

## DOMESTIC BUILDING REPAIR AS A LEARNING PROCESS

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### ABSTRACT

This article examines how domestic building repair is represented as a site of experiential learning in Finnish interior design magazines. Situated within heritage studies, the analysis explores how lifestyle media portray the relationships between people, material traces of the past, and the everyday practices of maintaining buildings. The research material consists of interviews with home renovators published in widely circulated home decoration magazines in 2022–2023. As mediated accounts rather than direct testimonies, these narratives reveal how learning through repair is constructed and communicated to the public. Thematic content analysis identifies three recurring representations of learning: learning from the building, learning through constraints and contingencies, and learning through hands-on engagement and care. Across the material, repair is depicted as a transformative process that not only restores physical structures but also reshapes the repairers' skills, attitudes, values and sense of home. Renovators describe acquiring technical knowledge, developing patience and flexibility, and cultivating dedication through embodied, hands-on work. The magazines function as cultural texts that articulate aspirational lifestyles and ethical orientations toward older buildings. Their repair narratives promote appreciation of material heritage, highlight forms of domestic care, and frame repair as an everyday practice through which individuals negotiate identity, continuity and belonging.

**KEYWORDS:** domestic repair • cultural heritage • built heritage • learning • home decoration magazines

## INTRODUCTION

Domestic building repair has become an increasingly visible theme in lifestyle and home decoration media, where it is often portrayed as both a practical task and a meaningful cultural activity. These representations participate in shaping public understandings of how homes are made, maintained and valued. While repair has been widely examined in studies of material culture, craft and heritage, far less attention has been paid to how lifestyle media frame repair as a site of experiential learning. Yet magazine narratives frequently depict homeowners acquiring new skills, knowledge and dispositions through engagement with their houses. Understanding these representations is essential for analysing how everyday heritage practices are communicated, circulated and normalised.

This article examines how domestic building repair is represented as a form of learning in Finnish home decoration magazines. Our research question is: How is learning through building repair depicted in lifestyle media? The study draws on thematic content analysis of interviews with home renovators published in a selection of widely read Finnish home decoration magazines. These materials offer insight into how the domestic sphere – an environment that individuals can actively reshape – becomes a context in which learning is narrated, valued and culturally interpreted.

Across the material, metaphors and descriptions of learning recur persistently. Renovators describe acquiring technical know-how, developing new attitudes such as patience or acceptance of imperfection, and deepening their understanding of history, building traditions and sustainable living. These patterns formed three central analytical themes that structure our examination: learning about the building, learning to adapt to repair, and learning through craft-based engagement.

The study is situated within heritage studies, particularly research on care, material agency and everyday heritage. Through this lens, we explore how the narratives articulate relationships between people and the material traces of the past, and how repair is framed as an ethical and affective practice embedded in domestic life. By analysing how lifestyle media construct learning in the context of home repair, the article contributes to broader discussions on heritage care, vernacular expertise and the cultural significance of maintaining the built environment. We argue that magazine narratives consider repair as a reciprocal, transformative process that reshapes both the building and the inhabitant and expresses culturally meaningful forms of responsibility and belonging.

## MATERIAL AND METHODS

The authors of this study are familiar with Finnish home decoration magazines, having read them over the years for various reasons: entertainment, practical advice on home repair, and inspiration for architectural heritage research. By browsing hundreds of issues, we have noticed a recurring theme: interviewees often describe their experiences of repairing, decorating and inhabiting old houses using learning-related metaphors. These articles typically narrate how homeowners discovered their homes and how the process of renovation became a journey of personal growth and skill acquisition.

For this study, we selected two magazine titles published over two years: *Meidän talo* (*Our House*, hereafter *MT*) and *Unelmien Talo & Koti* (*Dream House and Home*, hereafter *UTK*), comprising a total of 33 issues from 2022 and 2023. These magazines were selected from among many Finnish home decoration publications because they focus on permanent single-family homes in both rural and urban settings. More importantly, they feature relatively typical and affordable housing in Finland, making them particularly relevant for exploring everyday repair practices.

While some Finnish magazines emphasise luxurious homes or professionally designed interiors, our interest lies in how individuals acquire knowledge through hands-on engagement with their homes. Therefore, we chose titles where financial resources play a lesser role and where homeowners are actively involved in repair work and decision-making. In both *MT* and *UTK*, interviews frequently include reflections on manual work, do-it-yourself (DIY) projects, and practical problem-solving.

