FORMA
EDIZIONI PER L'ARTE E L'ARCHITETTURA

Invisible Ecologies
Tommaso Cherubini

From 17 September to 12 October 2025, Forma Edizioni presents the exhibition Invisible Ecologies by artist Tommaso Cherubini at Rifugio Digitale. The project, promoted by Forma Edizioni under the editorial direction of Laura Andreini, with the contribution of Publiacqua and the support of MiC and SIAE as part of the "Per Chi Crea" programme, will open on Wednesday 17 September at 6:30 pm in the presence of the artist.

Florence, Via della Fornace 41
17 September 2025

6:00 p.m.
Press conference with artist **Tommaso Cherubini**, **editorial director**, and **curators** at **Rifugio Digitale**
*event by reservation only, write to info@rifugiodigitale.it

6:30 p.m.
Opening with artist **Tommaso Cherubini**, **editorial director**, and **curators** at **Rifugio Digitale**

The project *Invisible Ecologies* took form with the idea of reflecting on the **relationship between humans and their environment** through an emblematic local case: the interaction between the **Arno River** and the city of **Florence**. This relationship, rich in the sediments of time, becomes the threshold from which to articulate a broader reflection, scalable from local to systemic, on the mode of **ecological and technologically mediated perception of reality.** In this context, the act of observation is not imagined as a neutral gesture, but as a technical, transformative process, capable of generating functioning abstractions.

The subject is extraordinary: thousands of years old and mobile like the Arno River, and the project reflects on how the languages of measurement and those of speculation can coexist, generating new forms of knowledge and relationships. It is no longer just an object to be observed, here the river becomes a surface to be crossed, an organism capable of expression, a vehicle of other possible ecologies. Starting from this deeply probing perception, the project proposes an **affective method of observation and speculation**.

Using this new methodological perspective, Tommaso Cherubini produces an audiovisual work that relates visual languages to generative models. The two chapters that compose it – *Decoding Signals* and *Encoding Visions* – contrast with each other, using two languages, two explanatory logics. The former moves in the sphere of what the philosopher Yuk Hui defines, in his essay Recursivity and Contingency (2019) ***calculating reason***: computation as a method construction of variables, and variables as a method of interpreting reality. In the recursive repetition of measurements, in the comparison between timing, data and levels, there is an excess, a remainder. The river, even when reduced to mere signal, does not

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let itself run out. It is here that the second way appears: that of ***speculative reason***, which does not reject the data but exceeds them, bursts through them, bends them to imagine other ways of existing.

Decoding Signals re-elaborates the hydrometric, thermometric and pluviometric measurements of the Arno basin, drawn from the public archive of the **Servizio Idrologico e Geologico della Regione Toscana**, through parametric displays constructed in a digital environment of visual development whose form, color and movement follow an affective grammar inspired by **Plutchik's Wheel of Emotions.**

Encoding Visions assigns to models of generative AI the task of shaping non-anthropocentric environmental views, based on the phenomena observes, historical data, pictures and texts drawn from the archives. The **generative models** do not act here like arbitrary generators, but as **devices for transfiguration**: they upload the input to open it onto possible trajectories, settings that blur the borders between what has been and what might be. It is here that we see the play between probability and possibility, in which our perception shifts from the data to the relationship, and the river emerges as a subjective entity capable of renegotiating our position within the system observed.

Invisible Ecologies
Tommaso Cherubini
September 17 - October 12, 2025
Wed-Fri 11:00 a.m. - 7:00 p.m.

