

Unique handmade pieces crafted from reclaimed materials.

AVANGUARDIA



SOCIAL ENTERPRISE HISTORY

Avanguardia was born in Verona as an association in 2012, founded by architect Giuseppe Padovani, a freelance professional, and his daughter Francesca, an art historian. It was created to complement the educational system of the non-profit social cooperative Il Maggiociondolo, of which Padovani had become president and sole administrator since 2011. The cooperative provided job opportunities for individuals serving alternative sentences, people with dependencies, and migrants.



The activity involved recovering broken pallets, refurbishing them, and reselling them. When a pallet has more than three broken slats, it's not cost-effective to repair it and it's discarded. The youths deliberately broke them to avoid repair, filling the container. So, we eliminated the container and waste disposal costs by completely disassembling the pallets to be discarded. Some of the materials were used to create customized pallets, and the rest were used for furniture.

With the association, events were organized to promote the artifacts, and unemployed young creatives were involved. They first underwent a manual training program within the cooperative, then moved on to design, bringing their ideas to life. This is where the figure of the "intellectual craftsman" emerged. Young creatives and detainees influenced each other.

In 2018, the cooperative and the association merged into a single company: Avanguardia.

We started making furnishings for entire premises, apartments, exhibition stands, and packaging made from scraps of scraps.



































ASSONOMETRIA SCALA 1:1 GLASSETTE IN ASSI DI EPAL

1) PANGALI PONTI TIPO EPAL CANTINA SERENE

- SMONTAGGIO PALLET
- ASSI SPESSE 22MM.
- 10x10 PALLET X GLASSETTE
- TAGLIO ASSI
- LEVIGATURA

2) INTESTATURA TAGLIO A 45°

4) CREAZIONE DIMA PER COSTRUZIONE GLASSETTE

- LEVIGATURA FINALE
- CERA D'API

5) MANIGLIE IN FERRO ARRUGINATO

- TAGLIO FERRO
- ARRUGINAMENTO
- ARROTONDAMENTO
- S16021
- PASSAGGIO CON OLIO DI LINO COLO

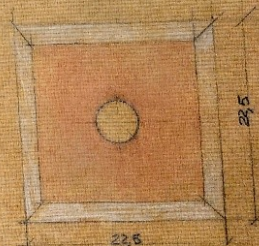
7)

