



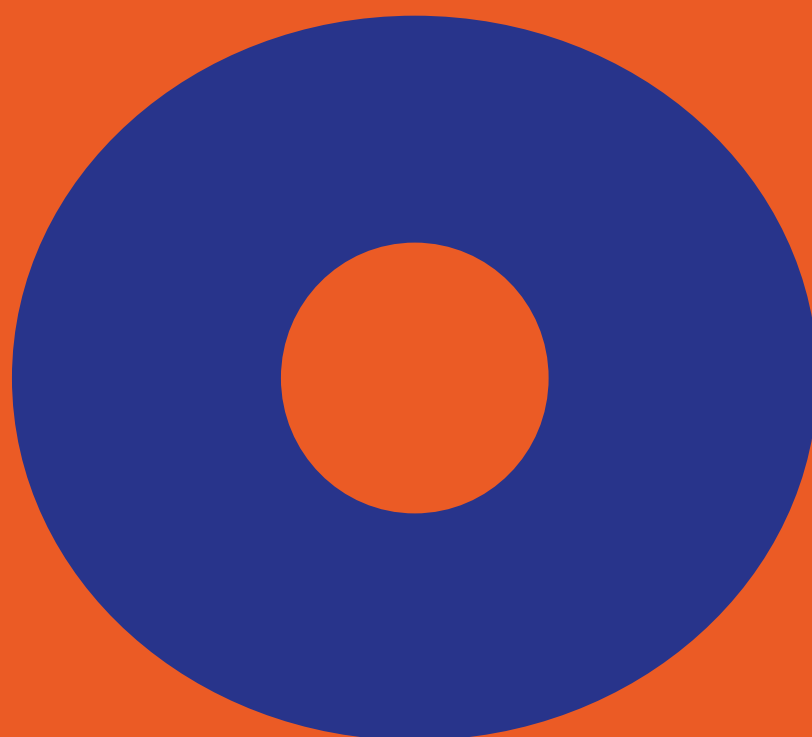
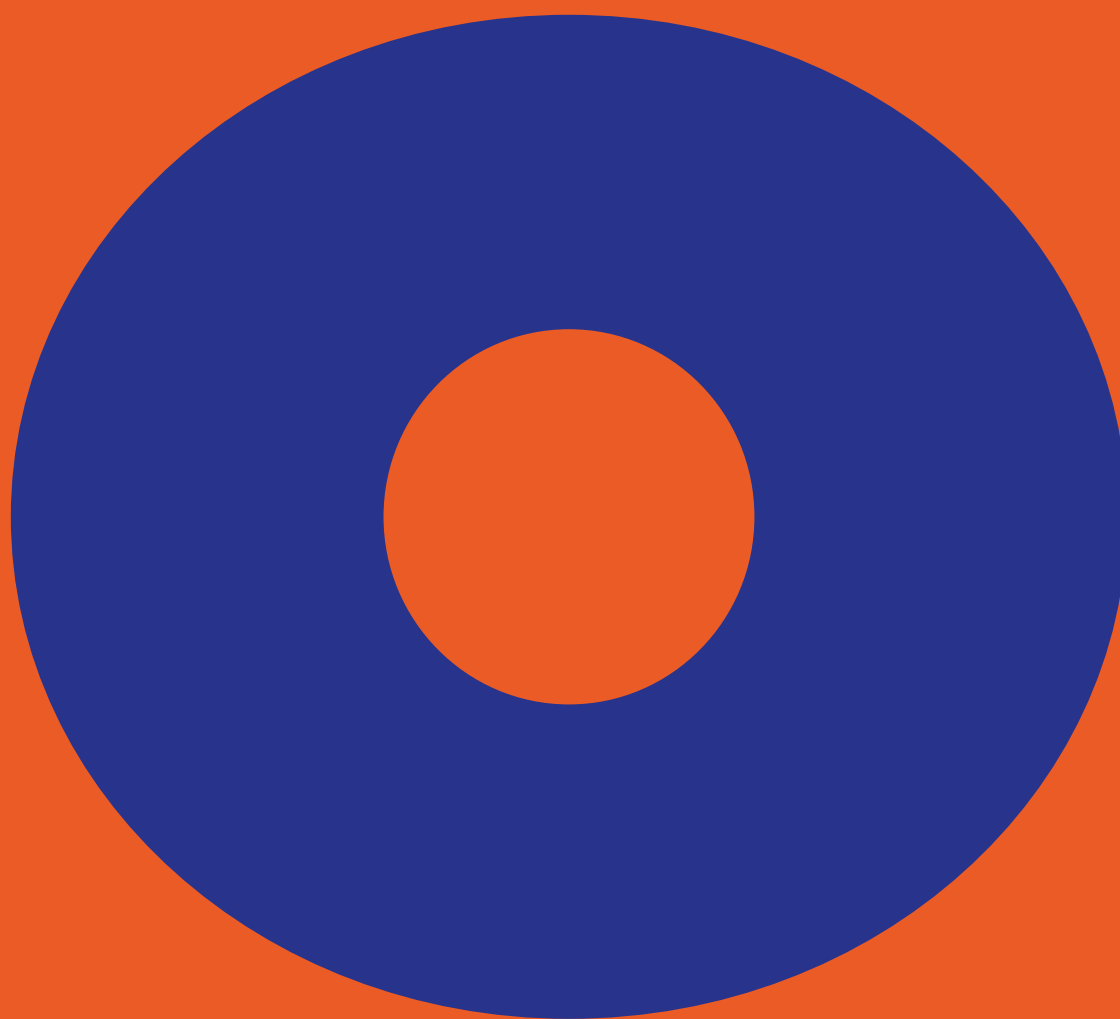
HUMAN ART SHIELD

*New York, United Nations Head Quarters
June 13-25th, 2016*

Under the Patronage of:









Rosini Gutman Foundation

The Rosini Gutman Foundation was born for the purpose of making a dream that I share with my wife Delilah Gutman: create a foundation whose purpose is to safeguard and enhance the world's cultural heritage, promoting the union between peoples in the sign and in support of a responsible art and above all through the language of Arts.

The Foundation's patrimony is made up of art works and contributions donated by Rosini's family and the Rosini Gutman Collection, as well as by human resources through the precious collaboration and cooperation of the Foundation's staff.

The beauty of Art and the happiness that gives to the people who can appreciate it were the aims pursued by my family who has devoted his life to the Art.

The love for the Arts and the harmony that gives the benefit of them were the goals that have been implemented by the Rosini Gutman Collection to which my wife has given balance and dedication.

Today there are more than thousands, including collectors, clients and friends, the art lovers who have actively participated in the beauty and harmony through the path which has been developed over the last sixty years from the Rosini Gallery, founded by my mother Anna Maria Cosenza and my father Pietro Rosini, and then subsequently by the Rosini Gutman Gallery.

My wife and I have shown foresight in our vision, thanks to the creation of futuristic projects in the area of Arts.

The partnership between the Rosini Gutman Foundation, the European Union Association and the Asia Europe NGOs Network (ASEM-UN) with related staff have allowed us to expand and make famous and sustainable at the international and institutional level the projects that today we have the opportunity to present to the UN.

The first project of the Rosini Gutman Foundation is ReStArt Human Art Shield, developed during the 20th Anniversary in the occasion of the Celebrations of Asia-Europe Meeting (ASEM) at the United Nations.

Gianfranco Rosini



European Union Association

The “European Union Association” and the “Asia Europe NGOs Network” are pleased to have cooperated with the Rosini Gutman Foundation in the organization of Celebrating ASEMII – the 20th Anniversary of the Asia Europe Summit (ASEM) at the United Nations.

