

Gucci Aria







GUCCI ☆ ARIA

Sketches





Stills









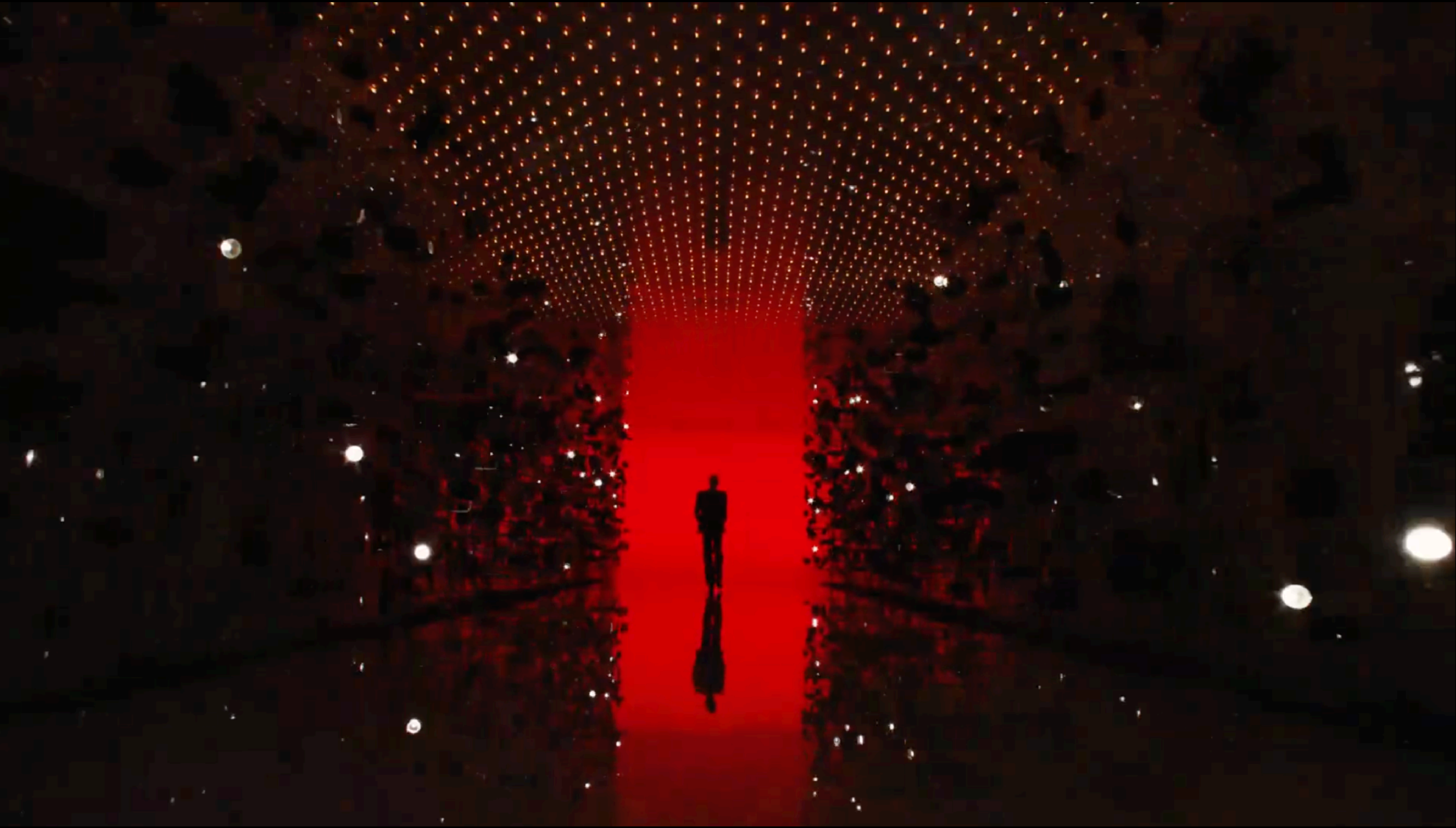