Rifugio Digitale
via della Fornace, 41
50125 - Firenze (FI)

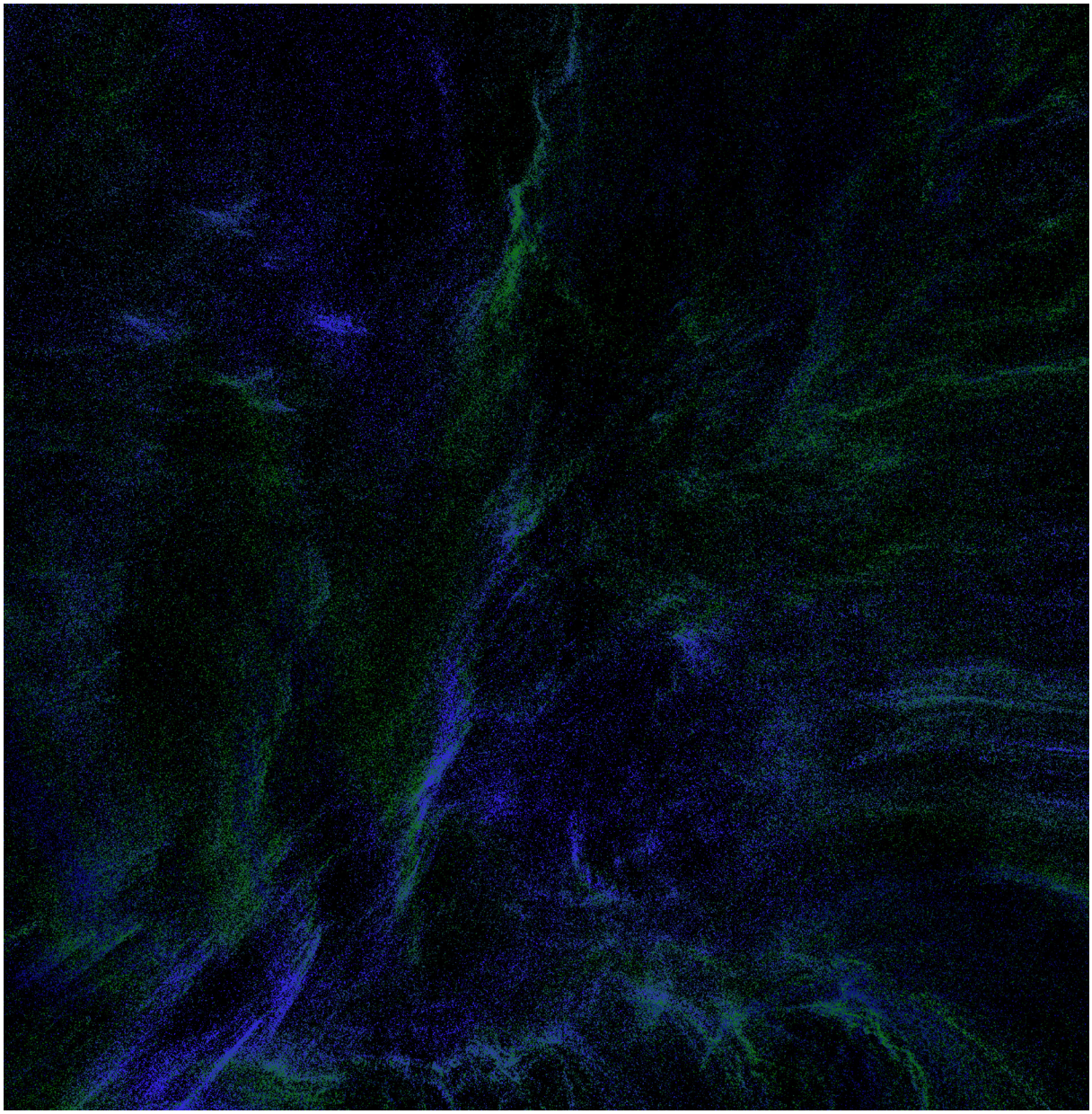
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Excerpt from the work *Invisible Ecologies*, chapter *Encoding Signals*, section *Data crossover: Hydrometry-Pluviometry*. Reproduction in a digital environment, using Touchdesigner software, of pluviometric and hydrometric data for the Arno River, obtained from the public archive of the Hydrological and Geological Service of the Region of Tuscany. ©Tommaso Cherubini (2025).

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Excerpt from the work *Invisible Ecologies*, chapter *Decoding Visions*, section *Life: River Ecosystems*. Reinterpretation of *Ceratophyllum Demersum*, an aquatic plant of the *Ceratophyllaceae* family found mainly in temperate climates, using Midjourney generative software. ©Tommaso Cherubini (2025).

