

Architectures

GUIDE 2026

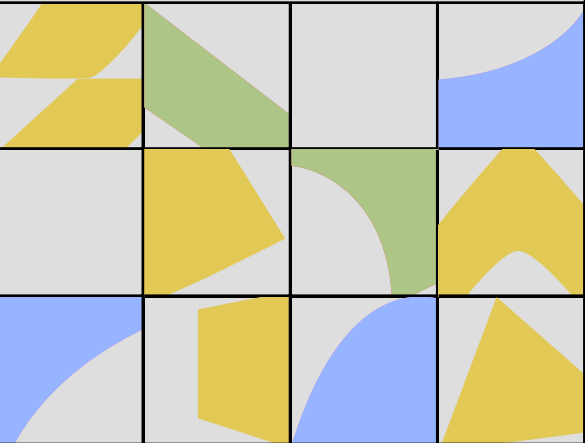
OF

Leisure

Designing the most vivid,
engaging and memorable
experiences

ATMOSFERA

From cinemas and theatres to immersive
retail, karaoke clubs, multimedia stages
and large-scale event venues.

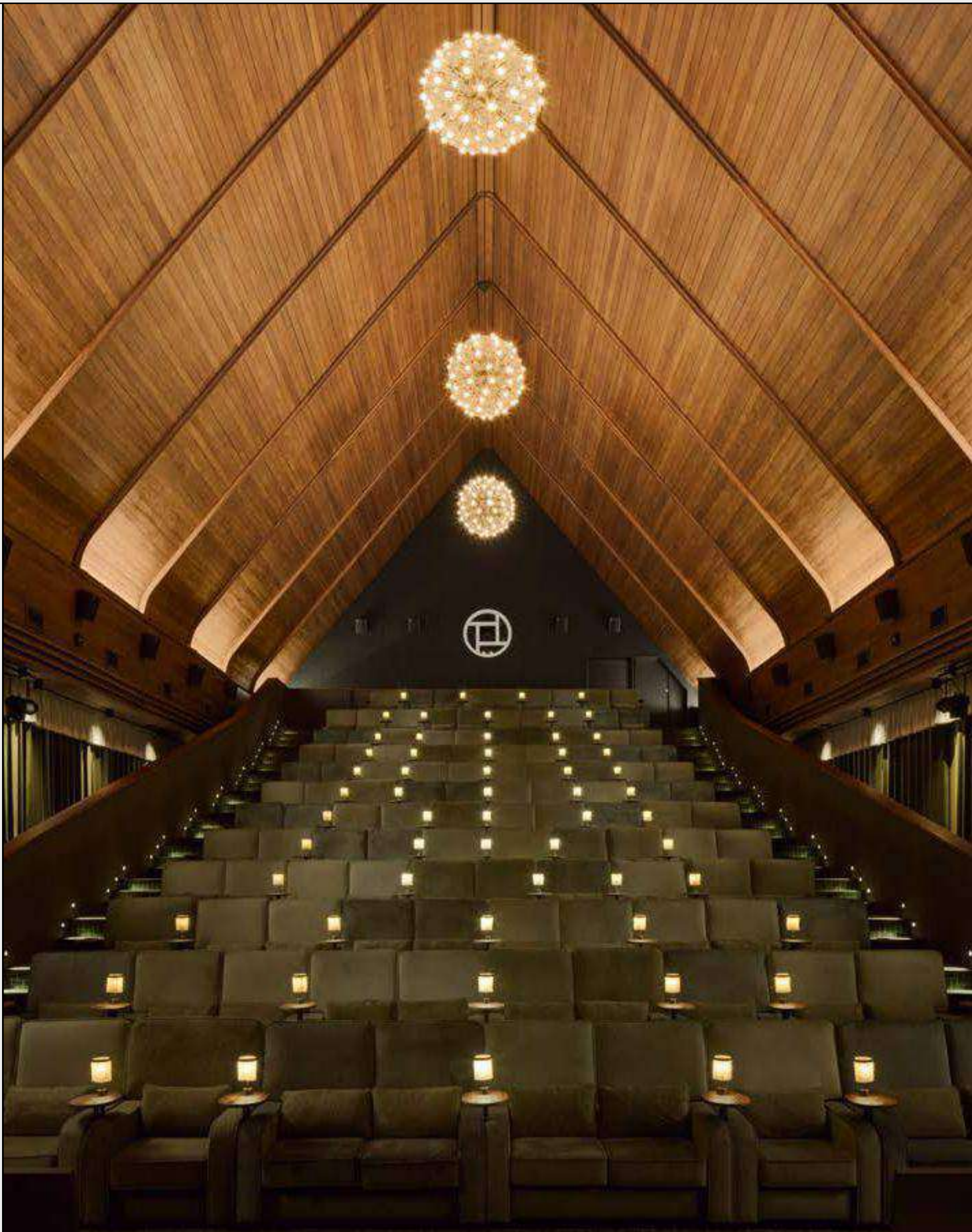


In 1967, the French philosopher, historian and social theorist Michel Foucault, best known for his analyses of knowledge, power and social institutions, described heterotopias as real places that function as counter-sites: **spaces embedded in society yet set apart from it, capable of suspending, reflecting or inverting ordinary relations.**