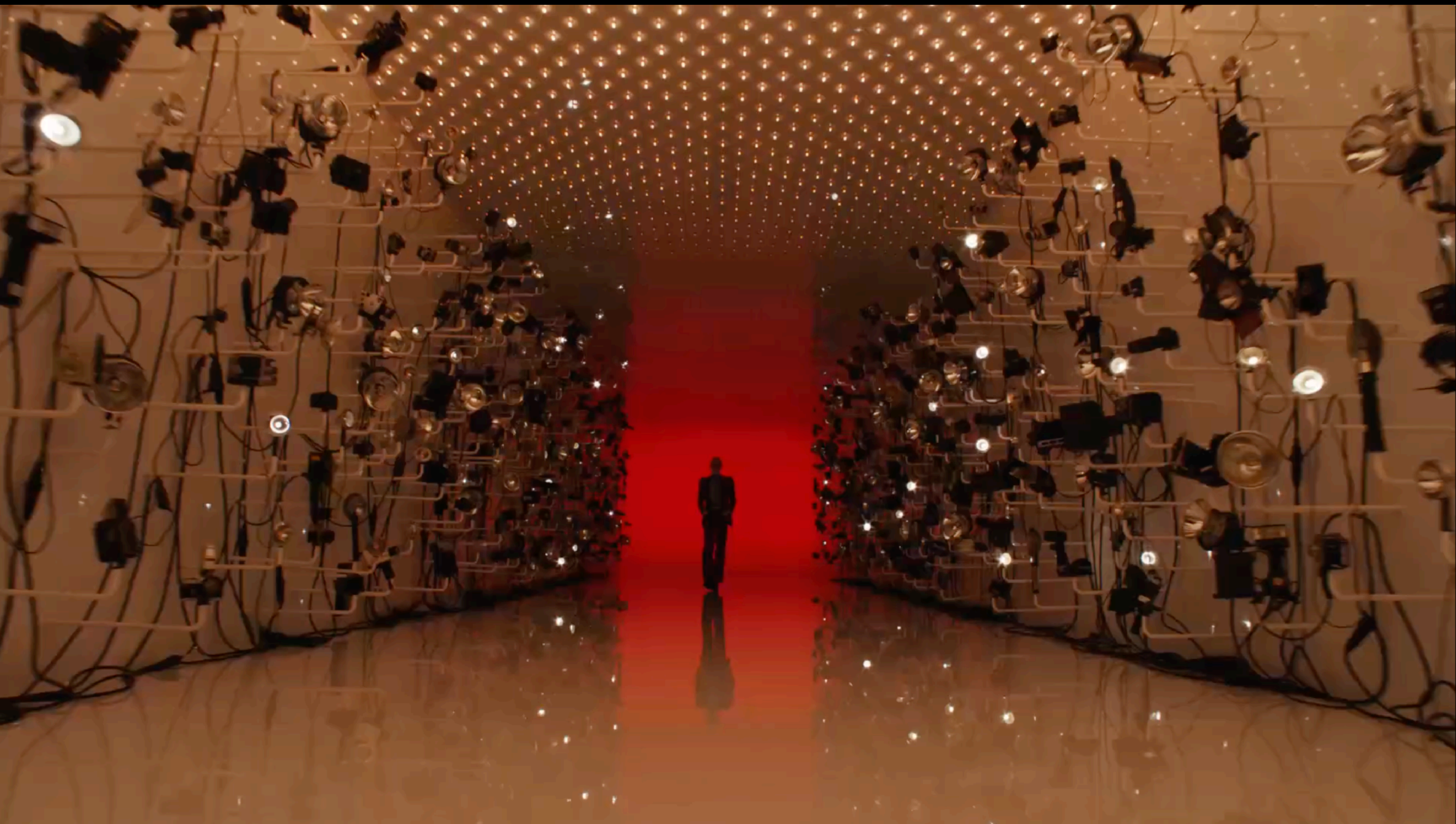
Sketches





Stills



















Sketches



Stills



