

Exhibition as an Art Historical Tool: *Bold and Beautiful: Estonian Private Houses from the 1980s*

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This article explores the making of a practice-based research exhibition as a case study in curating recent architectural heritage. Set against the backdrop of 1980s postmodern private house architecture in Estonia, it investigates how exhibitions can serve as tools for research and heritage-making. The article unpacks the research context of the exhibition, examines the iterative curatorial process and methodologies, and introduces the exhibition's design, content with a selection of exhibits. A significant aspect of the project was its touring function, which took the exhibition to multiple Estonian cities, gathering visitor survey responses, identifying potential interviewees, and subtly reshaping the public image of postmodern residential architecture. Initial results from questionnaires, curatorial tours, and interview film material indicate the exhibition's effectiveness as a research tool. Drawing on the author's dual position as curator and researcher, the article reflects on curatorial work as a form of self-reflective practice-based research, situated between the roles of creative practitioner, architectural historian, and heritage specialist.

Keywords: postmodernism, practice-based research, cultural heritage, private houses, 1980s, 1990s.

Introduction

This article is based on a series of questions arising from the author's doctoral research in architectural history and cultural heritage. What are the possible approaches to architectural historical research? In what ways can the architecture of the recent past be understood and interpreted as cultural heritage? How can an exhibition serve as a research tool, both for gathering information and for communicating research findings to a broader audience? How, and to what extent, can the process of curating an exhibition expand a researcher's understanding of the subject? What role can an exhibition play in the interpretation and co-creation of heritage values?

The case study discussed in this article, primarily based on the author's self-reflection as a curator, is the practice-based research exhibition *Vaprad ja ilusad. Eesti eramuarhitektuur 1980. aastatel* [Bold and Beautiful: Estonian Private Houses from the 1980s]. The exhibition focused on the architectural history of late twentieth-century postmodern private houses, exploring both their historical development and their valuation as architectural heritage, while encouraging visitors to reflect on the image of these buildings. Beyond its public-facing goals, the exhibition was also instrumental in generating data and new insights for the author's doctoral research.

The exhibition was presented at the Estonian Museum of Architecture from November 30, 2023, to May 12, 2024, after which it toured several Estonian cities—Kuressaare, Haapsalu, Paide, and Tartu—in chronological order, concluding on January 31, 2025.

Practice-Based Research in the Context of Curating

Over the past twenty years, practice-based research has become increasingly established as a recognized research methodology.¹ It may be described as an advanced epistemological artistic practice aimed to generate new knowledge, understanding, interpretations, and skills.² This approach has evolved into a distinct field that integrates practice and theory. As a result, several foundational publications have appeared, including volumes

1 Annette Arlander, "Artistic Research in a Nordic Context," in *Practice as Research in the Arts*, ed. Robin Nelson (Palgrave Macmillan London, 2013), 152.

2 "The Vienna Declaration on Artistic Research," Culture Action Europe, accessed March 18, 2025, <https://societyforartisticresearch.org/wp-content/uploads/2020/10/Vienna-Declaration-on-Artistic-Research-Final.pdf>.

edited by Michael Biggs and Henrik Karlsson,³ and by Robin Nelson.⁴ The practice-based research format is increasingly being adopted by universities, particularly in the fields of design, art, architecture, and their histories. Similar trends can also be observed in the Baltic countries. The Estonian Academy of Arts is one of three universities in Estonia that prioritize the implementation of practice-based research at an international level across all its disciplines,⁵ encompassing not only the fine arts but also architecture and urban planning, visual culture studies, conservation, and cultural heritage. In doctoral studies, a practice-based research project is considered equivalent to a scholarly article, provided that it undergoes a public peer-review process involving two reviewers.⁶ Although such projects most commonly take the form of exhibitions, they may also be realized as performances,⁷ podcasts,⁸ films,⁹ or other creative works. To date, however, the impact of the practice-based research on the writing of architectural history and on the identification of cultural heritage has received relatively little scholarly attention. In the field of heritage, parallels may be drawn with the architect as a (creative) practitioner: by analyzing their own practice, practitioners

- 3 Michael Biggs and Hendrik Karlsson, eds., *The Routledge Companion to Research in the Arts* (Routledge, 2010).
- 4 Robin Nelson, ed., *Practice as Research in the Arts* (Palgrave Macmillan London, 2013).
- 5 "Framework for Artistic and Practice-Based Research in Estonia," Estonian Academy of Arts, accessed March 15, 2025, <https://drive.google.com/file/d/1rAUYBJpXWD32y-j4Px4FyVb9W1DXIXfk6/view>;
- "Strategy for Research, Development and Creative Practice at the Estonian Academy of Arts, 2021–2025," Estonian Academy of Arts, accessed March 15, 2025, <https://drive.google.com/file/d/1IX3xJ3yoJhpPgMKfFjw-ipCQf1dkv2dI/view>.
- 6 "Regulations for Doctoral Studies at the Estonian Academy of Arts," Estonian Academy of Arts, accessed March 15, 2025, <https://drive.google.com/file/d/1ILXGK6GQVJp-7D5rhCXYCinJbhS4PiUIR/view>
- 7 For example, Nesli Hazal Oktay, "Far-away Bodies: Co-creating Design(s) in and for Remote Intimacy" (PhD diss., Estonian Academy of Arts, 2024). The dissertation employed performance and co-creation as methods of practice-based research. https://eka.access.preservica.com/uncategorized/SO_c9a831ae-7ec8-4a8b-b925-845bd5d21eba/
- 8 For example, Sandra Saar, "Taskuhääling „Mis siis, kui...“ kui teaduse kommunikaator" [The Podcast "What If..." as a Tool for Science Communication] (MA thesis, University of Tartu, 2022). The result of this creative research was a podcast *Mis siis kui...* [What if...]. <https://dspace.ut.ee/items/6494cdbf-53ae-4539-bce7-afbea20cdab7>.
- 9 For example, Ülo Pikkov, "Anti-Animation: Textures of Eastern European Animated Film" (PhD diss., Estonian Academy of Arts, 2018). The dissertation was defended on the basis of animated films. https://eka.access.preservica.com/uncategorized/SO_5a00ec68-8595-434d-8a90-eb6a0eee3b85/

generate new knowledge that can subsequently inform and develop future practice.¹⁰ Further research is needed to examine how practice-based research has influenced the writing of architectural history. It is possible that the case-study oriented nature of this methodology makes it challenging to develop larger-scale analysis.

Exhibitions are a common medium for architectural historians, who often also assume the role of curator. Robert Nelson has argued that a curator may be viewed as an artist, and vice versa, or that the distinction between these roles may be blurred.¹¹ This perspective aligns with the understanding that practice-based research can emerge not only from explicitly creative roles but also from other positions essential to exhibition-making.

