Portbou by the Spanish border authorities. A new border control order had just been issued from Madrid, specifying that no one could enter Spain without a French exit visa. Benjamin and the small group were informed that they would be returned to Vichy the next day, and ultimately, turned over to the Gestapo. That night, in his small hotel room, Benjamin committed suicide with a large dose of morphine.

The circumstances of Benjamin's death were so extraordinary, and there are so few witnesses, that even the simplest details are forever lost to speculation. Professor Theodor

Adorno, Benjamin's close friend and executor of his literary estate, wrote the following in a letter to Jean Selz shortly after his death: "*The day of Walter Benjamin's death could not be determined with absolute certainty; we think it was on September 26, 1940.*"¹⁰⁷ The official death register at Portbou recorded Benjamin's date of death as 26 September; witness accounts claim the date was 27 September.¹⁰⁸

Benjamin's cause of death is equally uncertain: though it is generally accepted that Benjamin committed suicide, official medical documents record Benjamin's cause of death as cerebral hemorrhage, and a response to Max Horkheimer's written inquiry to local authorities in October 1940 confirmed that *Sr. Walter* had died of heart failure.¹⁰⁹

Fittko published a first-hand account of this journey in a chapter of her memoir *Escape Through the Pyrenees* (1985). In a chapter called *Old Man Benjamin*, she describes Benjamin's only piece of luggage: a black leather briefcase, heavy with a manuscript that Benjamin would not part with, claiming its survival was more important than his own. Benjamin's death record confirms the suitcase's existence. In it, Benjamin's possessions are listed as follows: a leather suitcase, a gold watch, a pipe, a passport issued in Marseilles by the American Foreign Service, six passport photos, an X-ray, a pair of spectacles, various magazines, a number of letters, some money, and a few papers—*contents unknown*.¹¹⁰

The manuscript Fittko described was never found. Some believe that Benjamin's complete theses *On the Concept of History* was contained within. Others call Fittko a liar, an embellisher at best.

Benjamin's death is now legendary, given gravitas by mystery. It is a double death: an evaporation of material, and its replacement with dream-like myth, constantly shifting and changing form. Either by coincidence, false witness, mistaken

records, or by design, the death of Benjamin has become unequivocally light: both he and his heavy manuscript have forever dissipated into thin air.

Fittko's account describes a feeble and physically strained man. Benjamin had agreed to a trial run, but refused to return to the village and repeat the journey the next day. He was exhausted, claiming his heart would give out if forced to repeat, the whole time refusing to abandon his briefcase.

If anyone knew the weight of words, it was Benjamin—not only the intangible weight of words, the ability of words to hang in the air, to impress upon us a great sense of gravity, but also the physical weight of words, the measurable weight they acquire when printed or written, the weight of ink on paper. It seems fair to question if Walter Benjamin did not die, literally, of the weight of things.

Six Memos for the Next Millennium is a collection of lectures written by Italo Calvino in 1988 for the Charles Eliot Norton lecture series, in which he identifies six “different values, qualities, or peculiarities of literature”—*Lightness, Quickness, Exactitude, Visibility, Multiplicity, Consistency*—situated “within the perspective of the new millennium”.¹¹¹ Calvino wrote five of these lectures in full. He died before he could finish the sixth.

Calvino upholds the value of lightness. In an assessment of his own body of work, Calvino observes that he has always struggled to subtract weight from his writing, to “remove weight from the structure of stories and from language.”¹¹²

Calvino began his career as a young writer with a strong desire to represent the time he lived in. But the raw facts and

events of the world—dramatic, frantic, and grotesque—presented him with a heaviness that proved difficult to lift. He soon became aware that his writing, too, had become heavy. “Maybe I was only then becoming aware of the weight, the inertia, the opacity of the world—qualities that stick to writing from the start, unless one finds some way of evading them.”¹¹³

Lightness, Calvino claims, is not the ability to escape into dreams or into the irrational. Lightness can be found in thoughtfulness, in heavy things. Though language is Calvino’s primary area of study, he recognizes that science reveals the weightlessness of things just as effectively: things that appear solid are, in reality, made up of weightless atoms, an idea that “is striking just because we know the weight of things so well.”¹¹⁴

To make his case, Calvino refers to instances of lightness found in mythology and literature. He describes the dissolving forms of Ovid’s *Metamorphosis*, Mercutio’s dancing gait in *Romeo and Juliet*, and Kafka’s airborne bucket of coal in *The Knight of the Bucket*. He reflects on the tendency of folktale to involve flights to other worlds, and Lucretius’ ability to dissolve the solidity of the world with his poetry.