Gucci Aria



Sketches



THE OTHER DIMENSION

Sketch - volumetry



THE OTHER DIMENSION

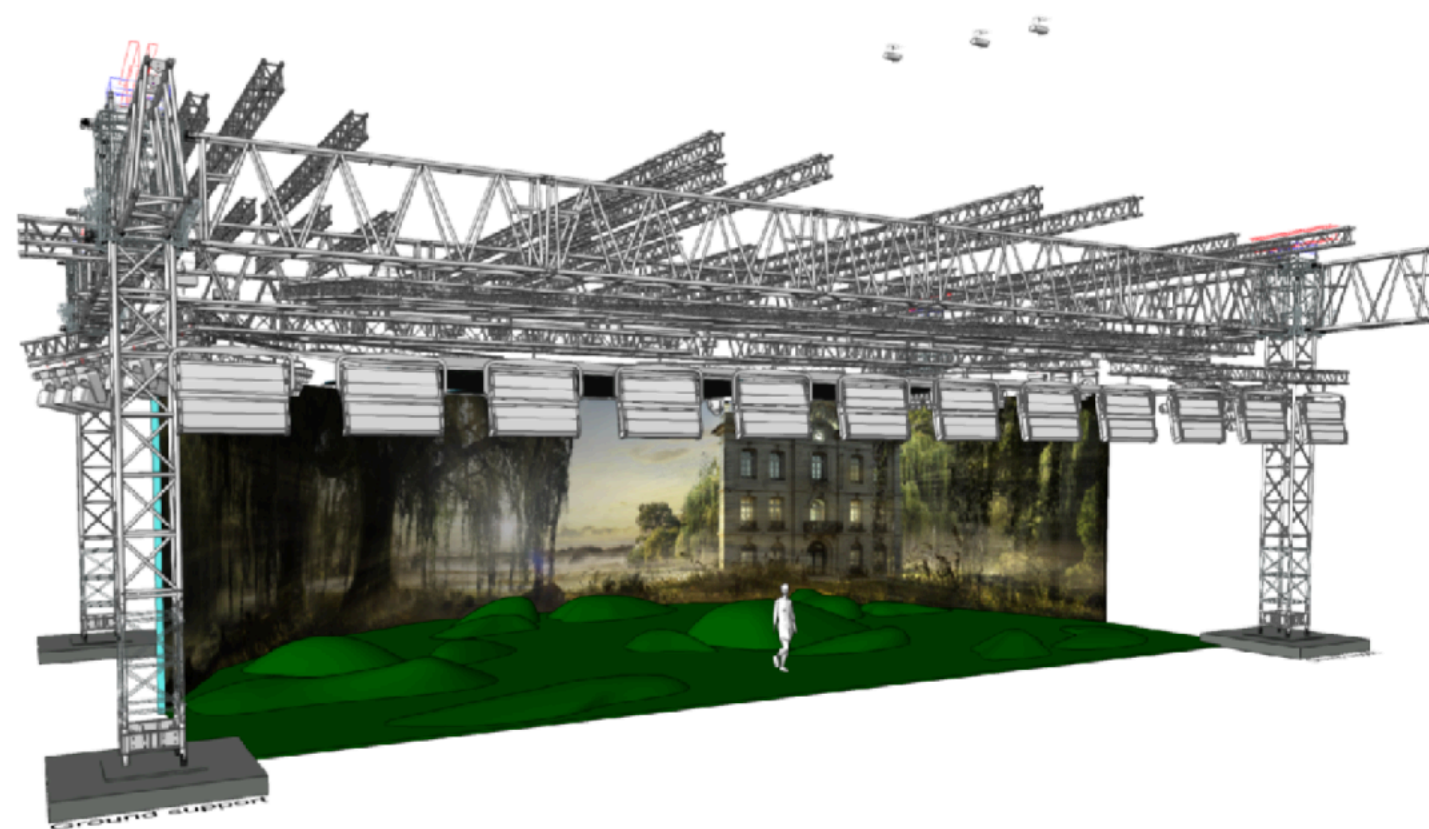
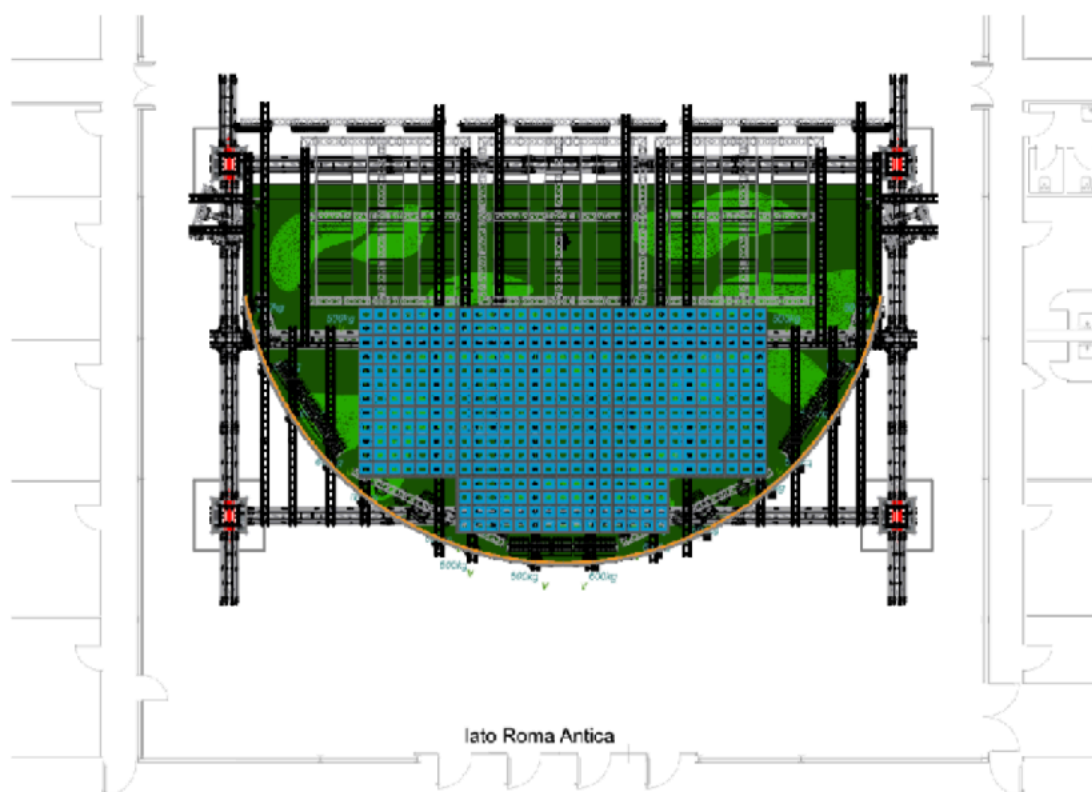
Virtual nature on screens wip

