PRESERVING THE PAST FOR A SUSTAINABLE FUTURE: THE CONSUMPTION OF "ORDINARY" ANTIQUES

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ABSTRACT

This research delves into the consumption of "ordinary" antiques which belong to the low-end segment of the art market and show some potential for sustainable consumption. Recognizing the necessity to alter consumption patterns to limit the use of natural resources, media can play a significant role in shaping consumer behaviors. In this regard, the French monthly magazine *Antiquités-Brocante* has been selected as a case study. This research explores, through a qualitative content analysis of 261 issues (released between 1998 and 2023) of the above-mentioned magazine, the most recurrent practices in the consumption of ordinary antiques from a circular economy perspective. In line with the increasing focus on sustainable consumption by policymakers and academic researchers, this study aims to provide an adaptive reuse model to highlight the significance of the ordinary antique sector and the potential adaptability of these cultural goods, while simultaneously reducing our ecological footprint.

Keywords: ordinary antiques, sustainable consumption, consumer behaviour, adaptive reuse

1.Introduction

With the report Our Common Future (1987) and, more recently, the 2030 Agenda for Sustainable Development, the discourse on sustainability has permeated several sectors, including the art market. Emphasized in Goal 12 of the 2030 Agenda is the imperative to ensure sustainable consumption and production, aiming to reduce the use of natural resources and preserve the needs of future generations. In recent decades, the discourse on sustainable consumption has indeed garnered increasing attention from media, researchers, and policymakers in many countries, even though it remains an underexplored domain in art market studies. This research delves into the consumption of "ordinary" antiques, which belong to the low-end segment of the art market. They are cultural goods ranging from everyday antique furniture and clocks to metalwork, porcelain, glassware and tapestry, to name a few. Their lower economic value, as well as their unique sales setting (often based on bargaining), are reasons that explain their marginal position within the field of art market studies. Consequently, there is limited knowledge regarding their perception and acquisition. One reason for this is the current low perceived value of these objects, which are subjected to dramatic shifts in taste (De Munck and Lyna, 2015; Thompson, 1979) and haunted by stereotypes that brand them as old-fashioned and outdated. Another reason is that the importance given to fine arts in academia and cultural institutions has contributed to marginalise these "low brow" cultural goods. Consumer behaviours

Recognizing the necessity to alter consumption patterns to address climate change and confront the scarcity of available resources, media (e.g. specialized magazines, social media, and TV shows) can play a significant role in shaping consumer behaviors. In this regard, the French monthly magazines *Antiquités-Brocante* and *Collectionneur&Chineur* have been considered, but only the first has been selected as a case study, being the most representative for ordinary antiques. Against this backdrop, the main research question explores how sustainable consumption materializes in the sphere of ordinary antiques. The sub-research questions are: How does the consumption of ordinary antiques align with circular practices? How has their consumption evolved in the last decades? The methodology consists of a qualitative content analysis of 261 issues of *Antiquités-Brocante* released between 1998 and 2023. A diachronic approach has been adopted to explore the evolution of their consumption in the above-mentioned timeframe. Considering that ordinary antiques show some similarities with second-hand goods such as clothing, a Circular Economy framework (Potting et al., 2017) has been adopted to explore their consumption within the magazine. Finally, an adaptive reuse model will show how they can be consumed and adapted to contemporary uses, according to circular strategies.

2.State of the art and conceptual framework

Starting from the Oslo Symposium in 1994, the discourse on sustainable consumption has garnered increasing attention from media, researchers, and policymakers. The Oslo Symposium defined sustainable consumption as the use of goods that bring a better quality of life and minimize the use of natural resources and emissions with the aim to protect the needs of future generations (1994). This definition implies not only direct consumption, but also the related consumption patterns with an emphasis "on improving quality of life rather than materialistic outlook" (Quoquab & Mohammad, 2017, p. 116). While Jackson (2007) stresses that behavioral and lifestyle changes are needed to make sustainable consumption possible, Lanzini (2018) points out that the sustainability argument challenges traditional patterns of consumption. Sustainable consumption, since environmental issues have gained more prominence, has become also a societal issue. The role of consumers in sustainable consumption is pivotal, with household consumption patterns significantly impacting environmental sustainability (Tukker et al., 2010). Furthermore, there is need for consumers to go beyond limited actions such as purchasing organic foods and adopt holistic sustainable consumption practices (Quoquab & Sukari, 2017). However, consumption is not only an economic phenomenon, but also a socio-cultural process in which individuals show their identity and role within society as well as a physical process implying use of resources (Bianchi et al., 2023). Unsustainable consumption behaviours resulting from mass production and subsequent mass consumption have entrenched societies in a throwaway culture, necessitating behavioural shifts.

