

RIFUGIO DIGITALE

Florence, via della Fornace 41
25 May 2023

12 a.m.

press conference at Rifugio Digitale in the presence of Paolo Cagnacci and Matteo Cesari

6:30 p.m.

Inauguration of the exhibition

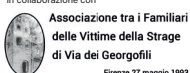
From 25 May to 18 June 2023 Rifugio Digitale presents the exhibition by photographers Paolo Cagnacci and Matteo Cesari *UNAEZEROQUATTRO. Un'indagine visiva sulla strage di via dei Georgofili, a trent'anni dall'attentato*, curated by Irene Alison. The exhibition, from May 25 to May 27, will be enriched by a video-mapping event set up in the Sala D'Arme at Palazzo Vecchio, curated by Irene Alison and produced in collaboration with the Associazione tra i Familiari delle Vittime dell'Attentato di Via dei Georgofili (Association of the Families of the Victims of the Massacre at Via dei Georgofili), with the contribution of the Fondazione CR Firenze, Unicoop Firenze, Banca Ifigest, CNA Firenze and the patronage of the Comune di Firenze and the Regione Toscana.

At 1:04 a.m. on May 27, 1993, a car-bomb was detonated in the center of Florence on **via dei Georgofili**. A white Fiat Fiorino packed with 250 kilos of TNT, T4, PETN and nitroglycerine, parked at the foot of the 14th century Torre dei Pulci, would kill Fabrizio Nencioni, his wife Angela Fiume and their two daughters, Nadia, 9, and Caterina, just 50 days old. It would also kill Dario Capolicchio, a young student who lived in the building across from the tower, and would injure more than 40 people and cause terrible damage at the Uffizi Gallery.

Starting in the early Nineties, the mandamento bosses implemented a change of strategic objectives, striking at cultural heritage to bend the State to its own demands. Just recently, the investigation led to the arrest of the last of the direct organizers, Matteo Messina Denaro, but there are still dark areas that the judiciary continues to investigate.

30 years after that terrible night, two Tuscan photographers, **Paolo Cagnacci** and **Matteo Cesari**, have visually documented the historical legacy, reconstructing part of the events along the lines of the various traces followed by the investigators. The **memory** of that awful night survives in the families of the victims, the people who suffered injuries, the lawyers involved in the trials, the firefighters who dug the bodies out of the ruins, as do the objects found and cherished as the remnants of the event, and even the anonymous places where the crucial stages of the attack were prepared.

in collaborazione con



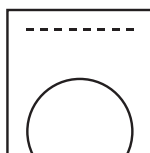
Associazione tra i Familiari
delle Vittime della Strage
di Via dei Georgofili
Firenze 27 maggio 1993

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RIFUGIO DIGITALE

The exhibition will be enhanced by texts by curator **Irene Alison** and an introduction to the exhibition by **Laura Montanari**. During the inauguration, **Tiziana Giuliani** will read an extract of her theatrical monologue *Sventrati. Vivere-sopra*.

At the press conference for the inauguration on May 25, the **Florence city councilor for Legality, Maria Federica Giuliani** will be present, with the photographers and curator.

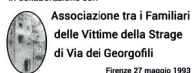
UNAEZEROQUATTRO. Un'indagine visiva sulla strage di via dei Georgofili, a trent'anni dall'attentato
Paolo Cagnacci and Matteo Cesari
digital photo-video exhibition
25 May - 18 June 2023

Rifugio Digitale
via della Fornace, 41
50125 - Florence (FI)
Wed.-Sun. 11.00 a.m. - 07.00 p.m.

UNAEZEROQUATTRO. Un'indagine visiva sulla strage di via dei Georgofili, a trent'anni dall'attentato
Paolo Cagnacci and Matteo Cesari
video-mapping event
25 - 27 May 2023

Palazzo Vecchio
Sala d'Arme
piazza della Signoria
50122 - Firenze (FI)
Thu. 09.00 a.m. - 06.00 p.m.
Fri. 09.00 a.m. - 01:04 a.m. (next day)
Sat. 09.00 a.m. - 02.00 p.m.

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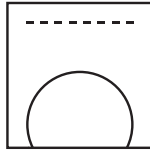


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Paolo Cagnacci and Matteo Cesari, *UNAEZEROQUATTRO*, 2023.

