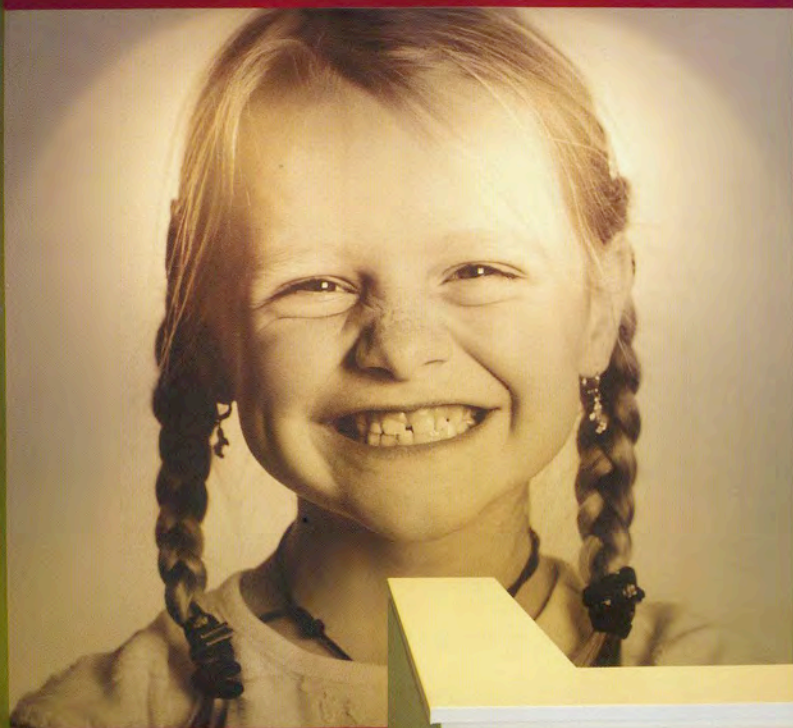


Pustablume “Dandelion” Center

Company: 100% interior
Designer: Sylvia Leydecker
Project Location: Cologne, Germany
Photographer: Karin Hessmann, Dortmund



A representative of the “normality” of Pustablume is found in the entrance area. Lulu, who just came from the playground is greeting visitors with a big smile. Another image in the washroom, printed on tiles, shows elderly ladies enjoying a ballgame. An 8m-megaprint shows dandelion flowers in shady hues of browns as background for the relaxing main room.

All rooms except the dancing-room itself, are covered in juicy colours – blue, green and pink. It's almost psychedelic, when it comes to violet and purple light reflections on the pink ceiling. The clear and impressive colour concept had been integrated in the design process just from the beginning instead of just painting it afterwards.

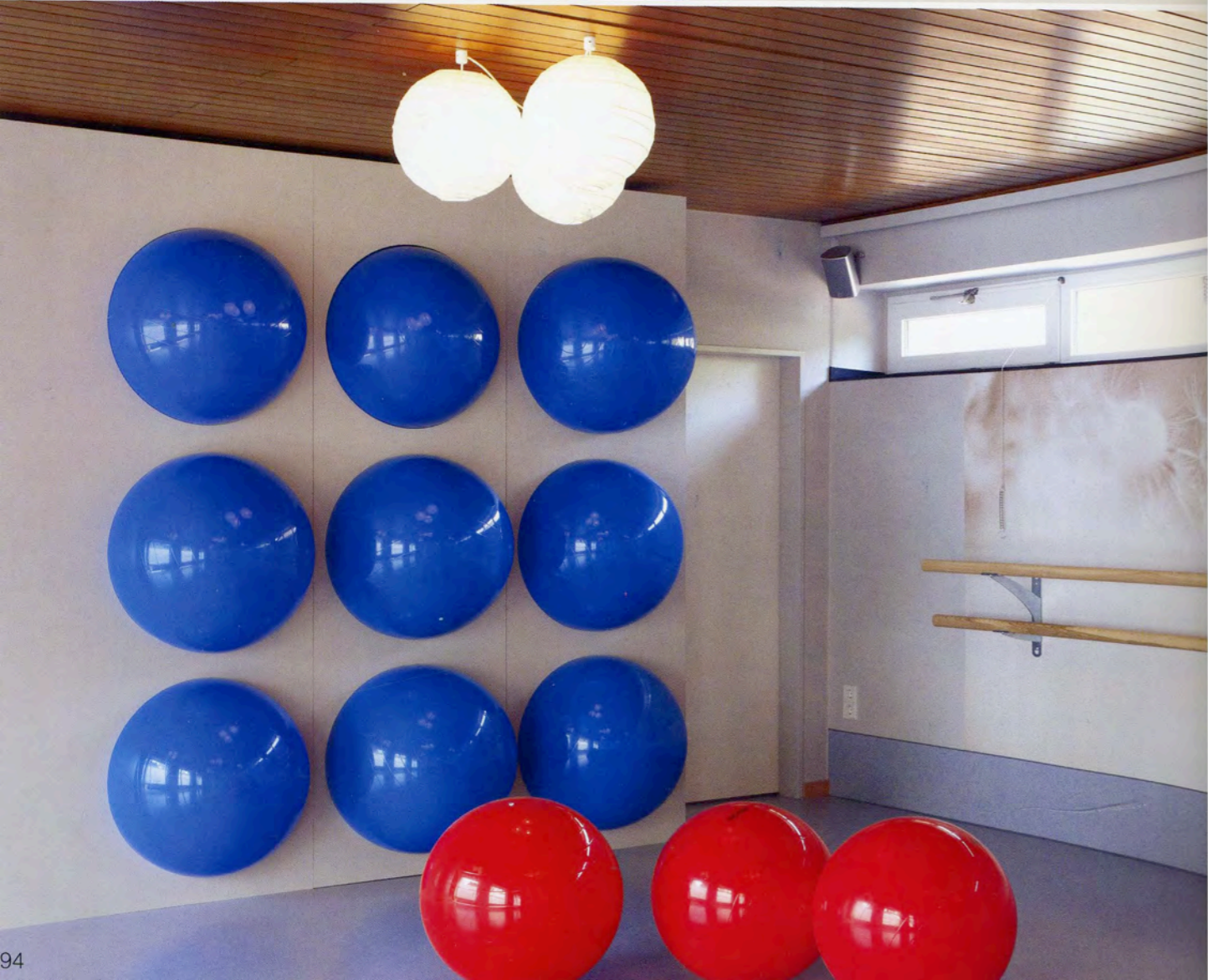
The dance-studio has in contrast to the bright and colourful scheme a very quiet and natural atmosphere. A soft and natural colour scheme is dominating the atmosphere. Translucent curtains in front of a large mirror provide beside protection an aircleaning-effect.