Connecting sustainable consumption and the circular economy involves redefining traditional approaches to consumption while considering resource efficiency and environmental impact. Circular Economy is an economic system that replaces the 'end-of life' concept with multiple actions and strategies including the reduce, reuse and recycling of materials and products (Ellen Macarthur Foundation, 2013; Kirchherr et al., 2017). It is the most sustainable post-production business model, since it uses already existing stocks to enhance ecological, social, and economic sustainability factors (Stahel, 2019). The following conceptual framework (Fig.1), developed by Potting et al. (2017) has been selected as the research framework due to its comprehensive approach to assess circular economy strategies. Already applied in the context of adaptive reuse of immovable heritage (Foster, 2020), it offers nine circularity strategies (Rs) designed to measure the transition of product chains from a linear to circular economy. In the pursuit of a circular economy, various strategies are employed to maximize resource efficiency and minimize waste throughout the product lifecycle. Diving into the above-mentioned framework, 'refusing' entails the deliberate abandonment of a product's function or the adoption of a radically different product serving the same purpose (Potting et al., 2017). 'Rethinking'

involves intensifying the use of a product purpose, and 'reducing' focuses on enhancing the efficiency of product manufacturing or usage, thereby reducing the consumption of natural resources and materials (Potting et al., 2017). Considering furniture as an example, prolonging its lifespan preserve its embodied material and energy value, thus mitigating the need for new resource extraction (Ramirez, 2019). Five strategies are dedicated to extending the lifespan of a product or item. 'Reuse' is based on the reuse of a discarded product which can have its initial function and repair consists in the repairing and maintenance of defective product with the aim to be reused with the same function (Potting et al., 2017). While 'refurbishment' aims to restore an old product with the ambition to bring it up to date, 'remanufacturing' involves utilizing parts of a discarded product to create new products with the same functionality, often striving to achieve a condition similar to new (Potting et al., 2017; Ramirez 2019). Then, 'repurposing' entails transforming discarded product or their parts into new items with different functions (Potting et al., 2017). 'Recycle' and 'recover' are recognized as the less circular strategies. The former implies the processing of materials to obtain the same or lower quality, the latter means incineration of a discarded product of material with energy recovery (Potting et al., 2017).
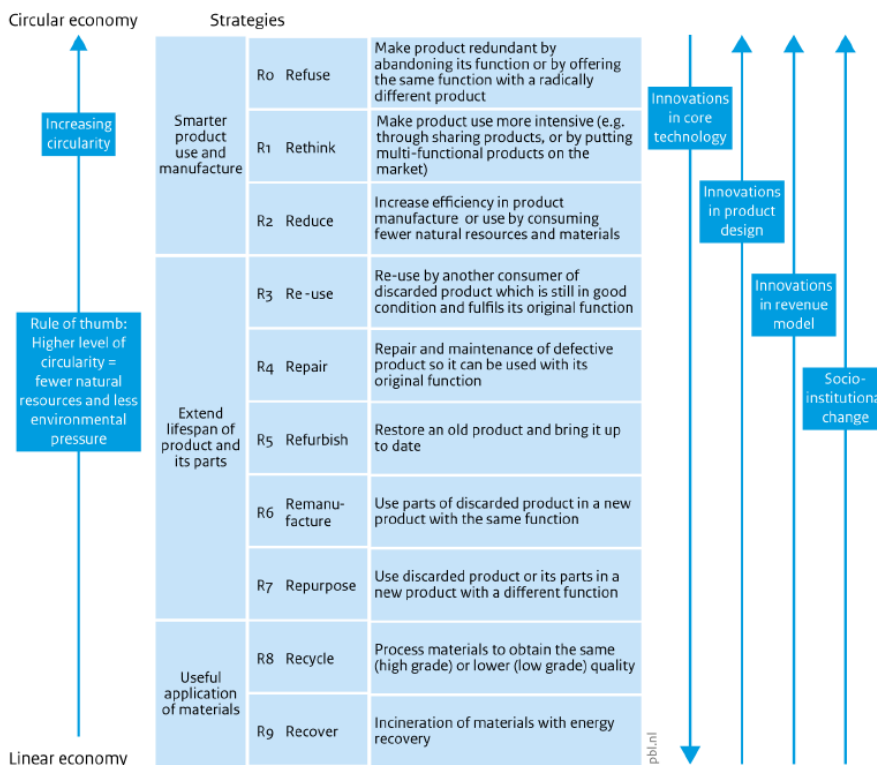
Figure 1 Circular Economy framework (Potting et al., 2017).