*UTK* tends to showcase cozy, romantic homes characterised by budget-friendly transformations and creative DIY solutions. *MT*, on the other hand, presents a broader range of styles and budgets, often accompanied by professional commentary and renovation cost estimates. Typically, in these home decoration magazines, the authors of the articles are not identified, as the pieces are attributed simply to the editorial board. This trend has intensified as newsrooms have shrunk and more articles are commissioned from freelancers.

The years 2022 and 2023 were selected because a preliminary review indicated that discussions of repair were particularly prominent during this period. This heightened attention to repair can be explained, at least in part, by the Covid-19 pandemic, which encouraged greater investment in and engagement with domestic spaces.

In cultural studies, magazines are often treated as introductory material for exploring broader societal themes. Ethnologist Arja Turunen (2011: 52) notes that magazines are valuable for their immediate response to current discussions and phenomena. They not only reflect cultural trends but also help shape them. Historian Minna Sarantola-Weiss (2009: 43–44) emphasises that home decoration magazines are a significant expression of our relationship with materiality. They convey information about objects and their production, repair and organization focusing on homes as spaces of meaning rather than merely on the people who inhabit them. Personal narratives are central to these publications, including those that relate to buildings and their transformation.

Lifestyle media, such as home decoration magazines, play a formative role in shaping learning narratives particularly through editorial selection and framing. The stories, descriptions and interpretations featured in the magazines may be consciously or unconsciously replicated across articles, either by journalists or by inhabitants who have internalised similar representations from previous publications. In terms of how ideas circulate, the originality of the thought is less significant than its inclusion in published content. Although the repair methods showcased in home decoration magazines may not always align with professional standards, these publications nonetheless serve as important vehicles for disseminating knowledge, skills and motivation related to repair (Kalakoski and Sirén 2023; 2025).

While images, layout and the interplay between visual and textual elements are integral to the storytelling in home decoration magazines, our analysis focuses on the written content. We read the articles with a focus on learning-related observations. We

highlighted quotations in which homeowners explicitly described home repair or living in a house as a learning experience. These included references to “learning” (in Finnish *oppia*), “realising” (*havaita*) and other expressions of acquired knowledge, skill or understanding during the repair or habitation process.

Expressions of learning were identified not only in the body text but also in headlines, captions and highlighted elements such as pull quotes. Notably, *MT* includes a recurring section titled “What I/We Learned” (hereafter WL), which suggests that the editorial team has recognised learning through buildings as a meaningful phenomenon. Additionally, we recorded the year of construction for each building discussed. The year of construction provides insight into the construction techniques used, which in turn shapes the nature of the repair challenges and learning opportunities. Thus, each quote was annotated with its placement in the article (for example, headline, lead paragraph, pull quote, caption or body text) and the year the building was completed. This information allows us to explore the temporal dimension of repair-related learning and identify which building eras are most frequently associated with such experiences.

For example, the specifier of the reference “*MT* 5/23, 75, constructed 1920” reads: *MT* refers to the *Meidän talo* magazine, 5/23 to the volume of the magazine, 75 to the page number and “constructed 1920” to the construction year of the building.

To interpret the material, we employed thematic content analysis (TCA) as our methodological approach. As a widely employed qualitative method in cultural studies, TCA is particularly well suited to examining meanings, experiences, cultural practices and representations. Through systematic thematic coding, the analysis identifies key conceptual categories and recurrent features relevant to the research task; themes denote issues that recur across the dataset (Kallinen and Kinnunen 2021). They help to structure complex phenomena into more comprehensible forms, even though their boundaries often overlap. Owing to its flexibility, TCA can be applied to a broad range of materials, including interviews, media texts, visual data and descriptions of everyday life.

In our study, we developed the themes inductively by identifying the shared features across the different objects of learning. We organised the expressions of learning according to the aspect of learning to which they referred. These objects comprise: 1) repair as a practice of making or craftsmanship; 2) the building as the object of repair; and 3) the broader historical context of repair, understood here in relation to the ecological crisis.

The material was written and analysed in Finnish, and the authors translated the necessary excerpts into English only after analysis. This ensured that the linguistic nuances of the original text were retained in the analytical process. In the material, the interviewees tend to use the Finnish term *remontoida* when explaining their actions with the building. This colloquial term can refer both to restoring something to its previous state (‘repair’) and to modifying or transforming it into something new (‘renew’, ‘renovate’). In this article, we have adjusted the translations in accordance with the contextual meanings relevant to the study.

