

HenryGlass®

APERTURE CONTEMPORANEE

*The concept takes shape as a **gallery** in the highest and most Renaissance sense of the term. Not merely an exhibition space, but **a perspectival sequence conceived to be walked through**. A succession of interconnected environments, like the rooms of an Italian palazzo, where each space prepares the next, expands the gaze and builds **anticipation**.*

Perspective becomes a narrative and compositional tool, capable of giving depth, order and solemnity to the experience.

*The layout is unmistakably Italian, noble in its restraint yet **never rhetorical**. The reference is not decorative but **cultural**. Classicism is reinterpreted as a method — **a balance between rigour and invention**, between geometric control and expressive freedom.*

*The stand presents itself as a scenographic machine, where **architecture does not merely contain the product** but stages it. The walls behave like **theatre wings**. They open, shift, chase each other across the space, creating a veritable **scenic backdrop**. They are not static surfaces, but active elements that guide movement, modulate views, and create compressions and expansions.*

***Each HenryGlass door thus finds its own time and backdrop**, enhanced by a context that amplifies its presence without ever overwhelming it.*

*The result is a **scenographic space** with a strong impact, but at the same time measured. A gallery that does not flaunt, but affirms. An architecture that dialogues with the Italian history of representation and perspective, translating it into **a contemporary, essential and cultured language**. A stand that does not just exhibit, but **builds an experience**, consistent with the identity of HenryGlass and with my design vision.*

Arch. Nicola Gallizia