

Gertrud Olsson, architect and PhD in architecture (2009, KTH School of Architecture, Stockholm), lecturer in Theory and History at HDK Steneby (40%) and a Visiting Scholar at SRII Swedish Research Institute in Istanbul. She is a member of the SRII Research Collegium and a chair person in a programme board. Her research in the intersection of architectural technology and history & theory of architecture, deals with light, colour and building materials such as mosaic, ceramic and glass from ancient times to contemporary structures. In a research project (Wallenberg foundation), she is studying surface and polychromy from Byzantine mosaic pieces to Islamic tile ornamentation, more specifically the development of the Turkish tile tradition (from the Seljuks to the Ottoman era in order to understand the newborn European interest in tiled facades). Currently her research is also focused on the complex relation between tradition and modernity in the huge number of glass mosaic clad façades from the 1960–70s in Istanbul. It deals with questions about urban planning and perception of city blocks. With an interest in perception, and the relations between Italian and Nordic architecture, another research field examines Mediterranean qualities mediated into Swedish architecture. As a practising architect, running her own company, she designs exhibitions for museums, an example is the permanent exhibition in the medieval Kalmar Castle in southern Sweden. Her focus lies on exhibition design – from concept, shape and design to the finished physical exhibition. In addition, Olsson is involved in dance and ballet productions (*Borgbaletten*, founded by Conny Borg and Amelie Borg), both as a dancer and as a producer in the project group.

Gertrud Olsson has published and lectured widely on colour and light in architecture, transparency versus translucency, and the expression and interaction of mosaic (e.g. Louisiana Museum of Modern Art, Moderna museet/ArkDes, Åbo Akademi, Paris Conservatoire national des arts et métiers, Folkuniversitetet Stockholm, Uppsala University). Teaches and taught at KTH School of Architecture, Beckmans School of Design, Inredningsskolan, Konstfack University College of Arts, Crafts and Design and Arkitekturskolan STHLM. Among her courses are Colour in architecture, the Grand Tour, World Architecture and the Ornamental dimension, and also further courses on colour, light, perception, tile and mosaic, history of architecture, design theory and essay writing. With her interest in Italy, she has participated in different seminars in Rome, and at the Italian institute in Stockholm. Her contributions examined Gunnar Asplund and Einar Forseth and their subtle Mediterranean qualities in architecture. Recurrently during three years, she was a tutor and responsible from KTH in the Italian Summer School *The Culture of the City – understanding the urban landscape*, a two weeks course for architects in Ancona and Urbino and Terni (initiated and directed by Prof. Antonello Alici, Università Politecnica delle Marche, Ancona). The case study is the city of Ancona, particularly the critical connections between the contemporary city and the historical centre. This approach aims to assemble a broader understanding of the city and to design a set of proposals at various scales.

The overall subject in Olsson's research deals with intermediation and intermediaries between different cultures; examining from social, historical and architectural perspectives, investigating the craftsmen and artist role in cross-cultural boundaries, and how new knowledge is produced. An example of an agent in both east and west in the late 19th century is Osman Hamdi Bey (1842–1910), Turkish painter, archaeologist and founder of Istanbul Archaeology museums. He became a mediator between Europe and the Ottoman Empire. In the 1930–50s, Turkish architecture was influenced by the International Style, the modernist architecture in Europe and the US. In this context, Mualla Eyüboğlu Anhegger (1919–2009) became one of the first female Turkish architects, and also, one of the first working with restoration. Thus, she became an agent for female thinking and working in a male dominant profession and country. An additional focus is the repainting of the city of Tirana in Albania, conducted by Edi Rama, artist and Mayor of Tirana (and

now the Prime Minister of Albania) in the beginning of the 21st century. This project is discussed in relation to Bruno Taut (1880–1938), who introduced strong colours in facades eighty years earlier in the German town Magdeburg where he was the city architect. Actually, Taut invited artists and private house owners to *repaint* the city, *Das Bunte Magdeburg*.

Olsson's thesis *The Visible and the Invisible: Color Contrast Phenomena in Space*, published in 2009, explores colour contrast phenomena in a context of visual culture and aesthetics, in architecture and in art. Early modernism manifested an interest in colour contrasts and perception, which lead the way to a new interdisciplinary outlook on vision and simultaneity. This movement forms a background to the book's concluding discussion on colour contrast phenomena in the Swiss architecture of today. Thus, the thesis deals with colour in space, and includes how the colours change in relation to other colours, on the impact of light, and the choice of paint materials. Key issues are perception, the regarding in itself, and how we acquire information in space. Olsson has performed postgraduate research at the Architektur und Konstruktion department at ETH in Zürich.

Among her publications: *På* (poem, *Förlaget Basilisk*, København 2002); "Elfrida Andrée för Musikmuseet" (article *Mabbas årsbok 2001*, Stockholm 2002); *Färgperspektiv – kunskap och forskning om färg i arkitekturen* (lic.thesis., KTH Arkitektur, 2004); "Färg i tid och rum – om utställningsarkitektur" (essay i antologin *Färg Ljus Rum*, Formas förlag, Stockholm 2006); "En translucent utopi i färgat glas" (essay *Konsterna och själen. Estetik ur ett humanvetenskapligt perspektiv*, Vitterhetsakademiens skrift, Konferenser 61, Stockholm 2006); *Färgens yta och djup – om färgmaterialets betydelse för synupplevelsen av färg* (Stiftelsen Arkus, 2007); *The Visible and the Invisible: Color Contrast Phenomena in Space* (diss., KTH Arkitektur, Axl Books, 2009); "Farbe und Architectur" (essay Louisiana Museum of Modern Arts exhibition catalogue *Farbe in der Kunst*, Dumont Buchverlag, Köln 2010); "Interaction of Mosaic Pieces" (paper at AIC 2011, Zürich); "Colour – Light – Expressions in Late Antique Mosaics" (article *Medelhavsmuseets tidskrift Focus on the Mediterranean*, no. 6, 2011); "Möte med det historiska rummet" (essay in magazine *Ikaros*, nr 1, 2012, Åbo Akademi); "Dammi i Colori" (paper at ICAUD i Tirana, 2014); "Universiteti Epoka" (article *Skalan*, KTH, nr 2, 2014); "Mosaic" and "Color Contrast" (*Encyclopedia of Color Science and Technology*, ed. Ronnier Luo, Springer Verlag, Berlin, 2015); "En smältdegel av keramiskt kunnande" (article in magazine *Lera*, nr 2, 2015); "Kakelplattan i Istanbul" (article in year-book *Dragomanen*, 2015); "En färg för hand och sinne" (article in magazine *Byggnadskultur*, theme linseed oil, no 1, 2016, also guest editor); "Kulturmöten i Istanbul via Bedri Rahmi Eyüboğlu" (essay in year-book *Dragomanen*, 2016); "Southern Light and Northern reflections – on Einar Forseth's travel to Sicily" (article in *EdA* [Esempi Di Architettura] *International Journal*, theme "Baltic and Mediterranean. Architects' Travels in the 20th century", no.1, 2016); "Osman Hamdi Bey och berättandet genom historiska lager" (essay in year-book *Dragomanen*, 2017); "Mualla Eyüboğlu – a Female Architect to serve the Country" (MoMoWo, Women's Creativity since the Modern Movement conference in Turin, June 2018, to be published)