The first story Calvino tells, however, is that of Medusa and Perseus, her winged-sandaled slayer. Perseus is the only hero able to escape Medusa’s fatal stare—he averts his eyes to gaze at her image reflected in his shield. After cutting off Medusa’s head, Perseus carries it with him in a bag; the bloody head is an invincible weapon, turning Perseus’ enemies to stone. Calvino, encumbered by the “slow petrification” of the world, turns to Perseus, whose strength lies in his refusal to look directly at reality without rejecting it, to accept his particular burden and carry it with him.¹¹⁵

Hadley was, by all accounts, directly responsible for the loss of Hemingway's manuscripts. She had, by virtue of handling the bag, assumed responsibility for its contents. As might be expected, Hemingway struggled with his blame. Hemingway's struggle to forgive Hadley is evident in his writing. In *The Strange Country*, protagonist Roger is prompted by his young lover Helena to describe his "lost stories"; the tale Roger tells is identical, in every detail, to the account of Hemingway's lost suitcase as told in Michael Reynolds' biography *Hemingway: The Paris Years*. In the "fictional biography" *True at First Light*, Hemingway recalls Hadley with fondness, and his description of the lost suitcase is brief, while *The Garden of Eden* presents a tortured, twisted parallel of the event: Catherine burns David Bourne's stories and press clippings, leaving him metaphorically dead.¹¹⁶

At a certain point, Hemingway must have realized the inability of blame and anger to recover the lost documents; the last of these four works, *A Moveable Feast* describes details of the event without bitterness. A passage included in the original work, in which Hemingway grants Hadley explicit absolution for the disintegration of their marriage, is evidence of Hemingway's final and sincere forgiveness. This apology was edited out of final publication by Hemingway's fourth wife, Mary.¹¹⁷

Unpack

Perhaps the most celebrated unpacking is Walter Benjamin's, recorded in *Unpacking My Library*, a short essay published in 1931. While living between Paris and Berlin, Benjamin had packed and relocated his book collection. For two years, the collection was stored in crates. The essay documents their unpacking.

Benjamin gives a candid narration as he opens his boxes. His books lie in haphazard piles on the floor around him, enjoying momentary freedom from the constraint of boxes or shelves. He takes pleasure in their disorder. Each book he touches has him pause, recalling some past event or story. Benjamin digresses with delight, skipping from theoretical discussion about the inherent nature of a collector, to the connection between a collector and his possessions, to the value of the copy versus the original, to descriptions of the books themselves: the smell that hangs in the air, volumes bound in faded boards, illustrations printed on India paper.

In his 1966 study of proxemics, *The Hidden Dimension*, Edward T. Hall defines *intimate space* as an area within a maximum radius of eighteen inches from the centre of the subject.¹¹⁸ This is the distance of close personal encounters and of whispers. And what is more intimate than unpacking a suitcase?

Unpacking is undressing: a slow, titillating act in which emotions run high. Casing is dissembled, layers are unwrapped and peeled away, zippers are unzipped, knots are untied. Searching hands plunge deep into a box, brushing wrapping and fill gently aside. Fingertips caress the contours of an object, checking for flaws, for damages. Anxious anticipation hangs silently in the air as the object is slowly revealed and stands exposed, newly naked against an unfamiliar backdrop, begging to be touched.

Totally engulfed in rediscovery, Benjamin recalls things that he has not quite forgotten, but has pushed back into the far recesses of his mind. His books act as memory triggers. The unpacked object, once hidden from sight and from touch, reappears in the tactical sphere, to which all property and possession belongs.