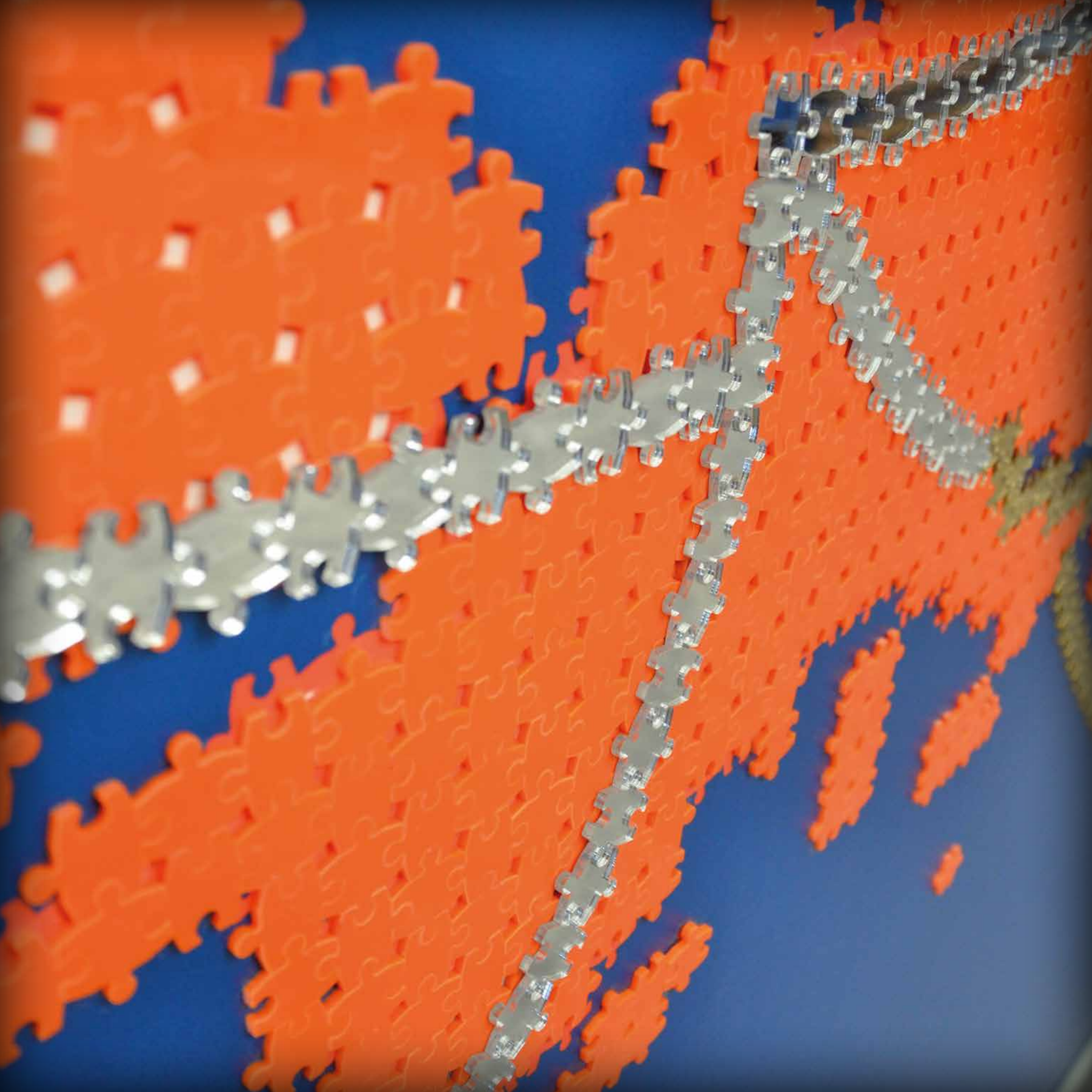
ASEM is an institutional cooperation platform which facilitates ongoing dialogue on political, socio-economic and cultural issues in order to strengthen relations and promote the exchange between the 51 countries of the Eurasian continent, the European Commission and the ASEAN Secretariat (Association of South-East Asian Nations), in a reference context that accounts for 65% of the population and 60% of world trade.

The partnership established with the Rosini Gutman Foundation has been and will be a key tool for the promotion and development of projects, perfectly consistent with the guidelines set out by ASEM with a view to an eco-sustainable development in the sign of culture and art.

Giuseppe Sergi

President of European Union Association

Managing Director of Asia Europe NGOs Network (ASEM-UN)



ReStArt

ReStArt - Human Art Shield – was born to support Regenerative Art, to explore new energies and economies through the Language of Arts, culture and social cooperation among peoples.

Art represents the neutral field where diversities can be compared and can identify a common denominator. In this way, sharing “Universal Human Values” will bring the Human Being back to the centre of religions, philosophies, thinking and human activities, allowing individuals to get to know themselves through projection in Another person and in another identity.

ReStArt - Human Art Shield – a project which will be started at the UN, on the occasion of an event promoted by EUA, Partner of the RGF – Rosini Gutman Foundation, within the celebrations for the twentieth anniversary of the ASEM, is structured around many projects.



- **Regenerative Art**, the designing and subsequently the carrying out of Art installations the function of which is to return monuments to the enjoyment of humanity, as the expression of the idea symbolizing the artistic creativity of the Human being, for example installations such as:
 - Energy Box, a form of art connected to Regeneration, which consists in the aesthetic and formal transformation of all those elements and spaces that carry out Utility functions in Cities, concerning: electricity, water, communication and logistic handling plants for urban traffic;
 - Urban Art and Street Art, that will involve all the cities composed of architecture that has an original value and an aesthetic connotation – indoor and outdoor spaces will thus be regenerated with murales, works of art and Design.

- **The Human Art Road** represents the path which ReStArt aims at achieving and carrying out through the “New Silk road”, proposing Art Installations, Exhibitions and Events, in the form of “Artistic construction sites for Art”: sites for the defense, construction, renovation and enhancement of cultural and environmental sites, symbols of Humanity.

- **The Human Art Award**, a permanent container, coordinated by the Promoting Committee which will periodically evaluate and award prizes, to the most deserving projects along the path of the Human Art Award, through well defined appointments, also by assigning Scholarships reserved to students participating in the Artistic Construction Sites.





STYLE
music art

- **Ellissi** (Ellipse), a project aimed at those metropolis or those environments that demand an architecture capable of containing the operational coordination among representative centres for the economy, culture and life of a Society: a container for exchange and cooperation activities among different cultures, which will represent a Multicultural Embassy of Arts. The etymological meaning of the word Ellipse defines the mathematical ascending spiral through which any living organism grows: from leaves and branches of plants to the movement and geometric formation of planets and stars in galaxies.

- **Green Zone**, is a programme which foresees actions for the protection and regeneration of nature through Art, in order to make heavenly areas in the planet “economically productive as we have been doing up to the present day, our projects will be carried out without exploiting natural resources, but by placing them “within an economic regime” through Art projects, Sculpture Installations, Photos, Videos, and everything that can communicate and enhance the natural beauty contained in the places we will select; to then arouse “attention” and “energy” to be used on site.

- **Human Art for Earth**, a programme dedicated to Planet Earth.

