

## Context

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### NOTE

- The press kits and more photos can be downloaded in the link:  
<https://drive.google.com/drive/folders/18iSiqSAIzHC0A171MWURa-sicXXUPApO?usp=sharing>
- Standard Usage for Images: Photo credit/by must be given where applicable; and please indicate © Jut Art Museum.

## 【Appendix 1- About Jut Art Museum】



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### Mission

Jut Land Development's 30th anniversary, and the Jut Foundation for Arts and Architecture (JFAA)'s 10th birthday, culminates in the establishment of the Jut Art Museum (JAM) in 2016. It is a milestone commemorating the history of Taiwan's architectural aesthetics.

We anticipate that JAM to act as a new form of platform, catalyst and think tank devoted to corporate social responsibility fulfillment and addressing the societal dynamics of the 21st century. We also anticipate it to carry on the legacy of "A Better Tomorrow" that defines much of JFAA's work, to become the first museum in Taiwan that is focused on the issues of "future" and "city."

### Vision

The Jut Art Museum, located in the heart of Taipei, is also where the Jut Foundation's debut exhibition of "Museum of Tomorrow" is held. After ten years of circuit shows across the city, the exhibition is now back to where it all started, becoming a "showpiece in the heartland of the city and urban inhabitation."

As an up-and-coming art establishment, JAM serves to explore what our future might hold, and transdisciplinary issues. The curation process of JAM is three-pronged: "future," "urban architecture," and "contemporary art."

Japanese architect Jun Aoki is tasked with spacing designs of JAM. The identification system is developed by Atsuki Kikuchi. This is their first museum collaboration project in Taiwan. JAM – a statement of both sophistication yet cutting-edge conception – is downtown's new architectural and art landmark; and it is poised at remaking and bringing new energy into Taipei's cityscape.

## 【Appendix 2- Preface】

### Text / Jut Art Museum

As an iconic figure in 20th century modernist architecture, Alvar Aalto infused the warmth and psyche of daily life into modern architecture via his innovative design that blended functionality with a humanistic spirit. Extended from the scale of “home” to public buildings and urban spaces, his creations featured the fusion of nature, light, and materials in symbiotic harmony with the environment. His works can be seen across Europe and the United States, having a profound and enduring impact on contemporary architectural concepts and design praxis.

Living in the 1920s when Finland just declared independence, and meanwhile bearing a baptism of modernism and globalization, Aalto treated his native culture as the point of departure and used architecture as a language to communicate with the times. Whilst responding to modernization, Aalto’s works embodied the importance that Finnish society attaches to the symbiotic relationship with nature, the spirit of democracy, and the quality of life, and further opened a dialogue between his own culture and the international community.

Focusing on the dialogue between architecture and cities, the Jut Art Museum has endeavored to organize architecture exhibitions, including cross-disciplinary exhibitions of architecture and art, research exhibitions on architectural thoughts and movements, and solo shows of international architects. The exhibition *Creating for the Everyday – Aino, Elissa and Alvar Aalto* is a collaboration between the Jut Art Museum and the Alvar Aalto Foundation. Starting from Alvar Aalto’s life history and featuring a fine selection of important manuscripts, models, and furniture from the Foundation’s collection, this exhibition is the first of its kind in Taiwan to systematically introduce Aalto’s partnerships with his two architect wives, Aino and Elissa Aalto, in architecture, design, and daily life during different periods, with the aim of exploring the connection between architecture and people’s quotidian existence from the perspectives of their “home” and “co-creation.”

The Aaltos’ thoughtful consideration of people’s lives always found expression in their works. It’s the reason why their works are so touching. In their close collaborations, “home” was a space for living and working, as well as the fountainhead of inspiration and creativity that embodied the philosophy of “creating as a way of life.”

In the 21st century when our environment and lifestyle are undergoing a sea change, we seek to revisit the 50-year journey of co-creation among the Aaltos, appreciate Nordic culture’s emphasis on nature, light, and living spaces, and stimulate visitors’ reflections on creativity, cooperation, and symbiosis with nature, thereby raising new possibilities for cities and future living.

## 【Appendix 3- About Alvar Aalto Foundation】

### Text / Alvar Aalto Foundation

Architect Alvar Aalto (1898-1976) is known as one of the modern masters. Always working together with his architect wives, Aino and Elissa Aalto, he believed that architecture and good design can solve the challenges – or “problems” as Aalto called them – of human existence and society.

The Aaltos’ career began as a small-town architectural office in Finland, but eventually expanded over seven decades and into more than ten countries. The Aaltos were cosmopolitan but above all, humanists who shared the Modern Movement ideals of equality and social improvement. The Aaltos developed their own kind of gentle, organic style, and always worked with a special appreciation for the nature and the landscape.