One has only to watch a collector handle the objects in his glass case. As he holds them in his hands, he seems to be seeing through them into their distant past, as though inspired.¹¹⁹

Walter Benjamin
Unpacking My Library

In *Matter and Memory* (1911), Henri Bergson affirms the reality of spirit and the reality of matter, and describes the relationship between them. Bergson's general thesis is that there are two forms of memory: *habitual memory*, which is the representation of learned and repeated behaviours, and *pure memory*, which is the recollection of individual actions that constitute the non-repeatable past.¹²⁰

Bergson challenges existing theories of recognition. These theories attributed recognition to a blending of memory and perception: to *recognize* an object was to remember it in the context you first encountered it in, by "inserting it mentally in

its former surroundings.”¹²¹ Recognition was understood as a combination of perception and memory, in which the *present* object was projected into its *past* context to create a recognizable memory-image. Bergson finds this definition to be insufficient. His hypothesis suggests there are many instances of spontaneous recognition that do not require a memory-image in order to occur.¹²²

At the basis of recognition is motor order.¹²³ Our life is passed among a limited number of objects. As these objects become familiar, we develop movements in reaction that enable us to operate in the present moment. “Our daily life is spent among objects whose very presence invites us to play a part: in this the familiarity of their aspect consists.”¹²⁴ In order to slip into the past, we must make a conscious effort to draw back from the actions and movements to which immediate perception inclines us.

Always inhibited by the practical and useful consciousness of the present moment, that is to say, by the sensori-motor equilibrium of a nervous system connecting perception with action, this memory merely awaits the occurrence of a rift between the actual impression and its corresponding movement to slip in its images.¹²⁵

Henri Bergson
Matter and Memory

It stands to reason that if an object is not useful in the present, and exists merely to represent the past, interaction with it may cause the type of fissure Bergson describes. Objects, as they are unpacked, exist in this liminal state. As they emerge, idle, from layers of wrapping material, the unpacker must recall their latent uses. In doing so, the floodgates open: recollections of the past intersect with current activity. The past lives in the present.

It is this resurgence of the past in the present that might explain Benjamin's fanciful digressions as he unpacks his library. He goes beyond recognizing these objects as books: out of habit, he knows that they contain text and illustration, that they are read from left to right, how to turn the pages. But in his purest memory, they are not books. They are *places*.

Now I am on the last half-emptied crate, and it is way past midnight. Other thoughts fill me than the ones I am talking about—not thoughts but images, memories. Memories of the cities in which I found so many things: Riga, Naples, Munich, Danzig, Moscow, Florence, Basel, Paris; memories of Rosenthal's sumptuous rooms in Munich, of the Danzig Stockturn, where the late Hans Rhaue was domiciled, of Süssengut's musty book cellar in North Berlin; memories of the rooms where these books had been housed, of my student's den in Munich, of my room in Bern, of the solitude of Iseltwald on the Lake of Brienz, and finally of my boyhood room, the former location of only four or five of the several thousand volumes that are piled up around me.¹²⁶

Walter Benjamin
Unpacking My Library

Vladimir Nabokov was a Russian native who was exiled to Berlin during the Russian Revolution in 1917. He never returned. *Mary*, written by Nabokov in 1926 and translated to English in 1970, is a fictional mirror to Nabokov's own life. Not by coincidence, the main character, Lev Glebovich (Ganin), is displaced by the Russian Revolution. He occupies one of six rooms in a small boarding house in Berlin.

It is Ganin's third month at the pension and his second year in Berlin. Ganin is unemployed, living off his savings, and unable to bring himself to break off his loveless relationship with a girl named Lyudmila. He is depressed. He yearns for home, or for another strange land. He has made many plans to leave, only to extend his stay. The novel opens with his imminent departure: it is Monday, and Ganin has plans to stay only until Saturday, though he himself is not convinced he will go.

Nabokov describes Ganin's pension as "both Russian and nasty".¹²⁷ The elevator is broken. Guest rooms are numbered with pages torn from an old calendar, and furnished sparsely with household articles the landlady has inherited: tables, chairs, wardrobes, and couches, all faded and creaking with age, are distributed throughout the house. One green armchair occupies a corner of Ganin's room, while its twin serves as a seat for the landlady's dachshund. The desk that occupies Room 1, "an oaken monster with a cast-iron inkwell in the form of a toad and with a middle drawer as deep as a ship's hold,"¹²⁸ once belonged to the landlady's late husband. Its matching stool had been exiled to Room 6.

