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Почитувани читатели,

Циркуларната економија опфаќа повеќе области, како што се, обновливоста на материјалите и ресурсите, намалување на хемикалиите и намалувањето на создавање на отпад. Пример за циркуларна економија се и индустриите кои се насочени кон рециклажа, зашто така имаат повратен процес кој овозможува штедење на ресурси. Меѓутоа, колку Македонија може да фати чекор со развиените трендови, особено со менаџирањето на отпадот, е суштинското прашање. Само една прошетка по улиците на главниот град и огромната бројка на т.н. дивни депонии, е доволна да Ве разочара. Ако сакаме како општество да се бориме со исцрпувачкиот модел на линеарната економија, нужни се пионерски чекори на насочување кон циркуларната економија која ги доведува во нераскинлива симбиоза општеството и природата.

Ете токму затоа, ние како Европски универзитет, решивме првиот број на нашето меѓународно списание, да го посветиме на оваа тема и авторите низ своите трудови да дадат максимален придонес во посочување на проблемите, но воедно и да понудат решенија за подобрување на состојбите.

Свесни сме дека ќе биде потребно многу знаење, но и волја, па ако сакате и бескрајна љубов за животот, но не само себично размислување за сопствениот komoditet. Потребна ни е страст кон природата, како наш прв заеднички дом, кој им припаѓа на сите луѓе, но воедно и на целиот жив свет од билки, до животни. Природата е нашиот најголем пријател, а како и сите пријателства и таа треба да биде негувана на најдобар можен начин, доколку не сакаме да се претвори во наш непријател. Тогаш последиците по човештвото ќе бидат катастрофални. Затоа, во секој чекор да се преиспитуваме, направив ли добро, но не само за мене, туку и за другите, ја спасив ли природата и луѓето од страдањата. Така и свеста нема да биде линерна и еднодимензионална, која ќе ја поврзува среќата со парите, туку ќе биде циркуларна, односно мене ми е добро, сè додека на другите и на природата им е убаво.

Циркуларната економија, поттикнувајќи ја биолошката разновидност, ги почитува и разликите меѓу луѓето. На тој начин повеќе природни ресурси и повеќе различни идеи, овозможуваат полесно прилагодување кон неизбежните промени, пред сè, во нашата свест. Оваа економија низ зачувувањето на природните ресурси може да генерира и многу нови работни „зелени места“. Тоа ќе значи прилагодување и една нова симбиоза со природата, зашто на светот има доволно место за сите, но нема доволно за сечија алчност. Со мали чекори ќе се движиме. Сè повеќе охрабруваат групите кои секојдневно го разбираат значењето на циркуларната, наспроти линеарната економија.

Доколку првиот број на ова наше списание, барем малку придонесе во подигнување и менување на свеста дека планетата ни е заедничка и подеднакво ни припаѓа на сите, тогаш успешно сме си ја оствариле првата цел.

Од уредникот

проф. д-р Викторија Кафедиска

Dear readers,

Circular economy covers many areas, such as renewability of materials and resources, as well as reduction of chemicals and reduction of waste. Recycling industries are but a fine example of circular economy, since they stimulate a reverse process that allows preserving and saving resources. However, the crucial matter is: To what extent can Macedonia catch up with the prevailing trends, especially with waste management? Just a single walk along the streets of the capital and one cannot but notice the huge number of so-called wild landfills – a very disappointing view, indeed. If we, as a society, aim to struggle with the exhausting model of the linear economy, pioneering steps of redirecting to circular economy are necessary, which would lead society and nature to an unbreakable symbiosis.

Thus, as European University, we have decided upon the first issue of our international journal to be devoted to this very topic, and give the authors a chance, through their papers, to make a substantial contribution to the problem, as well as to offer solutions for improving the current situation.

We are aware that it does take a lot of knowledge, will, as well, even endless lust for life, and not only selfish thoughts for one's own commodity. Passion for nature is essential – nature as our supreme common home belonging to all people – yet, again, to the whole living world of herbs and animals. Nature is our greatest friend, and, like all friendships, it needs to be nurtured in the best possible way; otherwise it may turn into our enemy. Then, the consequences for humankind would be catastrophic. Therefore, we need to rethink our every step – whether I did good – but not only for me, for others, too – did I save nature and people from suffering? In such a way, consciousness would be neither linear nor one-dimensional; also, there would be a connection between happiness and money, and, what is more, but consciousness would be circulated, that is to say – good for me, as long as it is good for others and to nature.

Circular economy, by encouraging biodiversity, respects the differences among people. In this way, more natural resources and more diverse ideas enable easier adaptation to the inevitable changes, and, above all, of our consciousness. This kind of economy, through the conservation of natural resources, can generate many new "green-space" job positions. This means both: adaptation and new symbiosis with nature, because there is enough space for everyone in the world, yet, there is no place for everyone's greed. We need to take small steps. The groups that understand the meaning of circular economy better than the meaning of linear economy are actively encouraged.