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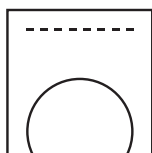
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Paolo Cagnacci and Matteo Cesari, *UNAEZEROQUATTRO*, 2023.

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Firenze 27 maggio 1993

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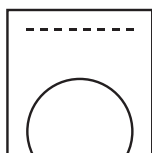
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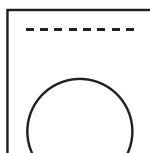


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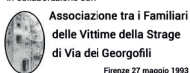
Paolo Cagnacci

Professional photographer and teacher of photography, Paolo Cagnacci was born in Florence in 1971. He studies photography at the Studio Marangoni Foundation, where he currently teaches portrait photography and lighting techniques. He has also taught at the European Design Institute of Florence. His pictures have been published in magazines like: *D - la Repubblica delle donne*, *la Repubblica*, *Il Corriere della Sera*, *La Stampa*, *Sette*, *SportWeek*, *L'Espresso*, *Pagina99*, *Specchio*, *Lei*, *Donna Moderna*, *Famiglia Cristiana*, *La Lettura*. He has produced photographic and video projects for the Region of Tuscany, the Festival of Creativity, the People's Festival, Balkan Observatory, the Michelucci Foundation, Tempo Reale, Unicoop Firenze, the City of Florence, Telecom Foundation, Mibact, CNA. He has worked for companies like: Diesel, Patrizia Pepe, Paula Cademartori, Peuterey, Starbucks, Stefanel, Ottodame, Dmail, Rinascimento. He has worked for the Massimo Sestini Agency. His work is distributed by the Luz Photo Agency of Milano.

www.paolocagnacci.it

www.acomearno.it

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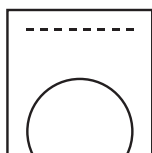


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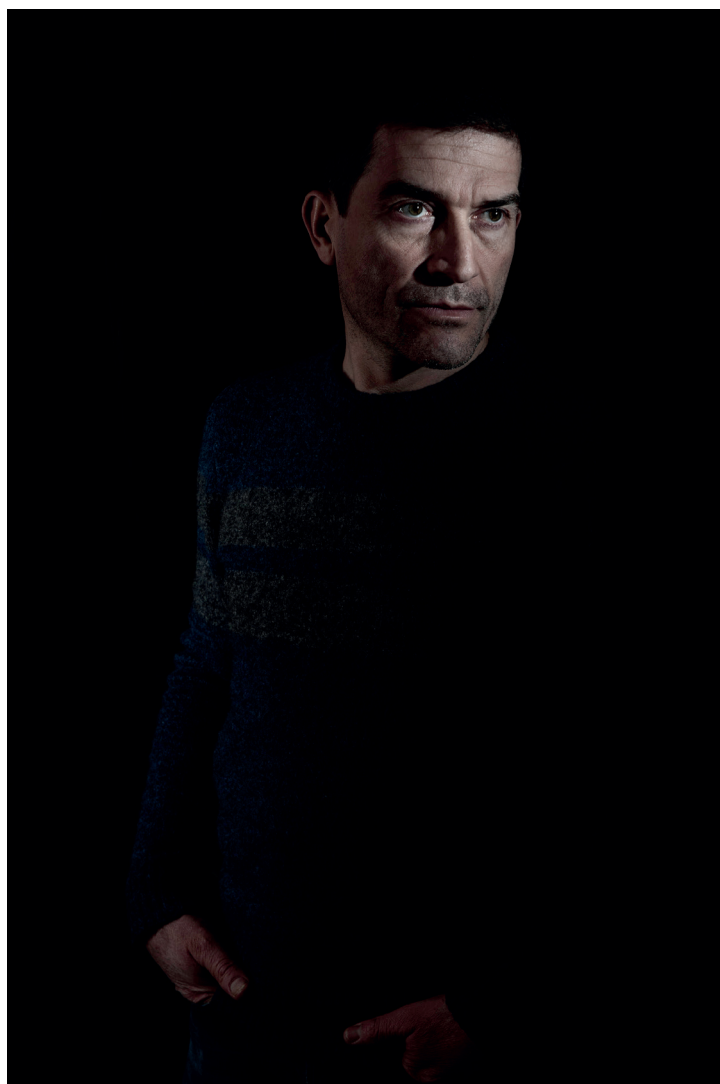


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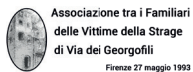


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Matteo Cesari, *Portrait of Paolo Cagnacci*, 2023.