Ganin resides in Room 2. Next door, in Room 1, lives Aleksey Ivanovich Alfyorov. Monday night, Ganin's sleep is interrupted by incessant singing next door. When Ganin arrives at Alfyorov's door to confront him, the man is nonplussed. After a brief but sincere apology, Alfyorov tells Ganin about his wife's approaching arrival. Mary, a young brunette still living in Russia, is expected at the pension on Saturday morning, the same day of Ganin's scheduled departure. Initially, this seems to be of no consequence to Ganin, who takes little interest in Alfyorov's chatter. Alfyorov pulls open the desk drawer to reveal a photograph of his wife, and in the next instant, Ganin has left the room without a word. Mary, the young woman in the

snapshot, clothed in a white dress—Mary, Alfyorov's Russian wife—is Ganin's former lover.

Ganin breaks up with Lydia Tuesday afternoon.

He spends Tuesday evening wandering around Berlin, lost in memories of Mary. Ganin struggles to remember the first time he met Mary: at a charity concert in a barn on a late evening in July when she was fifteen and he was sixteen, or perhaps even before that. He reminisces about a particular afternoon in a park pavilion. Cycling along a Russian riverbank. Her brown hair, tied with a frayed black bow. He recalls the day he fell out of love with her in a small town in St. Petersburg, and the last time he saw her, on a train platform at Warsaw Station.

His memories have the intoxicating effect of a love affair. Ganin sees Mary everywhere, and it makes his present life more bearable. He spends entire days lapsing in thoughts of her body, her smile, her words. He discovers love letters from Mary he had carried with him in his suitcase from Russia but had forgotten, until this moment, they existed.

Ganin devises a plan to intercept Mary upon her arrival and run away with her. On Thursday, he travels to the train station to check the exact time of her arrival. He cleans his suit, buys a new pair of cuffs, and a fresh bunch of lily-of-the-valley. On Friday after lunch, Ganin packs his bags.

As he pondered what to take next he noticed a black wallet that had fallen under the chair when he had emptied the suitcase. He picked it up and was going to open it, smiling as he thought of what was in it, but then he told himself that he should hurry up with his packing, so he thrust the wallet into the hip pocket of his trousers and began quickly throwing things at random into the open suitcases: crumpled dirty underclothes, Russian books which God alone knew how he had acquired, and all those trivial yet somehow precious things which become so familiar to our

sight and touch, and whose only virtue is that they enable a person condemned to be always on the move to feel at home, however slightly, whenever he unpacks his fond, fragile human rubbish for the hundredth time.¹²⁹

Vladimir Nabokov

Mary

On Friday evening, Ganin gets Alfyorov drunk. He puts Alfyorov to bed in the early hours of the morning, and sets his alarm for eleven, by which time Ganin plans to be miles away, with Mary in his arms.

Ganin arrives at the train station twenty-four minutes to seven. In the morning sunlight, he notices the details of his surroundings for the first time in a long time: iron grilles on shop windows, the wooden framework of a house under construction, the carts driving to the market. Suddenly, his fantasies are effaced. Mary no longer exists in real life: she is an image, a projection, a fantasy.

Ganin leaves the train station before Mary's train arrives. He rides in a taxi to a station at the other end of the city, and boards a train for somewhere in southwestern Germany.

The story of Sylvie and Jerome, the young couple of Georges Perec's *Things: A Story of the Sixties*, does not end with their displacement. Finding themselves in an unfamiliar place, they attempt to adjust to their new environment by altering it: as they unpack, they superimpose their Parisian objects onto a new Tunisian backdrop. They think that in order to establish a new home, the *things* of their old home and the *things* of their new

home must be the same. Eventually, their apartment in Tunisia bears a strong physical resemblance to their former home.

Day by day they settled in. Their trunks, which had been shipped as freight, arrived. They unpacked books, records, the record-player, the trinkets. With large sheets of red, grey and green blotting paper they made lampshades. They bought long planks of barely planed wood and twelve-hole bricks, and they covered two-thirds of the walls with bookshelves. On all the walls they stuck dozens of reproductions and on a prominently-positioned wallboard they pinned photographs of all their friends.¹³⁰

Georges Perec

Things: A Story of the Sixties

The recreation is a part illusion, part reality. Displaced objects have the unique ability to replicate, in part, their original context, and as such, the value of the displaced object lies not only in its ability to create an imaginary connection to the past, but in its capacity to physically transform an unfamiliar place. Creation of this familiar space is not necessarily affected by the object's size: it can exist in the length of the owner's gaze upon a photograph in his hands, or in the space a stack of letters occupies on a desk. Through the careful arrangement of displaced objects, Sylvie and Jerome attempt to create an intimate and secure space, in which they are able to experience the illusion of complete physical safety and comfort, and in which temporary escape to the past is possible.