Today, the Aaltos’ heritage consists of circa 300 realized buildings, as well as numerous design objects that are considered modern classics. This exhibition journeys through the inspiring career of the three architects and their tireless efforts for a quality everyday environment.

### **The Alvar Aalto Foundation**

The Alvar Aalto Foundation is established in 1968 and maintains the material and intellectual legacy of the world-famous architect and designer Alvar Aalto and acts to make his work and thinking more widely known. The Alvar Aalto Foundation is the Museum with the national responsibility for Alvar Aalto’s architecture and design heritage and the international center for information about Alvar Aalto, with extensive collections that form the basis of the Alvar Aalto Museum’s and the Foundation’s exhibitions and publications. The Foundation pays special attention to buildings designed by Alvar Aalto in Finland and abroad. The foundation comments on plans for the renovation and alteration of Aalto’s buildings, prepares reports and participates in renovation projects in other ways as needed.

## 【Appendix 4- About Architects】

Photo	Biography
 <p>Aino Aalto ©Alvar Aalto Foundation</p>  <p>Aino Aalto and Alvar Aalto ©Alvar Aalto Foundation</p>	<p><b>Aino Aalto, 1894-1949</b></p> <p>Architect Aino Aalto married Alvar Aalto in 1924, and worked alongside her husband as a designer of equal standing. In the extensive output of Aalto's office it is, however, hard to distinguish the roles of the different designers, since works mostly went by the name of the office.</p> <p>Aino Aalto was especially interested in interior and furniture design, for which she had plenty of opportunities in Aalto's office's comprehensive building projects. As the company Artek was founded in 1935 to promote the growing production and sales of Aalto furniture, Aino Aalto became the first Design Director. She created the company's still-recognizable, timeless, high-quality style. Aino's modern values and strong sense of social responsibility flourished particularly in interior design related to childcare, such as in kindergartens, health centres and maternity clinics.</p> <p>Aino Aalto was a skilled exhibition designer and her exhibition architecture for the Milan Triennial in 1936 won the Grand Prix. She was an accomplished photographer and an early adopter of the principles of modern photography. She also participated in the work of the Finnish Association of Women Architects, Architecta that was established in 1942.</p>
 <p>Alvar Aalto ©Alvar Aalto Foundation</p>	<p><b>Alvar Aalto, 1898-1976</b></p> <p>Alvar Aalto enjoyed an exceptionally rich and varied career as an architect and designer, both at home in Finland and abroad. He opened his architectural practice in 1923. From the late 1920s onwards, he made several journeys to Continental Europe on which he and his wife, architect Aino Aalto became familiar with Modernism, the International Style. This began a shift in the Aaltos' own style and enabled them to make an international breakthrough, largely because of Paimio Sanatorium (1929-1933), an important modern milestone.</p> <p>Aalto had adopted the principals of user-friendly, functional design in his architecture. From the late 1930s onwards, the architectural expression of Aalto's buildings became enriched by the use of organic forms, natural materials and increasing freedom in the handling of space. Each building was treated as a complete work of art – right down to the furniture and light fittings. The design of Aalto furniture combined practicality and aesthetics with series production, encouraging a more beautiful everyday life in the home.</p> <p>After Aino Aalto passed away, Alvar and Elissa were married in 1952. From the 1950s onwards, along with Elissa's participation, Aalto's architectural practice was employed principally on the design of public buildings, more and more on countries outside Finland.</p>



Elissa Aalto ©Alvar Aalto Foundation



Elissa Aalto and Alvar Aalto  
©Alvar Aalto Foundation

### **Elissa Aalto, 1922-1994**




Architect Elsa Mäkinen began her long career in Alvar Aalto's architectural office in 1949. Over the years she became his closest coworker and an interpreter of his ideas. After their marriage she took the name Elissa Aalto. She became a partner in Aalto's office as a 36-year-old at the end of 1958. She participated in preparations of numerous competition proposals, as well as in the planning and supervision of realized projects. Starting in the 1960s, articles on the office's work frequently mention Elissa Aalto alongside Alvar Aalto as the other main designer.

Following Alvar Aalto's death, Elissa led the office in 1976-1994, bringing several unfinished building projects to completion. Carrying on Alvar Aalto's legacy and fostering his material and intellectual heritage formed Elissa Aalto's major life's work. She worked actively on restoration and conservation of Aalto's buildings. It was partly due to her influence that Aalto's office's drawing and document collection, along with the copyrights, were transferred to the ownership of the Alvar Aalto Foundation and were thus preserved as a coherent whole to serve the architecture researcher community.