The theatre, the cinema and the garden were among his examples, as were the museum and the library, spaces in which different times are gathered and arranged within a single site.

Today, that category can be productively extended to **immersive retail interiors, audiovisual stages and hybrid leisure destinations** in which architecture is experienced not as a neutral container, but as part of the event itself.


*Cinema Visum Mundi
by Fare Inc.
Ph. Vigo Jansens
Case study page 36*



If museums are institutionally defined by research, collection, conservation, interpretation and exhibition, entertainment spaces are more directly organized around the staging of experience.

Yet participation is only part of the story.
Experience-economy theory describes a spectrum that runs from passive absorption to active immersion, suggesting that contemporary leisure space works by calibrating different degrees of attention, movement and involvement.

Light, sound, media and scenographic design therefore operate as architectural instruments: they shape atmosphere, sequence and memory as decisively as walls, ceilings or structure.

This guide brings together projects that demonstrate how contemporary architecture is redefining leisure through spatial experience. Some transform former industrial buildings into immersive destinations; others reinvent shopping centres through dynamic lighting systems or develop temporary structures that become landmarks for thousands of visitors.

What links them is a shared architectural ambition: to make every experience as vivid, engaging and memorable as possible.



About ATMOSFERA

Founded in 2023, ATMOSFERA Magazine is an editorial project by **A.A.G. Stucchi**, a historic Italian company established in 1944 and currently headed by **Aristide Stucchi**. Over the decades, the company has evolved from a manufacturer of lighting components into a global leader in track lighting systems, with a commercial presence across five continents.

The magazine emerged as a natural extension of this journey, driven by an urgency: **light is no longer just a technical element, but a cultural language**. It engages in dialogue with art, architecture, cinema, and music; it shapes cities, natural landscapes, and the way we move through them. For this reason, it deserves to be observed, studied, and told.

Today, it stands as one of the very few editorial projects entirely dedicated to light, the only one to approach it through the perspectives and practices of those who design and use it every day: major companies, established studios, and emerging practices, artists, architects, and designers, brought together through interviews, in-depth features, and international case studies.

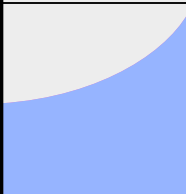
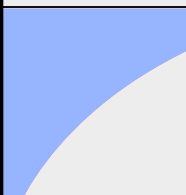
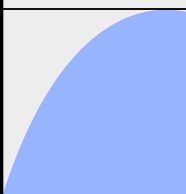
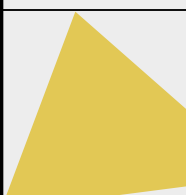
For this reason, ATMOSFERA is conceived as **both a digital platform and an increasingly offline space** for reflection, exchange, and discovery, through lectures, seminars, and workshops.

As digitalization, new technologies, and materials continue to shape light, the Magazine will trace their cultural, emotional, and health-related impacts across domestic life and the urban environment. **It brings visibility to the people and ideas driving the industry today, offering a place where knowledge and inspiration meet.**

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Immersive retail interiors Audiovisual stages Hybrid leisure destinations

Cinema Kino

by [Dickmann Richter Architekten](#)