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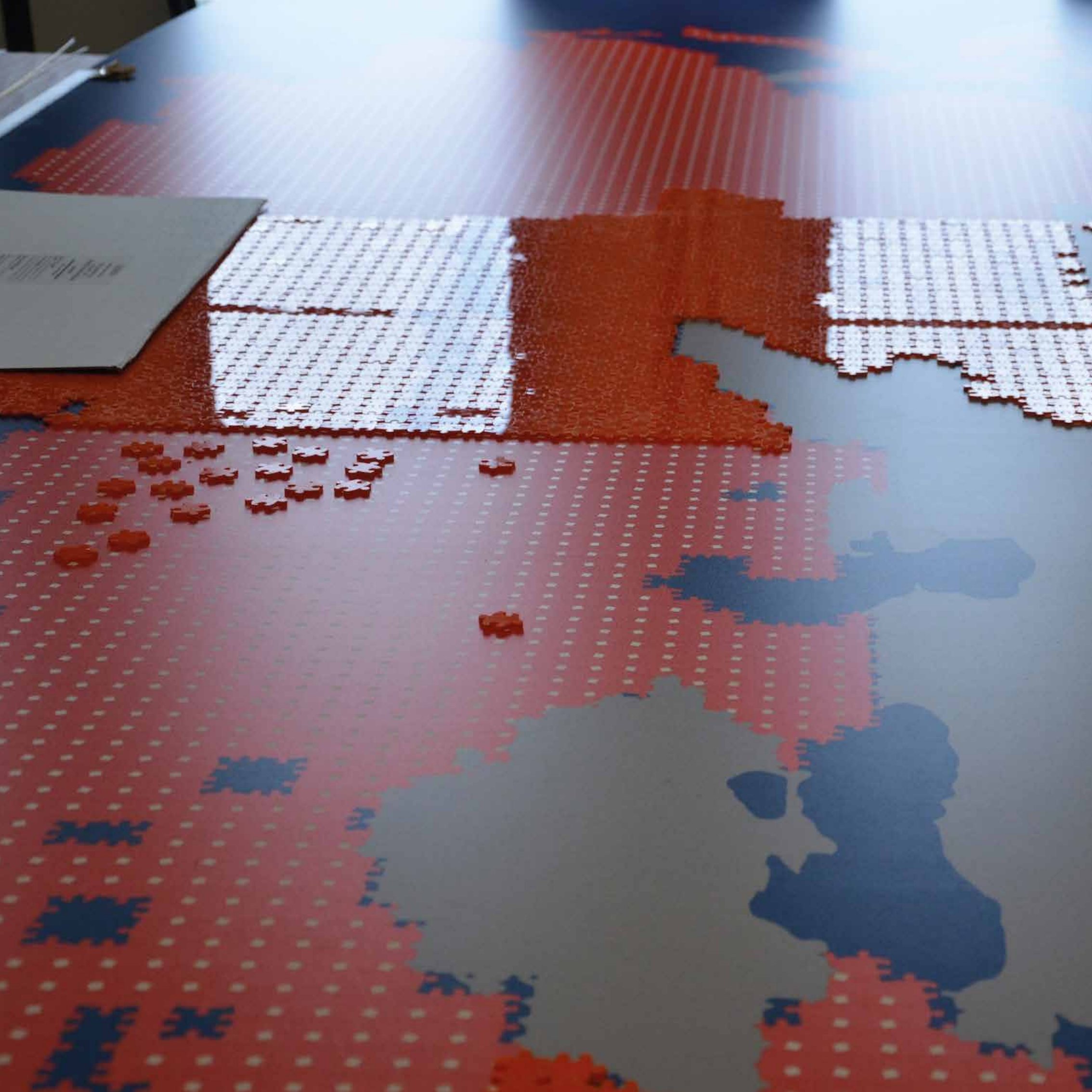
 **GAS** Versale
Milano Modella S/2001 LA **G4** 
V 1,2 dm³ @min 0,04 m³/h @max 0 m³/h P max 0,5 bar
RM 13501005 / A112000
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P max = 0,1 bar T

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Within the carrying out of the programme, opportunities for meetings will be arranged aimed at consigning “Human Art Prizes”, to those States which will have proven greater sensitivity concerning the theme of ecology and that, together with us, will support the planning, creating and development of machinery – the functioning of which must be eco-compatible, for example propulsion using solar and aeolic Energy. All this with the aim to clean oceans and return the now polluting plastics, to human creativity which will turn it into works of Art, Design objects and objects of common use, bricks and building materials in a virtuous and eco-sustainable project path.

For what has already been achieved and above all what still has to be achieved, I would like to thank all the Institutions and Authorities that have shown sensitivity in supporting the ReStArt project: the EUA, our precious staff, and last, but first in order of importance, being the inspirer and creator of what we wish to achieve, that Universal Energy that all populations call God, for giving me the opportunity to be here today and convey this message!

Gianfranco Rosini
by Rosini Gutman Foundation





GIOVANNI GURIOLI

After obtaining his diploma from the G. Ballardini Ceramic Institute of Faenza (RA), he attended the Concetto Pozzati Painting school, at the Bologna Academy of Fine Arts, from where he graduated. After further studies in painting, his education was enriched by several experiences crossing the borders of ceramics, design and advertising graphics. Since 1988 he has exhibited his works in several solo and collective national and international exhibitions among which the 1st Contemporary Art Biennale in Bologna at Palazzo Re Enzo in 1993; “Fuori dal Comune” Contemporary Art Exhibitions in Modigliana (FC) in 1994, 95, 96, 97, 98, 99, 2001 curated by himself. In 1998 the 1st Italian Contemporary Art Biennale – Trevi Flash Art Museum; in 1999 “Escultura” Feria de Muestras Zaragoza (Spagna); 1st “Caos italiano” Biennale in Novosibirsk (URSS). In 2002 “Plastica d’artista” Assocomplast, Assago (MI); “Plastica d’artista” The L. Da Vinci Science and Technical Museum, Milan curated by Tommaso Trini Castelli; “Superhighway” CVB Space, New York (USA) and the Berlin Kunstprojekt, Berlin (D) curated by Stefania Carrozzini. “Ora Elabora” Former Capuchin Convent, in Modigliana (FC) in 2005, 06, 07, always curated by him. Authors who have written about his works: Adriano Baccilieri, Pietro Bonfiglioli, Roberto Borghi, Claudia Casali, Nicola Dimitri, Giuseppe Lufrano, Annamaria Maggi, Silvia Evangelisti, Marco Monti, Carola Pandolfo, Concetto Pozzati, Laura Sansavini, John T. Spike and Italo Zuffi. He uses PVC “termoformati” (thermoforms) exploiting their aesthetic potentials – to express the relationship between organic and technological – motivated by the need to be able to transform and modify reality; it is his practice to put in contact natural and artificial materials, mould shapes hinting to organic matter with inorganic materials, with the intention to evoke the origin of what has become technological but was however originated by nature, in the search for a point of oscillation between before and after the advent of technology.

His “puzzles”, are simply the representation of genes which by mingling and intertwining create new shapes.