PIEDINI REALIZZATI CON I TAPPI RECUPERATI DALLE BOTTIGLIE FINITE DELLA CANTINA SERENE VINI BIO

PROSPETTO SCALA 1:2

5) MASCHERA IN BIANCO PANNI RAL 1013

- NUMERO PER OGNI GLASSETTE PER RENDERLA UNICA E PER LA TRACCIABILITA' DEL PRODOTTO



6) PIANTA SCALA 1:2

- BUCO PER PERMETTERE L'ESTRAZIONE DELLA VASCA CON GHIAIO IN PERLIGAS



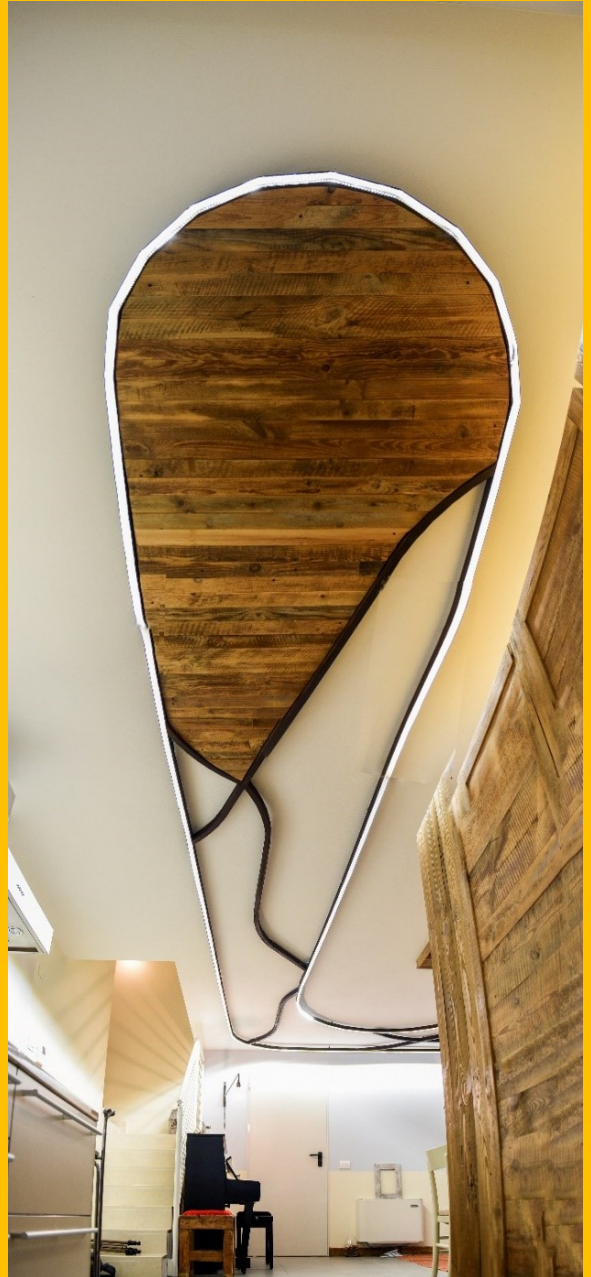






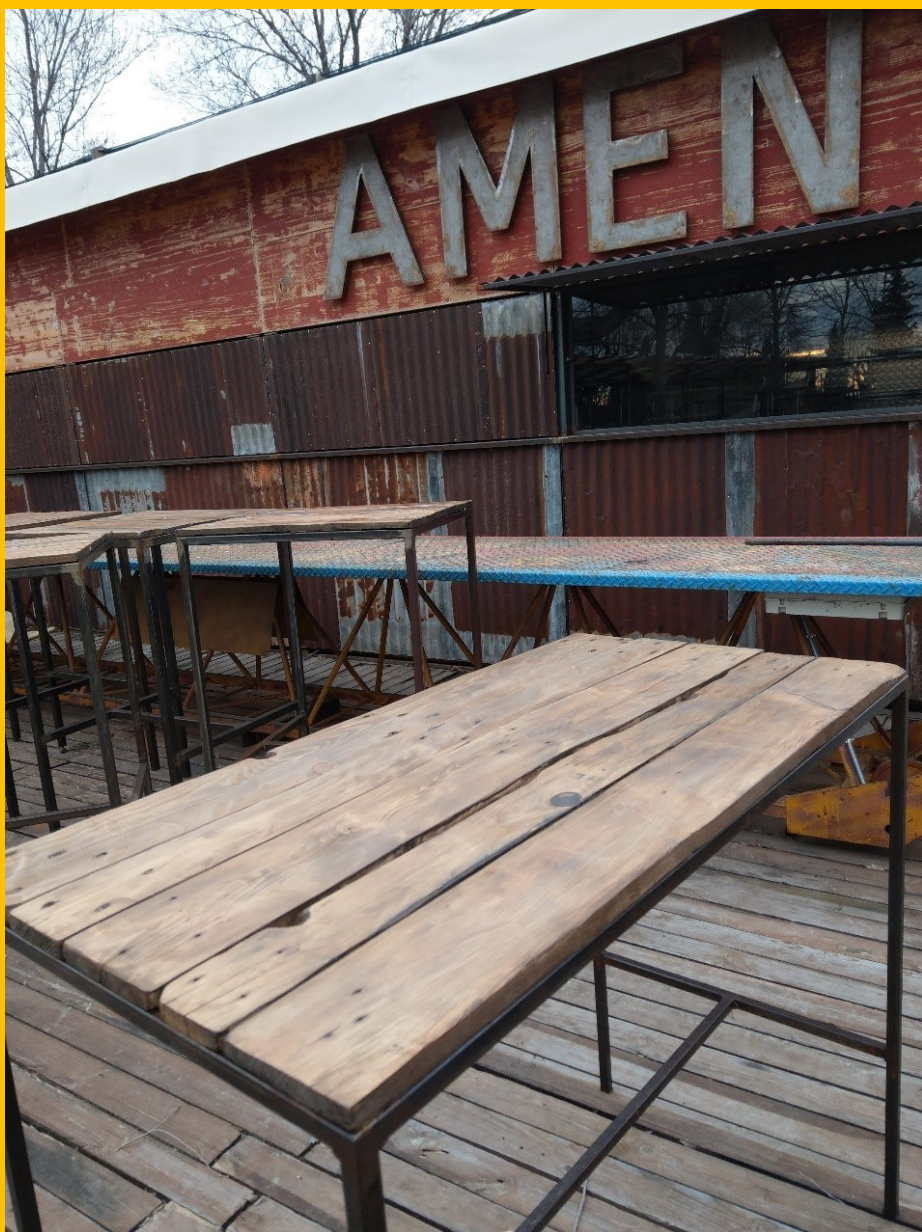














The Avanguardia educational model, known as the "Intellectual Craftsman," has allowed individuals coming from disadvantaged backgrounds to develop a work method, organization, taste, and, above all, awareness of their abilities.