In praise of Ostalgie

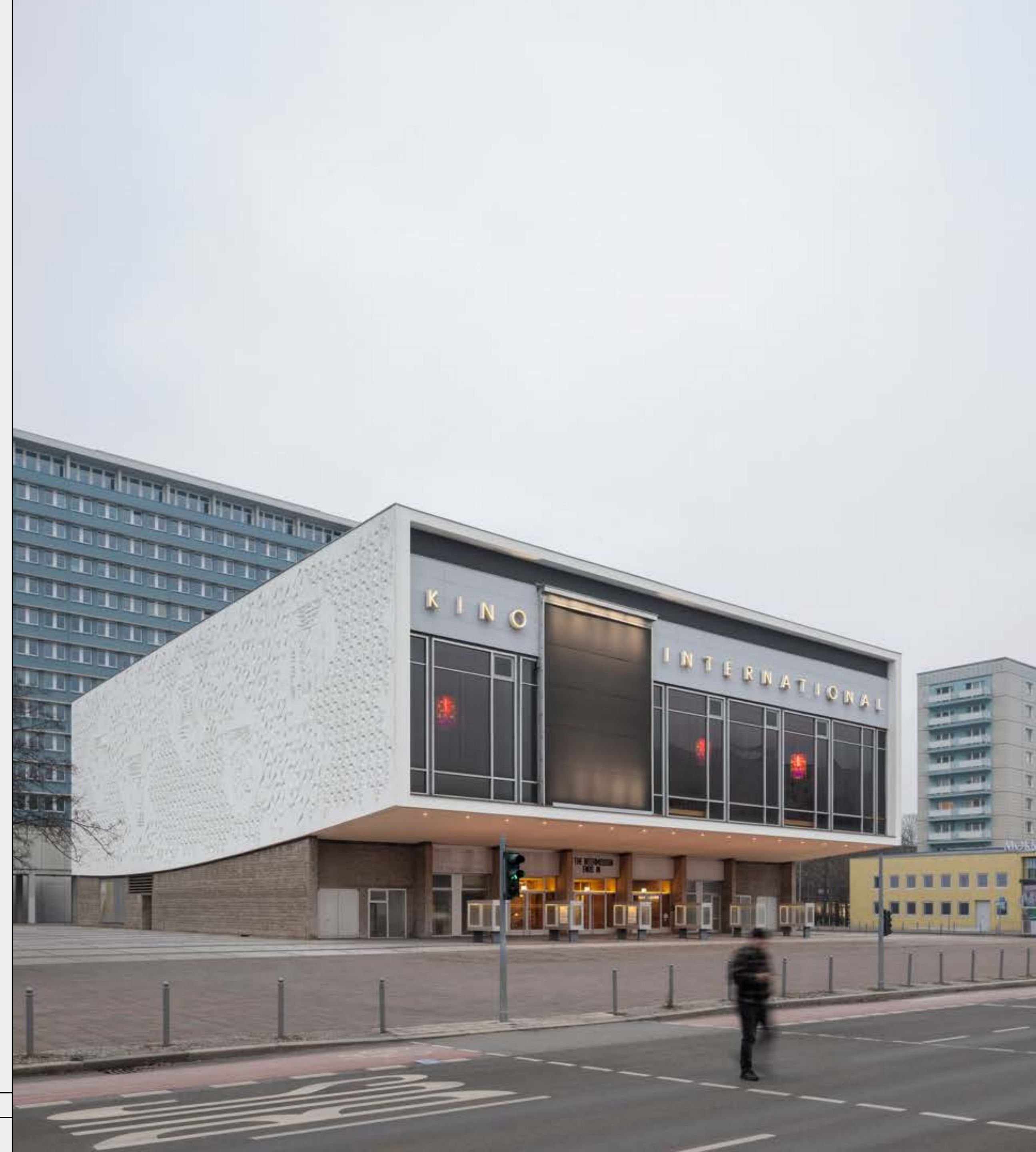
Photo Daniel Horn



⚡ It was **1963**. Berlin was still divided by the Wall, and the socialist regime used monumental architecture as a powerful vehicle for its propaganda, reshaping the east side of the city in the process. Amid vast prefabricated Plattenbau housing blocks and bold architectural experimentation, **Kino International** opened its doors on Karl-Marx-Allee, the DDR's ceremonial boulevard and the backdrop to its grand military parades.

Designed by Josef Kaiser, it was best known as the premiere venue for films produced by the state-owned DEFA studio, alongside a carefully selected programme of western films that helped ensure the cinema's financial viability. But Kino International was conceived as far more than a movie theatre: it also housed a panoramic bar and a library, establishing itself as a vibrant cultural destination.

Constructed in reinforced concrete, with a cantilevered upper floor and a fully glazed façade, it stands opposite Restaurant Moskau and close to a major hotel, completing a city block devoted entirely to culture and entertainment.



⚡ Transferred into private ownership in 1992 following reunification, the cinema has remained one of Berlin's most cherished cultural venues and an **internationally recognised Berlinale location**. After years of ageing infrastructure and outdated building services, it has been revitalised through a sensitive refurbishment by Dickmann Richter Architekten. **Protected as a listed monument, the building underwent a comprehensive conservation programme combined with a complete upgrade of its technical systems.**



CINEMA KINO

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«Through the restoration of the architectural surfaces, a renewed colour palette and a carefully orchestrated lighting concept, the building once again expresses the sense of modernity that defined it when it first opened» said Daniel Dickmann.