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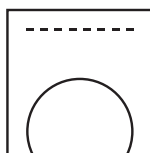


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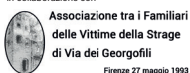
Matteo Cesari

Born in Florence in 1979, he graduated with a degree in Conservation of the Cultural Heritage from the University of Pisa and also earned a diploma of proficiency in photography at the Studio Marangoni Foundation of Florence. He is a professional documentary photographer and reporter. His photographs have been exhibited at Lu.C.C.A , the Lucca Center of Contemporary Art, at the Italian Embassy in Luxembourg, at the Festival of Social Photography in Piombino and Perugia and at the Photolux Festival in Lucca. He has published his works in national magazines like *Internazionale*, *Sette*, *Pagina99* and *D - la Repubblica delle donne*. He is a member of the photographic collective *Groomingphoto*.

www.groomingphoto.net

www.acomearno.it

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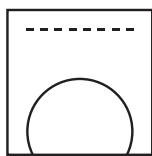


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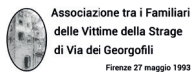


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Paolo Cagnacci, *Portrait of Matteo Cesari*, 2023.

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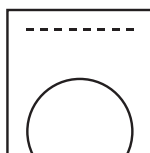


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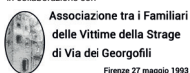


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Irene Alison

The professional journalist and photo-consultant, Irene Alison, was born in Naples in 1977. She is creative director of the photographic project and consulting studio, DER*LAB, and teaches at the European Design Institute (IED) in Rome, in addition to collaborating as a tutor and consultant with some of the most important Italian schools of photography (Isfci, Rufa, Scuola Romana di Fotografia in Rome and Fondazione Studio Marangoni in Florence, among others). As an editor, she has worked for *Il Manifesto* and *D - la Repubblica delle donne*. As a freelance journalist, she has produced, with other photographers, a number of reports published in *Geo France*, *The Independent*, *L'Espresso*, *XL*, *Marie Claire* and *Riders*. Her articles of photographic criticism have been published by newspapers like *La Lettura*, *Il Corriere della Sera*, *Il Sole 24 ORE* and *Pagina99*. She has published two essays of photographic research, *My generation* (Postcart, 2012) and *iRevolution* (Postcart, 2014) and, in 2022, the American publisher Yoffy Press printed *Holding Time*, a book written with the photographer Catherine Panebianco, for which Irene authored the texts. In 2022, Postcart has published her first book of photography - *La Madre Attesa* (The Mother Awaited), cured by Laia Abril - and her essay, *Muse col Muso. L'immaginario animale nella fotografia contemporanea* (Muses with Muzzles, imaginary animals in contemporary photography). She loves animals and their cultural and iconographic representations, and talks about them in her blog *Zazie Dogzine*.

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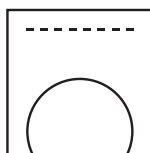


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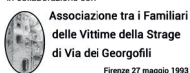


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Laura Montanari

Laura Montanari was born in Pavia, but has lived for the last 30 years in Florence where she works on the Tuscan editorial board of the national daily newspaper *la Repubblica*. She collaborates with *D - la Repubblica delle donne*, and with the other periodicals published by the Gedi group. In the past she wrote for *la Provincia Pavese* paper, as well as *Il Giorno*, and has also worked for *Kataweb*, the Internet division of the Espresso Group in Rome. She specializes in human interest stories and digital information. She has written for the theater, with Fabio Galati, *Siete stati lì. Storie di vite finite sui giornali* (You Were There. Stories of Lives that Made the News) and, with Fabio Galati and Francesco Niccolini Muro, *Storia di Nof4 paziente psichiatrico del manicomio di Volterra*. (Walls, story of four psychiatric patients institutionalized in Volterra). For Edizioni Lapis, she published, with Fabio Galati *Il mio Giornale. Manuale per giornalisti in erba* (My Journal. Manual for Budding Journalists 2009), which won the Andersen award.