Willow tree



THE OTHER DIMENSION

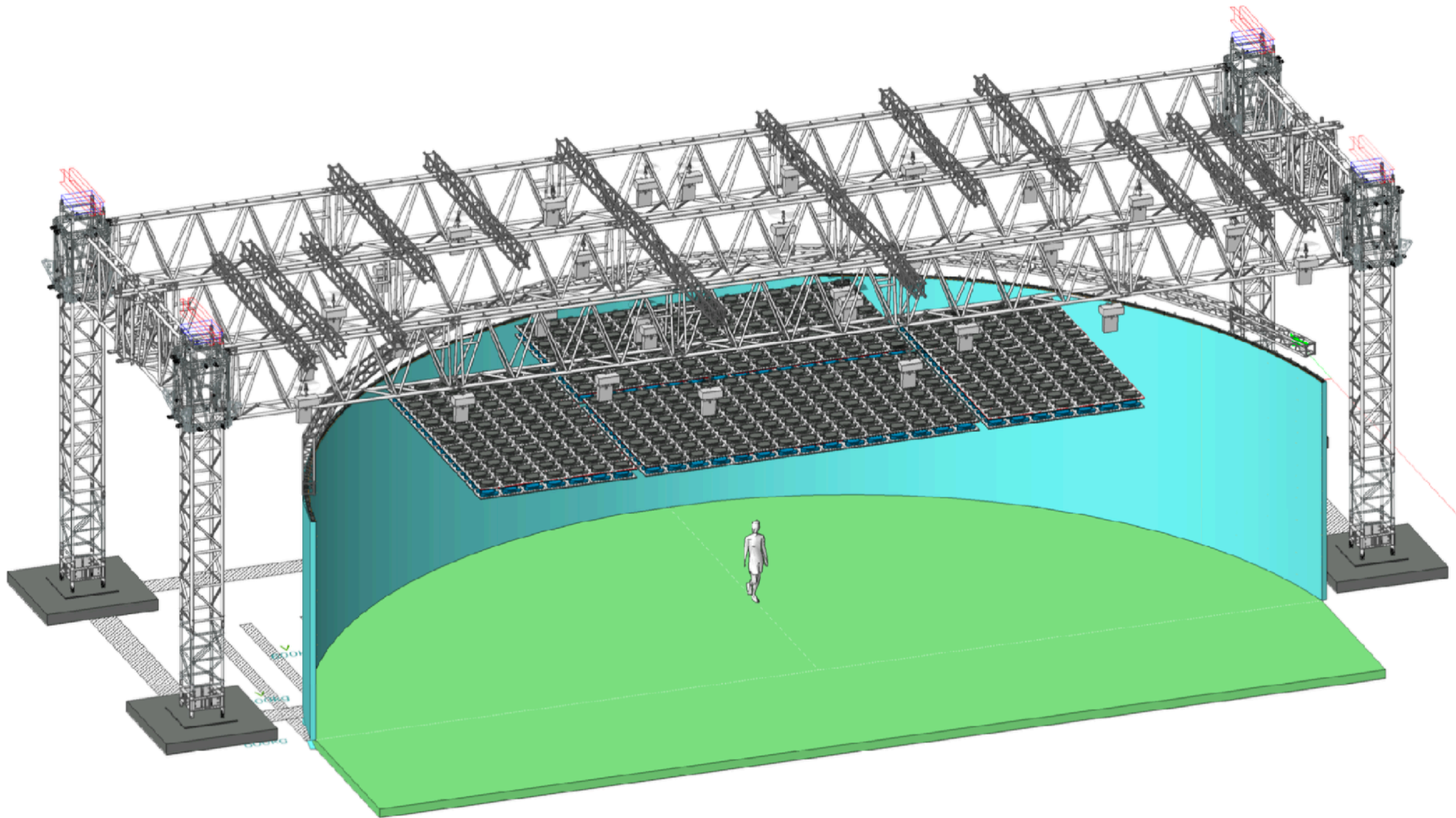
Virtual set partial roof + real nature decor in front of the set



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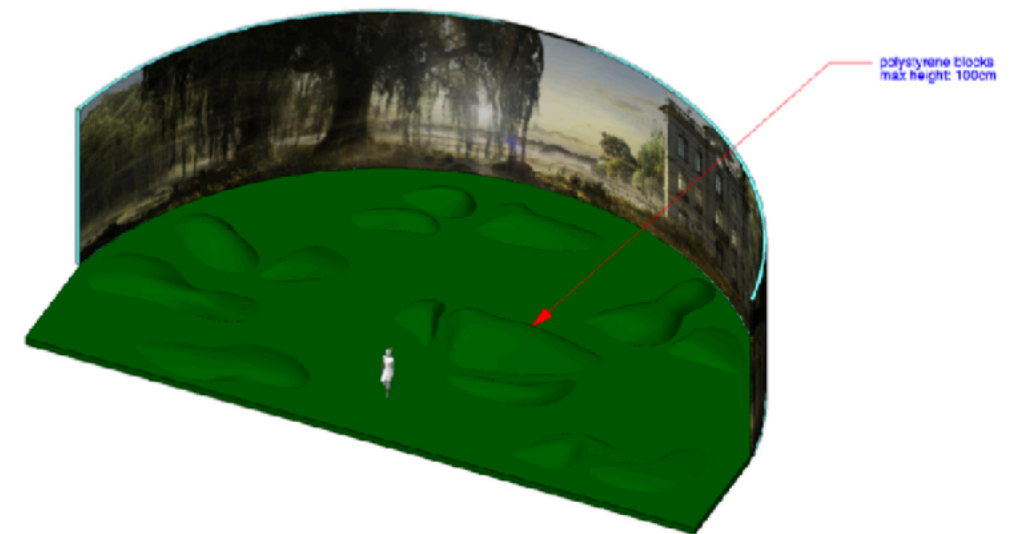
THE OTHER DIMENSION