SPOON - I EAT EARTH

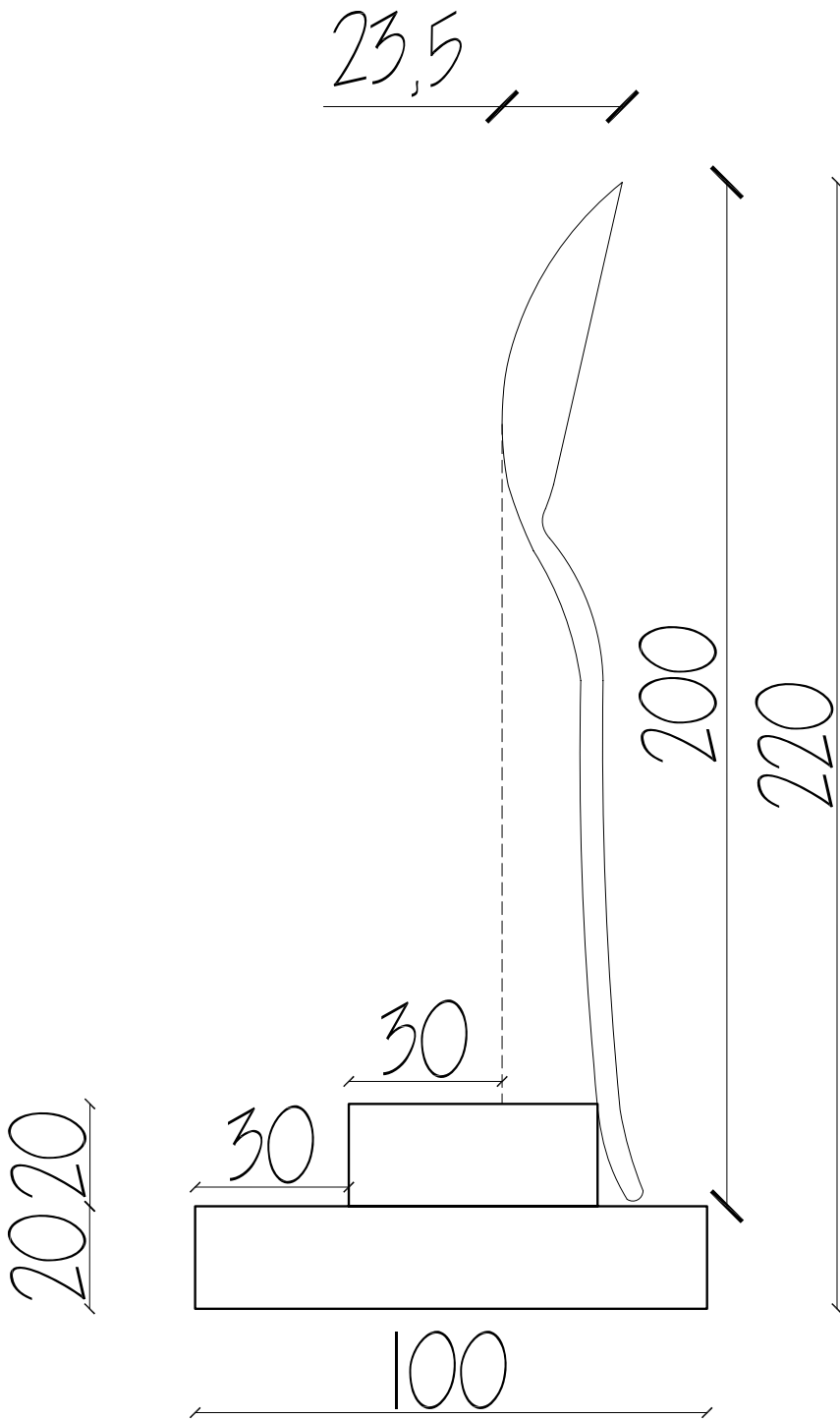
Simone D'Auria, artist, designer, and Art Director of Lungarno Collection from 2012, inaugurated on the May 1st, in the Vicolo Dell'Oro in Florence, his new creation: Spoon - I eat earth, a very personal tribute to Expo2015 the theme Feeding the planet. Energy for life. D'Auria focuses this year on the individual's relationship with the world, considering the theme of hunger - hunger for life, of thought, of freedom, of experiences, of openness to others: the center of the project is a large spoon place in Vicolo Dell'Oro, made of recycled plastics and more than 5 meters high, stuck in the damp earth, fertile cracked by the light. The wall of the adjacent Gallery Hotel Art becomes the basis on which to place 64 tablespoons (five feet in height, always recycled plastic), made even more impressive by a light system. The third prong of the project consists of a spoon-bench, which presents the theme to the public in a more fun and interactive way. The intention of the artist is to present the bench as a kind of cradle of thoughts that, with its wraparound shape, helps the viewer to get in touch with his inner, allowing him to release positive energy useful to himself and to the relationship with the world. The 64 tablespoons of Gallery Hotel Art were made with Carlo Rizzetti, who in 1993, was one the signatories of the manifesto of the Cracking Art. Rizzetti and his company L.A.P. srl participated in the project as producers, putting their technology at the service of an idea in which they believe: from Spoon - I eat earth, is born a limited set of spoons identical to those exposed, on sale from May 1st. Captivating, fun and easy to carry, the two creators intend them as a kind of lucky charm or daily memo. The spoon was named Bruno, in homage to Bruno Munari and his work, which inspired D'Auria. As always, the art of Simone D'Auria makes itself heard with a smile, with the wonder, with a "wow!" that erupts suddenly and wowart.it, is the movement that the artist is organizing for bearing and testify to a world and life view more cheerful, supportive, Eco-enthusiastic.

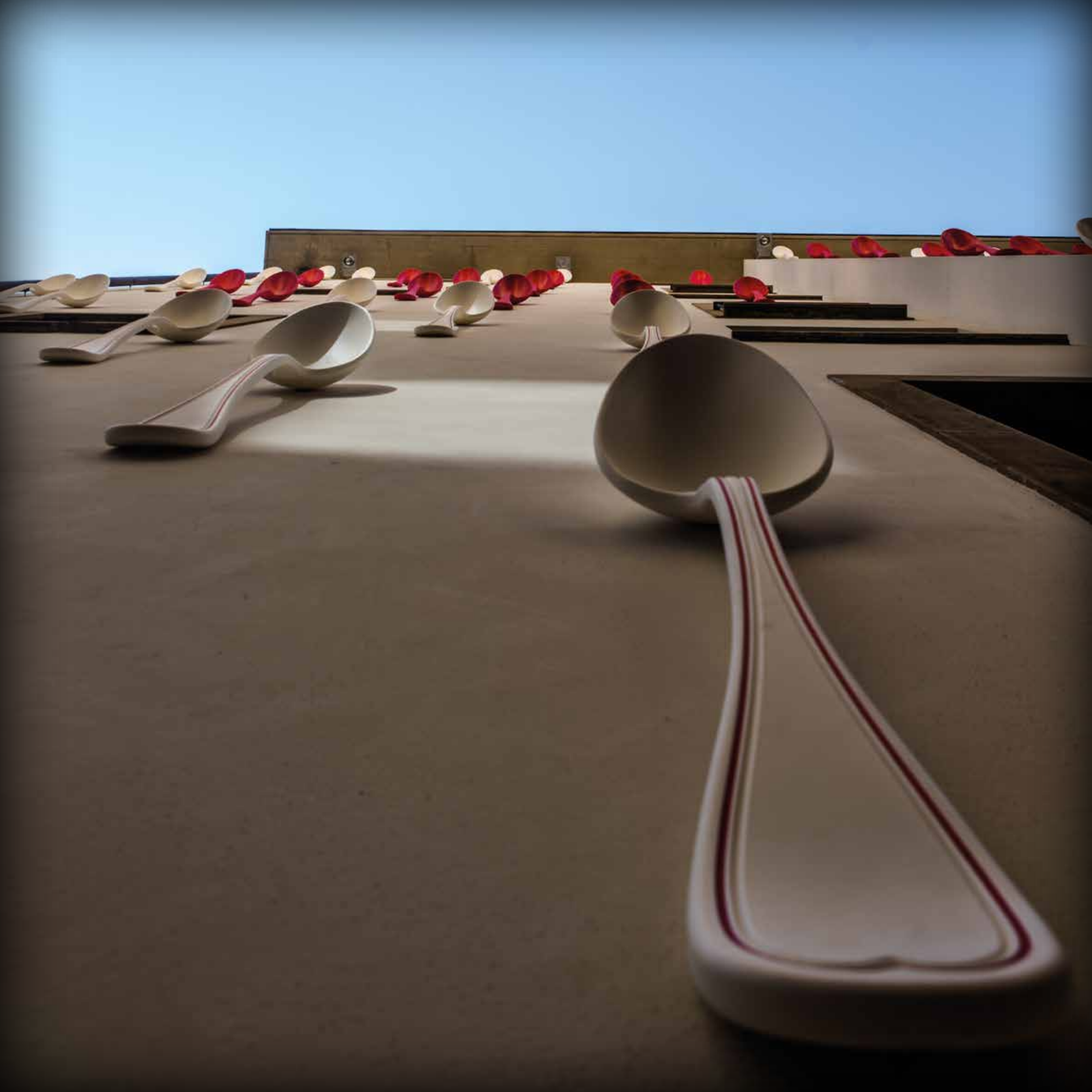




OPERA 3: SELFIE

- DIMENSIONE cucchiaio 200x147 CM
- DIMENSIONE struttura 'pedistallo con grafini' 120x100x40h
- DIMENSIONE TOTALE OPERA 120x100x220h cm









ATOMO

Atomo, aka Davide Tinelli, was one of the very first Italian “graffiti artists,” performing street art in all its forms since 1982.