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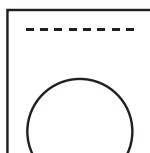


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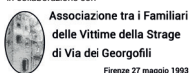
Tiziana Giuliani

Tiziana Giuliani of Florence is a playwright, actress, and director. She trained with Ugo Chiti's *Arca Azzurra Teatro*. She studied Literature and Philosophy in Florence and Theatrical and Cinematographic Disciplines in Paris. She lives and works in Chianti (San Casciano in Val di Pesa) on the staff of *Arca Azzurra*, specializing in civic and commemorative theater. She won the national G. Matteotti XVI award with *Via Roma 34. Il gioco interrotto. Storia di una famiglia: i Modigliani, 1943-1944* (Giuntina Editore 23). Her *Storia di Ada, Una di Noi* (Story of Ada, One of Us) published by Bertoni Editore, in *Monologhi al femminile 3* (Monologues by Women 3) was a finalist for the National Bianca Maria Pirazzoli Award in 2021. With her latest monologue *Sventrati. Vivere-sopra* (Living Upstairs, Blown Up, presented at Palazzo Vecchio in Florence for the 29th anniversary of the bombing of the Georgofili Foundation, she won the eighth edition of the Playwrights Artigogolo Award.

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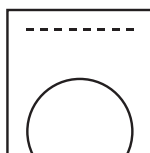


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RIFUGIO DIGITALE

**UNAEZEROQUATTRO. Un'indagine visiva sulla strage
di via dei Georgofili, a trent'anni dall'attentato.**

Paolo Cagnacci and Matteo Cesari

25.05 - 18.06.2023

AN EXHIBITION PROMOTED BY
Rifugio Digitale

IN COLLABORATION WITH
Associazione tra i Familiari delle Vittime
della Strage di Via dei Georgofili
Forma Edizioni

ART DIRECTION
Laura Andreini

EXHIBIT CURATED BY
Irene Alison

SCIENTIFIC COORDINATION
Beatrice Papucci
Andrea Benelli
Chiara Mezzabotta
Eleonora Cecconi
Margot Modonesi

EXHIBITION TEXTS
Irene Alison
Laura Montanari

PERFORMER
Tiziana Giuliani

TRANSLATIONS
Katherine Fay

PRESS OFFICE AND COMMUNICATION
Associazione Rifugio Digitale
Niccolò Natali

GRAPHIC AND SET-UP PROJECT
Vitoria Muzi
Alessandro Baraccani
Alessandro G. Cosentino

VIDEO INSTALLATION
TNT Events S.r.l.

MUSIC BY
Alon Peretz - I Did It

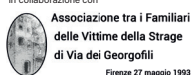
ARCHIVE VIDEO
Corpo Nazionale dei Vigili del Fuoco
Vigili del Fuoco Comando Provinciale di Firenze

REALIZED WITH THE SUPPORT OF
Fondazione CR Firenze
UniCoop Firenze
Banca Ifigest S.p.a.
CNA Firenze Metropolitana

UNDER THE PATRONAGE OF
Comune di Firenze
Regione Toscana

*A special thanks to
Corpo Nazionale dei Vigili del Fuoco and to
Comando Provinciale di Firenze dei Vigili del Fuoco
for the granting of access to audiovisual material for
the purposes of documentary research on the via
dei Georgofili bombing.*

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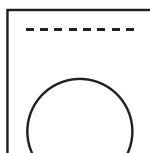


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Associazione tra i Familiari delle Vittime della Strage di Via dei Georgofili

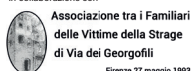
The massacre

At 1:04 a.m. on May 27, 1993, a car-bomb was detonated on an ancient street in the center of Florence called via dei Georgofili, at the foot of the historic Torre dei Pulci where the Georgofili Academy has its headquarters. It was a Fiat Fiorino packed with 250 kilograms of an explosive mixture consisting of TNT, T4, PETN and nitroglycerine. The explosion completely destroyed the tower and devastated the entire urban area for a range of 12 hectares, with an impact described as "a war scene". Many buildings in the area were severely damaged, including the zone of Palazzo Vecchio, the Church of St. Stephen and Cecilia, and the monumental artistic complex of the Uffizi Gallery. Masterpieces and precious documents were lost forever, 25% of the works in the Gallery were damaged, but above all five human lives were lost forever. Caterina Nencioni was just 50 days old, Nadia Nencioni was 9, Angela Fiume was 36, Fabrizio Nencioni was 39 anni and Dario Capolicchio was 22. Angela, who was the custodian of the Georgofili Academy, lived in the Tower with her family. Dario, who came from Sarzana and was studying architecture in Florence, was transformed into a human torch in his apartment in the building across the street from the Tower. 48 people were injured and numerous families lost their homes. The idea that the cause was a terrorist attack was almost immediate when, the next day, the firefighters found the crater that was 3 meters across and 2 meters deep. Almost as quickly it was discovered that the Fiat Fiorino had been stolen in Florence from via della Scala just a few days previously, and "loaded" in Prato. It wasn't long before the police identified the men of the Sicilian Mafia organization "Cosa Nostra" as the perpetrators of the massacre. After a long trial, 15 criminals were sentenced to life imprisonment, confirmed by the Supreme Court on May 6, 2002; but the search for the secret leaders of the subversive organizations behind the attack continues to this day.

