

# STUDIO

## Ane Lykke

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### Tactile space

**Visitors passing through the tunnel from the National hospital of Copenhagen to the Faculty of Health Sciences at the University will now no longer simply encounter grey concrete when taking the subterranean route. The designer Ane Lykke has created an installation piece that imbues an otherwise nondescript space with new life – and light.**

Underneath one of Copenhagen's very busiest roads, runs an underground tunnel linking up the National hospital and The Faculty of Health Sciences at the University of Copenhagen. The tunnel is open during the day and is used by researchers, students, nurses, doctors, and other staff who travel on foot or on push scooters between the hospital and the research institute. Long-term patients use the 160m passageway for indoor walks, and the Royal Family supposedly uses this subterranean passage in order to visit friends and relatives without attracting the attention of the press. Ane Lykke was commissioned to bring her unique take on things to bear on the interior of this tunnel.

#### *“Curbing the sense of endlessness”*

One of the challenges involved was the task of curbing the sense of endlessness that will invariably arise when travelling inside long, anonymous tunnel made of concrete. Thus, Ane Lykke strove to imbue the space with a sense of orientation and direction – or, as she herself puts it: “I have tried to establish a sense of contact with the space and the surface, to redefine the space as an interface, as a place of contact.” Even though the passageway is not large – 3 metres wide and 3 metres high – she employs a sculptural approach that actually “takes” a slice out of the space, making it smaller.

Along one wall Lykke installed a 22m belt consisting of upright steel pipes (each with a diameter of 1cm) rising out of the floor. The steel pipes are placed in a grid structure and are painted in the colours encircling the complimentary colour contrast between light yellow and light violet. The overall effect makes it look as if the system oscillates between the open and the enclosed – between stringent, well-ordered lines and impenetrable chaos – as you pass it by, which is what people primarily do in an underground passageway such as this, where it is unlikely that many will stop and pause. An excellent example of how Ane Lykke relates very specifically to the surroundings in which she works.

At an overall level, the choice of colour helps accentuate our perception of the grid system's alternation between dissolution and cohesion. From a deep, intense experience of a single colour – yellow – while also experiencing more colours simultaneously. Depending on your position and on your speed of movement, different colours appears, dissolves, and coalesces to form new parts and wholes. From a distance you experience a seemingly homogeneous plane. The closer you get, however, the more vibrant, three-dimensional, and changeable the installation appears.

Regardless of whether she engages with an underground tunnel, a façade, or the entryway of an exhibition venue, one characteristic feature of Lykke's approach is that she always works with very concrete optic and spatial effects, a fact which makes her architectural interventions seem highly sophisticated and complex.

Ane Lykke works in a distinctly three-dimensional manner. The effect very much depends on having an individual person see, feel, and sense their surroundings. The perception of the space – the way in which you move in relation to the light, pattern, or grid – is crucial for the ways in which colour, space, and light contribute to the experience, and ultimately for how Ane Lykke's spatial interventions are perceived as a whole.