

FRAGILE CITY

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The fragile city may be found in more than one place and more than one time. Fragility is characterized by the various layers, mobilities, and temporalities of the urban. The context is at once material and immaterial, concerning both the infrastructure and the precarization of spaces, bodies, and minds. This book asks how the fragility of the urban can be captured, how a record of it can be made in images, while taking historical models of travel, movement, photography, and document-production and -examination in order to consider these questions today.

Fragile City brings together four specific kinds of materials: photographs from Charles-Édouard Jeanneret (the future Le Corbusier) and August Klipstein's *Voyage d'Orient* from 1911; photographs by David Bergé from 2011; a selection of quotes from Elke Krasny's curatorial research in 2011; and essays by Tülay Atak, David Bergé, and Elke Krasny, which reflect upon this body of material. By bringing these materials together, we are aiming to weave an understanding of the urban where one form may relate to another in a multiplicity of ways, across spaces and times, texts and images,

physical bodies present in the here and now, and by fragile connections that resist standard means of documentation while unfolding new ones.

The book developed from the curatorial research project *Le Corbusier's voyage reORIENTed, 1911-2011* undertaken by Bergé and Krasny over the course of 2011 and 2012. The project emphasized conversation and walking as methods to grasp the matter and the sense of the contemporary urban condition in Athens, Belgrade, Istanbul, Rome, and Vienna. Likewise, Atak's work on the history of the *Voyage* suggests the ways in which the photographs of 1911 may relate to the contemporary situations identified by Bergé and Krasny.

Throughout the book, we have referred to the historical figure Le Corbusier as Charles-Édouard Jeanneret. In 1911 Jeanneret had not yet evolved into Le Corbusier, an invention that took place in Paris in the 1920s. While it is true that we may not have known or have had access

to the photographs had Jeanneret not become Le Corbusier—the person and the name that consolidates a body of work into an oeuvre—we also want to distinguish the photographs and consider them as particular documents of 1911. The entire set of images in La Chaux-de-Fonds and Fondation Le Corbusier in Paris comprise more than 200 photographs. Here, 68 have been selected based on the urban information they relay and how they relate to the question of what it might mean to make an image of the urban—to trace its cracks and fissures—in 1911 as well as in 2011.

It is our hope that by bringing these photographs together with Bergé's images, Krasny's curatorial work, and Atak's essay on possibilities for theorizing them, we can address what the image of the fragile city is and what its contours are, how it is and has been captured and recorded, and, critically, who participates in this capture through the making of a photograph.