Teaching them computer skills, technical drawing, work scheduling, art history, and then enabling them to personally realize what they have designed and planned ensured that, in addition to developing a taste, they became aware of their potential. For foreigners, it was also an opportunity to learn the Italian language through dynamic and participatory imagery. This type of theoretical-practical training has led to remarkable results in Avanguardia's history. One-third of the individuals who have passed through this model have subsequently started their own businesses. This means they have overcome fears to become masters of themselves, enriching Italian methods and tastes with their own culture. This preparation aims to provide trainees with operational tools to make them flexible and autonomous in facing and solving new problems within a micro-enterprise, working together with the rest of the staff.

METHODOLOGY OF PROJECT APPROACH

Becoming

If you visit the homepage of the website www.avanguardiaverona.it, you'll find this phrase:

WE DISASSEMBLE THE PRODUCT
AND RETURN TO THE MATERIAL
FROM WHICH IT WAS MADE
THUS REMOVING ITS FUNCTION
FOR WHICH IT WAS CREATED.
WE REGENERATE THAT MATERIAL INTO POETRY
MAKING IT BECOME SOMETHING
THAT HAS NOT JUST ONE FUNCTION BECAUSE
IT COULD HAVE A THOUSAND, MILLIONS MORE,
AS INFINITE AS OUR IMAGINATION IS.
EVERYTHING RETURNS TO OUR HEART.

When a client commissions us a job, we must try to strip our eyes from our own experiences and attempt to look with fresh eyes at the possibilities of things and people becoming, removing the veils from our hearts. For example: a glass is primarily a container but could also become a flower vase or something else. Aristotle identifies matter with potentiality and form with actuality. **Potentiality** is the capacity to change and become something else (a flower vase), actuality is what is present (a glass).

Therefore, if I have to make a box for glasses, applying the BECOMING means going beyond our commercial network, thinking of a container that could have multiple functions. For instance, it could also be a wine bottle holder or a storage container. To achieve this, the dividers for the glasses must be removable. By arranging three pairs of glasses in two adjacent rows, we have the measurements for two wine bottles. At this point, the dividers must be able to be removed and, to emphasize the function, also made of material different from the container.

The Beautiful

The Beautiful is what expresses Love and is universal: a beautiful thing pleases everyone. The more we strengthen our Will, the more we are able to express the Beautiful. The more we delve into the Essence of things (actus essendi), the more we will find the Beautiful. This means creating a story, giving an object a name, choosing materials, selecting finishes, composition. Aristotle also said that in Sight, with these eyes, all senses are encompassed.

CRAFTING A STORY

The more a product is territorialized, the more it is internationalized, and the easier it is to create a story. Creating a story is about communication, which always comes before the final product. I am Venetian, as is Avanguardia, and Venice is the most beautiful city in the world. Who wouldn't want a piece of Venice?



The "bricole" are the wooden posts of the lagoon and can present themselves in different ways: compact, which is the part that remains above water; greyish, which is the part at the waterline; and pockmarked, which is the part underwater as the "teredini", small water worms, eat the wood, leaving holes. For this reason, they are replaced every seven to eight years. They are as hard as marble because the salt, water, and oxygen calcify them. The Magistrato alle Acque certifies their sale. The "bricole", called "bricole" in dialect, are all numbered to facilitate inventorying. This material could be used for our box.

We could tie the "trabaccolo" to the "bricole".