Low-end antiques can be usually acquired in places where the level of organization in trade is notably lower compared to high-end segments and where second-hand goods are sold. Second-hand consumption is based on circularity. Several scholars have explored second-hand consumption, with a major focus on second-hand clothes (Williams & Paddock, 2003; Crewe and Gregson, 1998; Persson & Hinton, 2023), and only few of them on antique goods (Varnai, 2018). Over the past decades, there has been a notable rise in second-hand consumption among consumers, marking a departure from the stigmatized perception of such goods. This shift in perception has transformed second-hand items into symbols of trendiness and style (Franklin 2011) and authenticity (Hahl et al., 2017). Unlike new products, second-hand goods are characterized by a pre-owned and pre-used status and affordability (Luchs et al. 2011; Steffen 2017). As embedded in second-hand consumption, the market for antiques has been considered a disorganized realm (Coffman, 1991; Makovicky, 2017; Roster & Rogers, 2016) including unregulated transactions between buyers and sellers (Roster & Rogers, 2016). Additionally, it has been denominated a 'market for singularities' where goods have specific characteristics such as uncertainty and multidimensionality (Bogdanova, 2013).

Antiques are cultural goods that embody material evidence of visual culture and establish a tangible connection between the past and the present. They encompass a diverse array of cultural items, ranging from everyday antique furniture and clocks to metalwork, porcelain, and tapestry, to name a few. According to Rosenstein, they are handcrafted objects characterized by rarity and beauty and possess the ability to generate and preserve the image of a past world (2009). This definition, emphasizing rarity and beauty, does not fully align with the definition of ordinary antiques where the utilitarian value holds greater significance than uniqueness and aesthetics. While the conventional classification of antiques stipulates a minimum age of 100 years (e.g. Rosenstein, 2009; Palmer & Forsyth, 2006), the category of ordinary antiques challenges this criterion, expanding this timeframe to encompass even relatively recent items. Nevertheless, agedness is a necessary condition of being an antique, with the style reflecting the past and showing material signs of aging (Rosenstein 2009). Unlike fine antiques, which are characterized by high quality and technical excellence, "ordinary" antiques are typically derivatives of these high-end counterparts, often crafted with lower-cost materials (Rosenstein, 2009; Baudrillard, 1996; Bogdanova 2013). Although antiques are important social and cultural markers (Combs, 2003; Appadurai, 1988) and evoke the socio-cultural context in which they were produced, their perception and consumption may change. They are subjected to significant shifts in taste (De Munck and Lyna, 2015; Thompson, 1979) and haunted by stereotypes that brand them as old-fashioned and outdated. Therefore, it is important to explore the perception and consumption of antiques, and especially the potential that ordinary antiques can offer in terms of sustainable consumption.

3.Data and Methodology

The goal of this exploratory research is to delineate the most recurrent practices in the consumption of ordinary antiques and their adaptability to new contexts. As anticipated in the previous section, sustainable consumption is the use of products and services in ways that minimize impacts on the environment and preserves the needs of future generations (Oslo Symposium, 1994). Considering that their consumption is mostly based on reuse, which is one of the best-known circular strategies, a Circular Economy framework (developed by Potting et al., 2017) has been selected to explore the consumption of ordinary antiques through nine circular strategies (called Rs). Since the model concerns the transition from a linear to a circular economy within the production chain, we adapted the provided definitions of Rs to the ordinary antiques field to allow us finding the Rs within the issues of the magazine. In fig.2, a table shows the nine Rs followed by their definition provided by Potting et al. (2017) and our adapted definitions.