In museum studies, exhibitions have increasingly been examined as interdisciplinary research tools¹² and as transdisciplinary practices that challenge conventional distinctions between theory and practice, as well as between academic and creative work.¹³ Further parallels have been drawn between the curation of practice-based research exhibitions and the performing arts,¹⁴ while scholars have also explored the role of self-reflection in exhibition design and audience engagement.¹⁵

In the context of architectural (history) exhibitions, practice-based research may be undertaken from various perspectives. These may include interpreting architectural practice through the design of museum spaces,¹⁶ studying the influence of exhibition design on research projects

- 10 Most doctoral dissertations defended in the Department of Architecture of the Estonian Academy of Arts employ this self-reflective methodology.
- 11 Robert Nelson, *The Jealousy of Ideas. A Practical Anatomy of Creative Ambition* (Ellikon, 2009), 72.
- 12 Peter Bjerregaard, ed., *Exhibitions as Research. Experimental Methods in Museums* (Routledge, 2020).
- 13 Ólöf Gerður Sigfúsdóttir, "Curatorial Research as Boundary Work," *Curator: The Museum Journal* 64, no. 3 (2021): 14, <https://doi.org/10.1111/cura.12417>.
- 14 Kate Holmes, "Exhibition Curation as Practice-as-Research Performance Historiography: An Incomplete Story of Audience Experience," *Studies in Theatre and Performance* 44, no. 2 (2024): 306–26, www.tandfonline.com/doi/full/10.1080/14682761.2022.2105544.
- 15 Suzie Attiwill, "Exhibition As Research," in *Places and Themes of Interiors: Contemporary Research Worldwide*, ed. Peressut Basso (FrancoAngeli, 2008), 45–52.
- 16 Mirosław Nizio, "From Imagination to Space. Architecture and Museum Exhibition as Dialogue and Interaction," *Architectus* 2, no. 70 (2022): 115–24, https://architectus.pwr.edu.pl/files/numery/70_11.pdf.

and audiences,¹⁷ and analyzing how an exhibition's constructed narrative shapes interpretations of architectural history and fosters engagement with local communities.¹⁸ Creating and analyzing exhibitions as a form of practice-based research thus intersects with multiple fields. This tightly interwoven network continues to evolve and extends beyond artists alone—curators and other participants involved in the exhibition-making process can also contribute to these investigations.

Curating Recent Past Heritage: The Exhibition as an Interpretive Tool

Drawing parallels with the field of cultural heritage, exhibitions are among the most common tools for promoting heritage. More specifically, in the context of architectural heritage, three key components can be distinguished: practical conservation work, (architectural) history, and the communication of values. The exhibition discussed in this article focuses on the latter two.

Knowledge of the history of recent architecture is indispensable for understanding future heritage. Ruudi has conceptualized the exhibition as a research tool for studying recent architectural history, arguing that institutions like the Estonian Association of Architects, through commissioning exhibitions, promote contemporary architectural practice and, more indirectly, contribute to the formation of the canon of architectural history.¹⁹ A similar effect has been described by Braden, who demonstrates how curatorial practice influences artists' visibility and their inclusion in art history.²⁰ In other words, curators lay the groundwork for the transformation of exhibited objects or artworks into heritage—the more frequently they are exhibited and discussed, the greater their historical and social significance becomes.

- 17 Vikkie Chen, "Representation and Installation: Curating Architectural Exhibitions," in *Future in Architectural Research*, eds. Ajla Aksamija, John Haymaker, and Abbas Aminmansour (Perkins&Will, 2015), 696–702.
- 18 Popi Iacovou, Georgios Artopoulos, "The Architecture Exhibition as a Stage of Mediated Narratives," *Digital Creativity*, 35, no. 2 (2024): 156–70, <https://doi.org/10.1080/14626268.2024.2304811>.
- 19 Ingrid Ruudi, "Näitus kui lähimineküü uurimise dünaamiline vahend," in *Etüüde nüüdiskunstist 11*, eds. Luule Epner, Mari Laaniste, and Piret Viies (Tartu Ülikooli Kirjastus, 2024), 43–50.
- 20 L. E. A. Braden, "Networks Created Within Exhibition: The Curators' Effect on Historical Recognition," *American Behavioral Scientist*, 65, no. 1 (2021): 25–43, <https://doi.org/10.1177/0002764218800145>.

Exhibitions can also foster the interpretation of architectural values by engaging in active dialogue with visitors or local residents. Although the curatorial case study by Iacovou and Artopoulos focused on mediating the work of a lesser-known architect through multimedia tools,²¹ it similarly highlights the exhibition's role in establishing meaningful connections with local audiences. Dialogue may also develop in the opposite direction, for instance, by using various ethnographic and participatory methods to identify and co-create the values of late twentieth-century architecture, one outcome of which was a collaboratively curated community photo exhibition.²²

An exhibition can likewise serve as a testing ground for assessing society's readiness to interpret the heritage of the recent past. For example, during the production of the interview film and photographic documentation for the *Bold and Beautiful* exhibition, unexpected conversations emerged between local residents and the exhibition team, initiated by the public attention toward the featured private houses. Similar reactions were also observed among the architects who were interviewed: they acknowledged that external interest in their recent works contributed, however modestly, to its historicization and recognition as heritage.

Before turning to the case study, it is necessary to clarify the curatorial position adopted in this research. The author identifies with several professional roles but situates herself primarily at the intersection of two fields: architectural history and cultural heritage. The exhibition was informed, among others, by the work of two researchers of late twentieth-century (including postmodern) architecture: Silke Langeberg²³ and Kirsten Angermann.²⁴ The anticipated outcomes of the practice-based exhibition were conceptually divided between these two fields, with the intention of contributing to both. Equally important was the pursuit of answers to the research questions that underpin the doctoral project (see Introduction).

21 Iacovou and Artopoulos, "The Architecture Exhibition as a Stage of Mediated Narratives," 156.

22 Elizabeth Robson, "Assessing the Social Values of Built Heritage: Participatory Methods as Ways of Knowing," *Architecture* 3, no. 3 (2023): 428–45, <https://doi.org/10.3390/architecture3030023>.

23 For example, Matthias Brenner, Silke Langenberg, Kirsten Angermann, and Hans-Rudolf Meier, eds., *High-Tech Heritage: (Im)Permanence of Innovative Architecture* (Birkhäuser, 2024).

24 For example, Kirsten Angermann, Hans-Rudolf Meier, Matthias Brenner, and Silke Langenberg, eds., *Denkmal Postmoderne: Bestände einer (un)geliebten Epoche* (Birkhäuser, 2024).