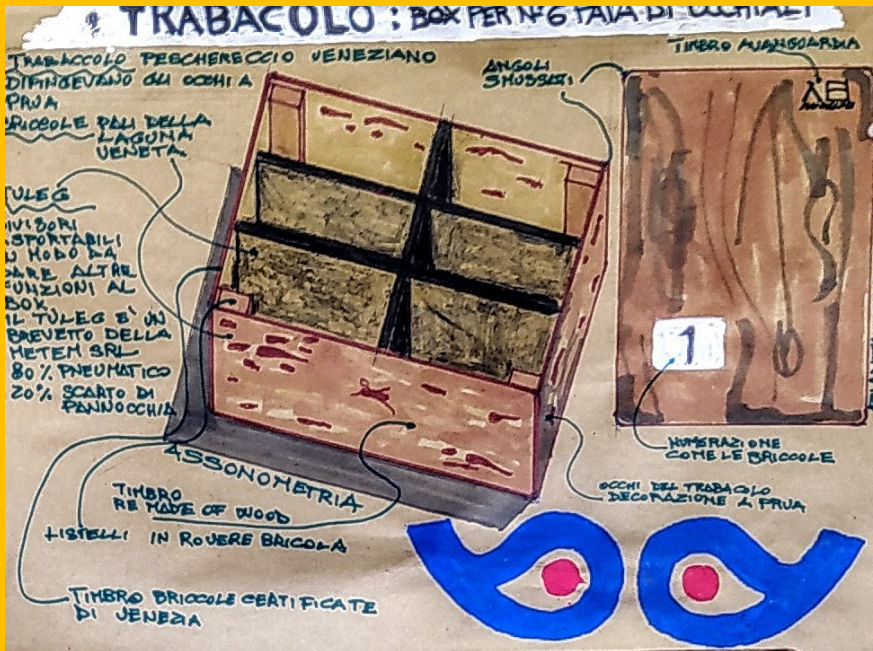
The "trabaccolo," or "trabacolo" in Venetian, is a fishing boat from the Adriatic, and fishermen used to make eyes on the prow for good luck. Our container could be called TRABACOLO, and we could paint eyes on the box that are themed with glasses. The removable dividers could be made of TULEG, a patent of Metem Srl from Treviso, which is a composite of 80% recycled tires and 20% cob, a corn cob waste. It's a highly insulating and shock-resistant material. The finish with linseed oil preserves the wood and enhances the natural color of the material.

Light.

Light is that element that isn't seen but determines the elegance of a product. We must think as if Space leaves us a void, and Light outlines its fullness. **Light is the geometric composition of Beauty.** By reasoning in this way, we arrive at the Essence, or the Synthesis of the project: Simplicity. At this point, the heart takes over and begins to create...







By making multiple cuts in the TULEG dividers, in addition to being completely removable, we provide the possibility of having 6, 4, or 2 compartments, or even having the box completely empty.







CABARET: Breakfast Table and Much More... Crafted from reclaimed materials, Cabaret (tray in French) is a table that can serve multiple functions:



For singles: after cutting an old crate with metal mesh and crafting two new legs with feet made from bottle caps, a second table was made using Venice's "briccole" with legs fashioned from rungs of an old wooden ladder. The two tables are connected by clips, allowing for a second shelf to hold magazines, a laptop, napkins, or other items.



With recovered blinds cords, we make the handles.





For couples: the two tables can be detached and become two trays to enjoy a breakfast in bed together.



ANTONIO 16: REINTERPRETING AN OLD FURNITURE PIECE.

Antonio 16 is the reinterpretation of a desk from the 1920s. The style in which it was created is Art Deco, typical of the upper class of the time. The desk was in good condition and completely painted black. It was decided to intervene by incorporating two contemporary styles with Art Deco, breaking away from that society and style: Russian Constructivism and Italian Futurism. Drawing inspiration from experiences initiated in the years preceding the Russian Revolution, particularly from V.E. Tatlin and A.M. Rodchenko, who decreed the death of 'museum' art to engage in the construction of a new society, the Constructivists opposed art as representation, embracing art as construction. The Constructivist work, freed from any relationship with the objective world, becomes itself an object, a construction in space, representative, at the limit, of its own process of formation, leading to the annulment of the distinction between form and structure of materials, and between form and function. The colors chosen to highlight the Constructivist intervention in the desk are black and garnet red. The materials used are rusted iron and resin-coated fabric. Then two legs of the desk were cut, replaced with two grids, made of reclaimed rusty grating. This nullified the difference between the form and structure of the legs. In line with Constructivism, a shelf was added, covered with fabric and later resin-coated (a technique devised by Avanguardia). The shelf eliminates the sole function of the desk, allowing the new artifact to serve as a buffet for dining or other purposes.

For Futurism, an exponent like Fortunato Depero was chosen. He was a painter, sculptor, designer, illustrator, advertising graphic designer, set designer, and costume designer. He was one of the signatories of the aeropainting manifesto and representative of the so-called "second futurism." A student of Balla, Depero advocated for the functionality of form. In this work, one of his pieces is reproduced on the surface of the desk in a similar manner. The colors chosen to represent him are lilac, aqua green, ochre yellow, and black.

Using these colors on the geometric planes of the three-dimensionality of the artifact, the volumes are broken down in line with Futurism, such as the yellow-painted key element that prevents the sliding of the chain under the desk, as a mechanical rather than structural element, hence Futurist. With the remaining part of the cut legs, an element is created to give verticality to the table and to create a point of asymmetry that brings movement to the

work. Geometry, colors, mechanics, movement, dynamics, Futurism. Finally, the Avanguardia intervention is emphasized by the black and white colors, the brand colors. Black then becomes the element that unites all styles.









