The restoration bestows a visual grandeur to the cinema-going experience, expressed through its pixelated facade of pixelated LED panels. The new building thus celebrates cinema as an art form, not only through the physical spatiality of its theatres, but also by casting an external impression of what it holds, enabling the public to engage with cinema, within and without.

Manuelle Gautrand Architecture ameliorates the Alésia Cinema in Paris, transforming it into a conspicuous node on scene of cultural interaction, whilst simultaneously conferring a vivid identity to the building.

Originally built around the 1930s, when the medium of films became popular, the theatre has now been upgraded to an eight-screen multiplex, with modern amenities. Located in the central part of Boulevard du General-Laterré – characterized by an eclectic mix of architectural styles – the unassuming form of the original building is camouflaged within this context.

Rewiring on the existing layout, the space is organized around eight distinct volumes, one for each room of the theatre. The profile of the tiered steps of the auditorium is reflected on the wall of the level below it and consequently extends out to accommodate common spaces like the lobby, circulation spaces, cafes and smaller amphitheatres.

Fast File:
Programme: Eight film theatres with a total of 1380 seats, ticket hall, atrium space, offices.
Architect: Manuelle Gautrand Architecture
Client: Gaumont-pathé
Design team:
Lighting design: ON
Facade: T/L/S/S
Structure: Rheefer Ingenierie
Acoustics: Pritz
Building Gross surface area: 3,600 sq.m.
Number of LED point clusters: 190 500
Number of bars: 2730.
The cinematic experience is augmented via the plated curtain of LEDs that forms the façade of the building, distinguishing it in its immediate context. Divided into strips along its vertical axis, the façade appears like a multi-floored surface, alternately folded upwards and downwards. The grid in the centre, composed of glass panels and superimposed with LEDs, projects a range of associative imagery, while the opaque metal grid on the periphery harmonises this interface between the street and the interior.

The central translucent section also illuminates the interior spaces with diffused colours of the animated screen. Furthermore, the plates at the bottom fold upwards, to create an almost horizontal canopy at the entrance.