

# STUDIO

## Ane Lykke

### *Text*

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#### Honey comb Hallucinations

*By Lilia Glanzmann, Frame #51 Jul-Aug 2006*

Apart from its striking beauty, an installation of layered acryl-resin cells offers a mesmerizing alternative to yoga. Once warned to “mind the gap” between platform and carriage in a London tube station, designer Ane Lykke had no idea that a few years later she would be using these three words as the title of a impressive floor-to ceiling installation. As “gap” is the keyword of this work, says Ane Lykke, the expression seemed unavoidable.

Layered patterns have played a significant part in the work of the Danish designer for as long as she can remember. What began as two-dimensional screen printing, however, gained an extra dimension in the project shown here. To create Mind the Gap, Lykke build an interconnected network of hexagonal boxes made from white acrylic resins to form the two parallel plans, and used stripes of red and white translucent film in an effort to create an optical illusion. “Not inspired from the Danish national colours”, laugh Lykke. The Danish Design Centre had invited Lykke to fill an entire space with original work, an attractive opportunity that proved to be far more demanding and time consuming than it had first seems to be. “I had to carry out lots of technical experiments with material, form and colour before coming up with the definitive installation. Even then it took a great deal of precise manual labour. To make the illusion work, every element had to be exact. Exhibited at the Danish Design Centre earlier this year, the honeycombed wall were parallel . Together they formed a three dimensional structure that played with the visitors vision, generating patterns and textures that varied with the incidence of light, the distance between observer and installation, and the specific viewing angle. Because the interactive wall engaged visitors, it harboured a some what philosophical quality. Each person had his own unique experience. Some walked through the whole room to find as many patterns as possible, while others focused only on the colours or on the rhythm of the stripes.

Although Lykke has moved on, her work continues to feature “the gap”. One new project is a commission for the Stilleben, an interior-design shop in Copenhagen, and another is a temporary installation for Trapholt, an art museum in Kolding, Denmark. I used a similar optical effect in both these new projects, but it has been developed even further, says the designer. “At Stilleben, I ll apply stripes directly to the wall, and the installation for the museum will be much larger, the space is bigger and so is the gap. It will have a much stronger impact on spectators”. Is the gap in danger of vanishing? No says Ane Lykke, who hopes to collaborate with architects in exploring even broader applications. “I would like to see the installation become an integral part of a building. If it can be integrated into a building from the very beginning, just think of all the exciting possibilities for optical illusions”.