Pusteblume的特色在于大门区。刚从游乐场Lulu笑容可掬地迎接访客。另一幅印在卫生间的图片显示老年女士在玩球类运动。8寸的制品显示了棕色阴影里的蒲公英花，这是舞蹈室的背景。

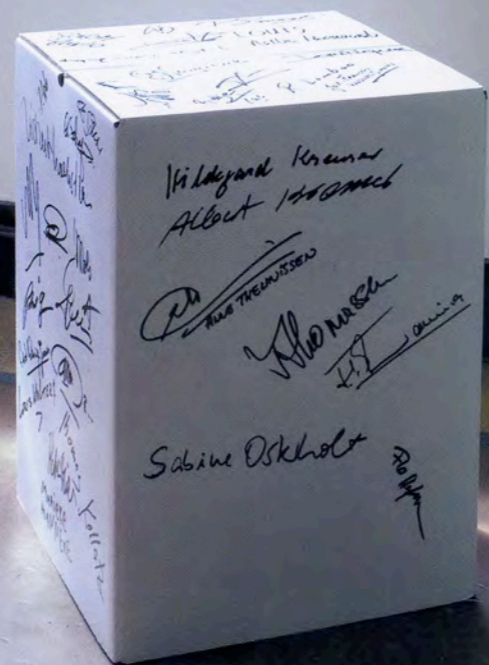
全部房间，除了跳舞室，都覆上了生动刺眼的颜色——蓝色、绿色和粉红色。至于粉红天花板的罗兰色和深紫色灯光反射，几乎让人产生令人印象深刻、清晰的颜色概念从一开始就经过过程，而不仅仅是之后才油刷上颜色。

舞蹈室跟明亮、五彩的方案相反，呈现的安静、自然的氛围。柔和、自然的颜色主导了舞蹈室。大镜子前面的半透明窗帘除了提供保护隐私还能起到空气净化的效果。



Synagogue Exhibition

Company: 100% interior
Designer: Sylvia Leydecker
Project Location: Roermond, Netherlands
Photographer: Karin Hessmann, Dortmund



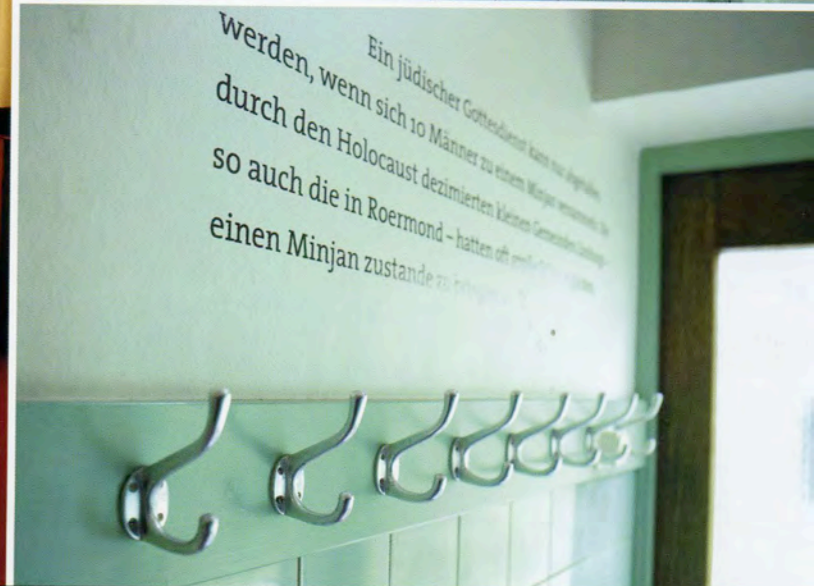
The atmosphere of the main praying room was absolute conserved, which meant it stayed untouched, with a single exception: blown up hebrew typography was printed on the room's ceiling, contrasting clearly the historical traditional surrounding – fragments of the jewish liturgy are common content and build a bridge between past and present.