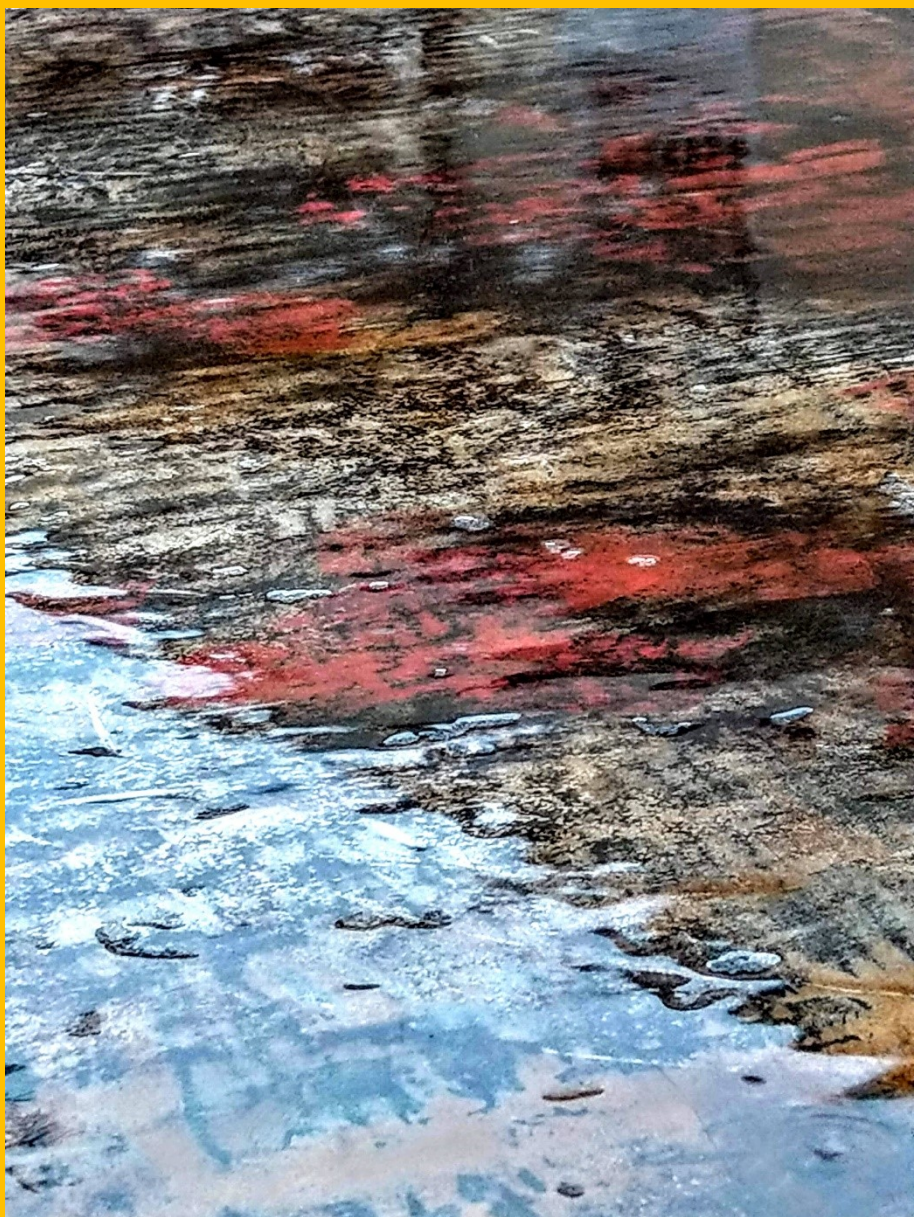














BED AND NIGHTSIDE TABLES IN BRICCOLE DI VENEZIA











RENOVATING A SPACE USING OLD FURNITURE THROUGH CUSTOMIZATION.

Not always is there the financial availability to make a large investment for the complete renovation of one's premises, especially today when profit margins are minimal. One thing I propose to my clients is customizing the existing furniture through sustainable means. In this case, the old counter has been covered with planks of discarded pallets, and the top has been resurfaced with spatula resin.

Old tables have been fitted with covers made from salvaged wood planks. The partition at the entrance is clad with the same material as the tables, as is the shelf. Some stools made from pallet boards with seats upholstered in reclaimed fabric, colorful chairs, and a display case for tablecloths, glasses, and cutlery have been added.

This approach offers a reasonable price and is easily recouped.



