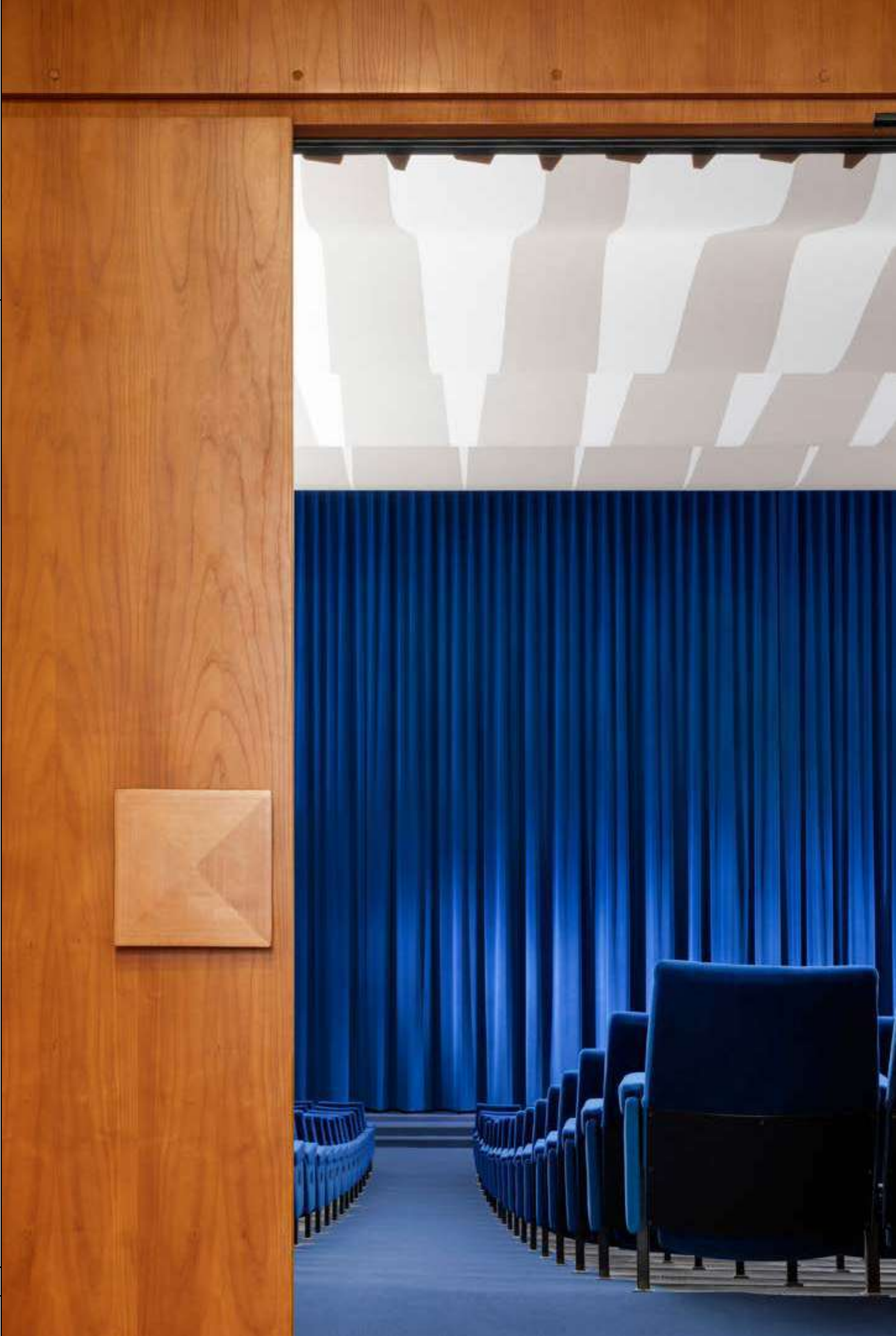


⚡ «For many people, Kino International is a place of profound emotional significance. Some associate it with their first date, others with their Jugendweihe ceremony, while many remember evenings spent in the youth club. Its spaces, their proportions, materials, surfaces and colours, are repositories of collective memory. Conservation therefore remained our highest priority. We aimed to preserve the building's architectural identity and distinctive atmosphere while securing its long-term future as a cinema through technical modernisation and carefully considered restoration, including the complete refurbishment of the roof»



⚡ Ventilation, heating, electrical, plumbing and fire protection systems have all been renewed. The roof has been comprehensively restored with new skylights and waterproofing. More than seven kilometres of timber slats, terrazzo flooring, natural stone finishes, the gilded ceiling and the iconic silver premiere curtain, comprising more than 40 million sequins, have all been meticulously restored.