First, the study of the architectural history of postmodern residential buildings provides a basis for defining and critically analyzing the values of architectural heritage from the final decades of the twentieth century. Such an approach makes it possible to identify areas in which conventional heritage value may prove insufficient. It can therefore help determine which established heritage values remain applicable, where they require reconsideration, and whether additional value parameters need to be developed.²⁵

Second, one of the aims of cultural heritage practice is the preservation of the material legacy of the past. Although a single exhibition cannot provide all the necessary information required to secure heritage protection of postmodern private houses at either the national or municipal level, it can serve as a starting point for discussion and further research. At the very least, the exhibition contributes to the documentation of the history of residential buildings of the 1980s. Equally important, although less tangible, is its potential to expand the knowledge of those connected to these houses—including exhibition visitors and participants in curatorial tours—about the (architectural) history of the period. As this contextual understanding deepens, perceptions of the buildings may also shift, strengthening the motivation to preserve and maintain them. Ultimately, the most effective form of heritage conservation is the continuous use of a building by a knowledgeable owner.

Exhibition Objectives

The objectives of the exhibition align with the three research models described by Sigfúsdóttir. The first views the exhibition as a tool for presenting completed research; the second interprets it as an integral and continuous part of the research process and the generation of knowledge; and the third conceptualizes curating itself as a form of knowledge production, including through co-creation. These three approaches overlap, complement one another, and exist without hierarchy, providing a useful framework for identifying research elements within the curatorial process.²⁶

25 Triin Reidla, “Such an Ugly House! Postmodern Residential Buildings and Issues of Evaluation” (MA thesis, Estonian Academy of Arts, 2020), 96, https://digiteek.artun.ee/fotod/loputood/magister/event_id-217.

26 Sigfúsdóttir, “Curatorial Research as Boundary Work,” 14.

Rather than being understood as a final product, an exhibition can also be interpreted as one stage within a larger process.²⁷ In the present case, it constituted a small component of a doctoral thesis. Writing exhibition texts can likewise be regarded as an essayistic practice that generates hybrid knowledge at the intersections of academic disciplines.²⁸ In *Bold and Beautiful*, previous research was analyzed and translated into an exhibition through the incorporation of new media, multiple exhibition formats, and newly collected information.

The exhibition was shaped by two major research questions concerning postmodern private houses:

- What heritage values does a postmodern private house represent?
- How can prevailing perceptions of the architecture of this era as “ugly” and unworthy of attention²⁹ be challenged?

One possible explanation is that the short temporal distance still prevents postmodern private houses from being perceived as architectural heritage. In addition, Soviet-era architecture continues to be viewed through the lens of a difficult historical period, often accompanied by a desire to forget the recent past. Furthermore, many houses were only partially realized or deviated considerably from their original designs, contributing to their unusual appearance and reinforcing their negative perception.

The exhibition served multiple purposes at different levels:

- **Personal:** It formed an essential component of the author’s ongoing doctoral research. Additionally, it provided an opportunity to develop practical experience in curating and organizing an exhibition.
- **Contribution to the doctoral research:**

27 Bjerregaard, *Exhibitions as Research. Experimental Methods in Museums*, 13.

28 Mattias Bäckström, “The Exhibition as Essay. Exhibition Production as Research Process,” in *Breaking Boundaries! Museum Education as Research*, ed. Line Engen (Trondheim: Museumsforlaget, 2023), 159.

29 The survey on the appreciation of postmodern houses revealed that a large proportion of respondents viewed them unfavorably. The need to rehabilitate the period and its architectural legacy therefore remains highly relevant. Reidla, “Such an Ugly House! Postmodern Residential Buildings and Issues of Evaluation,” 98.

Some of the challenges of heritage valuation are also addressed in Riin Alatalu, Maris Mändel, Oliver Orro, and Triin Reidla, “A Controversial Heritage. Residential Architecture of the Transition Period in Estonia,” *Baltic Journal of Art History* 19 (2020): 129–54, <https://doi.org/10.12697/BJAH.2020.19.05>.

- Establishing contact with homeowners for interviews, a process otherwise restricted due to personal data protection regulations.

- Gathering data on whether, and in what ways, the exhibition influenced visitors' perceptions of postmodern private houses.

- Collecting additional material on postmodern private houses.

- Expected contribution to the field:

- Addressing a research gap. Although visual culture researchers like Andres Kurg,³⁰ Mart Kalm,³¹ and Ingrid Ruudi³² have written extensively about Estonian architecture of the 1980s, private houses have generally occupied a marginal place within this scholarship, with attention focused on prominent projects and leading architects. More recent publications have begun to devote greater attention to postmodern private houses.³³ However, further research is needed on private houses built in Estonia in the 1980s, particularly beyond the best-known examples and outside Tallinn.

- Promoting appreciation of postmodern architectural heritage. In Estonia, heritage studies have only gradually begun to acknowledge the significance of Soviet-era architecture. The inventory of valuable twentieth-century architecture³⁴ identified 739 architecturally significant Soviet-period buildings, yet only a small proportion have been designated as cultural monuments. Conducted between 2008 and 2012, the inventory reflected a period when postmodern

30 Andres Kurg, "Werewolves on Cattle Street: Estonian Collective Farms and Postmodern Architecture," in *Second World Postmodernisms*, ed. Vladimir Kulić (Bloomsbury Publishing, 2019).

31 Mart Kalm, *Eesti arhitektuuri 100 aastat* (Post Factum, 2018).

32 Ingrid Ruudi, "Spaces of the Interregnum. Transformations in Estonian Architecture and Art, 1986–1994" (PhD diss., Estonian Academy of Arts, 2020).

33 Epp Lankots and Triin Ojari, eds., *Eesti linnaehituse ajalugu*, vol. 2 (Eesti Kunstiakadeemia, 2024).

34 "National Register of Cultural Monuments of Estonia," Estonian Heritage Board, accessed March 15, 2025, <https://register.muinas.ee/public.php?menuID=generalinformation>.

architecture attracted less appreciation than it does today. As a result, architecture from the 1980s remains underrepresented in heritage listings. Laura Ingerpuu has likewise contributed to the study of Estonia's recent architectural heritage through her research on late Soviet-era collective farm centers.³⁵ More recent inventories, including two heritage assessments of Tallinn's city center completed in 2020, have incorporated examples of architecture from the 1980s.³⁶ A rare example of a postmodern building listed as a national monument is the National Library of Estonia, designed by Raine Karp in 1982 and completed in 1993 [Fig. 1].³⁷ Nevertheless, postmodern architecture as a whole remains largely unprotected and undervalued.