Circular Economy strategies (Rs)		Definition by Potting et al. (2017, p.)	Operationalization
Smarter product use and manufacture	Refuse (R0)	"Make a product redundant by abandoning its function or by offering the same function with a radically different product."	Examples where ordinary antiques are **refused** therefore **replaced** by other products having the same function.
	Rethink (R1)	"Make product use more intensive (e.g. through sharing products, or by putting multi-functional products on the market)."	Examples where the use of an ordinary antique is **rethought** to be more **intensive**.
	Reduce (R2)	"Increase efficiency in product manufacture or use by consuming fewer natural resources and materials."	Examples where the use of ordinary antiques implies the **reduction** of materials used.
Extend lifespan of product and its parts	Reuse (R3)	"Reuse a discarded product which is in good condition and can have its initial function."	Examples where ordinary antiques or group of them are **acquired** and **reused** in a new context.
	Repair (R4)	"Repair and maintenance of defective product with the aim to be reused with the same function."	Examples where an ordinary antique is **broken** or **damaged** and it is shown how to **repair** it.
	Remanufacture (R5)	"Use parts of a discarded product to create new products with the same functionality."	Examples where parts of ordinary antiques are used to **create** a similar product.
	Refurbish (R6)	"Restore an old product with the ambition to bring it up to date."	Examples where ordinary antiques are **refurbished**, hence **restored** or **renovated**, for instance change of color.
	Repurpose (R7)	"Transform discarded product or their parts into new items with different functions."	Examples where ordinary antiques or part of them are used for a new **purpose**, for instance a table used as a basis for a sink
Useful application of materials	Recycle (R8)	"Process materials to obtain the same (high grade) or lower (low grade) quality."	Examples where ordinary antiques are **recycled** therefore **processed**.
	Recover (R9)	"Incineration of materials with energy recovery."	Examples where ordinary antiques are **incinerated** and lose any function.

Figure 2 Circular economy framework (Potting et al. 2017) and operationalization.

Although similar magazines exist in other countries such as the United Kingdom, the French monthly magazines *Antiquités-Brocante* and *Collectionneur&Chineur* have been considered, but only the former has been selected as a case study, due to its uniqueness in providing examples of ordinary antiques. As a guide for collectors and buyers of antiques since 1997[1], it provides information that usually are inaccessible, being the market for ordinary antiques characterized by opacity and scarcity of information. It shares multiple information: practical advice on how to purchase, maintain and restore

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[1] The magazine was founded in 1997, and the great majority of the paper issues published between 1998 and 2023 – with a total of 261 issues – were acquired from the editor. Since not all the issues were available, there are some gaps over the years, but this will not represent a problem for the analysis.

ordinary antiques; prices, evaluations, auction results; history of and expertise about these items. Recently, some new sections providing tutorials about the renovation of old goods were added. The relevant content has been digitized per issue and uploaded to NVivo, a software for qualitative analysis. 23 issues were excluded as they did not show any relevant examples.

A qualitative content analysis, based on interpretations of both visual and textual data, was conducted to identify circular practices related to ordinary antiques and the evolution of these goods' consumption. Consequently, the focus is not on the direct consumption of these goods, but on the ways of potentially consuming and acquiring them proposed by the magazine. Frequently applied in the field of media communication, content analysis is employed to ascertain and categorize specific contents of communication (Bryman 2012; Preiser et al. 2021) and to contextualize replicable inferences from texts or other sources (Krippendorff 2004). However, this method has been criticized for its unsystematic approach in the interpretation of data (Krippendorff 2004). To circumvent this, we adopted a deductive approach with a conceptual framework guiding the analysis. Furthermore, we tracked the examples of circular strategies over the given timespan to show this evolution. The analysis was conducted in English and consisted in three main phases: selection criteria to identify examples of ordinary antiques; coding to identify circular economy practices related to these goods; tracking the evolution of their consumption by adopting a longitudinal approach.

Three criteria were developed to identify the examples of ordinary antiques represented in the magazine. First, agedness, if they represent a world now past, but they can also have less than 100 years[2]. Second, usefulness, if they have a use value and can be used for specific purposes. Third, decorative value if they can be employed to decorate an interior on top of their usefulness. After their identification through the selection criteria, we started the coding process, which is a crucial stage and is part of the analysis. We conducted a manual coding into NVivo, encompassing both text and images. To start with, the coding process was done deductively, driven by the above-mentioned nine Rs. Though a simultaneous and descriptive coding, we coded not only the Rs, but also the type of content to see how ordinary antiques are represented in the magazine. As a result, four extra codes were created: tutorials, indicating step-by-step activities to modify an item; pieces of advice, indicating suggestions and recommendations on how to maintain them; consumers, showing how both collectors and buyers use and adapt ordinary antiques to their places. Finally, to track this evolution, we created an Excel table to