He was a protagonist of Milan’s first punk season, at the center of squatting movements occupying houses and the creation of the first social centers, a tireless political and cultural catalyst; he was city councilor from 1993 to 2006, almost always in opposition; creator of artistic and cultural events; protagonist and testimonial of the first graffiti season, he was also among the first to legitimize street art with public institutions, as with the Pavilion of Contemporary Art in Milan. He has been an innkeeper and has always been a worker.

Of course he has forever been an artist both by vocation and passion.

He has contributed to creating and organizing, among numerous cultural events: FAN (Navigli Acqua Festival), 2013–2014 Milan; Bridge Festival, 2014 Milan; Via Savona Zoo, 2012 Fuori Salone Milan; Scala Mercalli, Rome, Renzo Piano Music Pavilion; Street Art Sweet Art, 2007 Milan, Pavilion of Contemporary Art; Scripta manent, 2006 Milan; Citroen Saxo, 1996 Milan.



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GAS Vermale
Milano

Modello S/2001 LA

G4

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V 1,2 dm³ Q_{min} 0,04 m³/h Q_{max} 6 m³/h P max 0,5 bar

EN 1359:1998 / A1:2000

Classe 1,5

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GAS Vemale
Ilano

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1,5

0,1 bar "T"

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TEATRO

Eclectic and versatile, Marco Teatro (born in 1968) is a painter and pioneer of Italian street art. Over the years he has matured diverse experiences, experimenting his talents in various fields of graphic art, accumulating an ever broader cultural and professional expertise, which finds application in the working activities of the artist.

He manages the creation of:

art installations that are also very large, scenes for sets and theatre, mosaics, sculptures, and wall decorations.

He has worked with over a hundred artists, filmmakers, and internationally renowned architects, in museums, exhibitions, public places, and institutions in Italy and in thirty different countries.









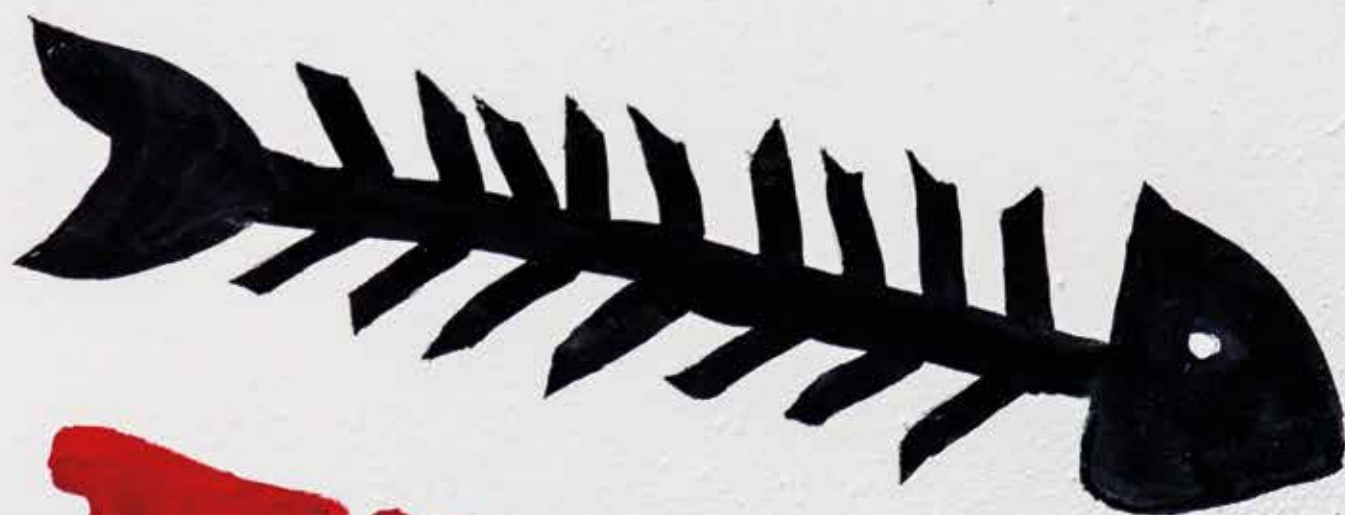




GAG

Giorgio Andrea Giannone is an architect. Born in Sicily, he lives and works in Milan. He graduated from the University of Palermo. Since 2011, he has worked as an architect at an architecture and engineering firm and dealt with the design of public and private buildings. From 2013, he has taught history of art in high schools outside Milan.

Together with his passion for architecture he always nurtured drawing and painting, taking part in several group exhibitions. The city of Milan has been a source of inspiration and creativity for his artistic activity, dedicated in particular to a project called “Drawings in Milan,” from which sprang an exhibition held in April 2015 at the “Fuori Salone” of Milan.



EXIT

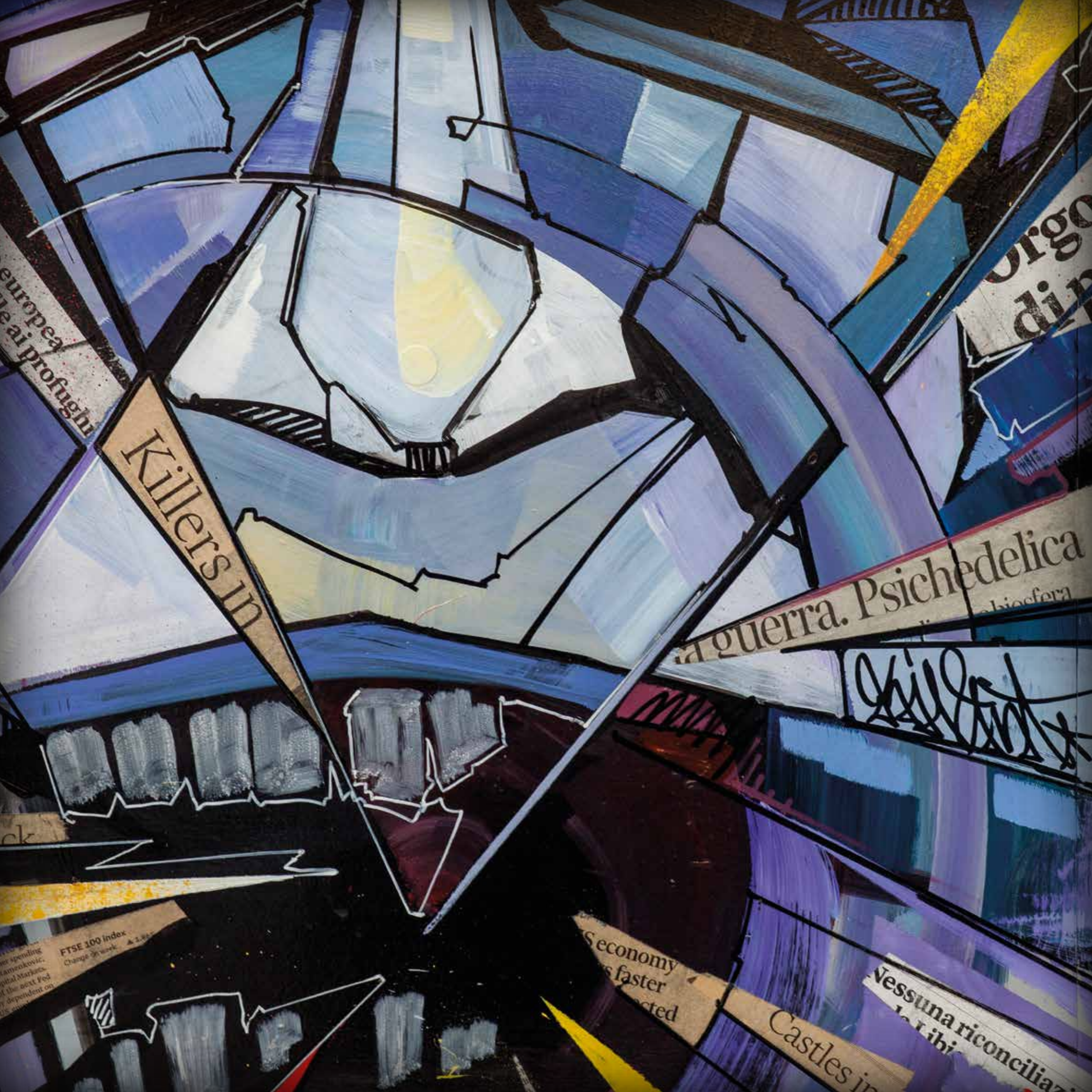


URBE

Conchiglia









KIV

He was born in Rome in 1980.