A more comprehensive understanding of the heritage value of Soviet-era architecture—particularly from its final decades—requires further research. The need for a thorough, up-to-date, and wide-ranging analysis of Estonian architecture from the 1980s and 1990s is becoming increasingly urgent. Such research would provide a stronger foundation for heritage assessment at a time when the Estonian Heritage Board is revising the national register of cultural monuments³⁸ and municipalities are finalizing their comprehensive plans that may include the identification of locally significant architectural heritage.³⁹ In this context, the

- 35 Laura Ingerpuu, "Threats and Opportunities to Baltic Socialist Architecture in Rural Decline: The Case of Collective Farm Centers," *Journal of Baltic Studies* 54, no. 2 (2022): 335–56, <https://doi.org/10.1080/01629778.2022.2061025>.
- 36 "Identification of Valuable Individual Buildings in the Comprehensive Plan of the Central City District," Tallinn City Municipality, accessed March 22, 2025, www.tallinn.ee/et/kesklinna-linnaosa-uldplaneering/kesklinna-linnaosa-uldplaneeringus-vaartuslike-uk-sikobjektide-hoonete-maaramine.
- 37 This building is the most recently designated national monument in Estonia.
- 38 "Revision of the Heritage Register," Estonian Heritage Board, accessed March 24, 2025, www.muinsuskaitseamet.ee/amet-koostoo-uudised-ja-kontakt/arendus-ja-koostooprojektid/malestiste-nimekirjade-korrastamine.
- 39 "Local Government Planning," Ministry of Economic Affairs and Communications, accessed March 24, 2025, <https://planeerimine.ee/ruumiline-planeerimine-2/kov-planeeringud/>.

exhibition is intended to contribute to future efforts to protect the architectural heritage of the 1980s.

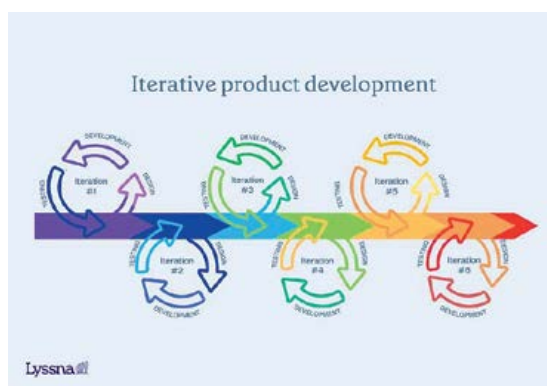
- **Expected wider impact:** The exhibition aimed to introduce wider audiences to the history, cultural context, and specific building culture of postmodern private houses, while reshaping their perception. Additionally, it sought to establish a shared knowledge base among interview participants, motivating them to engage in discussion and productive debate about postmodern houses. The exhibition also helped create a common frame of reference for subsequent dialogue with other stakeholders, such as heritage specialists, architects, and others, thereby reducing the potential for misunderstandings.



1. National Library of Estonia (architect Raine Karp, designed in 1982, completed in 1993) is currently the newest listed national monument, photo by Martin Siplane

Estijos nacionalinė biblioteka (arch. Raine Karp, suprojektuota 1982, pastatyta 1993) šiuo metu yra naujausias į kultūros paveldo sąrašą įtrauktas nacionalinis paminklas, Martino Siplanės nuotrauka

Reflecting on the curatorial process, the development of an exhibition on postmodern residential houses aptly illustrated the iterative nature of qualitative research [Fig. 2]. The exhibition was initially based on the author's 2020 master's thesis *Such an Ugly House! Postmodern Residential Buildings and Issues of Evaluation*, which was reinterpreted during the early stages of exhibition development in 2021. Over the two following years, it became increasingly evident that the exhibition was not merely a means of communicating existing research but also a method for overcoming the obstacles encountered during the research process itself.



2. General diagram of the iterative process, photo from: www.lyssna.com/blog/product-iteration/

Bendroji iteracinio proceso diagrama

A similar iterative cycle of questions and answers also characterized the development of the exhibition content. The discovery of exhibits and contacts was strongly shaped by the snowball sampling method. The choice of illustrative material was guided by the goal of presenting a balanced selection of private houses while remaining within the constraints of the exhibition format. Photographing private houses together with the exhibition photographer and filming introductory footage for the interview film provided an opportunity to re-experience the urban environments of the studied areas, critically reassess earlier interpretations, and formulate new conclusions.

As the exhibition deadline approached in 2023, its initial objectives became more nuanced: to summarize the narrative of the postmodern

private house in Estonia while identifying the aesthetic criteria and stylistic elements of postmodern residential architecture, thereby providing visitors with a toolkit for recognizing and dating these buildings. Additionally, care was taken to ensure that the exhibition would appeal both to specialists and to a wider public.

According to Persohn, the curatorial process of an exhibition consists of the following stages:

Collect – identify, gather, and organize potential artifacts for study;

Research – investigate the artifacts through primary study and existing scholarship;

Conceptualize – develop thematic ideas based on the artifacts;

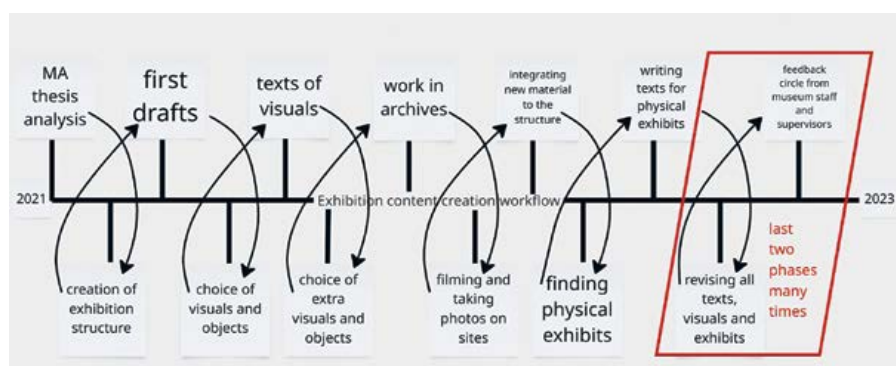
Select – choose the artifacts that best represent these ideas;

Contextualize – produce texts that convey themes around selected artifacts;

Arrange – group and organize artifacts and texts into a coherent narrative;

Interpret – review artifacts and texts to further develop thematic ideas for sharing.⁴⁰

Building on Persohn's model of exhibition development and expanding it through the lens of iterative research, the author of this article developed a framework tailored to this case study and to the practical curatorial work. The resulting scheme illustrates the iterative nature of the process.



3. Diagram illustrating the iterative process of exhibition development, photo by Triin Reidla

Iteracinio parodos kūrimo proceso diagrama, Triin Reidlos nuotrauka

40 Lindsay Persohn, "Curation as Methodology," *Qualitative Research* 21, no. 1 (2020): 20–41, <https://doi.org/10.1177/1468794120922144>.

A similar exchange of information and ideas between the curator, the museum team, and the designers took place during the conceptualization and design of the exhibition. The wall-less, suspended gallery on the third floor of the Estonian Museum of Architecture, with its circular visitor route, required an adaptive design approach. Drawing inspiration from the geometric elements characteristic of architectural projects from that period, the designers developed transportable exhibition stands. Additional materials were suspended along the perimeter of the exhibition space, visually framing the gallery room and creating a sense of spatial enclosure.