The Association

The members of the Association are the victims and the families of the victims of the massacre at via dei Georgofili in Florence on the night of May 26-27, 1993. Article 3 of the Articles of Association state that its purpose is: to represent and assist the victims and their families in dealings with the law and the institutions, and coordinating all the economic, legal and technical actions necessary and appropriate to that end; to encourage, facilitate and promote initiatives serving to publicize the truth about the massacre of 1993 and keep the memory of it alive and present. For the victims, for those of us who lived that horror in person or whose family members did, Memory and Truth are two intimately linked concepts and we cannot imagine one without the other. For this reason, we will always work to ensure that we uncover all the facts of this episode and that the memory of the innocent victims shall live forever without the shadow of unresolved mysteries and obscure events, uncertain responsibilities and unpunished participants.

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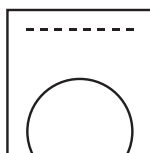


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RIFUGIO DIGITALE

(Original)

Il Tramonto

di **Nadia Nencioni**

Il pomeriggio

se ne va.

Il tramonto si avvicina,

un momento stupendo,

il sole sta andando via (a letto)

è già sera tutto è finito.

(Translation)

Sunset

by **Nadia Nencioni**

The afternoon

fades away.

sunset is coming,

a moment of splendor,

the sun goes to bed,

it's already over and night falls.

Sunset is a poem that Nadia Nencioni, 9, wrote three days before the bomb exploded on via dei Georgofili. The car-bomb killed her, her mother Angela Fiume, her father Fabrizio Nencioni, her infant sister not even two months old, as well as the 3rd year student of architecture Dario Capolicchio, 22, injuring another 48 people.

Associazione tra i Familiari delle Vittime della Strage di Via dei Georgofili

piazza Santa Croce, 1

50122 - Florence, Italy

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www.strageviadeigeorgofili.it

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Associazione tra i Familiari
delle Vittime della Strage
di Via dei Georgofili
Firenze 27 maggio 1993

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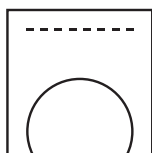
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Forma Edizioni

Forma is an editorial (publishing) initiative developed in order to allow the dissemination and knowledge of avenues and experiences belonging to the world of art, architecture photography and more generally, to promote the best research in production and technology, following the changing lifestyles and contemporary living.

Since its foundation in 2010, the catalogue has grown with about twenty titles a year giving "form" to the expressive traces that animate today's cultural debate, deepening both specific areas of knowledge already known to the public, and investigating those intellectual and artistic areas considered, for various reasons, revealing new points of observation of reality. A common feature of each project is the high quality of the product, images, printing, typographic or IT processes used, as well as a targeted diffusion and distribution in places of use, such as specialized bookstores, museum bookshops and exhibition sites, which they add to the normal availability on the net that necessary and indispensable presence in the "sites" where opinions and evaluations of merit are built.

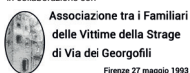
The publications range from, important monographs dedicated to contemporary and renowned architectural works, such as *Cantina Antinori. Chronicle of the construction of a new landscape*, research and insights related to university study issues, catalogues of important exhibitions, such as the one hosted at the Cini Foundation of Venice *EST. Italian travel, city and architecture stories* curated by Luca Molinari or the monographic exhibition hosted at the MAXXI Museum in Rome *Gio Ponti. Love architecture* in 2019.