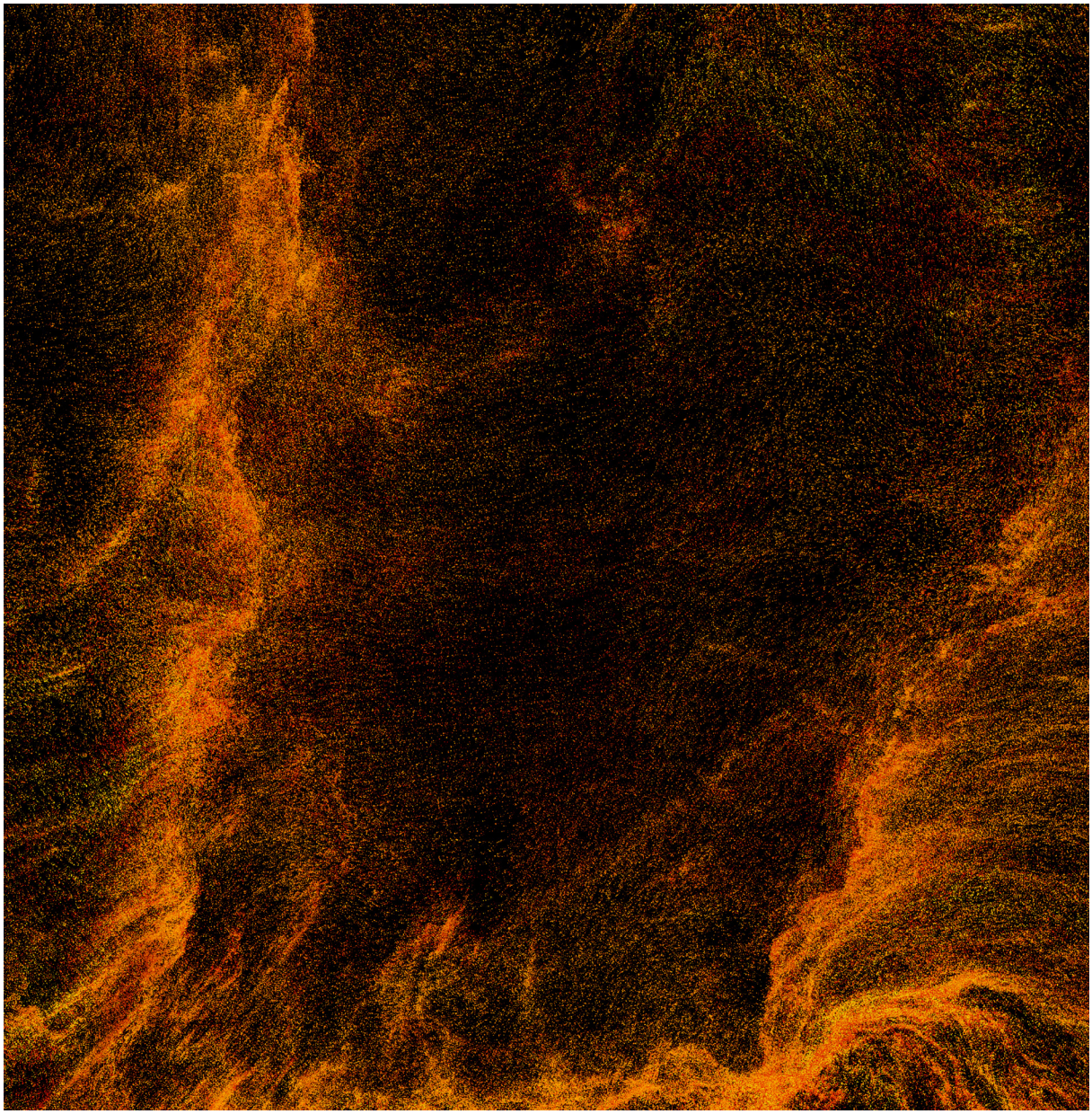
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Excerpt from the work *Invisible Ecologies*, chapter *Encoding Signals*, section *Data crossover: Hydrometry-Thermometry*. Reproduction and crossover in a digital environment, using Touchdesigner software, of thermometric and hydrometric data from the Arno River, obtained from the public archive of the Hydrological and Geological Service of the Region of Tuscany. ©Tommaso Cherubini (2025).