The new building services reduce energy consumption by around 70%. Particular attention was devoted to the lighting design. A **fully LED system with DALI** controls now enhances the listed interiors. The staircase has been illuminated to emphasise its mid-century timber panelling and stone surface finishes. **In the auditorium, the original wave-shaped ceiling, designed to optimise acoustics, has been transformed into a continuous luminous surface** that gently draws the gaze of the theatre’s 506 spectators towards the celebrated sequin curtain.



L'Illa Diagonal

by Artec Studio

A shopping centre beneath an artificial sky

Courtesy Artec Studio



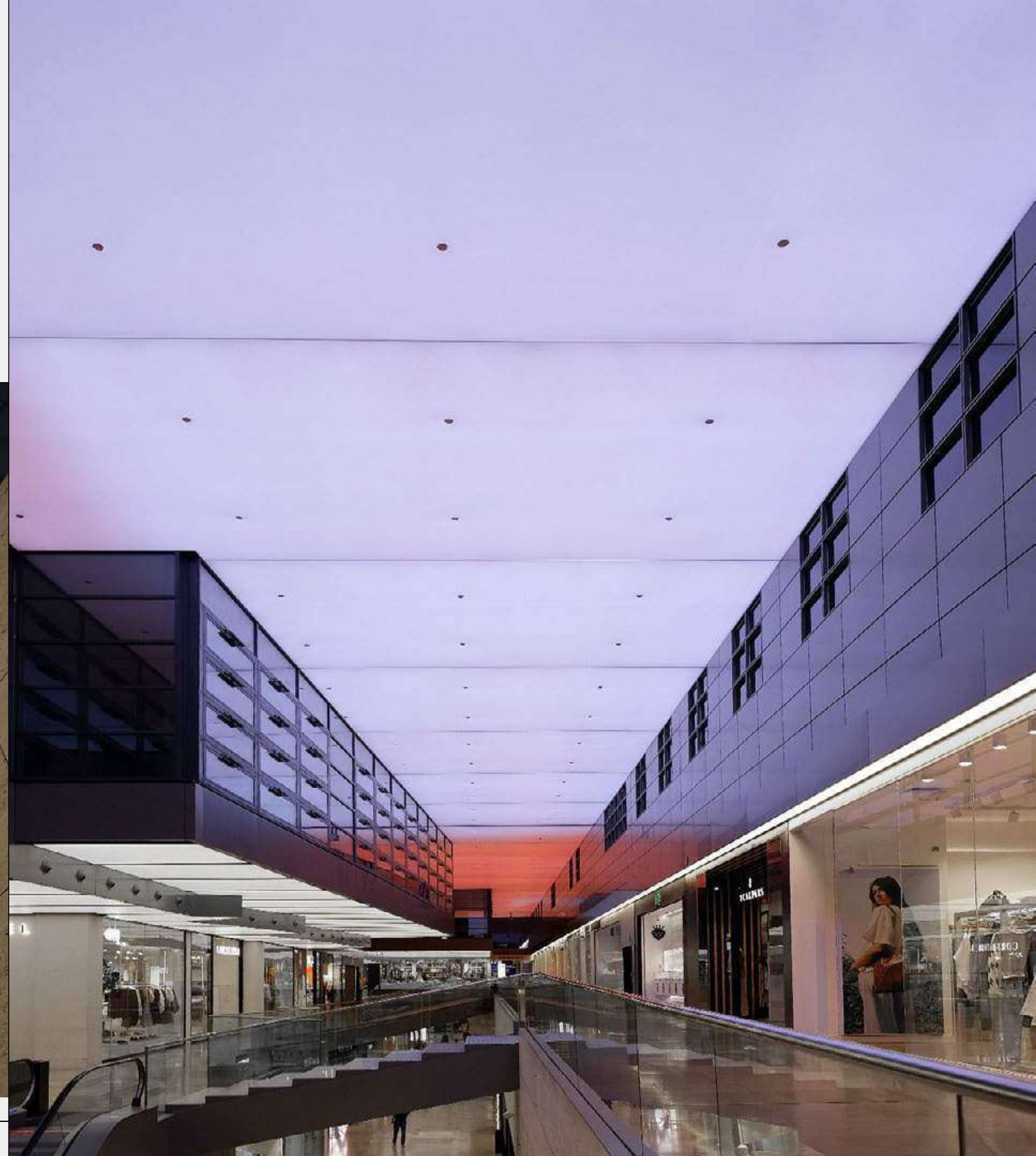
Completed in Barcelona in **2025**, the renovation of L'Illa Diagonal introduces a new lighting system designed by **Artec Studio** in collaboration with Batlleiroig.