Simple cardboard cubes act as seats and integrate printed-fragments of historic documents. At opening ceremony, people attached their signatures on plain white cubes and became part of the synagogues history. The tiny entrance area is dominated by a wardrobe with ten hats, referring to the minimum number of participants necessary for a jewish worship.

Coming from outside, customers have to pass a long aisle – here pictures of former Jewish people in old frames - all lacquered in the same anthracite – are displayed. People who most likely have walked the same aisle, before they disappeared from the world – maybe to be murdered, as it happened to many of them. Visitors feel this as they walk along the aisle and without exception are deeply moved.

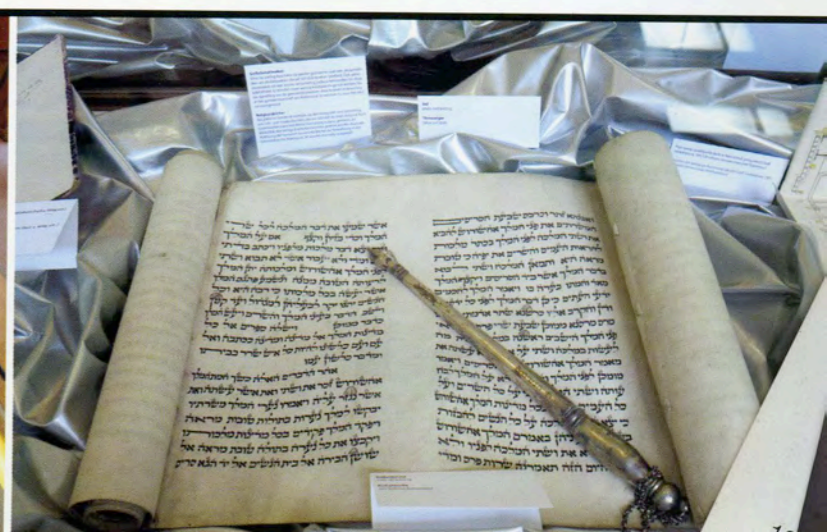
犹太会堂展厅

设计公司 / 100% interior
设计师 / Sylvia Leydecker
项目地点 / 荷兰 鲁尔蒙德
摄影 / Karin Hessmann, Dortmund



在祈祷室的氛围是绝对保守的，意味着这间房不会有什么太大变动仍保持原样，除了一个地方：房间天花上散布的希伯来印刷品，跟周围传统的历史环境形成清晰对比——犹太教的礼拜仪式碎片是普通内容，为过去和现在搭建了一座桥梁。简单的硬纸板盒象征座椅，盒上印刷了历史文件的片断。在开幕式上人们把自己的签名附在普通白盒上，成为犹太会堂

历史的一部份。窄小入口区的主要装饰是可以挂十顶帽子的衣架，指参加犹太教礼拜的最少人数。从外面到展厅，客人必须通过一条长廊——这里展出了以前犹太人的旧框照片，木框全部漆成同样的无烟煤色。指那些从这里消失前——可能被谋杀前很可能走过这条走廊的人们，因为很多人都有这样的遭遇。访客沿走廊进入时无一例外会被深深感动。



Synagogue Exhibition

Company: 100% Interior
Designer: Sylvia Leydecker
Project Location: Roermond, Netherlands
Photographer: Karin Hessmann, Dortmund



犹太会堂展厅

设计公司 / 100% Interior
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atmosphere of the main praying room was absolute conserved, which meant it was left untouched, with a single exception: blown up hebrew typography was printed on the room's ceiling, contrasting clearly the historical traditional surrounding – elements of the jewish liturgy are common content and build a bridge between past and present.

The cardboard cubes act as seats and integrate printed-fragments of historic documents. At opening ceremony, people attached their signatures on plain cardboard cubes and became part of the synagogues history. The tiny entrance area is illuminated by a wardrobe with ten hats, referring to the minimum number of kippot necessary for a jewish worship.

Coming from outside, customers have to pass a long aisle – here pictures of former members in old frames - all lacquered in the same anthracite – are displayed. People who most likely have walked the same aisle, before they disappeared from the world – maybe to be murdered, as it happened to many of them. Visitors feel this as they walk along the aisle and without exception are deeply moved.





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展览长盒象征座椅，盒上印刷了历史文件的片断。在盒上人们把自己的签名附在普通白盒上，成为犹太会堂

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