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Tommaso Cherubini

Born in Macerata in 1995, Tommaso Cherubini is a visual artist whose practice moves between generative AI, data processing, immersive environments and multimedia installations. His artistic research focuses on the translation of archives and historical databases into stratified visual experiences, giving shape to fluid narratives that explore the realms of memory, time and the landscape.

His goal is to highlight contemporary challenges and problems through New Media Art, revisiting historical archives and databases thanks to generative AI, and giving new life to data and pictures. It is clear in his projects that he sees art as an engine capable of arousing awareness and fostering behavioral change, giving rise to a process of advocacy and a new consciousness of social and environmental issues.

In addition to his personal projects, he works as a freelance professional in the sectors of digitalization of the cultural heritage, advertising and set design for live musical events. As a trainer, expert in generative AI, he cooperates with public schools and companies, and has spoken at conferences and webinars sponsored by institutions like ICOM – the International Council of Museums.
He has worked on projects for major cultural institutions like the Egyptian Museum of Turin, and for some of the most influential musical artists on the contemporary scene, including Lazza.
His work has been presented in a wide range of important contexts and places like Milan Design Week 2025, the Natural Science Museum of Turin, the Hunting Lodge of Stupinigi, the Planetarium of Turin and Graphic Days 2024.

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Tommaso Cherubini.
Ph. Andrea Terlizzi

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Laura Andreini

Architect and Associate Professor of Architectural and Urban Composition at the Faculty of Architecture of the University of Florence, where she graduated with an honours degree in 1990 and was awarded her PhD in 1997. In 1988, together with Marco Casamonti and Giovanni Polazzi she founded Archea in Florence, which was joined by Silvia Fabi in 2001. Archea Associati is a design studio in which more than 180 architects collaborate, operating from offices in Florence, Rome, Milan and Genoa. Thanks also to the collaboration with partner companies in Beijing, Dubai, Tirana and Sao Paulo, the studio has realised works in Urban Planning, Landscaping, Architecture, Design, Yacht design, Interior Design and Graphic Design, all over the world. Since 2003, he has been the deputy editor of "Area", an international magazine on architecture and the arts of design, currently published by Tecniche Nuove group of Milan. In April 2018 she began a collaboration with the Museo Novecento in Florence, which entrusted her with the curatorship of the cycle of exhibitions and conferences entitled "Paradigma. Il tavolo dell'architetto".
In 2011, the Forma publishing house entrusted her with the conception and direction of the "ONE" series dedicated to contemporary Italian architecture. Since January 2012 she has held the position of Editorial Director of the same publishing house and is the editor of the series "On the road", published by Forma Edizioni and dedicated to the cities of the world.

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Arianna Iodice

Visual artist and independent researcher, Arianna Iodice is editor of The Bunker magazine, a publishing project promoted by Forma Edizioni. Her research stands at the intersection of cybernetics, semiotics, and linguistics, with a focus on the critical investigation of visual products generated by neural networks. She has created multimedia installations exhibited at the Hyper Art Festival (Florence), Zone Digitali (Bergamo) – a festival dedicated to the arts and new technologies – and in the spaces of Palazzo Bronzo (Genoa). Her work has been cited in the essay *La multidimensionalité dans la construction du futur: le visage, le désert et les machines* by Silvia Barbotto Forzano, published in *Sémiotique du visage futur* (Aracne editrice, 2023), and she is co-author of the essay *Extractive Landscapes*, published in Medial Disorder Vol. 1 (INACTUAL Magazine, 2025).