This article draws on perspectives from heritage studies, craft research and culturally situated theories of learning. Together, these approaches provide a framework for understanding how domestic building repair is represented as an experiential, embodied and value-laden practice in lifestyle media.

Heritage studies examine how people relate to material and immaterial traces of the past. Rather than seeking objective accounts of history, heritage scholarship emphasises the contemporary meanings, emotions and practices through which people engage with the past (Merriman 1996; Ashworth 2011: 11). Critical heritage studies conceptualise heritage not as a fixed object but as a cultural process that shapes how individuals make sense of the present (Smith 2006: 2). Heritage is experienced through identity, performance, memory and everyday practices (*ibid.*: 45–83). This perspective foregrounds how ordinary interactions with material environments – including domestic ones – produce forms of belonging and temporal continuity.

The home repair examined in this study is fundamentally a craft-based practice. Craft research characterises making as a skilled, embodied engagement with materials, grounded in tacit knowledge and sensory attunement. Through repetition and experimentation, practitioners draw on inherited methods while simultaneously adapting and reinterpreting them. (Sennett 2009: 149–178; Ingold 2013: 140–156) Craft therefore operates across tangible and intangible heritage: materials, structures and tools are inseparable from the skills, sensibilities and cultural values that sustain them (Smith 2006: 55; UNESCO 2023).

Heritage scholarship further emphasises how hands-on practices foster care, continuity and ethical relations to the past (Harrison 2013: 38–39; Jones and Yarrow 2013). Through material engagement – whether repairing historic fabric or maintaining everyday buildings – individuals develop experiential forms of responsibility and attachment. Maria Puig de la Bellacasa (2017: 43, 122) describes such care as skill-based, embodied and culturally embedded. Increasingly, repair and reuse are theorised as sustainable, counter-consumerist practices that promote material stewardship and alternative temporalities (Aktas 2022).

The repair activities analysed in this study take place within the home, a space shaped by personal history, identity and affective attachment. Homes function simultaneously as protective enclosures and as arenas where inhabitants negotiate boundaries, familiarity and belonging. Domestic environments are transformed into ‘homes’ by acts of habitation, maintenance and care. (Johansson and Saarikangas 2009; Koskinen-Koivisto et al. 2024) In lifestyle media, homes also serve as narrative sites where identity, morality and transformation are articulated (Kalakoski and Sirén 2023; 2025). In this article, the home is understood both as the setting of repair and as an active interlocutor whose material properties shape the learning process.

Drawing from cultural and practice-based theories, learning is approached here as a socially and materially situated process rather than a purely cognitive one. People acquire cultural meanings through doing, observing, narrating and interacting with material and symbolic structures (Pink 2015: 25–50). Learning emerges through participation in everyday practices and is expressed as tacit knowledge, competence and shifts in perception and value.

Within heritage studies, learning has been examined in relation to material traces of the past. Encounters with buildings, landscapes and objects generate experiential and affective knowledge that helps individuals negotiate continuity, responsibility and belonging (Harvey 2001; Smith 2006: 44–83; Harrison 2013: 335–338; Smith and Campbell 2017). These insights provide an interpretative lens through which we can understand how domestic repair can be framed as a site of learning in lifestyle media.

This theoretical framework positions domestic repair as an embodied, culturally meaningful form of heritage care situated within the intimate context of the home. It enables us to examine how magazine narratives articulate learning not only as technical skill acquisition but also as processes of adaptation, dedication, ethical engagement and identity formation. Through thematic content analysis, we identify how home renovators describe what they learn through repair, while the heritage-oriented framework helps interpret how these representations construct cultural meanings around domestic maintenance and the value of buildings.

#### MATERIAL KNOWLEDGE: LEARNING FROM THE BUILDING

The first theme identified in the material concerns repair as a way of gaining knowledge about the building itself. Living in an old house requires at least a basic understanding of its structural principles and potential vulnerabilities. Renovators often describe the pleasure of uncovering older layers during repair work. For some, the fascination lies in the historical traces embedded in the structure; for others, it is the atmosphere and sense of continuity that these elements convey (*MT* 5/23, 75, constructed c. 1920s; *MT* 6/23, 20, constructed 1938).