Virtual set partial roof + real nature decor in front of the set



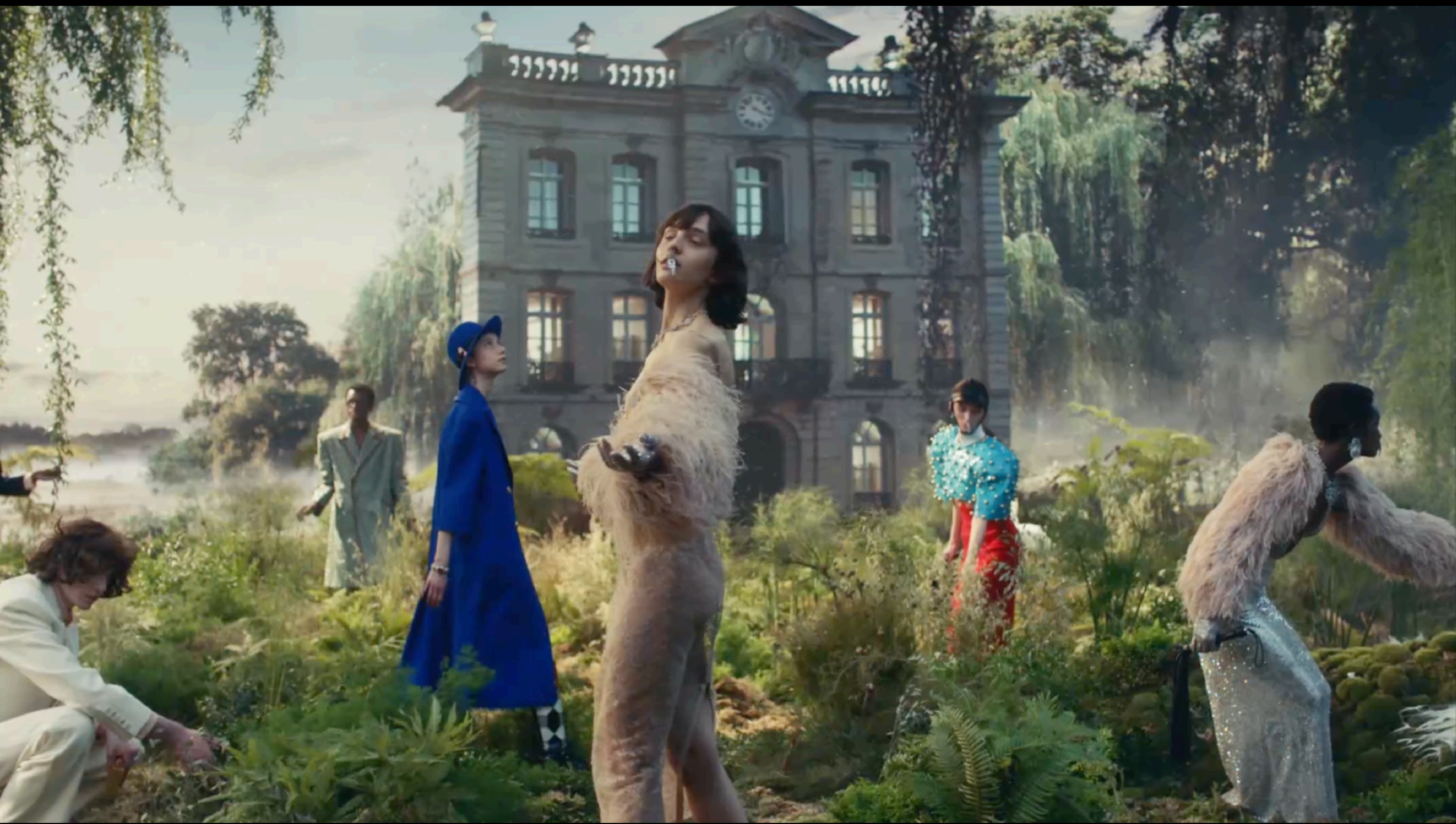
THE OTHER DIMENSION

Plan



Stills

















Gucci Aria





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Gucci Aria



Ideas



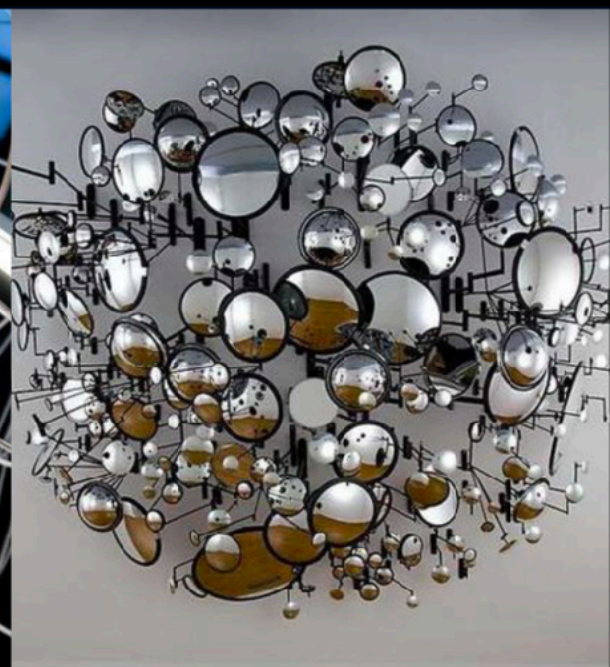
