

Opposite top and bottom Set against the magnificently historic décor is a modern cubist concept in which the light boxes also double as a bar counter (top).

Where Paris, France
 Opening March 2011
 Client City of Paris
 Designer Manuelle Gautrand
 Architecture → p.585
 Floor space 9500 m²
 Capacity 1280 guests

LA GAÏTÉ
 LYRIQUE
 BY MANUELLE
 GAUTRAND
 ARCHITECTURE

A historic location in central Paris dedicated to the creative fields of digital art.

Photos Vincent Fillon, Jean Harixcalde and Philippe Ruault



From the grand, marble-clad entrance, visitors immediately see the mix of modern and historic aspects.



Programmatic and architectural challenges faced the design team while ensuring the best possible use of the space.

In 2001 a decision was made to renovate the historic Théâtre de la Gaîté lyrique, a Parisian theatre that dates back to 1862. The magnificent building was to be revealed in its new guise as a cultural centre dedicated to digital arts and contemporary music. The project, led by Manuelle Gautrand, aimed to create a venue open to all the different artistic fields related to digital art.

To enable all the architectural and programming needs to take shape, the design process began by

focusing on the acoustic aspects. The result was a very effective sound-insulation system in relationship with the building's environment, made up of over 100 units more or less sharing the building's volume. The project is conceived according to the 'box within a box' principle, like Russian dolls, which gradually insulate the different spaces, down to the three most sound-oriented spaces at its core. Three successive layers of wrapping overlap to create increasingly powerful soundproofing as the visitor

moves towards the centre of the building, where the three major presentation spaces are located, each of which can be adapted, in different proportions, to any kind of sound design, visual projection or staging.

In addition, there are the building's 'breathing spaces', which consist of more flexible aspects like the foyer, exhibition areas, the café, the resource centre, the video arcade and the spaces devoted to the artists. Throughout these aspects are small pieces of furniture grouped together in clusters to form seating areas, welcome stands, a few bars, and so forth. These are dotted around the public spaces like escorts and, dressed in translucent resin, they offer small luminous additions to the different spaces. Their dodecahedron shapes allow for many cluster formations. Set against the backdrop of the historic decor, they create an element of resonance with contemporary design. ●



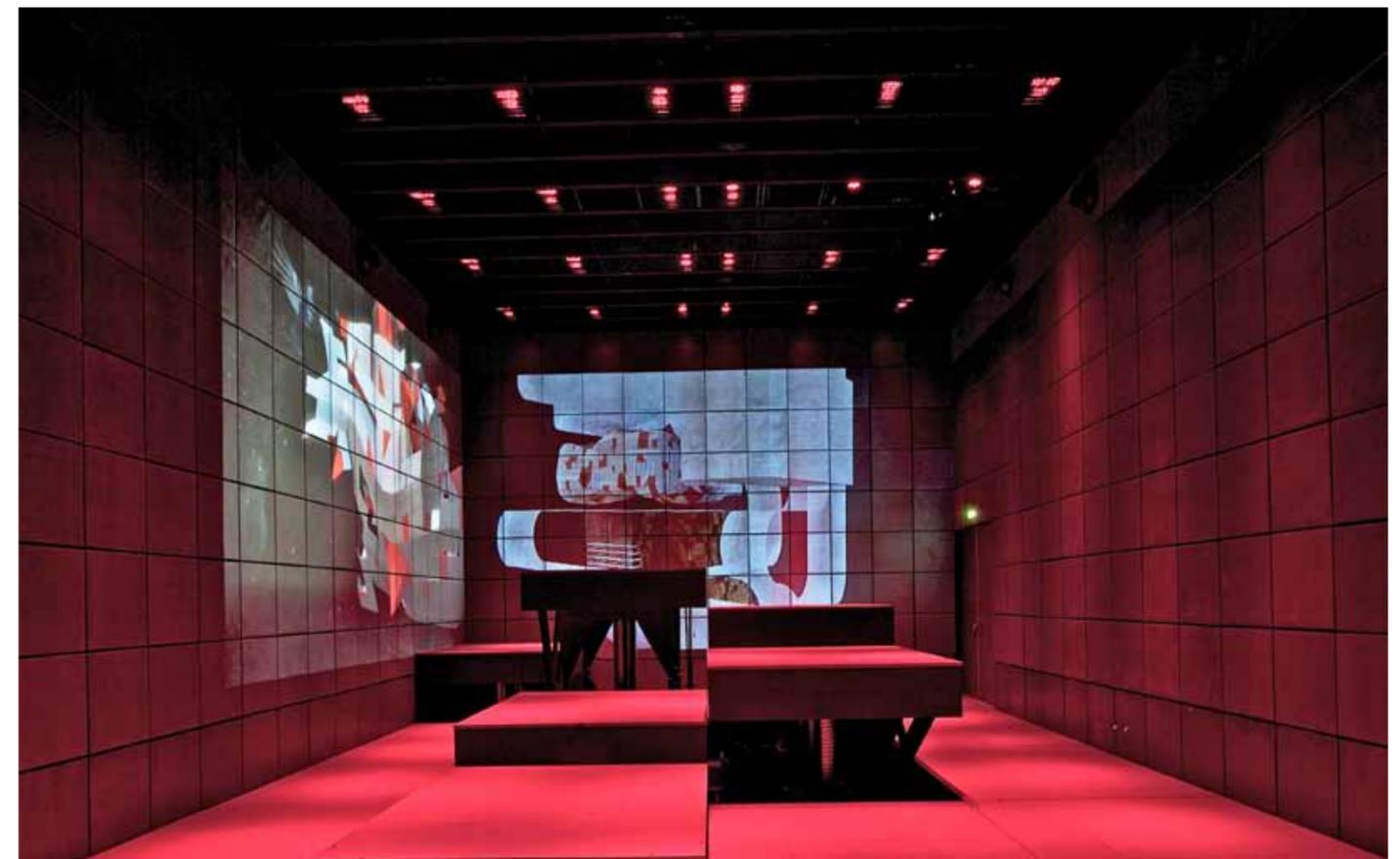
An interior was created that allows free circulation through the space.