He lives and works in Milan in decoration and theatre.

He successfully undertook artistic studies to obtain his academic diploma, awarded with honors from the Academy of Fine Arts in Rome in 2005.

His work finds its roots in a twenty-year experience in graffiti and street art, with the pseudonym Kiv TNT,

in one of the historical collectives of Roman graffiti. Most of the subjects he paints are designed to become large exterior or interior murals, integrated with the surroundings.

His methods of intervention are modern (resins and acrylic enamels). Parallel and complementary to wall painting, his painting research addresses various languages and techniques: from traditional incision to spray, from oil to acrylic, graphite, watercolors, and powder.





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alle vittime della







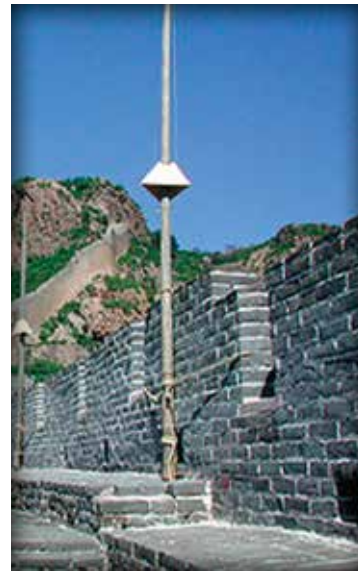
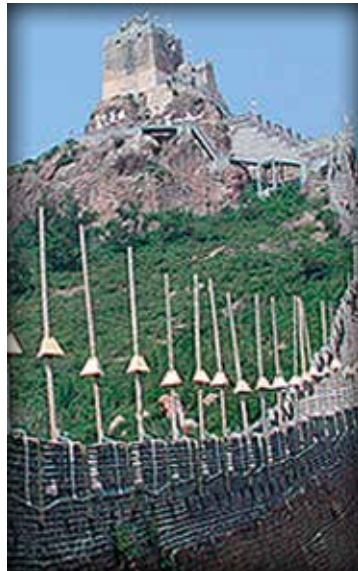
The earth acts as a sponge for sounds. Stones are a sort of natural recorder and my travelling companions are immersed in sound... lost in sonorities, discovering acoustic fingerprints."



EOLICA

LUIGI BERARDI

He completed his art education in the early 70s through a non-academic path, following the experience of Land Art. In these years he met Joseph Beuys and John Cage. A sculptor, in the 80s he also dealt with graphics and photography and published dictionaries, short story books, poetry, essays and magazine covers as an illustrator. In 1989, he was in charge of a research on Constructivism in the Soviet Union in the 20s and worked mainly in the archives of the A. S. Puskin State Museum in Moscow and in those of Aleksandr M. Rodchenko's family in collaboration with the Union of the Soviet States. In these years he dealt with industrial archaeology and design; he was entrusted with the laying out of the contemporary furniture Museum in Ravenna and with exhibitions from 1985 to 1995. He collaborated with Tonino Guerra, Fellini's set designer, in sound installations for the Fountain in Pennabilli (PS). In 1990 he started the interactive project "sound landscape" experimenting possibilities for visual and sound "harmonies" through the construction of instruments capable of joining different sound boundaries. Besides macro-shells to "inhabit" and listen to the world, bells to "assonate" gardens, aeolic organs to give voice to the wind, he built aeolic harps which, once installed in natural environments, become a part of natural sound events creating new sound maps to retrace. These events were held in many destinations in Italy from cliffs in Otranto to woods in Trentino, along rivers, on beaches and in town squares. Undertaking a project on the world's borders carrying out the first of these events on the Great Wall in the People's Republic of China in September 2000. He designed and hosted workshops on the them of "Art as a craft" in professional centres and in courses promoted by the European Commission. Since 1996 he has been collaborating with Arianna Sedioli, a musical pedagogy expert in the project "sound for children" a project among art, music and pedagogy, setting up exhibitions at museums and exhibition areas in several Italian towns.



*“On my way across areas,
which generally have no name,
I discover places, boundaries
which become acoustic...
where the sound of a stream
is interrupted and blends
with the sound of a wood...”*

My works is a perception “trap”.

*Sound travels by its nature according to currents
(air currents), environmental modifications, barriers.
The sound of an aeolic harp lies at the border
of the sounds produced by waters,
rivers, leaves in woods, snow falling.
Sound perceptions are like frequencies
on the body which becomes a “full receptor”.
There are sounds which no longer have a name.
Touch has the capacity to make them more audible.
They have the strength to provoke a sort of acoustic vision.*







HUMAN ART SHIELD

The Restart – Human Art Shield movement undertakes its action and nurtures its programme together with an important number of artists, endowed with an immense quantity of suggestions, trends, proposals and projects, which are expressed in the common vocation for Art Regeneration.

With the aim to build an alliance of art regeneration with art from the whole planet, the Restart – Human Art Shield Movement addresses itself to the world of institutions, academies, universities and cultural centres, and also enterprises, from building constructors to urban designers, from architects to brick manufacturers and producers of building materials dealing with restoration and conservation, but also to companies manufacturing plastic and chemical materials, from the steel or the textile sector, dealing with furnishing and fashion, to a great part of the production compartment dealing with spaces and expressions that are part of man's life. A movement which advances as a front line armed only of good and peaceful intentions, like an army equipped only with munitions made of Spirit and the Goodness for the Earth and the Men inhabiting it and embellishing it with Art.

HUMAN ART ROAD

The HUMAN ART SHIELD project moves along an ancient path, to regenerate the current scenario, the modern life of contemporary man, with an operational proposal of Art which regenerates art, and retraces, not only ideally, the Silk road, to honour the spirit of Eurasia, on the occasion of the twentieth anniversary of Asem celebrations.

Let's imagine we are starting heading down a HUMAN ART ROAD, retracing the steps of ancient merchants and ancient travellers who moved between the two continents, a road which will mark the stages of a Regeneration of art with art.

Artists, art operators, institutions and enterprises, in collaboration with centres of knowledge and expertise, in a constant exchange of ideas and projects, will have the chance to install testimonies of regenerative art on the stages of the HUMAN ART ROAD which will not only be symbolic passages, but will concretely elevate the lives of the peoples encountered during their passage, thanks to a virtuous intertwinement of projects which, starting from art and culture, will nurture virtuous economic circuits and will install, apart from works of art, well-being and development.

HUMAN ART TASK FORCE

The HUMAN ART SHIELD project foresees the voluntary recruitment, so to speak, of worthy thinkers, designers and operators of art and culture from governmental and academic institutions, to form permanent presidiums for the safeguarding of artistic and cultural assets of our planet.

All together, in the name of the HUMAN ART SHIELD, we will be able to contribute to preserving the spiritual and artistic legacy of humanity, in harmony with the earthly environment which has hosted it for thousands of years, through an effective and undefeatable protective belt which will embrace a great part of the earth, exactly where enormous territories of continents lie, continents which for thousands of years have witnessed the passage of man, leaving behind indelible traces of his spirit.

Installation projects, or projects for the safeguarding of art, will be designed and carried out together with the hosting populations, thanks to the establishment of a common strategic round table which will coordinate the operations of the HUMAN ART TASK FORCE.

HUMAN ART AWARD

RESTART launches the International HUMAN ART AWARD, aimed at starting ART CONSTRUCTION SITES, for the construction of a HUMAN ART ROAD, with the sponsorship and support of Institutions, that will already be operative thanks to the presence of institutions within the Advisory board, promoted by the EUA and the RGF ROSINI GUTMAN Foundation.