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[2] The age was not always available in the magazine, therefore most of the items considered lack of this type of information.

show all the examples grouped per category[3]. After these three phases, we grouped the evolution of the consumption per type of circular strategy (R). Then, we grouped all the categories per year in a graph showing the evolution of all of them. Although the aim was to give a general overview of the evolution, the most exemplificative cases are selected and described taking into consideration all the circular strategies and types of antiques. Finally, an adaptive reuse model is provided to show the applicability of sustainable consumption with the field of ordinary antiques.

4. Empirical Part and Discussion

This study explores the consumption of ordinary antiques and their adaptability to contemporary consumption. Firstly, this section presents the findings of the qualitative content analysis conducted on 237 issues of the magazine *Antiquités-Brocante*. According to the selection criteria presented above, 263 examples of consumption were detected. Various types of ordinary antiques were identified: glassware and crystalware, porcelain and ceramic, clocks, tapestry, metalware, lighting and furniture[4]. The analysis included also examples on how consumers and collectors adapted ordinary antiques to their places. Secondly, based on the most recurrent circular practices emerged from the analysis, an adaptive reuse model has been developed to discuss the adaptability of ordinary antiques and their implications.

While all nine strategies of the circular economy framework theoretically apply to ordinary antiques, only four were represented in the magazine. Practices related to smarter product use and manufacture (rethink, refuse, reduce) were not applicable, as the focus was primarily on consumption rather than production. Additionally, there were no examples of recycling or recovery, likely because the magazine aims to promote these items as durable goods and discourage their disposal. Fig.3 shows an overview of the most recurrent strategies documented between 1998 and 2023: refurbish (31.2%) shows a noticeable increase between 2017 and 2023; maintenance (27.8%) is concentrated between 1999 and 2010, followed by a decline; reuse (16%), with most of the examples between 2006 and 2014; mixed strategies (12.5%), concentrated between 2018 and 2023; repurpose (7.2%) appears sporadically; repair (5.3%) occurs mostly between 2000-2007 and 2015-2023. The majority of examples on how circular practices can be applied to ordinary antiques are dedicated to furniture. Some gaps in the dataset might exist due to unavailable issues and to the fact that the magazine covers not only ordinary antiques, but also other items.

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[3] The examples were group according to: number of issue, year, month, type of circular strategy, how they are presented (advice, tutorial, consumer choice), type of object, or group of object.
[4] Pieces of furniture include: chairs, sofas, tables, and small furniture (e.g. bedside tables, closets, telephone cabinets).
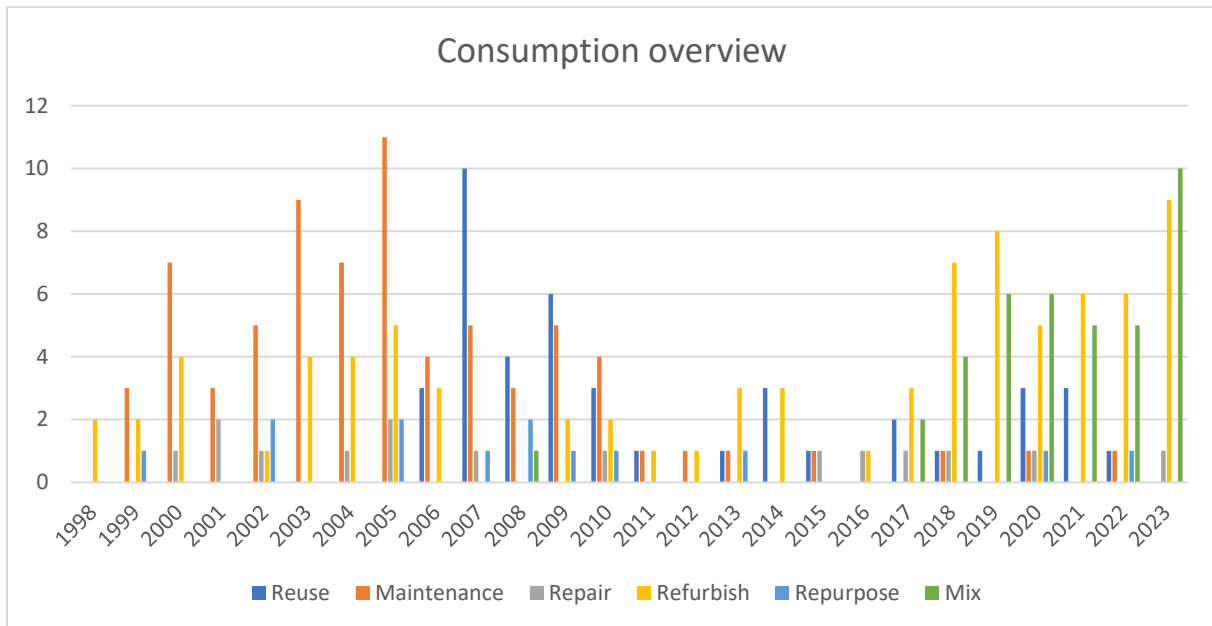
Figure 3 Consumer choices.