These accounts align with understandings of repair as a process through which individuals learn how things work (Sennett 2009: 199; Batterbury and Dant 2019: 255–256, 263). Repair not only exposes the material logic of the building but also stimulates an emotional connection. Although external guidance is often sought, such support evokes both gratitude and uncertainty. As one renovator notes, “There’s no shortage of opinions – choosing the right one is the hard part” (*MT* 10/23, 17, constructed 1890). Despite the abundance of advice, many express a growing appreciation of professional expertise: “If I were to renovate again, I would plan better and consult an expert more” (*MT* 7–8/23, 75, constructed 1898).

Old materials further shape this learning process. Interviewees describe developing an understanding of when to intervene and when to refrain, advocating the reuse of existing materials and the avoidance of unnecessary repair (*MT* 5/23, 20, WL pull quote, constructed 1913). Renovation, according to this view, becomes a way of engaging with and transmitting the values embodied in the building while simultaneously adding new ones. Preservation is often associated with a heightened sense of authenticity (*MT* 7–8/2023, 22, constructed in early 20th century).

Across the narratives, the building is frequently attributed an active, sometimes almost communicative, role. Some homeowners emphasise the value of slowness, describing how they chose to wait “for the house to tell us what it wanted us to do to it” (*MT* 9/23, 17, constructed in 1730s and 20th century). Slowness is portrayed not as inefficiency but also as an attentive mode of engagement, allowing ideas and preferences to mature over time.

Such accounts resonate with scholarship on material agency, which highlights how objects and environments shape human practices, emotions and forms of knowledge (Koskinen-Koivisto et al. 2024). Buildings are not presented as a passive stage but as entities that condition how they are maintained, experienced and understood. Renovators describe coming to “know” their house intimately and understanding how it should be treated (*MT* 4/22, 22, constructed 2002; *MT* 6/23, 20, constructed 1938). In these portrayals, the house both constrains and enables action, affecting how choices are made and how everyday life unfolds.

When viewed together, the narratives reveal a reciprocal relationship between the building and the repairer. Repair is not solely a technical activity but a form of engagement through which both the building and its inhabitant are altered. Homeowners acquire practical skills, interpret material cues, and reassess their values, while the building simultaneously becomes reshaped through their decisions.

Repair, therefore, functions as a mode of learning that involves attentiveness, negotiation, and care. By “listening” to the building, renovators come to understand what needs to be done. This reciprocal process supports broader insights in heritage studies, i.e. that knowledge emerges through embodied encounters with material environments, and that such interactions shape both personal and cultural meaning (Harrison 2013; Smith and Campbell 2017).

#### ADAPTIVE PRACTICES: LEARNING THROUGH CONSTRAINTS AND CONTINGENCIES

A second learning theme evident in the material concerns the ways in which repair shapes the repairer. Rather than a purely technical undertaking, repair emerges as an agentive process that transforms those involved and leaves discernible traces in the material environment. The narratives found in home decoration magazines highlight how engagement with the demands of repair fosters patience, flexibility and resilience. Renovators report learning to remain composed in the face of unexpected challenges (*MT* 6/23, 21, pull quote WL, constructed 1938) and describe increased perseverance and emotional endurance (*MT* 3/22, 29, pull quote, constructed 1938; *MT* 10/22, 24, caption, constructed 1939).

Across interviews, repair is associated with personal development: the cultivation of patience, adaptability and tolerance for delay and incompleteness. Many interviewees describe learning to accept imperfection and modesty, shaped by the age and condition of the house: “In a big, old house you just must learn to accept that nothing is perfect... You just must learn to tolerate incompleteness.” (*MT* 1/22, 69, constructed 1876) Repair thereby becomes a practice of recognising wear and responding to it. The visible results of repair reveal both material degradation and the interventions undertaken to address it.

In these accounts, repair is interwoven with broader reflections on sustainability and cultural continuity: it becomes a form of acknowledgement of the unsustainability of contemporary consumer culture and a gesture toward longer-term responsibility. These attitudes resonate with emerging discussions on post-growth values, where acceptance of flaws, wear and incompleteness signifies a shift in everyday ethics. The

willingness to live with imperfect material conditions is presented not as resignation but as a meaningful alternative to ideals of perfection and constant upgrading.