4. View of the exhibition in the third-floor gallery of the Estonian Museum of Architecture, an open-plan layout with a circular movement trajectory, photo by Martin Siplane

Parodos Estijos architektūros muziejaus antro aukšto galerijoje vaizdas. Atviras išplanavimas leidžia sukurti žiedinę lankytojų judėjimo trajektoriją, Martino Siplanės nuotrauka



5. View of the exhibition in the gallery of the Estonian Museum of Architecture, photo by Martin Siplane

Parodos vaizdas Estijos architektūros muziejaus galerijoje, Martino Siplanės nuotrauka



6. Cut-out shapes reminiscent of the characteristic window shapes of the postmodern era, photo by Martin Siplane

Iškarpytos formos, primenančios postmodernizmo laikotarpiui būdingus langus, Martino Siplanės nuotrauka

Exhibition Chapters and Selection of Exhibits

The exhibition was organized into six chapters, progressing from a broader to a more specific focus:

1. **Context.** By the mid-1970s, postmodern aesthetics had entered architectural practice, and by the 1980s, they had become a dominant architectural language. The private house emerged as a unique testing ground, providing architects with opportunities for creative expression while allowing future homeowners to commission highly individualized homes.
2. **Construction.** Chronic shortages of building materials during the Soviet period made the construction of private houses highly unpredictable, often extending projects over five to ten years. These prolonged processes affected both the physical appearance of the houses and the ways in which they came to be perceived.
3. **Architecture.** Despite the uniqueness of each house, postmodern private houses shared a number of recurring characteristics. Through a selection of representative projects, this chapter identified key design tendencies and typical architectural elements of the period.
4. **The dynamic layouts of private houses.** This chapter examined state regulations governing residential floor area, such as limitations

of usable space, and explored the strategies through which architects and homeowners collaborated to circumvent these restrictions to create larger homes. It also highlighted the diverse functionality of domestic interiors, reflecting the house's dual role as both a comfortable private home and a space of social representation.

5. **Modifications.** This chapter examined changes introduced during construction as well as subsequent renovations by comparing original architectural drawings with contemporary photographs to reveal how the houses have evolved over time.

6. **Unanswered questions.** The concluding chapter invited visitors to reflect on the characteristics and heritage values of postmodern private houses.

The exhibition focused primarily on private houses situated within larger environments, such as districts and settlements. Four principal case studies were presented: Rehe Street in Viljandi, a town in southern Estonia; the Architects' District⁴¹ and the Ihaste District in Tartu, also in southern Estonia; and Ilmandu village, near Tallinn in northern Estonia. The detailed planning of these areas spans the period from 1978 to 1994. Additional examples of private houses from other regions of Estonia were included to provide variety and further context.

The curator's aim was to engage visitors through a diverse selection of media and unique materials. The following examples illustrate how individual exhibits complemented the exhibition narrative presented in the information panels:

- Receipts for building materials

A collection of receipts documenting purchases of building materials between 1982 and 1992, borrowed from the owner of Sihi 9a in Tallinn, provided insight into the experience of the builder and the homeowner. Such documents have not previously been collected by museum archives.

- Books: construction manuals and architectural chronicles

The exhibition included several publications that many visitors recognized from their own homes or previous reading. These included

41 The Architects' District is a residential area in Tartu planned in 1981, which was exceptional in Soviet-era private housing planning: each plot was assigned to a specific architect, who designed a house for its future residents.

Individuaalehitaja käsiraamat [Individual Builder's Manual] by Arvo Veski (1959), a widely reprinted handbook that was common in Estonian households, *Kodu oma kätega* [A Home with Your Own Hands] by Aarne Maripuu (1989), and *Väikeelamud* [Small Houses] by Tiit Masso (1990). The exhibition also featured the *Arhitektuurikroonikad 1986–1993* [Architectural Chronicles 1986–1993], which documented several of the houses presented in the exhibition. These publications illustrated the contradictions between architectural aspirations and the practical realities of construction by juxtaposing completed buildings with unrealized projects.



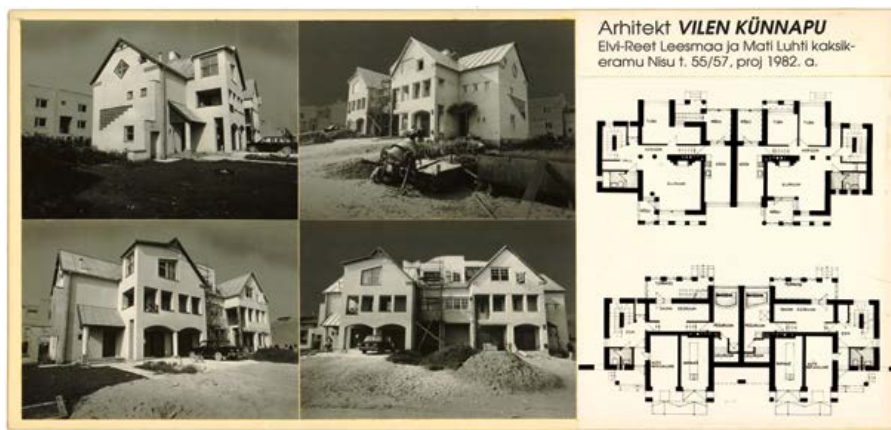
7. A selection of private house construction manuals allowed visitors to engage with the exhibition beyond its visual dimension, photo by Martin Siplane

Individualių gyvenamųjų namų statybos vadovai leido lankytojams su paroda susipažinti neapsiribojant vien vizualiniu jos aspektu, Martino Siplanės nuotrauka

- The “Grey Posters”

To strengthen the coherence of the exhibition narrative, attention was also given to the construction process itself. Photographs documenting the construction of private houses are rare in museum collections, as such

images mostly remain in family albums. Fortunately, the Estonian Museum of Architecture preserved a series of posters from an earlier exhibition, likely displayed in Tartu in the early 1990s.⁴² These so-called “grey posters” represent a body of original material documenting the construction of private houses in the Architects’ District and depicting the typical, often chaotic construction sites of the late Soviet period.



8. The so-called “grey posters” were among the few materials documenting the construction process of the buildings. The photo shows a semi-detached house designed by Vilen Künnapu in 1982, photo courtesy of the Estonian Museum of Architecture, EAM 4893 Ar 5.2.21

Vadinamieji „pilkieji plakatai“ buvo vienas iš nedaugelio šaltinių, dokumentuojančių pastatų statybos procesą, nuotraukoje – Vleno Künnapu 1982 m. suprojektuotas sublokuotas gyvenamasis namas, Estijos architektūros muziejaus leidimu

- The construction project for Lootuse pst 48, Tallinn

Although a photocopied construction project printed on yellowing paper with the characteristic purple tint of the period may appear unremarkable at first glance, it holds significant symbolic value. It was the working copy used by the future homeowner during the construction and contains freehand annotations made by the architect Raine Karp as the building process progressed.