The main purpose of the Award is to encourage the creation of shared projects to be carried out in the several Countries participating in the ASEM, that participate through their representatives and institutions, singling out and signalling specific needs with the aim to indicate possible guidelines for the laying out of projects

Private partners and players entrusted with this aim (Foundations, Universities and similar subjects) participate in the stages of planning and carrying out of interventions, supporting the initiatives which will be nominated and will compete for the Award

Selected artists, coming from the various Countries, will participate in the establishing of ART CONSTRUCTION SITES, aimed at carrying out the interventions

The Award is based on the model of REGENERATIVE ART, and experience and praxis already established in Italy which foresees the regeneration activity, with the donation of works of art and their values for renovation, restoration and the enhancement of artistic, archaeological and environmental sites, scholarships (Human Art Education) or other forms of charity for art and the environment which are indicated and evaluated by the Advisory Board, the body supervising project activities.

ELLISSI



An Italian International space for the art of Living and delight of Knowledge



Carlo e Giulia Gandolfi

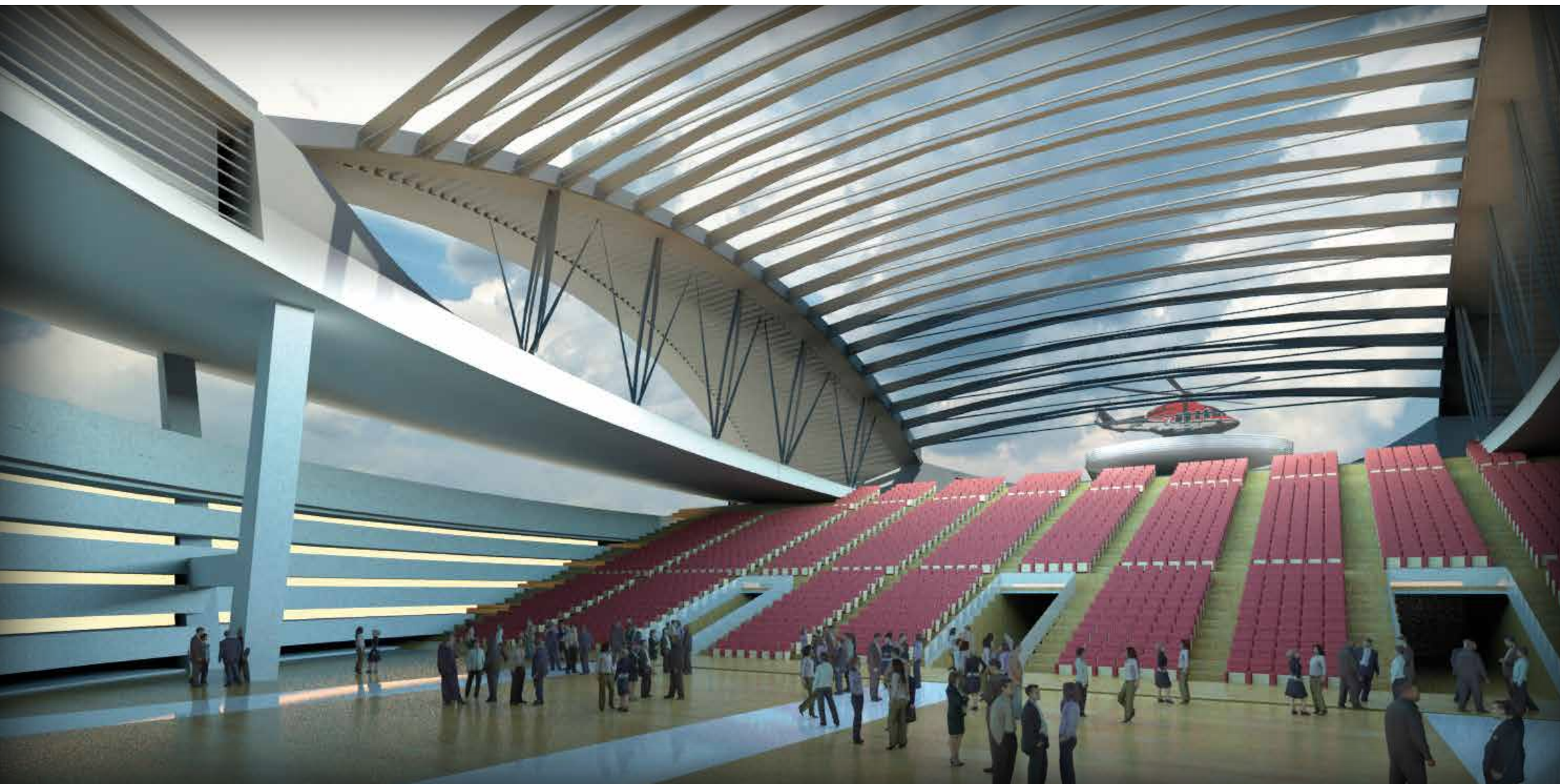
Carlo Gandolfi

The Gandolfi Studio with offices in Rome and Rimini begun its activity in 1943 with the Architect Giovanni Gandolfi, teacher of Composition Elements at the Architecture university in Rome, and planner of numerous public and private assignments throughout Italy. The architect Carlo Gandolfi, born in Rome in 1951 and graduated with honors at the University of Architecture in Florence in 1978, continued with his brother Piero Gandolfi the activity of the studio since 1979 carried out their job particularly with public, residential, hotelier, commercial and urban work and design, with a special interest in planning theatre-cultural and congress centres. Moreover has carried out part of his activity in collaboration with the main architecture studios in Rome. In January 1992 he exposed his works at the exhibition “Rimini 3rd Millennium” set up in the Arengo Palace in Rimini. In November 1992 he exposed his works at the 5th International Salon of the Architecture in the Grande Halle de la Villette in Paris.

On 5th to 9th April 1995 he exposed in the “Salon du Patrimoine del Louvre” in Paris the Restructure and restoration projects of two cultural centres “Agostiniani di Rimini” and the “Cultural Centre of Coriano”. Stand out among to the won competitions, the palace Congress in Riccione and of Loreto in 1998 and 1999. In 2013 the studio Gandolfi has gotten input between the rose of the winners (out of 350 participants) for the last phase of the competition for the construction of the mausoleum in memory of slavery to the U.N. (USA) reaching the podium with the third place. From 2013 to the present day with the new project “Ellipses permanent Italian expo”, the architect Gandolfi and Gianfranco Rosini are promoting in to the world, the Italian excellences concerning of fashion, italian design, cuisine, art, music and entertainment.



ELLISSI is a permanent space dedicated to beauty, taste, scientific knowledge and human welfare. Beauty, taste and Italian knowledge are historical truths and ancient still present. Typical quality of Italian life that grows indefinitely with the elliptical accuracy of the golden section: an Ellipses of beauty, taste and knowledge infinitely progressive.



ELLISSI was born on water, such as Italy, and half of the ELLISSI project will be, in deference to the geographical metaphor of the Bel Paese, shaped like a peninsula, surrounded by water.



ELLISSI is a changeable and rich showcase of the attractions and myths of our own, a growth and development laboratory of national and international genius, a factory of classic values, traditional and universal that designs and manufactures the new frontiers of knowledge.



ELLISSI will be coordinated by a Management Committee composed of experts, selected on different areas of expertise and worldwide, as well as to create a multi-disciplinary approach that ensures the selection of content, methods of organization and management, defining programs, spreading and promoting.



CULTURE AND EDUCATION EXCHANGE

The International University in Rome.

The Link Campus University is a private University part of the Italian University System which, due to its history and vocation, has a natural international imprint with its didactic method inspired by the British system, Degree and Master courses in Italian and English and a tightly-knitted network of relations between the University and international companies.