COVER WITH RAILWAY SLEEPERS









To create an insulated, fire-resistant, water-repellent, and insect-repellent panel using pallet scraps, as per Giuseppe Padovani's patent:

Constructing walls measuring 3m x 3m with pallet boards: How to do it? A sandwich structure will be made using pallet boards, fiberglass, and more pallet boards: a 4cm thick package held together with resin.

Iron frames will be used as templates.





After positioning the boards and applying the first layer of resin, the fiberglass is laid down, followed by the second layer of resin and pallet boards. Then, the panels are charred using the Shou Sugi Ban technique, brushed, and coated with boiled linseed oil. The walls are now ready for installation: the first horsebox made from reclaimed materials.









On the door and at the top frame, there's a representation of the earliest prehistoric horse drawings. The entire structure is made from 100% recycled aluminum by Manni Green Tech srl.











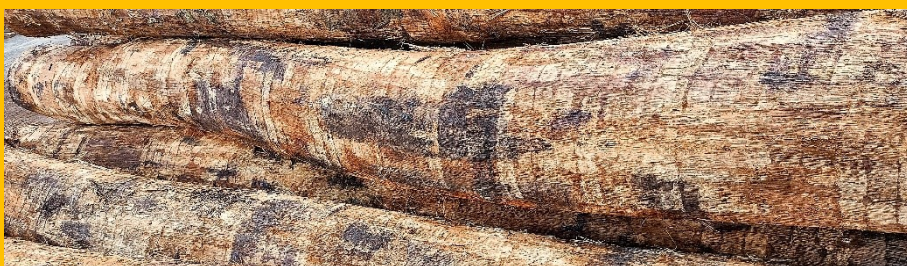
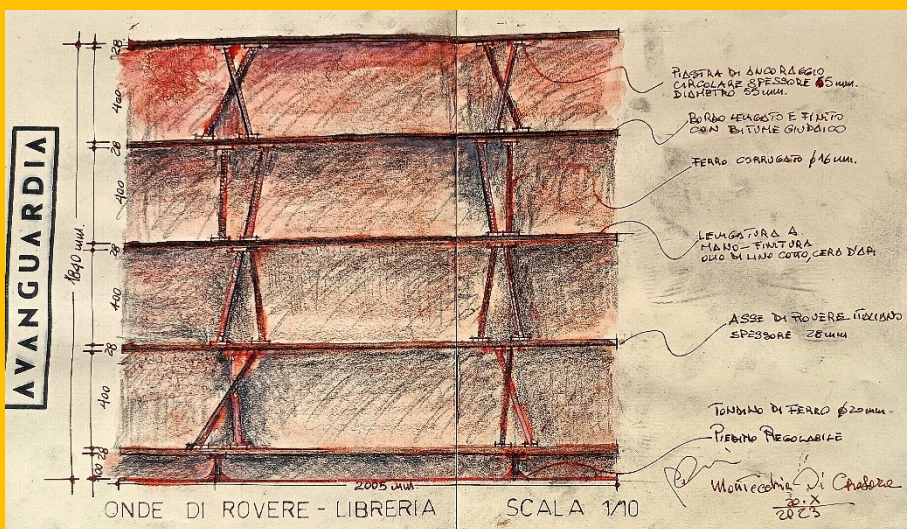
