Within the Circular Economy framework developed by Potting at el. (2017), reuse is highlighted as the most circular strategy, involving the reuse of discarded products in good condition without further alteration. The majority of articles from 2006 to 2015 presented famous individuals who enjoy acquiring items from antique shops and flea markets[5], and furnished their homes with objects acquired at flea market and second-hand shops. While examples of mixed strategies were rare before 2017, they became more common afterward, showcasing collectors and consumers who engage in refurbishment and repurposing alongside reuse, and acquiring ordinary antiques furniture as an alternative to mass-produced items[6]. Since 2018, the sustainability discourse has become more prevalent, especially in articles showing examples of refurbishment and repurposing. Despite the limited number of repair instances, they offer interesting insights on how to repair glass[7], porcelain[8] and clocks[9]. Unlike repair, which involves restoring damaged objects, maintenance is the process of keeping the original condition of a good, with preventive actions. Preventive maintenance includes avoiding exposure to harsh conditions and using appropriate cleaning methods. Some cleaning tips were presented for different

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[5] See Issues n. 120 2008 06, pp.16-18 and n. 111 2007 09, pp.16-18.
[6] See Issue n. 278 2021 12, pp.11-16.
[7] See Issue n. 292 2023 02, pp.72-73.
[8] See Issue n. 45 2001 09, pp.150-153.
[9] See Issues n. 141 2010 05 pp.182-184 and n. 257 2020 03, pp. 72-76.

types of ordinary antiques (e.g. glassware and crystalware[10], porcelain[11], clocks[12], lighting fixtures[13], and tapestry[14]) as well as some preventive measures for leather sofas and armchairs that need protection from sun and regular cleaning, and similar ones for furniture[15].

The primary focus of refurbishment examples lies in furniture, particularly smaller items. Since 2013, we found instances of refurbishing small furniture such as telephone cabinets and small closets, with the presence of 'do-it-yourself' tutorials since 2017. These items are typically sourced from flea markets, with prices ranging from 5 to 15 euros. In the tutorials, the emphasis is on changing color rather than maintaining the original appearance[16]. The examples of furniture repurposing are mostly pieces of advice on how to adapt furniture for new use[17]. Additionally, we found three examples of repurposing porcelain items[18]. We also found five tutorials dedicated to small furniture showing examples of both refurbishment and repurpose, such as the transformation of a dresser into a sink base[19]. This is aligned with the growing trend of mixed strategies shown in the subsection dedicated to consumer choices. The price range for repurposed objects is between 5 and 25 euros although some extra money – sometimes higher that the object's price – can be needed for the adaptation to new functions, having some implications in terms of cost-benefit.

While all these examples provided so far may not fully reflect reality, they indicate a growing trend toward promoting circular practices within the magazine's content. From the data analysis, it is emerged that ordinary antiques have the potential to align not only with reuse, but also with other circular strategies. Adapoting a longitudinal approach allowed us to find some trends over the timespan 1998-2023. Before 2017, the consumption of ordinary antiques, especially with reuse, maintenance and refurbish was similar to the conservation and preservation of official heritage goods like fine arts. After, the magazine has increasingly presented practices such as refurbishment and repurposing, showing that these goods have the potential to be modified. The narrative not only invites subscribers to consume and acquire these goods, but also suggests how to consume them and extend their lifespan. It encourages the democratization of practices and consumption of goods that are more affordable and accessible than fine antiques. In the tutorials called 'do it yourself', there is a clear invite to replicate these activities,