The Link Campus University has chosen an international approach to education, both in didactics and in research. Internationalization, together with interdisciplinarity, is essential within its educational project. Comparative studies aim at focussing education both on the connection between different cultures, and on the interdependence between public and private to prepare a leading class able to operate in the different systems and countries and educate professionals who – within strategic and international economic, legal and communicational relations – understand the dynamics of ongoing changes and their evolution.

Irrenouncible values at theLink Campus University are responsibility and thus ethics of behaviours, coherence between knowledge/knowing and doing, full dedication to learning, and human solidarity among all peoples.

Furthermore the Link Campus University reaches its objectives through collaborations with other universities in Italy and abroad, so as to favour mobility among students and professors and the obtaining of a double academic title.



TASTE THE ITALIAN CULTURE

The Consorzio delle Valli Italiane is the Consortium for Agri-food and Agro-industrial Export of Made in Italy.

A group of companies operating in the largest Italian Food Districts which represent the Italian enogastronomy heritage, uniting a nutritional lifestyle that is unique in the world, and can combine quality production, technical (biotechnologies) environmental innovation (machine food) and eco-sustainable production and energy processes (bio-masses, aeolian, photovoltaic), applying the results of cutting edge research.

The Consorzio Valli Italiane aims at favouring and supporting internationalization processes of member companies by providing qualified and innovative import\export services, regarding information, promotion, consultancy and training , increasing

the development of knowledge and favouring cooperation between Institutions and companies.

The sense of belonging to the territory as a focal point for the enhancement of Italian high quality food through the collaboration between Local Authorities and Institutions specialized in internationalization processes and cooperation with Universities and Italian and international Research Centres.

In this light the Consortium operates at the service of the enterprise system, not as the exclusive tool for the creation of added value, but supporting growth through activities, services, agreements and advisory tools, consultancy and assistance to companies regarding grants and incentives, consultancy aimed at conventions related to banking services, corporate credit and preventive demand analysis.

COMUNE DI RICCIONE



Riccione is an Italian town in the Province of Rimini, Emilia-Romagna, northern Italy.

The oldest archaeological findings in Riccione's area date to the 2nd century BC, although it was most likely settled in advance. At the time of the Roman Republic, it was known as Vicus Popilius and a bridge over the Rio Melo river. After an obscurity period, in 1260 it was acquired by the Agolanti family, connected to the lords of Rimini, the Malatesta. In the 17th century some watchtowers were built on the seaside against assaults by pirates.

Origins of the tourist fame of Riccione date to the late 19th century, mostly spurred by the construction of residences by rich Bolognese people. In the 1930s there were some 30,000 tourists a year, with some 80 hotels existing.

After World War II, tourist flow was further increased by its choosing as vacation resort by numerous famous people. Since the 1930s Riccione gained the status of a main destination of summer tourism on the Adriatic Riviera of Romagna, and, together with Rimini, is one of the best known seaside resorts in Northern Italy. Every two years, a festival called the Festival del Sol takes place in the city of Riccione.

Tourism in Riccione is massive, including mostly young people attracted by its great nightlife. The Adriatic coast in Emilia Romagna is called Riviera Romagnola and it has plenty of night clubs. Riccione also attracts families with children, thanks to its theme parks, hotels organize baby sitting for kids all day in the hotel and on the beach.

The scores of hotels on the Riviera, one next to the other, determine the large amount of tourists flowing there in summer. The main streets of Riccione, viale Dante and viale

Ceccarini have numerous night spots, bars, and hotels, in the night and they are the best place for shopping and eating during the day. The seafront is a long boulevard, shaped by a road and an equally developed bicycle lane, that reaches up to the town's end going along the sea.

Cycling is popular in the Emilia Romagna area and a number of Riccione's hotels have teamed up to capitalise on this. These hotels provide specific facilities for cycling tourists, including bike hire, cycle storage and tour guides. Riccione, every year, at Misano Adriatico World Circuit "Repubblica of San Marino", welcomes the greatest champions of Moto 3, Moto 2 and Moto GP.

Riccione has a new swimming pool with 50-metre (160 ft) lanes indoors and outdoors. Every year, it hosts international competitions. The city has hosted the FINA World Masters Championships in swimming, diving, water polo, open water and synchronized swimming.

Minor sport events are the beach line festival, tennis beach competitions. On the beach there are surf clubs and kitesurf clubs as well.

Riccione is linked with the nearby city of Rimini by the Rimini–Riccione trolleybus line and it is linked to the main cities by train, to Bologna (northbound) and to Ancona (southbound). The nearest airport is the Federico Fellini Airport in Miramare di Rimini, which is only a couple of kilometres (1.2 miles) from Riccione. Federico Fellini Airport links Riccione to the main European cities. At about 300 Kilometers from Riccione are the most visited tourist sites in Italy, such as Urbino, Aquila, Rome, Assisi, Florence, Siena, Bologna, Milan, Verona, Padua, Venice, Trieste and its mountains together with those of the Trentino.

Executive Summary

ReStArt is a project dedicated to the enhancement of the world's cultural heritage through the application of a model based on the experience of REGENERATIVE ART. ReStArt was born from a partnership between the EUA -European Union Association (an NGO with the special consultative status to the UN) and the new Rosini Gutman Foundation.

FOREWORD/PRELIMINARIES

- The ASEM (Asia Europe Meeting) asked the European Union Association to support the Presidency of the ASEM, currently entrusted to Mongolia, with the preparation of the celebrations for the 20th anniversary of the Europe Asia Summit at the United Nations, from 13th June to 25th June 2016.
- The European Union Association has promoted international relations and partnerships, between the ASEM, the United Nations and the European Union since 2010.
- The EUA (European Union Association) has involved the new Rosini Gutman Foundation in a partnership for the setting up of an art installation within the celebrations for the ASEM at the United Nations.
- The new Rosini Gutman Foundation was born from the experience developed over generations dedicated to art and has acquired the best practice in regenerative art applied to protection of the artistic and cultural heritage.
- On the occasion of the ASEM Contest at the United Nations the new Rosini Gutman Foundation, has defined a model and a programme named ReStArt which unites the concept of art as economic and social capital of humanity to the themes of eco-sustainability, safeguarding and regeneration, in line with the aims of the ASEM.

In the light of the above

The European Union Association and the new Rosini Gutman Foundation have decided jointly to present the ReStArt - Human Art Shield project which presents models of “regenerative art” installations in the presence of the 51 Member countries during the opening ceremony for the celebration of the 20th anniversary of the Europe Asia Summit, on 13th June 2016 at the Secretariat building of the United Nations.

First installation of contemporary regenerative art presented at the UN.

First art exhibition to be housed outside of the Delegates area at the United Nations.

Restart- Project Goals

Providing incentives to the socio-economic system of member Countries that will become Partners of the ReStArt project through specific actions:

- Improving the dialogue between States and peoples from Eurasia, on sharing the mutual target of safeguarding of cultural legacies
 - Outlining an ART path through the creation of the HUMAN ART ROAD
 - Assigning prizes and scholarships to ART students and researchers consistent with the mission of the ReStArt project
 - Creating and supporting a HUMAN ART TASK FORCE for the protection and regeneration of ART, with the recruiting of artists, operators and supporters
- The path winds through the various member Countries of the ASEM but not only: through all the places where ART can protect and enhance the cultural legacy of the planet overcoming political and social boundaries.

HUMAN ART ROAD

The path winds through the various member Countries of the ASEM but not only: through all the places where ART can protect and enhance the cultural legacy of the planet overcoming political and social boundaries.

Restart- Public and Private Partnership

ReStArt addresses a specific type of partners and supporters who, due to interests in their field of competence or sensitivity, are harmoniously functional and complementary with the message contained in the project.

INNOVATION SAFEGUARDING SUSTAINABILITY REGENERATION ORIGINALITY

The ReStArt project relies on the sponsorship of the ASEM, the European Union, ASEF- the Asia Europe Foundation and the Permanent Mission of Italy at the United Nations. The aim of the ReStArt project is the involvement of Local Authorities and Institutions to strengthen a model which integrates production excellences with art, the universal expression of harmony among peoples.

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