Ester Menichelli

With a background as a cultural project manager and social media strategist, Ester Menichelli is the coordinator of cultural and artistic activities at Rifugio Digitale ETS, where she oversees the exhibition program, from dialogue with artists to the definition of content and communication strategies, to the supervision of installations and the operational management of events. With a degree in Exhibition Communication for Cultural Heritage from the Brera Academy of Fine Arts, she has collaborated with institutions and cultural organizations including the Prada Foundation, Spazio Teatro No'hma Teresa Pomodoro, Milan Center for Food, Law and Policy – UNESCO Chair, and Villa Reale di Monza, gaining experience in cultural planning, mediation, and event organization, with a focus on dialogue between the public, artists, and works.

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Tommaso Cherubini
17.09-12.10.2025

PROJECT PROMOTED BY
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as part of the programme
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IN COLLABORATION WITH
Associazione Rifugio Digitale E.T.S.

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ARTISTIC DIRECTION
Laura Andreini

EXHIBITION CURATED BY
Arianna Iodice
Ester Menichelli

SCIENTIFIC COORDINATION
Andrea Benelli
Maria Giulia Caliri
Monica Giannini
Chiara Mezzabotta
Beatrice Papucci

EXTERNAL RELATIONS
Irene Borsotti

TRANSLATIONS
Katherine Fay

PRESS AND COMMUNICATIONS OFFICE
Niccolò Natali
Giulia Di stefano
Giulia Guasti
Associazione Rifugio Digitale E.T.S.

MUSIC BY
Corgiat, *Fllllow*, 2025

GRAFIC DESIGN AND SET UP PROJECT
Deepa Parapatt
Vitoria Muzi
Mattia Gerardi

VIDEO INSTALLATION
Associazione Rifugio Digitale E.T.S.

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Forma Edizioni

It is a publishing initiative developed to enable the dissemination and understanding of paths and experiences belonging to the world of art, architecture, photography, and, more broadly, to promote the most advanced research in the fields of production and technology, in step with the evolving lifestyles and contemporary living practices. Since its founding in 2010, the catalog has grown by approximately ten titles per year, giving "form" to the expressive traces that animate today's cultural debate—exploring both well-known areas of knowledge and delving into intellectual and artistic expressions considered, in various ways, to reveal new perspectives on reality.

A common feature of every project is the high quality of the product—images, printing, typographic or digital processes—as well as targeted dissemination and distribution in key consumption venues such as specialized bookstores, museum bookshops, and exhibition spaces. These complement online availability with a necessary and indispensable physical presence in the "places" where critical opinions and evaluations take shape. Publications range from major monographs dedicated to renowned contemporary architectural works—such as *Cantina Antinori: Chronicle of the Construction of a New Landscape*—to research and studies related to university-level academic topics, and catalogs of significant exhibitions. Exhibitions and events further enhance the cultural value that Forma strives to offer to a discerning and engaged audience.

The publishing house is actively involved in the production of volumes related to the annual exhibitions hosted at the Forte di Belvedere in Florence (*Giuseppe Penone: Vegetal Perspective; Antony Gormley: Human; Jan Fabre: Spiritual Guards*; and *YTALIA*), as well as monographic exhibitions held in private galleries featuring artists such as Alighiero Boetti, Arnaldo Pomodoro, and Lucio Fontana. There are also publications on photography and design, such as the important monograph dedicated to the life and work of Karim Rashid.

A new series of architectural guides is currently in development. Primarily focused on contemporary works, each volume explores the unique aspects of the world's most important cities, offering a critical reading of future scenarios. To promote dissemination and awareness, all available communication channels are employed equally—both digital, such as online availability and e-book distribution, and traditional, through the creation of printed volumes. The publishing house boasts collaborations with highly respected and internationally renowned figures, including architect Adolfo Natalini, founder of Superstudio; art critic and historian Sergio Risaliti; and architecture critic Luca Molinari. It also relies on the ongoing scientific support of Laura Andreini, architect, founding partner of Archea Associati, and professor at the Faculty of Architecture.

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Rifugio Digitale

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 Rifugio Digitale, 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.

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Rifugio Digitale, Florence, 2022
Restoration project by Archea Associati

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