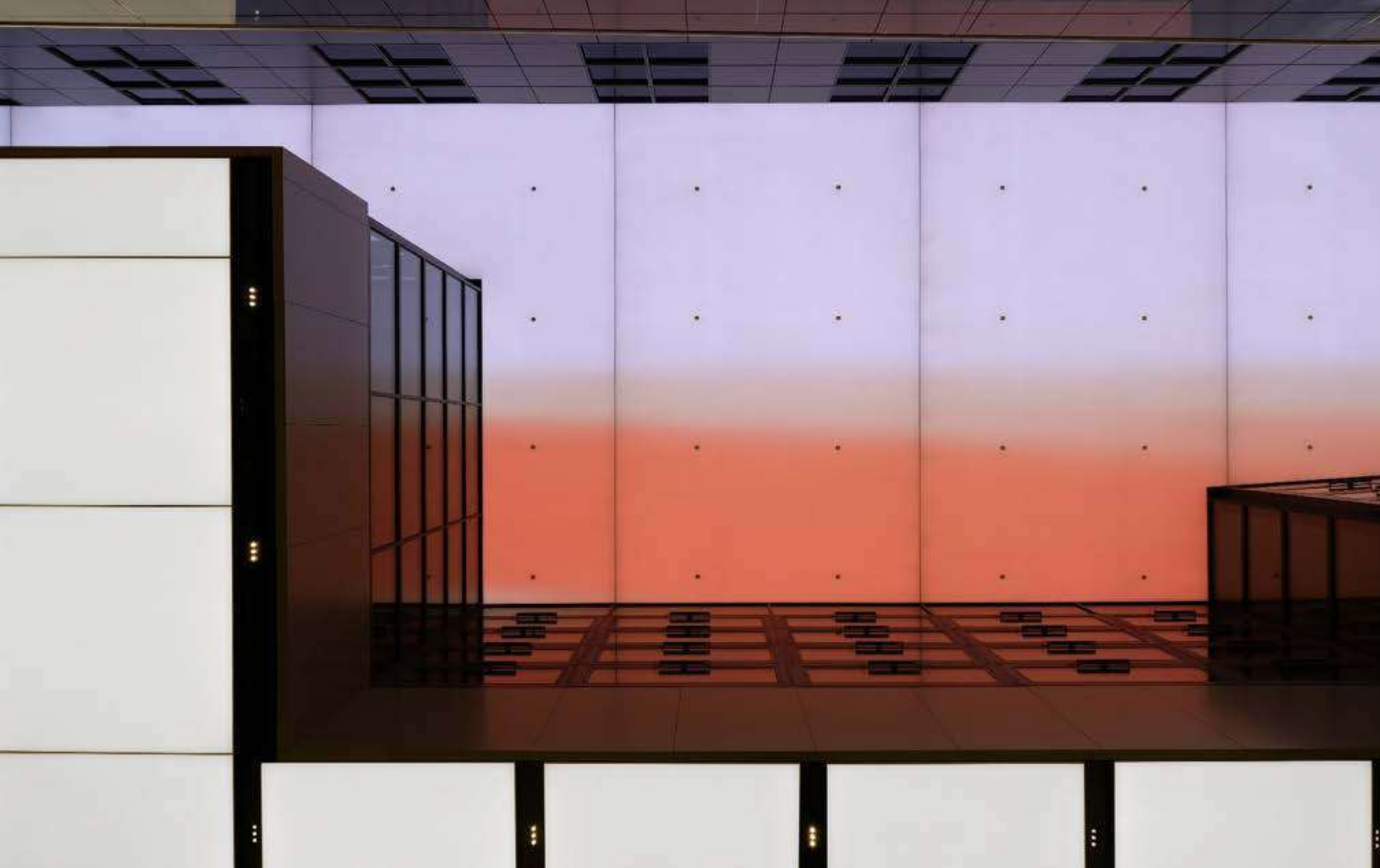
Originally conceived by Rafael Moneo as a "horizontal skyscraper" following the topography of Avinguda Diagonal, the shopping centre has been updated through an intervention that places light at the centre of the architectural strategy.