In addition to individual learning, the data indicate that repair strengthens relationships within households. Several renovators describe how patience, perseverance and mutual flexibility deepened their connections with partners or family members, bringing them closer together during the renovation process (*MT 7–8/2023*, 31, pull quote WL, constructed 1924). Such encounters contribute to the formation and articulation of shared values.

For some, repair evolves into a way of life intricately linked to identity and worldview. One interviewee expresses this vividly:

Philosophically speaking, renovating an old house is not a project but a way of life. We renovate the house, but the house has also renovated us. Our family's sense of togetherness has grown. The house has taught us respect for the old. It has stood here for almost 200 years, and we are just small reflections in its history. (*MT 12/23*, 20, pull quote WL, constructed 1839)

According to this view, renovation enhances not only personal qualities but also the resilience and cohesion of the household community.

Slowness emerges as a key value in these narratives, operating as a counterforce to contemporary acceleration. Home renovators highlight slow, careful work as both a learned skill and a desired mode of engagement. One homeowner describes the pleasure of renovating gradually, one room at a time, noting the importance of patience, investigation and planning before initiating repairs (*MT 9/23*, 22, pull quote WL, constructed in 1730s and 20th century). Another articulates slowness as an intrinsic good: "It is the best thing about home that it will not be ready for years" (*UTK 5/22*, 6, constructed in early 20th century). Slowness thus becomes an ethical stance, affirming continuity, deliberation and attentiveness.

Across the material, repair is depicted as an activity that teaches individuals to adapt to the rhythms of the building, to the demands of the material, and to the contingencies of the process. By accommodating the terms set by the house, renovators report that they achieve better outcomes and deeper forms of attachment. The traces of repair are allowed to remain visible, functioning as reminders of the shared journey between building and inhabitant. Ultimately, repair becomes a mode of learning in which flexibility, humility and responsiveness are cultivated through sustained engagement with the material world.

#### EMBODIED CRAFT: LEARNING THROUGH HANDS-ON ENGAGEMENT AND CARE

The third learning theme concerns repair as a craft-based practice through which individuals develop skill, dedication and a deepening understanding of material processes. Numerous excerpts from the analysed home decoration magazines describe how learning traditional repair unfolds gradually, through repetition, experimentation, hesitation and occasional failure. Interviewees often express surprise and satisfaction at their own improving abilities: "We were surprised that we managed to renovate a home our-

selves. Traditional construction is laborious and requires a lot of knowledge and skill." (UTK 1/22, 12, constructed 1882) Through such experiences, craft-based repair emerges not only as a technical achievement but as a transformative journey.

Learning in the context of repair is also framed as physically demanding. Renovators describe injuries, fatigue and the strains of manual labour. One interviewee suffering from tennis elbow after extensive restoration work reflects on the limits of endurance: "It made me think about where the line lies between efficiency, courage and madness" (MT 4/22, 77, constructed 1930). These accounts emphasise that repair requires sustained bodily effort lifting, sawing, crawling, carrying, and that such exertion fosters a deepened commitment to the building itself. As one renovator states:

When you have got to know your home down to the foundations, crawled under the house with your face in the dirt, and every piece of wood in the renovation has been sawed by hand, you get engaged with the home with a strong attachment. (UTK 1/22, 12, constructed 1882)

This sense of dedication is often articulated as responsibility toward future generations. Repairers frame their work as a duty to maintain, preserve and pass on the building's material integrity: "We want to leave the house in as good a condition as possible for those who will come after us" (MT 5/23, 73, constructed in 1920s). Such expressions resonate with philosopher Lauri Rauhala's (2017 [1996]: 162) view that craft skills and artefacts actively build emotional and haptic bridges between people and generations. In the magazine narratives, respect for heritage craft strengthens inhabitants' sense of belonging, attachment to place and local identity.

These insights align with Carolyn Korsmeyer's (2022 [2019]: 48) argument that touch, when combined with knowledge, generates a heightened sense of involvement: "By touching, one becomes a link in a chain that unites one with some original object, with a creative hand, with a remembered or historical event, or with others who have touched the same thing..." Through hands-on repair, individuals not only intervene in the building but also form connections with the community of past and present caretakers. In this sense, craft constitutes an intergenerational practice through which repairers come to see themselves as part of a longer lineage of making and maintaining.