If the first issue of our magazine contributes to raising and altering consciousness that our planet is common to us all, and equally belongs to all of us, then, we have successfully achieved our first goal.

From the Editor
PhD Viktorija Kafedjiska

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REUSE OF ARCHITECTURAL SPACE WITH ARTISTIC COMPONENTS CONTRIBUTING TO CIRCULAR ECONOMICS

UDC: 72.05-029:7:[338.121:658.565

Reviews

**Ekaterina Namicheva, M.Sc., Assistant Prof. Blagojche Naumoski, M.Sc., Prof. Petar Namichev,
Ph.D.**

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Abstract

Each space/building has interaction with its contemporary lifestyle. Throughout the time space might lose interaction with its users. In order to enlarge its lifespan new ways of interaction should be found. Contemporary art can be the key for the reuse of space and the extension of its lifespan. With the reuse of architectural space, we don't contribute only to continuation of its lifespan, but, also, in the domain of circular economics.

The study tries to explore what happens with architectural space when new pieces of art are introduced in it, making them reusable and attractive again, meanwhile contributing to circular economics. The space which interacts with the artwork cannot survive after the migration of artwork. However, non-contextual artworks are not designed within the space and they can survive in a museum. An artwork can become a recognizable feature of a space, without which the space may disengage its value or vice versa. Through case studies of works done by the artist Per Kristian Nygård and the architect Carlo Scarpa, we see balance between new and old (revealing the history of a building) and the interaction of space and artworks contributing to the circular economy of a building.

Contemporary art expands its circle by imposing a more open and wider approach. The more ambitious art projects succeed in getting out of the conventional frame and working interactively with individuals from subcultures in open public spaces unusual for creating and presenting a work of art. There are no longer works that have been completed, they use diverse forms of presentation, have more than one appearance and are networked in the public sphere of cultural exchanges. Interaction with space is crucial for contemporary artwork, which cannot be imaged without the architecture.

Key words: Circular economy, gentrification, contemporary art, atmosphere, monuments.

Introduction

Recycling has become second nature to modern communities as we strive for environmental sustainability. We live in a society that develops more and more sustainable ways of life through technology and science. Aiming to reduce, reuse and recycle waste, we find new life in objects from bottles and clothes, to vehicles and buildings. Adaptive *reuse* is a process that changes a disused item into a new item that can be used in for a different purpose. The most successful build heritage adaptive reuse projects are those that best respect and maintain the building’s heritage significance and add a contemporary layer that provides value for the future.¹ This adaptive reuse and the new value that renews the future of a building is an important part of a the circular economy of a building.

Each product, like an architectural building, since its creation has a certain lifespan before they end up in a landfill or dumpsite. This pattern is called linear life pattern which we can compare to linear economics. However, in circular economics, we tend to bend this linear line in a circular ecosystem where certain elements from these buildings are used for a new lifespan into new products or buildings.²

A work of art can convey an aura from the past, become a symbol of transformation brought about by urban development, or change the public sphere. Art energizes a place, encourages interaction and even promotes public decision-making. Public art is a critique of what’s going on around us. It inspires in a meaningful way that cannot be achieved by dialogue alone. The artists articulate visions in their environments. Public art is an action, and people reply in response.³

Architecture cannot exist without reconciliation between science and art where as a science it has to avail functional, technical and economic purposes. As art it should reflect humans’s needs and beliefs through the revelation of beauty.⁴

As architect Kasper Jensen, the head of the Danish design studio 3XN Architects says:

*“Today a building truly becomes a material graveyard by the end of its life. We simply do not consider how to take a building’s superstructure apart, and we do not know yet how to put value to all the resources that get lost when doing so”*⁵

According to him, we should be more productive from day one, for instance by utilizing the principles of the circular economy in the building industry. Circular building must create value and be attentive, productive and provide an almost instant pay off.

The circularity is about creating values from a sustainable, economic and social aspect.⁶ While teams like studio 3XN and Kasper Jensen focus on the circular building principles and extending the lifespan of a building, this study exposes the circularity of a space by its reuse with the help of certain artistic components. The lifespan of a building can be cycled in a different way than recycling its structural

1 Australian government Adaptive reuse (2004), p.5

2 K. G. Jensen-3XN, web site

3 R. Eisenbach (2014)

4 G. Zambonini (1988), p.4

5 K. G. Jensen-3XN, web site

6 K. G. Jensen-3XN, web site

materials. The best thing about circular building is the reuse and flexible adaptability of a building's space. This process of reuse can be completed with the presence of an artwork. This study explores the interaction between the reused space and artwork as part of the circular lifespan of a building.