Exhibitions and events expand the cultural enhancement process that *Forma* sets out to offer to a refined and attentive public. The publishing house is in fact involved in the creation of volumes relating to the exhibitions annually hosted at the Forte di Belvedere in Florence and at the Stefano Bardini Museum and to the monographic exhibitions hosted in private galleries dedicated to artists of the calibre of Alighiero Boetti, Arnaldo Pomodoro, Lucio Fontana and Alberto Burri. There is no shortage of photography and design texts, such as the important monograph dedicated to the work and life of Karim Rashid, or the overview of contemporary Milanese design *The Design City. Milan city laboratory*. The *On the road city* architectural guide series is currently under construction. Mainly focused on contemporary works, each volume investigates the peculiar aspects of the most important cities in the world, proposing a critical reading of future scenarios. The publishing house has counted important collaborations with personalities of high intellectual depth and international fame such as the late Adolfo Natalini, founder architect of Superstudio, Bruno Corà, Luca Massimo Barbero and Sergio Risaliti, art critics and historians, Luca Molinari, architecture critic.

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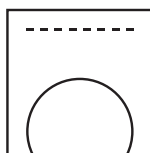


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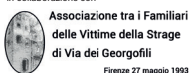
Fondazione CR Firenze

It is a philanthropic institution that operates in the area thanks to the profits of its equity. The Fondazione CR Firenze is a non-profit entity established by a local bank, that supports social welfare and cultural initiatives through a targeted program of contributions to projects in the area in which it operates: Florence and the Metropolitan City, as well as the provinces of Grosseto and Arezzo.

Fondazione CR Firenze

via Maurizio Bufalini, 6
50122 - Florence, Italy
T +39 055 5384001
info@fondazionecrfirenze.it
www.fondazionecrfirenze.it

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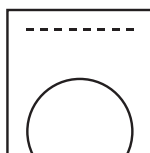


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RIFUGIO DIGITALE

Unicoop Firenze per la Cultura

By facilitating access to culture, giving people who don't usually visit exhibitions and museums the opportunity to do so, Unicoop believes it can change people's habits and interest them in innovative ideas, inspire them to participate in initiatives of valorization of the cultural heritage. These are the goals that Unicoop Firenze has set for itself, where culture is one of the key words and foundational values of its social commitment.

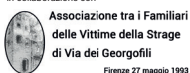
The Cooperative is intent on promoting the idea of culture as a common good, within reach of the entire population. In addition to providing consumers, whether members or not, with goods and services of high quality at the best possible conditions, the bylaws of Unicoop Firenze require it to implement a program of social activities in which culture plays a fundamental role.

The approach of Unicoop Firenze to the world of culture makes it a "facilitator" of cultural processes: through its support of theaters, museums, cultural institutions, festivals, exhibitions and events open to the public at large, of all ages, the work of the Cooperative moves in the direction of maintaining strong ties with the promoters of various initiatives in the area to spread the content among its members.

Unicoop Firenze per la Cultura

www.coopfirenze.it/la-cooperativa

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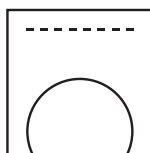


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RIFUGIO DIGITALE

Banca Ifigest

In the Middle Ages, the two largest banks in Europe already existed in Florence, the Bardi bank and that of the Peruzzi family, with branches all over Europe, lending money to merchants and monarchs. In the early 20th century, for the great bankers of New York, Florence was the icon of the maximum splendor they wanted to imitate and, indeed, when the building that houses the Federal Reserve was constructed, its architects were inspired by Palazzo Vecchio, Palazzo Pitti and, above all, Palazzo Strozzi, to give the structure an idea of stability, solidity and security. So it was in Florence, thanks to the initiative of several groups of entrepreneurs and historic Italian families, that Banca Ifigest was founded, in 1987.

Banca Ifigest, one of the main Italian independent banks is still today the most trusted partner for the management and conservation of family wealth, thanks to its personal approach. Today the bank operates branches in Rome, Turin, Genoa, Milan, Prato and Santa Croce sull'Arno, in addition to its main headquarters in Florence, it also has offices of Financial Consultants in Sesto Fiorentino and Casalecchio di Reno.

