

STUDIO

Ane Lykke

Text

Pixelated Sensuousness

By Trine Møller Madsen, Living Design 2007

For the Charlottenborg Spring Exhibition 2007, the large glazed entrance section had been transformed into a vibrant forest of dots that changed as the beholder moved through the space. Designer Ane Lykke's stunning installations intensify our senses and make us aware of body and space.

Dot after dot after dot ... Right, left, up, down, moving in, moving out, moving through. The pixelated pattern formation at the boxy entrance section of Kunsthal Charlottenborg, was one of the more striking projects in the 2007 Spring Exhibition. The title of the installation was Distorted, and indeed, this seems an apt term for the purpose of Ane Lykke's general project: twisting our fixed perceptions of reality. It may not be readily apparent, but Ane Lykke trained as a textile designer at Danmarks Designskole. Since her graduation in 1996 she has devoted intense efforts to exploring space and discovering ways of approaching the surfaces in a space to dissolve physical boundaries and challenge our common means of perception. She uses her textile training to view things from new and unconventional angles. "Textiles are in fact based on a sort of layered structure. In my projects, I delve into this structure, taking the layers apart and drawing them out into three dimensions. This way, I can apply the structure in a spatial and architectural manner. The textural expression occurs in the physical space in the eyes of the beholder, and is woven of less tangible materials such as time, light and movement."

Unbounded space

Ane Lykke's interactive space rejects static boundaries, conventions and fixed perceptions. She creates moments of spatial distortion based on the notion that the cracks and gaps that occur when the intellect surrenders are the source of new experiences and insights. That was the idea behind Distorted as well as the installation Mind the Gap at the Danish Design Centre in 2006 – a sort of three-dimensional wallpaper that changed with the beholder's movement in front of the wall. "I am interested in the dimensions beyond traditional functional value, and the beholder's active participation is an essential parameter for me. Less static surroundings require a greater degree of presence and involvement. Rather than dictating something or offering final answers, I wish to create an open space where the individual is free to act."

These visually striking projects will continue to challenge conventions also outside the exhibition context. Ane Lykke is currently working on drafts for Tønder Art Museum, designing a way to filter and shape the light in an annex where the daylight is overpowering. The near future also holds a collaborative project with the architectural firm DRZ. Here, one of the tasks that Ane Lykke is involved in is developing surfaces that regulate space acoustics. "This gives me an opportunity to work in an interdisciplinary context in a close dialogue with both architects and engineers. My work is going to be a fully integrated part of the construction process; this is where my strength lies and where I can really make a difference." www.anelykke.dk