The material further suggests that repair has at least two intertwined dimensions. First, doing repairs oneself fosters a sense of autonomy and competence that differs fundamentally from outsourcing work to professionals. Second, hands-on repair integrates physical, cognitive and affective dimensions, forming a holistic mode of learning that emerges through tactile interaction and responsiveness to materials. Renovators describe finding joy in the act of doing, which strengthens their sense of agency and situational control. Repair and maintenance thus become tangible expressions of people's relationships with material objects and the environments they inhabit.

Ethnologist Anna Rauhala (2024) conceptualises craft as a "craft ecosystem" that encompasses internal and external dimensions: cognitive and sensorimotor skills, emotional factors, personal histories, materials, design traditions and the surrounding community. A similar framework can be applied to repair practices. The narratives show how individuals negotiate between personal motivations, embodied capacities, local building traditions and the demands of the physical environment. Learning occurs at the intersection of these elements, reinforcing both technical competence and ethical responsibility.

As people acquire repair skills, their self-confidence and sense of agency grow. Repair is portrayed as an expression of dedication, an activity through which individuals commit themselves to the building, acknowledge its history and participate in its continued life. Ultimately, the material demonstrates that repair teaches inhabitants to value both the practice of repair and the building itself. Through dedicated care, they learn that the best results emerge through sustained engagement, attentiveness to material conditions and acceptance of the traces that mark the shared journey of repair.

## CONCLUSIONS

Our analysis identified three interrelated themes through which learning is expressed in domestic repair narratives: learning from the building, learning through the constraints and contingencies of repair, and learning through hands-on engagement and care. Taken together, these themes illustrate how home repair functions as a meaningful form of heritage care that combines practical maintenance with emotional, ethical and intergenerational dimensions.

First, learning emerges as a process of understanding the building itself. Repairers gain knowledge of structural principles, materials and the building's embodied history. This form of learning highlights the reciprocal relationship between dwellings and their inhabitants: buildings not only require care but also convey cues, constraints and possibilities that shape the repair process. As Oula Seitsonen (2024: 83) notes, buildings can evoke past, lost, and even imaginary places. Our material shows that domestic repairers respond to these material traces, integrating them into their own sense of home and identity.

Second, repair teaches individuals to adapt to the contingencies and temporalities of old buildings. Patience, resilience and acceptance of imperfection recur in the narratives. Renovators learn to tolerate incompleteness, navigate uncertainty and adjust their expectations according to the building's age and material preconditions. Slowness becomes a valued counterpoint to contemporary acceleration. These adaptations extend beyond the technical domain, shaping interpersonal relationships and family dynamics. Learning through repair thus reflects broader cultural negotiations with sustainability, continuity and post-growth values.

Third, learning is rooted in craft-based, hands-on engagement. Through repetition, experimentation and bodily labour, repairers develop skills and a sense of autonomy. Craft fosters attachment and dedication: touch connects individuals to past caretakers and to future generations, forming intergenerational bonds mediated by material practice (Rauhala 2017 [1996]; Korsmeyer 2022 [2019]). In this sense, domestic repair becomes a mode of participation in a long lineage of making and maintaining. The work strengthens self-confidence, agency and the felt significance of one's relationship to the home.

These learning processes are shaped by the narrative conventions of home decoration magazines. Although the magazines are curated media products rather than spontaneous accounts, they provide influential cultural scripts for how repair, heritage and home are imagined. Their narratives often resemble a hero's journey in which the house becomes both a task and a teacher. While the romanticisation of old-house living can encourage appreciation of historic buildings, it can also create unrealistic expectations.

From the standpoint of heritage studies, our findings support the view that interaction with buildings generates diverse forms of knowledge (Harvey 2001; Smith 2006; Harrison 2013; Smith and Campbell 2017). Domestic repair is not merely a technical practice but a transformative engagement that reshapes both the building and the repairer. It cultivates skills, fosters social bonds and strengthens individual agency. Although undertaken within private homes, repair practices reveal broader cultural meanings concerning responsibility, continuity and care.

Our material demonstrates that the narratives in home decoration magazines, despite their editorial framing, articulate these understandings. Learning through repair emerges as a reciprocal, craft-based, and deeply ethical practice through which individuals come to value both the act of repair and the building itself.

## RESEARCH MATERIAL

MT – *Meidän talo* magazine annuals 2022 and 2023.

UTK – *Unelmien talo ja koti* magazine issues 1/22, 2/22, 5/22, 7/22, 10/22, 12/22, 6/23, 7/23, 8/23, 10/23, 11/23.

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