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GUCCI A/W 2021
FLORIA SIGISMONTI

THE RUNWAY

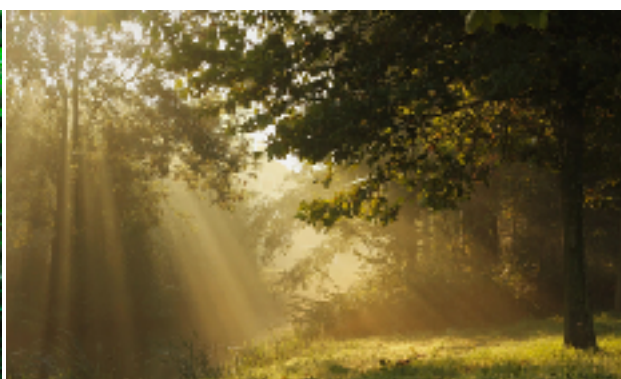
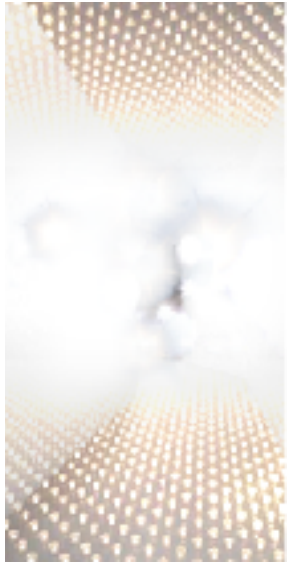
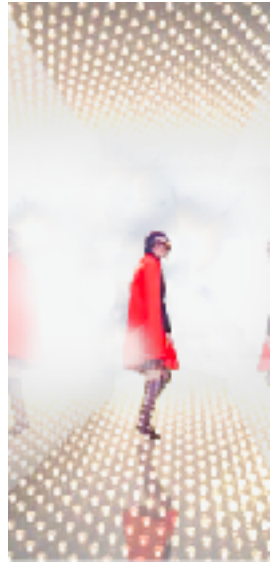
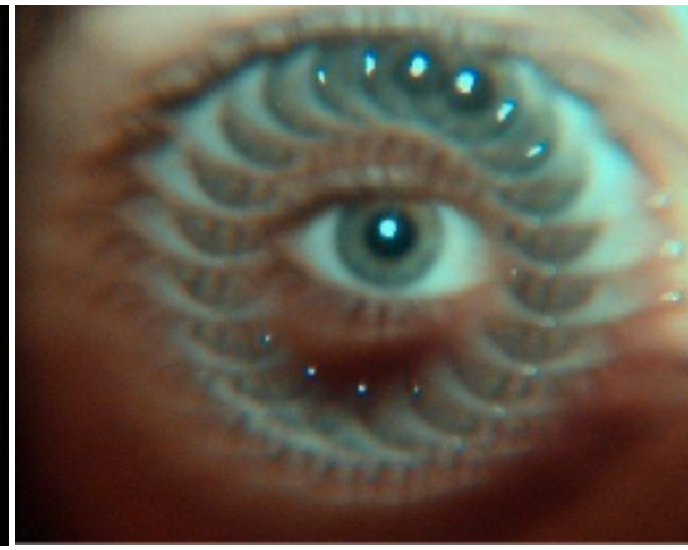


