

# Unveiling Emanuele Amodei's Vision

## Preserving Cultural Heritage and Shaping the Future of Restoration

Karen Nuñez

Born in Siena on 28 August 1972, Emanuele Amodei graduated in Economics and Commerce in Florence with a specialization in Cultural Heritage Management.

Chief Executive Officer of the Palazzo Spinelli Group, President of the Institute for Art and Restoration of Florence, General Manager of the International Art and Restoration Exhibition in Florence, President of HeriFairs Network, today he covers an important role in the field of conservation, restoration, and enhancement of cultural heritage and the context of cultural planning.

Prof. Amodei is Cultural Ambassador of the city of Florence and the Calabria Region, Board member and former Executive member of ELIA (European League of Institutes of Arts) in Amsterdam, Vice-President of Assopatrimonio Italia, National Councilor of Assocastelli, Member of Icomos Italia, expert of learning evaluation and consultant of the Saudi Commission of Tourism and Heritage, and a member of the Plart Foundation.

As a Professor in Project Management, he has lectured at the Faculty of Economics and Tourism Policy in Florence, the University of Dubrovnik, Heritage Malta Institute, Pera Institute in Istanbul, Anahuac del Sur in Mexico City, and Lenoir Rhyne University, NC, USA.

He has been the promoter of over 20 European and transnational projects such as Argos, Artis, Plaster, ECPL, Argomed, Sismile, Meditares, TimeCase and HeritUs.

He has carried out project design and development activities in over 35 countries, including Albania, Algeria, Saudi Arabia, Argentina, Brazil, China, Croatia, Cuba, Egypt, Japan, Libya, Malta, Mexico, Poland, Spain, United States, Tunisia, Turkey, Uruguay, and Vietnam.

He is the author of several publications, including "Artis, A European Project for Culture 2000" and "Cultural Heritage and Community

Funding (46 projects for Calabria)”).

**Below are his current roles:**

Ambassador of the City of Florence, Ambassador of the Calabria Region, ICOMOS Member

Institute for Art and Restoration of Florence – CEO <https://www.palazzospinelli.org/ita/default.asp>

Palazzo Spinelli Group – President - [www.palazzospinelli.org](http://www.palazzospinelli.org)

Florence Art and Restoration Exhibition (Salone del Restauro di Firenze) - General Manager - [www.salonerestaurofirenze.org](http://www.salonerestaurofirenze.org)

Herifairs European Network of Heritage Fairs – President - [www.herifairs.eu](http://www.herifairs.eu)

Rotary Club Florence Lorenzo il Magnifico – President - <https://www.rotaryclublorenzoilmagnifico.it/>

ELIA (European League of Institutes of Arts, Amsterdam) – Former Board Member and Regional Ambassador - [www.elia-artschools.org](http://www.elia-artschools.org)

States General of Italian Heritage – Permanent Member - <https://www.statigeneralipatrimonio.it>

We interviewed Emanuele Amodei, who shared his thoughts on cultural heritage preservation and restoration. In this summary, we'll outline his exceptional career and forward-thinking perspectives.

**Could you kindly highlight the main features of the Institute for Restoration?**

The Institute for Art and Restoration was founded on September 26, 1976. It is a training, specialization, and professional development institute accredited by the Tuscany Region in the field of conservation and restoration, enhancement, and fruition of the world cultural heritage; it operates nationally and internationally as a consultancy and restoration center on behalf of public and private entities.

Our mission is “To contribute, through direct action and through the training of professionals, to the education and conscious fruition of the artistic and cultural heritage of Humanity, developing, together with all operators, governance models aimed at increasing the sense of belonging, interest, respect, and awareness of one’s own and others’ culture.”

The experience accumulated over more than 40 years of activity, with over 4,900 courses activated, over 9,000 students graduated, and 18,000 interventions carried out, defines the Institute for Art and Restoration as a center of excellence in the sector, nationally and internationally, capable of offering, within a university-type system, a highly practical professional training, attentive to the needs of the job market, and constantly updated on modern technologies and new intervention philosophies.

From 1978 to today, students from all over the world have been trained in the classrooms, laboratories, and workshops of the various institutional locations, and just as many have attended short introductory courses or refresher courses. This intense activity has contributed to consolidating the strong image of Florence as the “world capital of art and restoration” in every corner of the planet.

Today, it offers professional training courses for Restoration Technicians, Masters in Cultural Heritage Management, specialization courses, short and online courses, and foundation courses.

Moreover, the Institute operates globally for the defense of the world cultural heritage, both through the promotion and management of initiatives aimed at studying, conserving, restoring, and enhancing historical and artistic assets, and through projects carried out in collaboration with public and private entities, with the European Commission, Unesco, and the Italian Ministry of Foreign Affairs; in the latter case we operate within the framework of Scientific, Technological, and Cultural Cooperation agreements signed with over 60 governments worldwide.

Thanks to this international activity and constant participation in projects financed by the European Commission, the Institute has established a vast network of collaboration relationships, which includes over 500 partners in 100 countries.

**Regarding your courses, would it be possible to discuss the most recent trends among students in choosing their educational path?**

In recent years, we have noticed an increase in the demand for restoration courses, especially frescoes and paintings, paper and prints, and stonework, due to a greater awareness of the need to recover and enhance the world cultural heritage.

At the same time, our master's degrees in cultural events management, museum management, and cultural heritage management have shown significant growth, as there is a lack of professionals with such skills on the Italian scene, and beyond. Indeed, the impact on the job market is very high for our students, who, thanks also to internships in companies, acquire important transversal skills.

**What innovative developments do you foresee for the future in this sector?**

Undoubtedly, new technologies, as they have always been in the past, are a resource for operating in the knowledge and awareness of the importance of the conservation of cultural heritage. I am certain that the future will offer us many development opportunities: from artificial intelligence to intervention techniques, from management and control systems to material technologies.

But the intervention philosophy does not change. Our work is like that of a hospital whose purpose is to cure and save lives. We deal with works of art; their survival depends on our ability to understand and interpret them.

**Another topic of particular interest concerns any significant changes observed in students before and after the epidemic.**

There is a greater awareness of the time spent on study and work.

In particular, preferring what one loves most and focusing one's energies and resources on one's passions.

Our students are dedicated to the care of works of art and feel the need to immerse themselves deeply in this environment, operating with attention and concentration and learning the value of the work through its knowledge. This attitude, in my opinion, is also derived from the period of the pandemic, which made us understand the importance of time and ourselves.

**We would be grateful if you could also share your personal experience in this professional field.**

I have always lived in the world of art and restoration, since I was a child, when my father, who founded the Institute, took me to the workshops and I made myself available to do some work. Later, I chose to continue in this field but more from a managerial point of view (I have a degree in economics and marketing with a specialization in cultural heritage) dedicating myself to the development of new opportunities in the sector, both through investments in skills and technologies and through the design of new thought paradigms related to the world of restoration.