42 The date is based on the most recent project date appearing on the exhibition posters, as the exact exhibition has not yet been identified.

- Video interview⁴³

A key objective of the exhibition was to foreground the people involved in the design, construction, and use of postmodern private houses.⁴⁴ The video interviews added a strong emotional dimension to the exhibition, encouraging viewers to reflect on the reputation of the architecture of this period together with the interviewees. The structure of the video interviews paralleled that of the exhibition itself, progressing from broader themes to more specific ones. The film opens with Kuressaare City Architect Lilian Hansar, who reflects on the architectural culture of the 1980s, followed by architect Jaak Huimerind's commentary on one of the largest private houses in Ilmandu village, which has acquired the ironic nickname *Lollideküla* ("Fools' Village"). The film then juxtaposes the highly appreciative perspective of the current owner of Sihi 9a in Tallinn with the nostalgic and gently melancholic memories of its former owner and architect, Aivo



9. A collage from the interview film, with a QR code providing access to the full video on the Estonian Museum of Architecture's YouTube channel, photo by Triin Reidla

Koliažas iš interviu filmo, QR kodas suteikia prieigą prie viso vaizdo įrašo Estijos architektūros muziejaus kanale „YouTube“, Triin Reidlos nuotrauka

43 Eesti Arhitektuurimuuseum, "Vaprad ja ilusad. Eesti postmodernistliku maja lugu," YouTube video, 33:19, July 2024, www.youtube.com/watch?v=RQCtX-tiKYw&ab_channel=EestiArhitektuurimuuseum%2FMuseumofEstonianArchitecture.

44 The author was inspired by Janina Gosseye, Naomi Stead, and Deborah van der Plaats, eds., *Speaking of Buildings: Oral History in Architectural Research* (Princeton Architectural Press, 2019).

Schults. Finally, the former owner of Lootuse pst 48, Tallinn recalls the imaginative collaborative design process with architect Raine Karp, as well as the lengthy and often challenging process of building the house.

In retrospect, it became apparent that several exhibits—including the construction material receipts, the so-called “grey posters,” and the drawings for Lootuse 48—required additional contextual explanation by the curator. By contrast, the books proved especially popular; by the end of the exhibition, they showed clear signs of frequent use. The placement of the interview film in the gallery also proved less than ideal, allowing only two to three visitors at a time, and on busier days queues formed, which may have negatively affected the overall visitor experience.

The Exhibition as a Tool for Disseminating and Collecting Information

This section examines the exhibition as a tool for both disseminating and collecting information. It considers the exhibition’s tour across various Estonian cities, the visitor survey, the accompanying public program, and the media coverage. The following section reflects on the extent to which these activities fulfilled the exhibition’s goals and what outcomes were generated.

One of the principal reasons for taking the exhibition on tour was to obtain the contact information of the interviewees. For the traveling version, the exhibition was adapted into a smaller format consisting of the information panels, the interview film, and reproductions of six graphic works by Ado and Niina Eigi. At each venue, a curator-led tour was organized, with the exception of Paide, encouraging visitors to discuss the exhibition and share their contact details.

An equally important objective was to document whether, and in what ways, the exhibition influenced visitors’ perceptions of postmodern private houses. Throughout the exhibition, visitors had the opportunity to provide anonymous feedback by completing a short survey accessible via a QR code.

The survey included the following questions:

- A multiple-choice question about the respondent's relationship to postmodern private houses. It was important to distinguish between respondents with a professional background (such as architects or art historians), homeowners, and other visitors. Respondents could also specify their relationship in their own words.
- What was the most surprising or interesting fact you learned from the exhibition?
- How would you describe the characteristics of a postmodern private house?
- Which house did you find the most appealing?
- A multiple-choice question exploring attitudes towards the appreciation of postmodern houses. Both positive and negative response options were provided, and respondents could add comments if they wished.
- An open-ended question inviting visitors to share their thoughts and memories about private houses and, if they wished, leave their contact information.

Curator-led tours and interaction with visitors proved to be a very important tool for obtaining immediate feedback on both the exhibition and the research topic. The exhibition was accompanied by an extensive public program comprising thirteen curator-led tours at the Estonian Museum of Architecture, three additional tours during the travelling exhibition (in Kuressaare, Haapsalu, and Tartu), a public talk with architects active during the 1980s (Anne Siht and Helmi Sakkov), a guided tour of the Architects' District in Tartu, and a public peer-review event. During its presentation at the Estonian Museum of Architecture, the exhibition attracted 11,535 visitors.⁴⁵ Public communication, coordinated in collaboration with the Museum, was maintained throughout the exhibition's duration and resulted in substantial media coverage, including three radio interviews, ten

45 The statistics do not distinguish between visitor numbers for exhibitions presented concurrently, and visitor counts were not recorded while the exhibition toured other venues. According to the museum team, the high visitor numbers were encouraging, especially considering that the exhibition was displayed in the museum's smallest gallery. It was also the most extensively toured exhibition of the Estonian Museum of Architecture in recent years, and the museum regarded its visibility outside Tallinn as particularly significant.

press articles, one exhibition review, and one feature on Estonian Public Broadcasting (ERR).

Curator's Reflection

The iterative model described in the first part of the article focused on the process of developing the exhibition as a final product. In retrospect, however, the model also functioned in the opposite direction: each exhibition event generated new information and added further nuance to the research on postmodern residential buildings. The author's research perspective expanded throughout the exhibition process and will likely continue to develop beyond it. The exhibition repeatedly demonstrated that every house has its own unique history. It also revealed a number of buildings meriting further study and facilitated connections with colleagues, both within and beyond the field of heritage studies, leading to valuable professional exchanges. Perhaps the clearest insight gained through the curatorial process was that cultural heritage is interpreted and created collectively. The following section, through self-reflection, examines the extent to which the exhibition fulfilled its role as a research tool.

It should be acknowledged that, although a traveling exhibition plays an important role in disseminating information beyond major urban centers, the effort invested in touring is not always matched by equally extensive feedback for the curator, and it was difficult to assess the exhibition's overall impact at the touring venues. Attendance at the curator-led tours was moderate (around ten participants), while the reduced exhibition format offered a less comprehensive experience than the original installation. Nevertheless, visitors expressed appreciation for the opportunity to encounter a new exhibition and to take part in curator-led tours. Touring also made a modest but valuable contribution to gathering information or establishing contacts with homeowners.