The living room, containing the camp bed on which they had put a small mattress and a colourful bedspread, the thick raffia mat strewn with a few cushions, and, above all, the books (the row of collected works in the Pleiade editions, the run of periodicals, the four Tisne volumes), the trinkets, the records, the large mariner's

chart, *The Great Parade*, all the things which not so long ago had constituted the decor of their other life, all the things which took them back from the universe of sand and stone to Rue de Quatrefages, to the tree that stayed green for so long, to the little gardens—the living room, at least, still exuded a little warmth... within the boundaries of the mat, the two sets of shelving, the record-player, the circle of light confined by the cylindrical lampshade—they had managed to establish and to preserve a protected area which time and space could not touch.¹³¹

Georges Perec

Things: A Story of the Sixtes

Ultimately, the couple's comfort is hollow. The transformation is thin. Despite their attempts at reconstruction, they are unhappy in their new home. The objects that trapped them in Paris imprison them once again in Tunisia; the present is plagued by the past, but they do not recognize their mistake. They romanticize Paris, and forget their former unhappiness. After one year of living abroad, Sylvie and Jerome return to Paris.

'What if... we went back?' one of them will say.

'It could all be just like it used to be,' the other will answer.

They will pack. They will sort the boxes, the prints, the snapshots of their friends, they will throw away huge quantities of paperwork, give away their furniture, their poorly planed planks, their twelve-hole bricks, and ship their trunks. They will count the days, the hours, the minutes.¹³²

Georges Perec

Things: A Story of the Sixtes

Is it possible to reconstruct a place that one has not actually seen? *Invisible Cities*, written in 1972 by Italo Calvino, occupies the illusory zone between the material and the immaterial, between recognition and recollection. Composed as a series of short entries, the book alternates between detailed descriptions of Venice under the guise of fictional cities—Diomira, Isidora, Dorothea, Zaira—and a transcription of fictional dialogue between Venetian explorer Marco Polo and the Great Khan, emperor of the Tartars.

Kubali Kahn reigns over an empire whose form and size is incomprehensible. His territory is at once the sum of all wonders, and an endless, formless ruin, fallen prey to enemy armies and termites. Kahn relies on Marco Polo's accounts of his expeditions so that he may not give up hope of one day knowing and understanding his kingdom.

Marco Polo and Kahn establish a new method of communication. Newly arrived and quite ignorant of the languages of the Levant, Marco Polo expresses himself only with gestures and sounds. He draws objects from his travel bags—drums, salt fish, necklaces of wart hogs' teeth—and points to them with gestures, leaps, cries of wonder and of horror, imitating the bay of the jackal, the hoot of the owl. The image he constructs of the empire is never static: it is always shifting, subject to Kahn's infinite interpretation.

The connections between one element of the story and another were not always obvious to the emperor; the objects could have various meanings: a quiver filled with arrows could indicate the approach of war, or an abundance of game, or else an armorer's

shop; an hourglass could mean time passing, or time past, or sand, or a place where hourglasses are made.¹³³

Italo Calvino
Invisible Cities

Marco Polo's foreign objects become a room, a house, a street, a city, a foreign land. The Great Khan has not seen these places with his own eyes, but as Marco Polo unpacks his bags, without speaking, Khan understands.

Khan grows to love these invisible cities, and the manner by which Polo conveys them. Over time, Marco Polo learns the Khan's language, but without discussion, they resort to their instinctual method of wordless communication.

Benjamin, like Kahn, is looking at his possessions for the first time. At times, his focus lingers on a specific book, and he launches into stories of acquisition. *Linus Märchenbuch*, a children's book Benjamin ordered from a catalogue, coincidentally proved to be an unknown work by the great German illustrator Lyser; *Fragmente aus dem Nachlass eines jungen Physikers*, an unrivaled example of personal prose in German Romanticism, was obtained following an unusual sequence of events at an auction in Berlin.

Benjamin is becoming reacquainted with old friends. Though they are familiar objects, he does not know them anymore. It's not that these objects have physically changed. If the packer has succeeded, the unpacked object remains perfectly preserved, retaining its original function and appearance. Yet the object is somehow different: the books have been displaced, and the distance has changed them, or perhaps, has changed his understanding of them.

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Fold

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