## 【Appendix 5- Highlight works】

Photo	Introduction
 <p>©Alvar Aalto Foundation</p>	<p><b>Villa Flora (1926)</b></p> <p>In 1926, Aino Aalto designed an unpretentious summer villa for the family to use themselves. The building is located in Alajärvi, a place in Finnish Ostrobothnia, which is closely linked with the Aalto family history through Alvar's father's family. The name of the villa came from Alvar's stepmother, the much-loved Flora Aalto.</p> <p>On the side of the simple, white wooden building, facing the lake is a colonnaded terrace running the full length of the building. This gallery is a good example of architectural influences that Aino Aalto brought with her from her trips to Italy. Decades ago, it was possible to step straight off the terrace onto the sandy shore, but the shoreline has receded and the sand has become overgrown. The rustic character of the building is emphasized by the turf growing on the double-pitched roof. The family enjoyed being at the villa especially in the 1930s when the children, Hanni and Hamilkar, were small.</p>
 <p>©Alvar Aalto Foundation</p>	<p><b>The Aalto House (1935-1936)</b></p> <p>Aino and Alvar Aalto's family moved from Turku to Helsinki in 1933. Their detached house was completed in 1936. It housed both the family home and the architect's office. In place of the earlier simplified functionalism, the house reflects the more organic style adopted by the Aaltos in the 1930s, which was characterized by a handmade feel for material, copious use of wood, and a strong connection between the building and the surrounding nature. The nucleus of the house is formed by the living room and dining room, their large windows opening onto the garden to the South. All that separated the architect's office and living room was a wooden sliding door, and at busy times the office could spread into the home side. The two different functions of the house are also evident in the choice of materials. The architectural office has a white-rendered brickwork and the private side is clad with wood paneling.</p> <p>All Aaltos lived in the house until their death. Aino died in 1949, Alvar in 1976 and Elissa Aalto in 1994 making her the longest resident of the house having lived there for 42 years. The Aalto House became the property of the Alvar Aalto Foundation in 1998 and has since functioned as a home museum and is open to the public all year round.</p>

 <p>©Alvar Aalto Foundation</p>	<p><b>Paimio Sanatorium (1929-1933)</b></p> <p>Alvar Aalto has written a lot about humanizing architecture. While starting to design the Paimio Sanatorium, he had noticed that rooms are generally designed from the point of view of a healthy person. As the needs of a bed-ridden patient suffering from tuberculosis were very different, the starting point of all design in the Paimio Sanatorium was the physical and psychological needs of the patients. It was emphasized that the optimal sunlight reached the different parts of the building at different times and that there were pleasant conditions in the patients' rooms in regard to heating, ventilation, lighting and acoustics.</p>
 <p>©Alvar Aalto Foundation</p>	<p><b>Viipuri Library (1927-1935)</b></p> <p>Alvar Aalto had won the design competition for Viipuri Library in 1927, but the decision to build was delayed for several years. During that time, a great deal happened, both in European architecture and in Aalto's own architectural thought processes and also the site where the library was to be built was changed. Aalto had time to do four different variations for the library. The competition entry from 1927 followed strictly classical architectural tradition. In the revised version from 1928, several characteristics to the new modernist architecture: a glass wall, strip windows, a roof terrace and a curving canopy. By the time the final drawings were prepared in December 1933, Aalto had become a thoroughbred functionalist. When the Viipuri Library was completed, it attracted worldwide attention and, in conjunction with Paimio Sanatorium, it raised Aalto up to become one of the representatives of modernism.</p>
 <p>©Alvar Aalto Foundation</p>	<p><b>Seinäjoki Cultural and Administrative Center (1951-1987)</b></p> <p>The Seinäjoki Cultural and Administrative Center Project began with competition success: Aalto's office won both the church (1951) and the town hall (1958) design competitions. Through many stages, the whole grew over the years.</p> <p>Seinäjoki Cultural and Administrative Center stands as its own built landscape amid an expanse of flat, open land. At the same time, each individual edifice – the church and parish center, library, town hall, central government offices and theater – has its own distinct architectural identity. The hierarchy of the buildings and their diverse roles are communicated by their façade design, scale and materials. There are many characteristic Aalto features, such as fan-like building shapes, ceramic tile cladding, and connecting the building to the landscape with terracing. As in the medieval European cities admired by Aalto, the open spaces between the buildings offer city dwellers both varied street views and natural places to gather.</p>