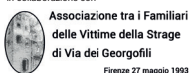
Among the numerous services provided by the banking group, Banca Ifigest offers services of assistance to those clients who need to preserve and safeguard complex equity situations, through its subsidiary Sevia Fiduciaria; it operates in the market of common investment funds, with its highly experienced management team, through its equity investment Soprarno SGR and through Fundstore.it, the largest supermarket of online funds, where it is possible to purchase in as many as 7,000 different sectors using your own current account with any Italian bank.

Throughout its history, Banca Ifigest has always paid close attention to social considerations, working alongside small enterprises to ensure that their money is always used for the purpose for which it was intended. The Bank has often contributed to sponsor and realize cultural and sports events, demonstrating its strong ties to the local community.

Banca Ifigest spa

piazza Santa Maria Soprarno 1
50125 - Florence, Italy
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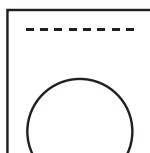


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RIFUGIO DIGITALE

CNA Firenze Metropolitana

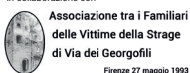
CNA Firenze Metropolitana is an association established since 1945 to give a voice and protection to tradesmen and women in every sector and to small and medium enterprise in general. It is an authoritative association that represents the interests of its members in dealings with the institutions, public administrations, trade and labor unions.

It is divided into 10 Unions (structures that respond to the needs of the individual sectors of activity), 7 Territories (areas that represent the districts in which the enterprises operate), 5 Interest Groups (sections established between businesses operating in different sectors and areas but sharing common goals), CNA Professions (the section that represents professionals not organized into associations) and CNA Retirees. CNA Firenze Metropolitana creates numerous opportunities every day for growth and networking, providing detailed and timely information about any news that concerns the trades and making available to its over 8,000 members a wide range of opportunities and concrete benefits. At its 17 offices in the area of the Metropolitan city, the companies and operators of the CNA Firenze system offer a range of integrated services and customized recommendations for all the needs of the enterprise, the artisans and citizens. Its mission is based on the values of entrepreneurship, solidarity and fairness. They are the values that have always distinguished the soul of the many SME that recognize themselves in the CNA and are called on, today, to meet fundamental challenges for tomorrow.

CNA Firenze Metropolitana

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50123 - Florence, Italy
T +39 055.265141
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infocna@firenze.cna.it

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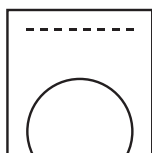


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RIFUGIO DIGITALE

Rifugio Digitale

Rifugio Digitale (Digital Refuge) is a new exhibition space in a former bomb shelter tunnel repurposed as a site devoted to the promotion of digital art, where architecture, design, photography, cinema, literature and all the other multiple forms of art and visual expression find their dimension and interact with one another. It was built on the foundations of an old anti-aircraft tunnel that served from 1943 as a bomb shelter in World War II. It was known as the *Forge Refuge* a safe haven during the tragedy of the war, and now it has been rechristened as the *Digital Refuge*, a place of rebirth, where technology meets art, offering a contemporary space where people can explore creativity through the modern language of technology.

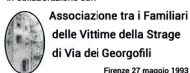
The requalification project, handled by Archea Associati, will house digital expressions of every kind, with an eye always on the future and on the new vanguards. In collaboration with the publisher Forma Edizioni, it will house exhibitions, but also events and performances related to art, architecture, photography, literature, cinema and other initiatives linked to the digital world. It will show original views and more on the 16 screens positioned along the 33 meters of the tunnel, a new idea for Florence where the connection between art, people and technology generates an intense visual experience, unexpected and interactive. It is a space designed for constant change, always dynamic, with a new and exciting speed that distinguishes it from a traditional art gallery.

Rifugio Digitale occupies an area of 165 square meters and is a versatile structure ideal for organizing exhibitions, events, presentation, but also debates, lectures and simple discussions. It is expected to appeal to a vast public desirous of indulging their interest in ideas and novel cultural experiences right in the heart of Florence.

Rifugio Digitale

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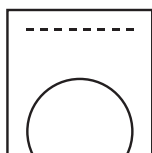


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RIFUGIO DIGITALE



Archea Associati, Rifugio Digitale, Florence, 2022
ph. Pietro Savorelli & Associati

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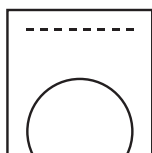


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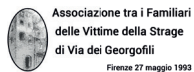


RIFUGIO DIGITALE



Archea Associati, Rifugio Digitale, Florence, 2022
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