DOLCI TABLE

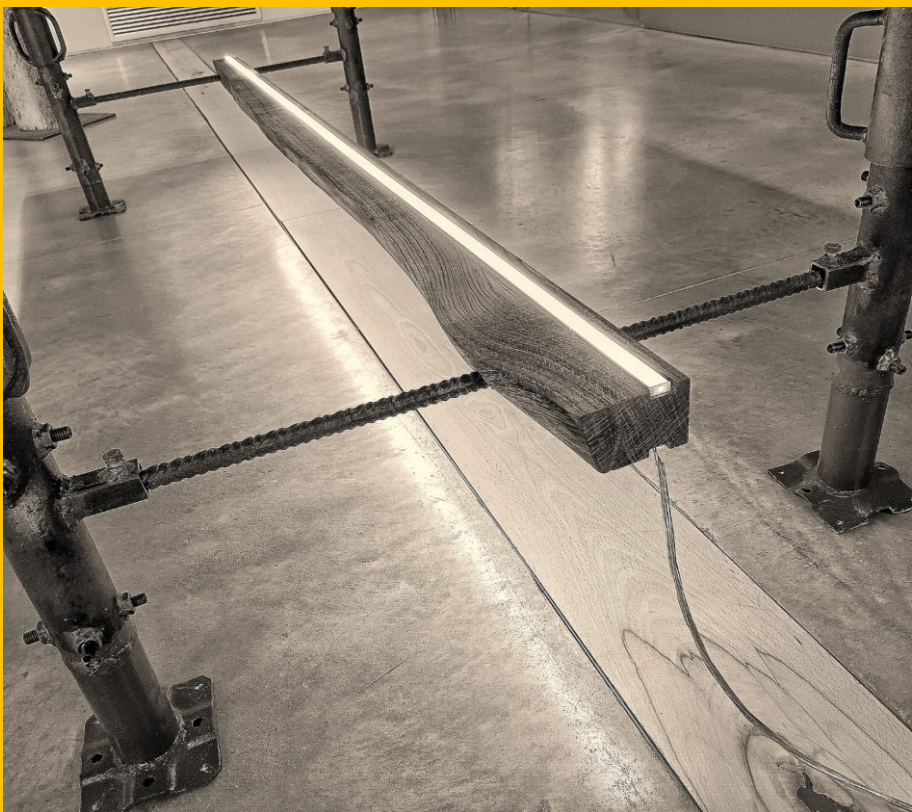












PROJECT ATHENA

This project represents an innovative response aligned with the recent publication of the *“Guidelines for the Separate Collection of Packaging Waste and Other Urban Waste in Italian Universities”*. This document, commissioned by CONAI, emerged from the collaboration with universities participating in the Resources and Waste Working Group of RUS – the Network of Universities for Sustainable Development. Its objective is to provide precise and useful information to ensure the proper separation of urban waste collected in university facilities, complying with the regulation that mandates the installation of separate waste collection bins by 2030.

The project is based on the concept of UPCYCLING, which involves using discarded materials, destined for disposal, to create new objects with greater value than the original material. Its aim is to involve disadvantaged young people in crafting waste collection containers on-site, working alongside university students.

Athena, the goddess of wisdom, serves as the emblem for all universities engaged with this initiative, as she symbolizes the pursuit of higher levels of existence. The project embodies principles of the circular economy by introducing a novel approach to highlighting the importance of waste separation.

The initiative, which includes the installation of separate waste collection bins in universities, stems from the desire to share the joy of participating in the end-of-life process of a product—not out of obligation but inspired by a pursuit of beauty. To encourage people to sort their waste, the project draws upon the contrast between the commonly negative perception of waste and the aesthetic appeal of thoughtful design.

Conceived by architect Giuseppe Padovani, president and founder of Avanguardia, the project involves the *Centro Solidarietà Giovani “Giovanni Micesio”* in Udine. Avanguardia has always found beauty in recyclable materials and in individuals re-entering social communities, uncovering the best in both. Thus, the project envisions creating unique and original containers, integrating them as functional furniture while promoting environmental education.

These containers, strategically placed across university campuses, aim to transform waste disposal into a pleasant act. Moving away from necessity, obligation, or punishment, the initiative reframes waste sorting as something desirable, beautiful, and enjoyable. This reflects a true circular economy—not driven by economic or external pressures but by a lifestyle choice, rooted in a desire to manage natural resources more wisely.

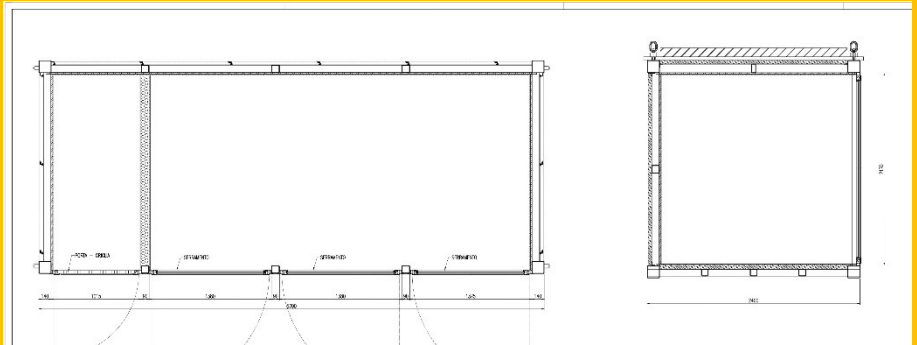
Product Design

The containers are crafted from rusted iron and reclaimed wood. At the top, the labels *plastic*, *non-recyclable*, and *paper* are laser-cut into the iron. Additionally, an LED strip illuminates the structure from above. The final product is designed to be visible, elegant, and a piece of furniture in its own right. Disposing of waste becomes a satisfying experience, as users are reminded of the container's origins: witnessing its creation, meeting the artisans who built it, and participating in environmental education programs. Seeing the container illuminated in its place reinforces its role as part of a larger story.