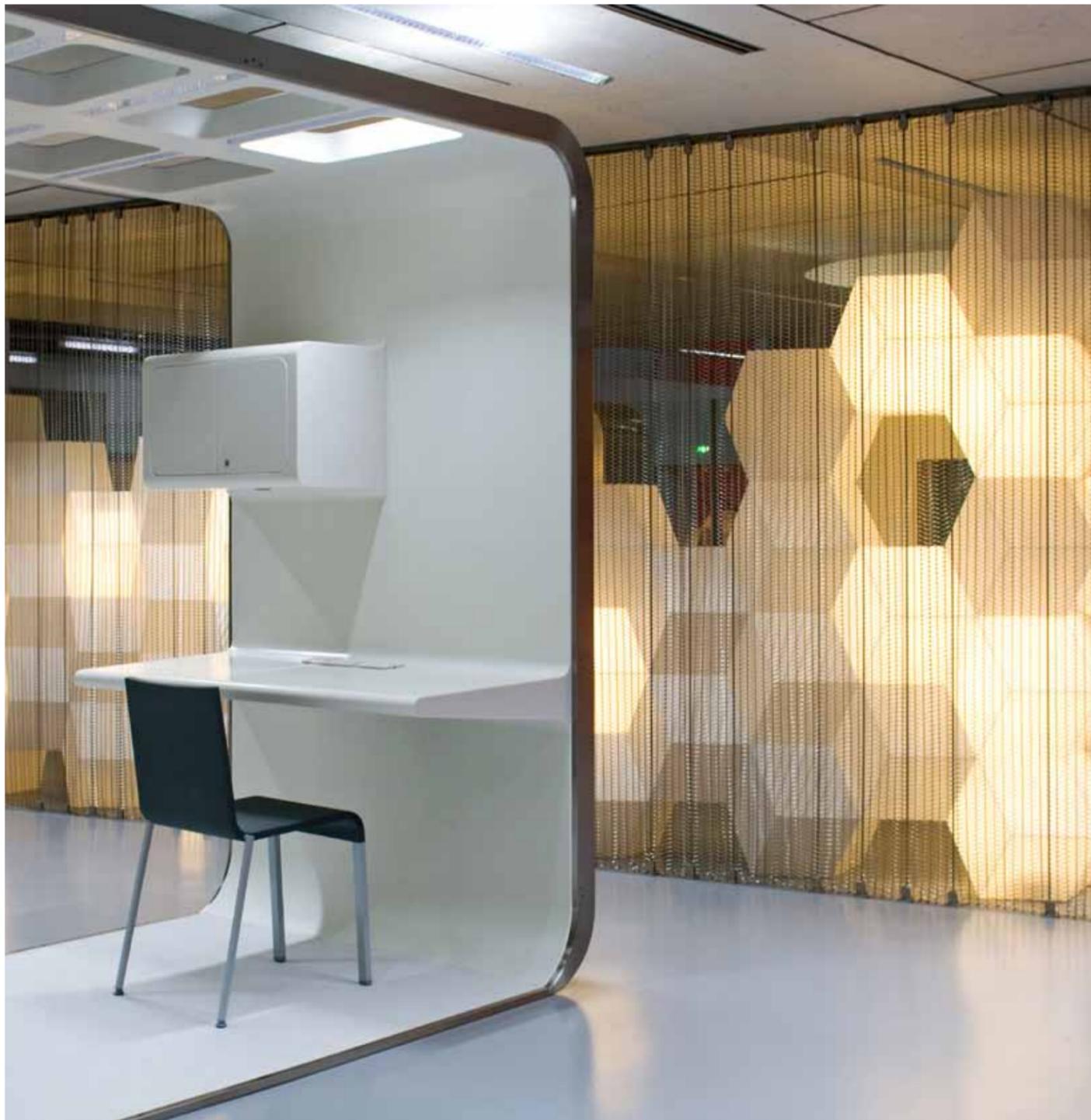
Some rooms are padded to allow for acoustic and illuminative works of art.



THERE IS INCREASINGLY POWERFUL SOUNDPROOFING TOWARDS THE CENTRE OF THE BUILDING

Soundproofed areas with visual projections await visitors at the centre of the building.





There are 70 small, illuminated white boxes used in a modular format throughout the entire building.

THE PROJECT IS CONCEIVED ACCORDING TO THE 'BOX WITHIN A BOX' PRINCIPLE, LIKE RUSSIAN DOLLS

Many of the furniture elements used in the interior are fully movable, ensuring a great deal of flexibility in how the space can be used.



Visitors are welcome to relax in the futuristic sound and image modules.