To demonstrate the role of site-specific conditions, two venues from the touring exhibition are analyzed. The foyer of the Kuressaare Cultural Center, a narrow, corridor-like space, functions primarily as a passageway for visitors. During the exhibition, it became apparent that the display

stands obstructed the movement and therefore had to be repositioned against the wall, transforming the originally double-sided stands into single-sided displays. A key indication of the poorly functioning spatial arrangement was that no visitors completed the survey during the exhibition's presentation in Kuressaare. By contrast, the foyer of the Haapsalu Cultural Center proved well suited to the exhibition. Positioning the exhibition between the main entrance and the café ensured that it was encountered not only by visitors attending evening events but also by people coming for lunch. Furthermore, the architecture of the cultural center itself—designed by Ado Eigi in the 1970s—and its period interior complemented the exhibition particularly well. Nevertheless, the impact of the exhibition in Haapsalu also proved difficult to assess, as fewer than ten responses were received for the survey. This raises the question of whether the number of survey responses is an appropriate indicator for measuring the exhibition's impact, and what complementary methods might provide a more comprehensive assessment.



10. The exhibition layout at the Kuressaare Cultural Centre blocked the movement path and did not appear engaging, photo by Triin Reidla

Kuressarės kultūros centre įrengta paroda užblokavo judėjimo trajektoriją ir neatrodė patraukli lankytojams, Triin Reidlos nuotrauka



11. The exhibition layout at the Haapsalu Cultural Centre felt inviting and spacious, photo by Triin Reidla

Hapsalu kultūros centre
īrengta paroda atrodē
patraukli lankytojams ir erdvi,
Triin Reidlos nuotrauka

From the perspective of the researcher, the visitor survey constituted one of the most valuable sources of feedback. Seventy-one questionnaires were completed during the exhibition. In this article, only the principal trends and representative comments are discussed. Overall, the feedback was positive. Many visitors commented that the exhibition's structure helped them understand the history of postmodern private houses: "It was really interesting for me to learn something new about postmodern private houses. I didn't know much about them before. I liked the number of examples in the exhibition. It wasn't exhausting to read, and it almost felt like watching a short documentary, as if you all that information came together as a film in your mind."⁴⁶ At the same time, visitors offered constructive criticism regarding the exhibition's layout, noting that the narrow gallery proved difficult to navigate, particularly during guided tours.

46 Unless otherwise indicated, all translations from Estonian are the author's own.

The historical context of postmodern private houses presented in the exhibition was widely appreciated, as it enabled visitors to better understand the period in which these houses were built and challenged existing prejudices. Learning about the practical realities of constructing a private house under the constraints of the Soviet system encouraged some visitors to reconsider their previous assumptions: “I have always looked at postmodern houses with the prejudice that they were rather ugly, but the exhibition revealed another side of them. It showed how people were simply trying to fulfil their secret dreams at a time when suddenly anything seemed possible.” Not every visitor fundamentally changed their opinion of postmodern architecture, yet several acknowledged that the exhibition may have slightly challenged their views: “I think the exhibition served its purpose by helping visitors to understand why these buildings are the way they are. Even though I still don’t like the style of post-modernist private houses, I now look at them in a more positive light.”

In this respect, the exhibition largely fulfilled its objective of communicating new knowledge to a wider audience. This is illustrated by one respondent’s reflection: “I have also used the term ‘Fool’s Village’ and passed by some ‘McMansion’-style houses with a wrinkled nose, yet I like geometrical concrete postmodernism, and I guess I had never realized that these ‘mansions’ are also postmodern. Thank you for the fascinating and very well-curated exhibition!” For the curator, feedback identifying aspects that visitors wished had been explored in greater depth in the exhibition proved particularly valuable. One respondent recalled: “I remember the time when people who had become rich started building such extravagant houses, and many of them were left unfinished and stood empty for years. [...] Many of these houses seem out of proportion. I only wish that I could have seen the interiors. If they were in harmony with the exteriors, they might even be very stylish.” Another suggested: “I would have liked to see more interiors. With 3D glasses visitors could explore the houses in virtual reality.” There were, however, several practical reasons why the exhibition did not present the interiors. As these buildings remain private homes, access is necessarily limited.⁴⁷ Moreover, little is

47 Additional comment: during the preparation of the exhibition, the curator was granted access to two houses. One owner provided a complete tour of the house, while the other allowed access only to the basement. This highlights both the importance homeowners attach to their privacy and the significant role of establishing a relationship of trust between the homeowner and the researcher.

currently known about the extent to which original interiors have survived. The visitors' curiosity was entirely understandable—and indeed mirrored the author's own interests at the beginning of the research. As a compromise, the exhibition presented the original floor plans of the houses.

The survey responses also revealed a strong public interest in learning more about recent architectural history. For example, one visitor expressed enthusiasm for a follow-up exhibition: "If there were another exhibition like this one, focusing on 1990s architecture and houses, I would be the first to buy a ticket and wait at the door." From the viewpoint of heritage conservation, several responses pointed towards future directions for research and public engagement. One visitor suggested that greater attention should be devoted to the maintenance and renovation of postmodern houses: "It would really be important to think about how these houses could be modernized. They are large and seem unused. The poor-quality materials available at the time made them bulkier and uglier than intended. Good examples of renovation or maintenance, along with effective communication, could help people appreciate their value."

Perhaps most unexpectedly, many visitors chose to share their personal memories in the concluding open-ended question. These recollections enrich the history of postmodern private houses by documenting experiences that are seldom encountered in research. The following account illustrates both the everyday realities of these houses and the challenges of managing them: "As a student, I once rented a room in one of the houses on Nisu Street. So I experienced these adjustments firsthand—the residents were pensioners. I remember that both the flat and the house were decent, but the rooms were cold and the house was crawling with cockroaches (this must have been 1998). Anyway, living there for a short time as a teenager was impressive, although I knew nothing about the history of the houses at the time."

Other contributions came from people who viewed the houses from the outside rather than as residents. One respondent recalled with humor: "I once spent the night after a party in one of Ilmandu's Kadaka Street houses. As the so-called *Lollidemaa* ('Fool's Village') still has a rather

notorious reputation, I remember that visit as something special. I had previously seen these houses across the meadow many, many times and wondered who lived there. During the night, I got lost on my way to the bathroom because the house was so multi-level and large.” Another visitor’s childhood memory particularly surprised the curator, inviting reflection on the countless ways in which architecture can affect people: “In the early 1990s, our neighbors in Tallinn built a house in this style, which fascinated me and captured my imagination—I wanted to become an architect myself so that I could design such large houses. I even made some fantasy drawings (although, unfortunately, I never became an architect).”

The survey responses to the question of how postmodern private houses should be valued proved particularly encouraging and reinforced the need to continue this line of research. The three most frequently selected responses reflected an interest to gain more knowledge about the houses: respondents wished to hear homeowners’ personal stories and participate in guided tours of residential districts. Nearly half of the respondents also believed that the best examples of these houses should receive official heritage protection as cultural monuments and that residential areas of this period should be designated as protected milieu areas by local authorities. Many visitors suggested that a book, a film, or TV series would be welcomed. The survey responses described the characteristics of postmodern houses in a variety of ways, ranging from highly personal impressions to more abstract descriptions that could equally apply to architecture from any period. It was also noticeable that respondents frequently echoed, in their own words, information received during the curator-led tours. However, the curator’s expectation that the survey would reveal which heritage values visitors associated with these buildings was not fulfilled. The responses suggest that public knowledge of this period remains too limited for clearly articulated values to be established. This interpretation is reinforced by the strong demand for further information expressed throughout the survey. A more detailed textual analysis of the responses may provide deeper insight into how visitors perceive the value of postmodern private houses and how these perceptions compare with

those of cultural heritage specialists. For now, however, the findings point above all to the need for further research.

