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In 2011, the Gaumont-Pathé group decided to renovate the existing building in order to upgrade the cinemas and to improve user comfort. This was part of a broader scheme to gradually update the image of their chain of cinemas, which often occupy exceptional, city-centre sites, but suffered from being seen as old-fashioned.

The aim is to transform them into high-quality cultural venues, animated day and night, and sufficiently flexible to accommodate a varied programme, mixing cinema with other cultural events: the image of the city cinema was to be entirely rethought.

Through this project, Gaumont-Pathé aims to open a whole new chapter for its cinema architecture, a chapter that is contemporary and innovative, where the accent is on comfort as well as audio and visual quality for the film theatres themselves, but also on original and generous public spaces for before and after the film.



The site

The Alésia multi-screen cinema is on the edge of a large urban space. Its main facade faces due west onto the broad Boulevard du Général Leclerc, a major thoroughfare in southern Paris. The building now comprises eight screens and occupies a fairly deep site, with a second facade on the side street, Rue d'Alésia.

The main facade on Boulevard du Général Leclerc is long (about 25 metres), and framed by two adjacent buildings, very different from one another: a seven-storey apartment building to the right, a two-storey, mixed-use building to the left.



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Lien internet : www.architecturelab.net/cinema-alesia-manuelle-gautrand-architecture/

The history of the building: in constant evolution

On 4 February 1921 a temple to cinema, the 'Montrouge Palace', opened to the public on this site. Built entirely in reinforced concrete, audacious for the time, it comprised a single, magnificent, 2800-seat film theatre. In 1930 the Gaumont chain took it over.

In 1951 the building was completely transformed, with a gleaming new cinema inaugurated on 10 October 1951: the new 2000-seat film theatre boasted a large balcony and preserved the majestic reinforced concrete arcades, but lost the boxes on either side of the stage.

It was equipped with a large screen to cater for the growing trend of large-format films, which led to the advent of the great 'CinemaScope' films in 1953.

In the 1960s the cinema shed its 'Palace' designation and became simply the 'Montrouge Gaumont'.

In 1973, like so many others, the large theatre was partitioned into four and the cinema became the 'Gaumont-Sud'. Screen 1 (900 seats) was made by extending the old balcony, while screens 2 and 3 (400 and 300 seats respectively) were made from the old stalls. The small screen 4, a new, 120-seat theatre, was placed up above

In December 1986 a new era began with the transformation to seven screens and, above all, a new sky-blue facade sporting a giant clapperboard.

The new screens 4, 5 and 6 (100, 150 and 150 seats) were made by hiving off space from the rear of screen 1 (reducing its capacity to 520 seats), screens 2 and 3 were untouched, and the old Gaumont-Sud screen 4 became screen 7.

A little anecdote regarding the clapperboard: it was mechanised to clap shut, but in the face of protest from local residents over the noise, was soon immobilised

The last renovation was completed on 26 May 2004, with the inauguration of a new 'Gaumont-Alésia'. It involved the complete transformation of all the spaces (screens, halls, circulation...), in line with a new identity for Gaumont cinemas designed by Christian Lacroix. At this point the cinema was given a new facade, less flamboyant than its predecessor.



Project Details:

Location: 73 Boulevard du Général Leclerc 75014 Paris, [France](#)

Area: 3,600 sqm

Program: Eight film theatres with a total of 1380 seats, ticket hall, atrium space, offices

Architects: [Manuelle Gautrand Architecture](#)

Photographs: Luc Boegly, Guillaume Guerin



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Situation plan



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