ULTRALIGHT

6:AM, BRH+, ALBERTO GARUTTI, ALICE GUARESCHI, DIEGO PERRONE, ALICE RONCHI, EUGENIA VANNI

a project by **Giorgio Galotti** and **Claudia Pignatale**

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TFH – Tennis Family House
Nitto ATP Finals
Fondazione Teatro ragazzi e giovani – Torino

Light has the power to transform space: it reveals, conceals, and alters the perception of forms and architecture. Through reflections, transparencies, and contrasts, matter loses its weight and space takes on new dimensions. ULTRALIGHT is a journey between art and design in which light becomes a narrative element and a tool for interpreting space.

For the sixth year in Turin, during the 2026 **Nitto ATP Finals**, the Fondazione Teatro Ragazzi e Giovani is hosting the Tennis Family House, the hospitality format dedicated to the event's institutional guests.

The result is a reflection on the relationship between space, light, words, and subtle contrasts, thanks to the inclusion of luminous works or reflective materials capable of amplifying volumes through an initial reference to Turin's historic Teatro Regio, which inspired the 6:AM design studio to design the foyer.
Luminous works, reflective surfaces, paintings, photographs, and sculptures interact with the spaces and design elements, a journey that reinterprets theatrical imagery through the interventions of the artists and designers involved.

On the theater's exterior facade, *SPACE-TIME SUPEROSCILLATIONS*, 2026, a work on LED screens by **Alice Guareschi**, conceived and produced for the occasion, welcomes visitors.
A luminous message flows, appears, and disappears, recalling the language of advertising signs and urban communication systems. The word loses its informative function to become a poetic device that introduces a reflection on the relationship between space and time.

Inside, the foyer is reinterpreted by studio **6:AM** through an immersive project inspired by the enigmatic atmosphere of the Black Lodge in Twin Peaks and the architecture of Carlo Mollino's Teatro Regio in Turin.
The color red envelops the floors, walls, and architectural elements, while the *Quadrato* and *Sistema* blown-glass lamps accentuate the scenographic nature of the space. A déjà-vu suspended between the memory of Turin's historic theaters and a cinematic dimension.
On the walls, two canvases by **Eugenia Vanni**, from the *Tournée*, 2025 series, are part of the artist's exploration of the forbidden. A curtain separates the scene of action from that of preparation, marking the value of time and work behind the scenes. Two black curtains conceal an absence or presence behind them, prompting reflection on what we see versus what we do not wish to show, sometimes preferring a silent scene rather than a fleeting apparition.

In the Piccolo Teatro, Bar Piemonte takes shape, a project dedicated to the region's cultural and productive identity, narrated through food, art, and contemporary design.
The exhibition opens with an archival photograph by **Carlo Vannini**, kindly provided by the **Teatro Regio di Torino**, where the hall designed by **Carlo Mollino** appears in all its beauty. A void to give voice to the spaces and architecture, a moment of stasis from the theatrical frenzy.
The center of the room features **Alberto Garutti**'s environmental work *Temporali*, 2015, drawing the viewer's gaze upward.
A luminous work whose lights increase in intensity every time lightning strikes Italy. Remotely connected to the Meteorage station, a mechanism activates it when an electrical discharge strikes the ground, declaring to the viewer the connection between art and the primordial energy of nature, reaffirming the value of artwork as a

tool for mediation between humanity and the world. *"What matters most in art,"* – states the artist – *"is the mysterious nature of the visual event, and 'Temporali' speaks the enigmatic language of light and the primordial forces that cause its appearance."*
The space also features **Diego Perrone**'s glass sculpture *Senza titolo*, 2026. This is the artist's latest work in solid glass, incorporating fragments and symbols of the region's rural economy, where he was born and raised, recounting one of the most interesting aspects of the area, from a social and productive perspective.

On the walls, two photographs by **Alice Guareschi** from the project *Je m'appelle Olympia*, 2023, evoke the Piedmontese connection to theater: from the ancient Roman theater of the first century, when the city was known as Augusta Taurinorum, to its subsequent transformation, during the Savoy era, into a European capital of culture.
The works are part of the documentation of an event performed in 2012 for a select audience of guests at the Olympia Music Hall, the legendary Parisian theater. The photographs become the only visual testimony of a theater activated when there is no performance on stage, to reawaken its latent memory and the life that escapes the viewer's gaze.

The interior design features present the *Gogan* sofas by **Patricia Urquiola** and the *One Page* armchairs by **Ron Arad** for **Moroso**, in shades of black and white.
Gogan sofas are inspired by Japanese stones smoothed by water and time, translating their organic shapes into soft and irregular volumes. A balance between solids and voids that gives lightness to elements with a sculptural appearance.
The *One Page* armchairs, on the other hand, are born from the idea of modeling a single sheet, giving life to a continuous and enveloping surface in which the seat, backrest and armrests merge in a single formal gesture. Two interpretations of matter and form that fit into the environment in dialogue with the works and architecture.
Completing the room are the MOSTRO coffee tables, designed by **BRH+** for **MMOOS.**, a new reality in Italian design dedicated to the processing of natural stone and marble.
Made of pink Peralba marble and travertine, the collection transforms the millenary sedimentation of the stone into modules with variable geometries, similar to architectural fragments. A language that connects ancient and contemporary, recovering suggestions from Italian Neoliberty.

On the stage of the Theater the environmental installation *Sweet dreams*, 2026, by **Alice Ronchi** takes shape, designed and produced for the occasion. The intervention exploits the memory of the childhood "mobile" to connect the dream to reality. The work, made of mirror-finished steel, is in fact a pure extension of the power of the imagination that deliberately crosses the history of art, from Mirò to Calder, to lead memory to the present. The shapes float in the space above, reflecting the lights and extending the mirror ball principle to the theater environment, thus restoring the aura of a stage in action to the entire room and its guests, who become the protagonists.

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