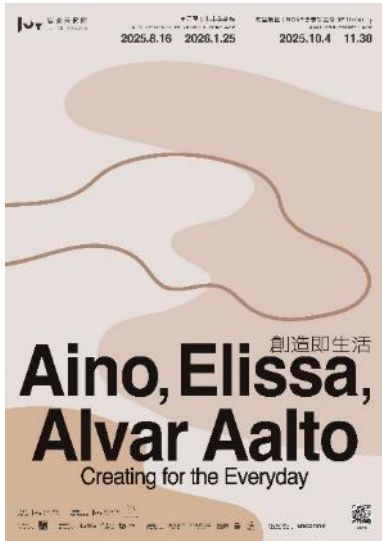


©Alvar Aalto Foundation

### **Muuratsalo Experimental House (1952-1954)**

During the construction of the town hall in nearby Säynätsalo, Alvar and Elissa Aalto discovered an attractive lakeshore site for their summer house. In its remote location on the Island of Muuratsalo, Aalto was able to try out, unhindered, structural and aesthetic approaches that were not yet ready to be used on clients' projects. The Experimental House was also a wilderness studio that offered peace and quiet for unrestricted sketching and conceptualizing. Above all, however, it was a peaceful place for the newly-wed Elissa and Alvar Aalto whose everyday urban lives were filled with the rush of working and travelling.

Unlike Finnish summer villas as a rule, the Experimental House is not located on the edge of the water, but rather on the top of a high cliff. The house's most important space is the brick-paved internal courtyard with its protecting walls, around which the living rooms are arranged. The interior spaces are congenial, and luxurious in their simplicity. Later on, the Experimental House was connected to mains water and electricity. The house was given into the custodianship of the Alvar Aalto Museum in Elissa Aalto's will after her death in 1994 and is now a home museum open to the public during the summer season.

## 【Appendix 6- Photos】

Caption	Photos
<p><i>Creating for the Everyday – Aino, Elissa and Alvar Aalto</i>                      (vertical) Key Visual © Jut Art Museum</p>	
<p><i>Creating for the Everyday – Aino, Elissa and Alvar Aalto</i>                      (horizontal) Key Visual © Jut Art Museum</p>	
<p>Finnish Iconic Architect Alvar Aalto's First Major Retrospective in Taiwan © Jut Art Museum</p>	

outline the collaborative journey of Alvar Aalto and his two architect wives © Jut Art Museum




Features over 160 original drawings, design objects, and scale models © Jut Art Museum








Inspired by natural totems, the Aaltos designed several printed fabrics © Jut Art Museum



<p>The exhibition showcases a selection of furniture pieces designed by the Aaltos since the 1930s © Jut Art Museum</p>	
<p>Viipuri Library © Jut Art Museum</p>	
<p>Paimio Sanatorium © Jut Art Museum</p>	
<p>Muuratsalo Experimental House © Jut Art Museum</p>	
<p>Seinäjoki cultural and administrative center © Jut Art Museum</p>	
<p>The exhibition space incorporates curves and natural wood materials, echoing Alvar Aalto's design vocabulary. © Jut Art Museum</p>	



	
The free-form can be seen in the “Aalto Vase.” © Jut Art Museum	
Rod-shaped ceramic tiles by Alvar Aalto, creating rhythmic light and shadow. © Alvar Aalto Foundation	
Rod-shaped ceramic tiles developed by Alvar Aalto © Jut Art Museum	
Alvar Aalto valued the qualities of light and frequently created lighting fixtures tailored to his buildings © Jut Art Museum	



<p>Classic furniture such as the legendary “Stool 60” is also on display in the main venue to offer visitors firsthand experience © Jut Art Museum</p>	
<p>Curatorial Team © Jut Art Museum                  Left to Right:                  Shan-Shan Huang (Director of the Jut Art Museum),                  Aaron Y. L. Lee (CEO of the Jut Foundation for Arts and Architecture),                  Mari Murtoniemi (Chief Curator of Alvar Aalto Museum),                  Timo Riekko (Chief Curator of Alvar Aalto Foundation)</p>	
<p>Aaron Y. L. Lee, CEO of the Jut Foundation for Arts and Architecture, giving an address © Jut Art Museum</p>	
<p>Timo Riekko, Chief Curator of the Alvar Aalto Foundation, giving an address. © Jut Art Museum</p>	
<p>Mari Murtoniemi, Chief Curator of the Alvar Aalto Museum, giving an address. © Jut Art Museum</p>	
<p>(Right) Mari Murtoniemi, Chief Curator of the Alvar Aalto Museum; (Left) Timo Riekko, Chief Curator of the Alvar Aalto Foundation. © Jut Art Museum</p>	