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[10] See Issue n. 202 2015 08, p.113.
[11] See Issue n. 136 2009 12, pp. 156.
[12] See Issue n. 71 2004 01, p.150.
[13] See Issue n. 74 2004 04, pp.166-168.
[14] See Issue n. 92 2005 12, p. 151.
[15] See Issue n. 87 2005 06; p.158.
[16] See Issue n. 248 2019 06, p.154.
[17] See Issue n. 173 2013 03, p.38.
[18] See Issues n. 20 1999 05, p.120 and n. 131 2009 06, p.147.
[19] See Issue n. 298 2023 08, pp.76-77.

especially with pieces of furniture. Although the democratization of these practices is encouraged, there are implications for how consumers perceive and engage with these goods, particularly given their relatively low price point. It is emphasized, especially in the case of furniture examples, that some circular practices (e.g. reuse, maintenance, refurbish and repurpose) are not exclusive to experts but can be undertaken by anyone. In contrast, in the case of metalware, glassware, clocks and tapestry an expert is needed.

4.1.Discussion: the adaptability of ordinary antiques and implications

An adaptive reuse model for ordinary antiques has been developed based on the findings. Adaptive reuse, a strategy aimed at extending the lifecycle of built heritage through conservation and other strategies, closely aligns with the objectives of circular economy (Foster, 2020; Fusco Girard & Nocca, 2019; Pintossi et al. 2023). Originating from architecture, it consists in modifying buildings to meet needs and uses that are different from those initially intended (Mohamed et al. 2017; Conejos et al. 2011). However, it has the potential to be applied to movable heritage having a use value, as in the case of ordinary antiques. The adaptive reuse of ordinary antiques is an alternative to the linear economy which is based on the 'extract, produce, consume, and trash' model (Bruel et al., 2019). The model displayed below (fig.4) originates from the circular economy framework (Potting et al. 2017) guiding this research. In this section, the aim is not only to provide an adaptive reuse model, but also to use it to consider the implications of circular practices, particularly if they align with environmental sustainability and heritage perspectives.
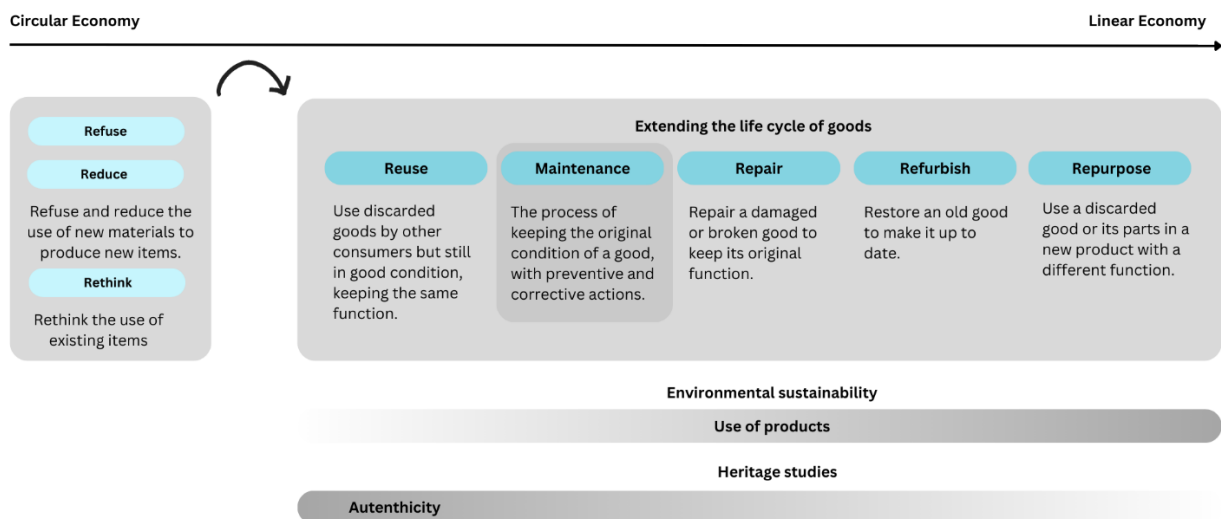

Figure 4 The adaptive reuse model proposed for ordinary antiques.