The curator-led tours at the Estonian Museum of Architecture proved successful, with most sessions reaching full capacity. The overall atmosphere of the tours was curious and constructive, and with some encouragement visitors engaged in discussion and asked questions. The tours also revealed a growing need to explain the architectural culture of the late Soviet period to younger generations who did not experience it directly and asked questions that seemed self-evident to older visitors—or to the curator, already deeply familiar with the topic. Generational differences in attitudes toward the architecture of the late Soviet period also became apparent: younger visitors tended to approach the era with greater openness, even viewing it as something exotic. A shift in perception could be observed among older visitors. Compared with earlier attitudes, discussions were characterized by less negativity, and the particularities and difficulties of the late Soviet period were described with less judgment. The tours also created opportunities for visitors to share their personal experiences: many recalled memories of living in private houses or reflected on the building culture of the final decades of the Soviet era. At the conclusion of each tour, visitors were encouraged to share their impressions and opinions, and several homeowners subsequently provided their contact details for research interviews. These conversations demonstrated the value of creating a trusting and respectful environment for sharing stories. The tours also facilitated closer connections with professionals involved in decisions concerning the future of Estonia's built heritage. From the author's perspective, these exchanges became one of the strongest motivations for continuing research on postmodern private houses.

The exhibition *Bold and Beautiful: Estonian Private Houses from the 1980s* can be considered a successful practice-based research project in several respects. First, it succeeded in drawing attention to postmodern private houses, although this remains an ongoing process. This growing interest is also reflected in developments following the exhibition: curator-led tours of postmodern residential districts have continued, and the Estonian Academy of Arts introduced an intensive course on postmodern architecture.

The exhibition also received recognition within the professional community through its nomination for the 2024 Annual Award in Architecture of the Cultural Endowment of Estonia.

The exhibition also fulfilled its intended role in expanding the body of architectural historical material available for research and in the greater appreciation of heritage. In this sense, it undoubtedly contributed to the process of heritage-making: the objects selected by the curator helped establish new reference points for understanding the cultural value of residential houses from the 1980s. The longer-term implications of this process are still too early and complex to assess fully. The material collected during the exhibition will be analyzed in the subsequent phases of the doctoral research. In particular, the production of the interview film generated substantially more material than could be incorporated into the final thirty-minute version. Both the edited film, with its clearly constructed narrative, and the raw footage constitute valuable material for future study. In addition, the contacts of private house residents established through the filming process, curator-led tours, and visitor survey provide an important basis for conducting more in-depth interviews in the next phase of the project.

Conclusion

The practice-based research exhibition *Bold and Beautiful: Estonian Private Houses from the 1980s*, developed to introduce and promote the appreciation of late twentieth-century private house architecture, represents the first project of its kind undertaken within the Department of Conservation and Cultural Heritage at the Estonian Academy of Arts. As a case study, it demonstrates that the exhibition format can serve as an effective means of researching recent architectural history and heritage values. It illustrates the potential of curatorial work as a tool for the dissemination and generation of knowledge, as well as for the process of heritage-making.

Based on the curator's self-reflection and a range of curatorial methodologies, the study has shown that exhibition-making is a qualitative and iterative process. Throughout the development of the exhibition, its various elements—including the information boards, selected exhibits, and the interview

film—were continuously refined as new material emerged. The iterative process also functioned in the opposite direction: the events and activities related to the exhibition broadened the curator's understanding of postmodern residential architecture and opened new directions for further research.

More specifically, the exhibition proved to be an effective research tool for gathering new information. Visitors' immediate responses, collected through a questionnaire, provide a valuable basis for future analysis of the heritage values associated with postmodern private houses. The personal memories shared by visitors document lived experiences associated with these houses, thereby adding an important layer to the research. Additionally, the preparation of the exhibition generated a substantial body of new material, particularly through the video interviews, only small part of which were incorporated into the exhibition. The questionnaire and curator-led tours helped to collect contact details of private house residents, creating opportunities for future in-depth interviews.

Through curator-led tours, visitor participation, questionnaire responses, extensive media coverage, the exhibition's tour across various regions of Estonia, large visitor numbers, and professional recognition, the exhibition demonstrated that exhibitions can actively contribute to the recognition and appreciation of recent architectural heritage. At the same time, this article on practice-based research represents only one stage within a larger study. Much work still lies ahead, including maintaining contact with homeowners and encouraging them to connect with one another and share their experiences. Looking further ahead, the connections established through the exhibition may evolve into a community of homeowners and enthusiasts who collectively contribute, along with the author, to the recognition, interpretation, and conservation of Estonia's postmodern residential heritage.

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Santrauka

Paroda kaip meno istorijos įrankis: *Drąsūs ir gražūs: XX a. 9 dešimtmečio Estijos privatūs namai*

Triin Reidla

Reikšminiai žodžiai: postmodernizmas, kūrybiniai tyrimai, kultūros paveldas, privatūs namai, XX a. 9–10 deš.

Straipsnyje pristatomame atvejo tyrime analizuojama, kaip buvo rengiama kūrybine praktika grįsta tiriamoji paroda *Drąsūs ir gražūs*, pasakojanti apie Estijos XX a. 9 deš. postmodernistinę privačių namų architektūrą ir kultūros paveldą. Ji buvo sumanyta kaip mokslinio tyrimo ir paveldo aktualizavimo priemonė, padedanti ne tik pristatyti architektūros istoriją, bet ir rinkti naujus duomenis nagrinėjant lankytojų atsiliepimus ir apklausų rezultatus.

Straipsnyje aptariamas pasikartojimu grįstas parodos rengimo procesas, daugiausia dėmesio skiriant kuratoriniams metodams, taikytiems siekiant perteikti postmodernistinių gyvenamųjų namų istoriją. Parodoje rodyta įvairi medžiaga – nuo statybos darbų kvitų iki architektūrinių maketų ir fotografijų. Be to, filmuoti interviu skatino visuomenės įsitraukimą ir diskusijas apie postmodernistinės architektūros vertę. Jos eksponavimas įvairiuose Estijos miestuose suteikė naujų įžvalgų ir sudarė prielaidas tolesniems tyrimams. Straipsnyje daroma išvada, kad parodos gali tapti veiksminga akademinų tyrimų ir visuomenės įtraukimo priemone, padedanti formuoti kultūros paveldo sampratą.