

Modus operandi

Pforzheim is close by, yet very distant. The city is perpetually dissolving and reinventing itself. It is built upon its past, upon its rubble. It is reborn and restored, diversified and fluid. The city elongates and overlaps – it responds to the predominant landscape.

Pforzheim is an ensemble of manifold structures: water towers, churches, stations, podia, workshops, vitrines, parks and festivals. Open and decentralized, evoking different meanings and interactions, the city is a tableau of platonic relationships rejecting resolution. Pforzheim is distorted and magnified. It is an obscure relic – a conurbation of scales and elements projecting its own future.

Pforzheim is a house of a sculptor, an unprecedented museum, a chimney at the end of the road. The city vanishes and revives upon the abandoned ashes of thought. Pforzheim is a pendulum of forces, it is an urban injection in the heart of the Black Forest.

Pforzheim is an assemblage of words collected in a vivid context: stainless steel, prolific follies, black dresses. The city is filled with spatial memories and anomalies of the everyday commute. It is a delicate fibre that will remain constructed in the soul of the place, inhabiting the room at its very corner.

Pforzheim is a wide shell of images and associations. A prolific transgression and its projection. A procession of cultures. A festival of taste. Within the microcosm of the new collective landscape, Pforzheim is neither Altbau nor Urbanstrasse.

Liberated from the stigma, weaved structures and follies of the region provide an infrastructure of possibilities of spaces. Their hybrid typologies merge and refrain, they bond together what once has been apart.