L'ILLA DIAGONAL

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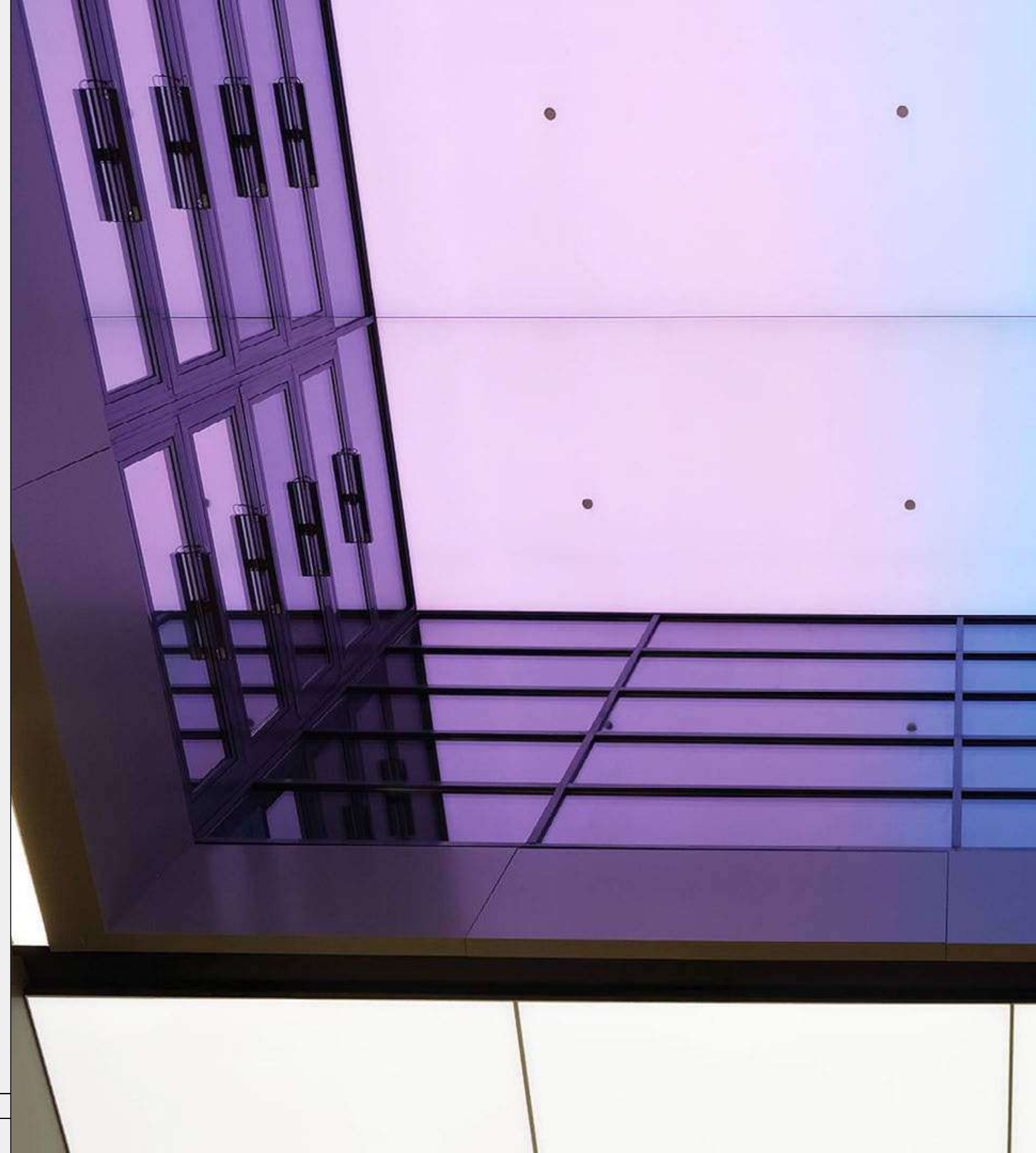
► The project responds to the changing role of contemporary retail environments, where shopping centres are expected to provide not only commercial functions but also spaces that encourage comfort, permanence and experience. Within this context, the renovation replaces the existing technical ceiling with an active luminous system capable of generating changing atmospheres while improving visual comfort and energy performance. The intervention also received an energy-efficiency subsidy thanks to the performance of its new illuminated surfaces.



■ **On the upper level, the ceiling is transformed into a low-resolution LED matrix** displaying clouds, marine reflections and chromatic gradients created by Channel4you. The installation relies on architectural scale and Gestalt perception, allowing visitors to perceive a continuously changing sky above the interior.

Programming is managed through ProtoPixel's Lighting Platform, making it possible to synchronise the atmosphere with seasonal changes, events and commercial campaigns through continuously updated lighting content.