1.1 Artistic aspects of research

Over the past 15 to 20 years, the arts have gained an increasingly prominent and sometimes problematic role in urban regeneration processes. The cultural sector has been recognized and championed by various authorities as being a key contributor to the complex place making process. In many ways, this recognition has led to the creation of opportunities for artists and arts organizations, and has indeed increased and diversified audiences for many artists' work. It has also generated a whole new set of practices and terminologies to describe these activities, and created opportunities for new professions to support the processes of commissioning, mediation and project management.⁷

This area can, however, be problematic when it's assumed that artists and arts organizations can 'decorate' or add economic value to a place, and when attempts are made to use art in a very direct and non-creative way. In general, places that are considered interesting evolve over time. Artists are familiar with disruption, and are comfortable with states of transition. They are frequently interested in bringing to light certain aspects of place that may be interesting, unusual, unseen or undervalued.⁸

Re-use of post-industrial ruins, bringing about social connectivity within neighborhoods, giving voice to those who have been unheard: these are some effects which make the arts attractive for urban development and circular building environments. While decision-makers in the United States usually see the arts as an add-on or afterthought, there are examples from European cities of the arts being an integral part of the urban landscape and even of urban planning.⁹

Norwegian artist **Per Kristian Nygård** literally brought nature into an interior space by filling an entire gallery in Oslo with a huge grass landscape. The cascading installation flows across the floor of Noplace gallery and spills out into the foyer. Called "Not Red But Green," the work toys with the notion of unlikely environments, intuitive human responses and the relation



between architecture and nature. Per Kristian Nygård's works explore the possibilities of space. His latest grassy installation merges the organized architectural environment with the organic nature of landscapes. The large piece inhabits the gallery space and causes an intuitive and physical response to the experience of entering a space where everything's wrong but feels right.¹⁰

7 R. Eisenbach (2014), p.53

8 R. Eisenbach (2014), p.54

9 R. Eisenbach (2014), p.55

10 L. Grozdanic (2016)

This case study is an example of how artistic influence can reshape the space and give us different perception while imprinting the relationship between architecture and nature.

1.2 Architectural aspects of research

Close example of circular economics of a space or building is the Castelvecchio Museum in Verona, Italy. The castle of Castelvecchio, at the period when the architect Scarpa was commissioned for its restoration, was in a state of mistreatment. The architect with the relocation of pieces of artworks like statues and paintings and addition of elements in the interior made the museum attractive for the public while giving life to the sculptures and the space.¹¹

Carlo Scarpa is one of the most important influential Italian architects in the modern age, known as 'isolated master'. Scarpa kept a distance from the architectural movements and influences at the time, as a result his works had been designed by his own 'codes'.¹² Sergio Los was the first to uncover the 'poetic' dimension in Scarpa's architecture.¹³

One of the most notorious works of Carlo Scarpa is the redesign of Castelvecchio Museum in Verona. With the redesign of several buildings in Italy he imposed his marks on the same buildings in which he tried to revive the ancient splendor of the cities through his innovation. Using proportion and geometry, manipulating materials, colors, and light, and employing and improving the ancient traditions of his forefathers, Scarpa aimed at creating forms that surpass utilitarian functions to communicate poetic content and the spirit of its creator, his epoch, and the society in which he lived.¹⁴

The architectural magazine in Japan, *Space Design* in 1977, was the first magazine which features Carlo Scarpa in 200 pages.¹⁵ For the XXXIV Biennale of 1968, Scarpa exhibited his own projects in conjunction with Russian-American architect, Louis Kahn (1901- 74). Through that experience they developed a warm friendship, Kahn even writing a laudatory poem on the work of Scarpa:¹⁶

*"'Beauty' the first sense
Art, the first word
Then Wonder
Then the inner realization of 'Form'
the sense of the wholeness of inseparable elements.
Design consults Nature to give presence to the elements.
A work of art makes manifest the wholeness of 'Form'
the symphony of the selected shapes of the elements.*

¹¹ F. Dal Co (1984), p. 153

¹² M. Tafuri (1989), p.17

¹³ S. Los (1976)

¹⁴ D.V. Salazar (1997), p. 2

¹⁵ Kahn, L. (1977) *Sd: Space design*, p. 9

¹⁶ L. Kahn (1965)

In the elements the joint inspires ornament, its celebration.