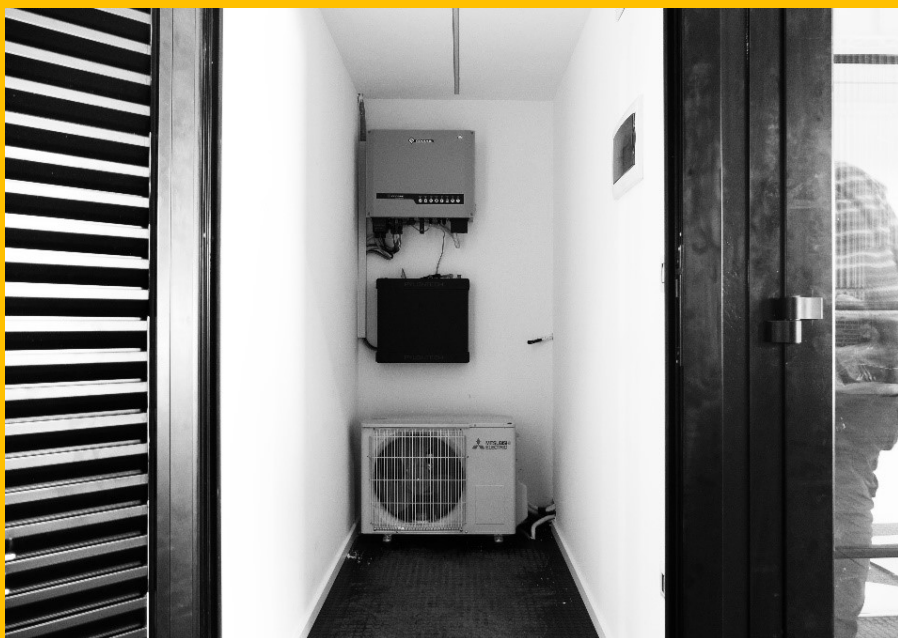
Communication and Engagement

The Athena Project emphasizes communication through street work, facilitating the construction and installation of these new containers while simultaneously raising awareness about recycling and the circular economy. This approach creates a narrative around the furniture, actively involving university students. This shared experience fosters a lasting memory, recalled each time the container is used.

“STREETWORK” is a mobile workshop that has the same dimensions as a shipping container, measuring 6m x 2.50m x 2.50m, self-sufficient in terms of energy (producing 4 kW), thermally and acoustically insulated, which can transform into a showroom in the evening. It produces directly on-site at zero kilometers, films, and publishes on social media while working. This project was awarded at Startup Italia in Milan at the end of 2017 and physically realized in collaboration with MANNI GREEN TECH in 2019.













REFERENCES:

2018 – AVANGUARDIA is listed among the top one hundred excellences of Italian companies in the world of circular economy.

2017 – The STREETWORK project receives special mention as the best innovative project at Startup Italia in Milan.

2016 – Architect Giuseppe Padovani is selected, with two AVANGUARDIA products, at the international design competition "SOURCE SELF-MADE DESIGN".

2016 – The University of Ca' Foscari in Venice, Faculty of Economics and Commerce, as part of the NARIAS project that selects 5 excellence companies from Veneto, studies the AVANGUARDIA brand.

2015 – AIDP, the Italian Association of Personnel Managers, is represented by AVANGUARDIA.

100 ITALIAN CIRCULAR
ECONOMY STORIES



StartupItalia!



**SOURCE
SELF-MADE
DESIGN**



Università
Ca' Foscari
Venezia

AIDP
ASSOCIAZIONE ITALIANA PER
LA DIREZIONE DEL PERSONALE



Giuseppe Pietro Padovani was born in Verona on September 20, 1963. He graduated from the Politecnico di Milano, Faculty of Architecture, in 1988, and has been practicing as a freelance architect since 1991. As an Environmental Technician, he has always been passionate about social and sustainability issues. In 2011, he became an entrepreneur in the Third Sector by starting, with Avanguardia, the first activity in Italy for furniture and packaging using reclaimed materials. In 2018, he was recognized among the top one hundred Italian excellences in the field of circular economy. He defines himself as an "Intellectual Craftsman" because he physically creates what he designs.



A V A N G U A R D I A S R L

+ 39 342 16 26 100

26 Piazza Castello Montecchia di Crosara 37030 VR

www.avanguardiaverona.it [instagram avanguardiaitaly](https://www.instagram.com/avanguardiaitaly)