GUCCI A/W 2021
FLORIA SIGISMONDI



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- The brief was to create a new fashion show experience. The audience can be anywhere. They are watching on their phones and iPads and computers...much as if through the same lenses that line the runway. What they are seeing is controlled and curated. It is cinematic in a way that is unexpected for a show that is normally consumed live and in the flesh. We can move the viewer's eyes anywhere, cutting from different angles and moving around our models to take in their looks. And when we are ready, we can transport them to an entirely new world.
- The film should push the boundaries of what is expected from a typical collection. We even push the boundaries of expected physics. It should raise the bar and use the medium of film to translate the show in a super engaging way. We should try to lean into the cinematic qualities and the edit to make this feel like a journey.

- Three very large sets were constructed on 2 soundstages at Cinecitta Studios, in Rome.
- One set would double as a contemporary downtown New York street, à la Tribeca or Soho. This set would act as the beginning of our cinematic journey, and give us a slight cue to the stylised world of Gucci, that lay ahead, even though the stone work of the buildings and cobbled street anchored us in reality. The name on the exterior of the club door, would harken back to a time when the founder of Gucci, worked in a London club.

- A lack of time to design and build as normal for any commercial these days ,dictated the fundamentals of the build.So much ,that it was decided to be more cost effective and quicker to bring in cement trucks to lay real cement for the cobble stone street leading up to the club, and then stamp the surface .Yes indeed, all it took was a few hours being poured in the evening, drying overnight ,and it was ready to walk on in the morning.As opposed to making our own cobble street skins, as nothing available was quite right in Rome ,and to make our own design from scratch would have taken longer than the laying of the real deal, which was preferable and I loved.When the model walked along the street there was a wonderful clicking noise as his Gucci heels would connect with the concrete cobble stones.

- As we move through the door of the club we enter our second set. We needed to be in an environment that looked like a graphic hallway, that is brightly lit and the walls are lined with cameras. Just as you would expect to see a real fashion show. The camera mounts needed to be white to blend into the wall, and the wires coming out of their backs would be black in order to contrast. The hallway needed to be exceptionally long so that models could receive coverage from many differing angles as they began their trek from beginning to end.

- We leave this world through mysterious baroque doors and enter a verdant sunlit forest. This third and final set was brought to life by an incredibly brilliant crew of greens people from France. Golden light cut through the branches of the tall trees and low lying fog rolled over the moss and foliage on the ground. A large stone facade stands with an open door, leading back to the world we have just escaped.

- I was stunned by the brilliance of the Italian Art Department ,and the skillful artisans who assembled from Belgium and France to make these sets a reality, in such a short time .
- Thank you for taking a look.
- Jeremy Reed

THANKYOU

FLORIA SIGISMONDI
ALESSANDRO MICHELE
ETIENNE RUSSO
MARTIN AHLGREN
RICHARD LABRO
CHARLOTTE CACHEUX
FRANCESCO POSTIGLIONI
MASSIMO SANTOMARCO
NICOLA BALICE
CHRISTIANA SCIPIONI
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