The detail is the adoration of Nature.,¹⁷

The point of greatest expressive concentration is the space articulated around the equestrian statue of *Cangrande*. This was the exhibit in the museum to which Scarpa first devoted his attention. He removed the statue from a location where it was neglected, set against a wall and not viewable from all sides. The fundamental methodological principle in his placing of

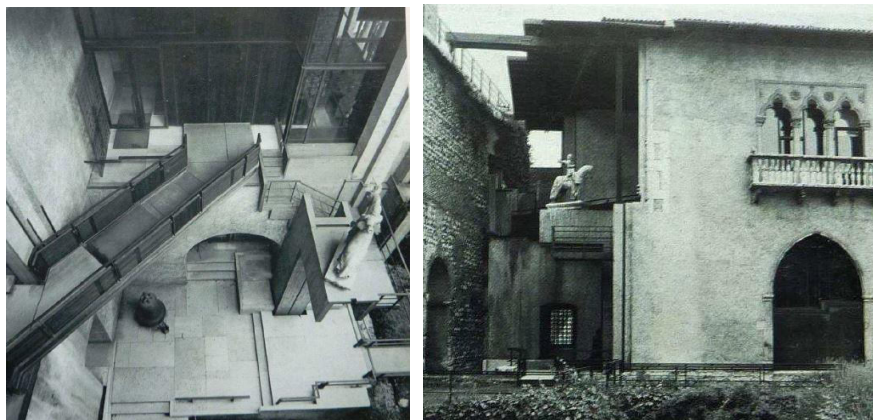


Figure 1 Point of view from different perspectives of the statue of Cangrande after the displacement.

sculptures or large paintings (panels, crucifixes, polyptychs) was to give the object a position which, while fitting in with the monumental function it originally fulfilled, would, also, allow it to be studied as a museum exhibit should, making it visible from unusual points of view so as to enrich critical understanding of it. In the case of the relocation of *Cangrande*, we are presented with an exemplary restoration of a great piece of mediaeval architecture freed from additions, redeemed in modern terms from its missing parts while defining a *nonmonumental* open space. The solution adopted provides a contextual solution to a complex of problems of environmental and museum restoration which concludes in a quite unprecedented architectural intervention in which the modern concept of space becomes the dominant and unifying act.¹⁸

The apparition of this splendid statue becomes a central and recurrent point in his experience. It is

Figure 2 View of sculpture gallery in Castelvecchio Museum, Verona.



the pivot of the museum circuit, its center of gravity, virtually the linchpin of the whole castle complex, and constitutes the conceptual support for the conclusive choice of such an inspiring placing. The critical acclaim of the Castelvecchio museum is bound up with the consistency of the restoration of the inventiveness deeply connected with problems of Italian culture.¹⁹

At Castelvecchio, Scarpa provides a specific method of rearticulating the existing space to provide a critical route for the visitor. The arrangement and grouping of exhibits and lighting assert this path.²⁰ His main aim was to create new forms in a way that brought

¹⁷ Kahn, L. (1977) *Sd: Space design*, p. 9

¹⁸ F. Dal Co (1984), p.154

¹⁹ F. Dal Co (1984), p.154

²⁰ S. Rab p. 444

attention to the existing structure, without impinging on its historic and artistic value. In an interview, he stated his intention as follows: *"to allow it (the old fragment) to maintain its own identity, its own history ... (In this way), you increase the tension between the new and the old."*²¹

In *Figure 2* we can see a view of the sculpture gallery in the Castelveccchio Museum representing the interaction between the sculptures and the space. Scarpa's re-design of Castelveccchio reflects his critical view that new design offers a reinterpretation of the value of a space. Scarpa balances three approaches in re-designing the Castelveccchio: his interpretation of the history of the castle, highlighting the architectural value of its original components, and satisfying the new requirements of the museum.²²

Carlo Scarpa's designs for museum and art exhibits have become a trademark of his opera because of the exquisite rapport created between architecture and art. The interrelation of display and architecture was an approach followed by others such as Henry van de Velde in his 1954 Otterlo Museum and by Mies van der Rohe in his plan for a museum in a small town. Scarpa adopted the method of interrelating architecture and art, paying special attention to the design of a route that allowed the visitor to appreciate the works of art at their best and to facilitate their keen appreciation. Both Los and Frascari have elaborated on the storytelling quality of Scarpa's museum designs. Frascari declares: *"The design of the museum is ruled by the nature of both the building and the collection. The role of the architect is to interweave these elements in a meaningful and memorable way, encouraging perceptions and intuitions of the story told by the dialogue between the objects and the rooms where they are located."*²³

Conclusion

Through the collaborative works done by architects and artists, interaction is made between the space and the artworks while continuing the cycle of buildings and their space. These kinds of collaborations contribute to the circular economics of the existing environment and the lifespan of buildings. With better understanding of the importance of circular economics of a building we can reuse and in a way, recycle a space by incorporation of artistic elements. Artists and architects should collaborate and have better understanding of circular economics and the reuse of architectural space in order buildings to be saved from demolition. Owners and investors should be introduced to the concept of reuse and the contribution to circular economics in order to make sustainable choices for the future of build environment.

21 C. Scarpa (1956)

22 S. Rab p. 450

23 D.V.Salazar (1997)

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