Among the five strategies aimed at prolonging the lifespan of goods, reuse, repair, refurbish, and repurpose are represented in the magazine. Reuse preserves the integrity of the object without necessitating any alterations. Since the item is not modified, it aligns with environmental sustainability and cultural heritage principles. In contrast, repair, refurbish, and repurpose encompass varying degrees of modification to the original object. Considering the durability discrepancies between materials such as wood, porcelain, glassware and metalware, furniture emerges as particularly susceptible to these interventions. Repair may involve the utilization of products that do not align with environmental sustainability standards (e.g. varnish, solvents). Although initially part of repair, maintenance has been considered as a separate strategy and diverges from invasive alterations, focusing instead on preventative measures without compromising authenticity of these goods, therefore aligning with conservation and preservation practices adopted in official heritage. It has a pivotal role in preventing any damage, so that repair and refurbish activity can be prevented.

Refurbish and repurpose can contribute to change the consumers' perception of ordinary antiques – that are often subjected to dramatic shifts in taste (De Munck and Lyna, 2015; Thompson, 1979) – while strengthening their adaptability to new uses. Refurbishing, characterized by efforts to contemporize ordinary antiques, encompasses reversible and irreversible actions that may influence the authenticity of ordinary antiques. While many refurbishments, such as varnish changes, offer a pathway to revert to the antique's original state, the overarching impact on authenticity remains a subject of scrutiny. Repurposing, rooted in the utilization of discarded components for a new use, usually introduces irreversible alterations in case of furniture and the new function replacing the old one, and raises questions of authenticity. From the heritage perspective, both refurbish and repurpose have an impact on the authenticity and historical value of the good. On the one hand, they can be an alternative to prevent ordinary antiques from being discarded and becoming trash. On the other hand, they can impact the historical and authenticity value of these goods. Although ordinary antiques are not considered as official heritage, they can still be considered as heritage goods, since they are examples of a world now past (Rosenstein, 2009). To consume and collect ordinary antiques, we also acknowledge that the perception and appealing is important. However, these two strategies cannot solve all the issues that might prevent the consumption of these goods: in the case of furniture, some pieces are characterized by massiveness and cannot fit in small apartments, while others have lost their initial use value (e.g. telephone cabinets).

Furthermore, in the magazine, it is stressed that ordinary antiques are durable goods and an alternative to newly mass-produced items. Nonetheless, we are aware that there is still a lot to do in terms of sustainable consumption, since household consumption patterns significantly impact

environmental sustainability (Tukker et al., 2010). Furthermore, behavioral changes are needed to make sustainable consumption possible (Jackson 2007). The magazine is trying to shape consumer behaviors by providing multiple examples on the adaptability of ordinary antiques, therefore contributing to the promotion of sustainable consumption through these cultural goods.

5.Conclusion

In this paper, we explored the consumption of ordinary antiques, which is an underexplored domain not only in art market studies but also in terms of sustainable consumption and circular economy. First, it is emerged that reuse, maintenance, repair, refurbish and repurpose are the most common circular practices aiming to extend the lifespan of these cultural goods presented in the magazine. In the considered timeframe 1998-2023, there is also an evolution of practices: in the first decade (1999-2010) mostly repair and maintenance, while in the latest years (2017-2023) mostly refurbish and repurpose. Second, the developed adaptive reuse model shows how ordinary antiques can be adapted to contemporary needs, uses, and tastes while considering the implications of these practices. Although we demonstrated that ordinary antiques could contribute to the transition from a linear to a circular economy, some circular practices have implications considering environmental sustainability and heritage perspectives. Practices such as refurbish and repurpose can impact the authenticity and historical value of ordinary antiques, but they can eventually prevent them to be discarded and being incinerated.

This research focused on a case study, the French monthly magazine *Antiquités-Brocante*, and it is based on secondary data. Consequently, the examples provided by the magazine are limited to France and cannot be proved as reflecting real consumption trends in the field of ordinary antiques. These limitations, however, offer future opportunities to further explore the sector, and to investigate if these circular strategies are embedded in real consumption practices and can eventually influence the perception of these goods. In line with the increasing focus on sustainable consumption by policymakers and academic researchers, this study aims to underscore the potential of ordinary antiques for sustainable consumption. Considering the complexities of our environmental responsibilities, the adaptive reuse model has shown the adaptability of ordinary antiques and the implications of these practices. Ultimately, highlighting the significance of the sector, the aim is to redefine the perception of these cultural objects, offering them a new life while simultaneously reducing our ecological footprint.

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