A different solution defines the lower level, where the ceiling is composed of large custom-designed backlit modules conceived as fully serviceable luminaires. Each element incorporates a double stretched membrane: the first layer captures dust and insects, while the second diffuses the light uniformly across the surface. Between the illuminated modules, black technical bands integrate downlights, speakers, cameras, emergency lighting and safety systems, concentrating the building's technical infrastructure within a continuous architectural ceiling.



■ The lighting strategy extends to the entrance canopy, which marks the transition between the city and the shopping centre through programmable colour and dynamic content.

As stated in the project description:

«We wanted to bring the quality of being outside into the interior, that sense of sky that gives you air. To give L'Illa a new breath of light, so that entering would feel like stepping into an oxygenated space».

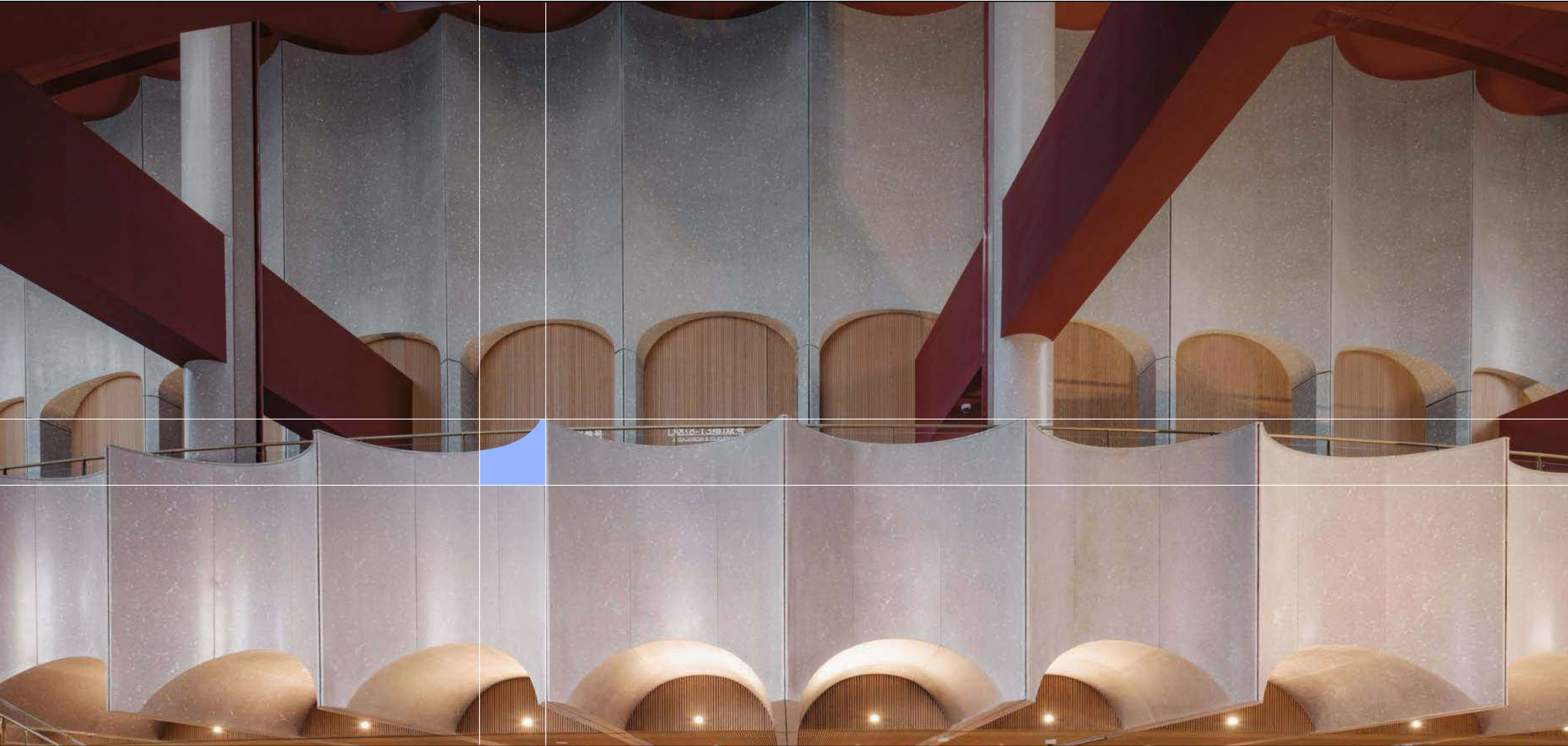


New Bund 31

by [Neri&Hu](#)

An arena for the 21st century

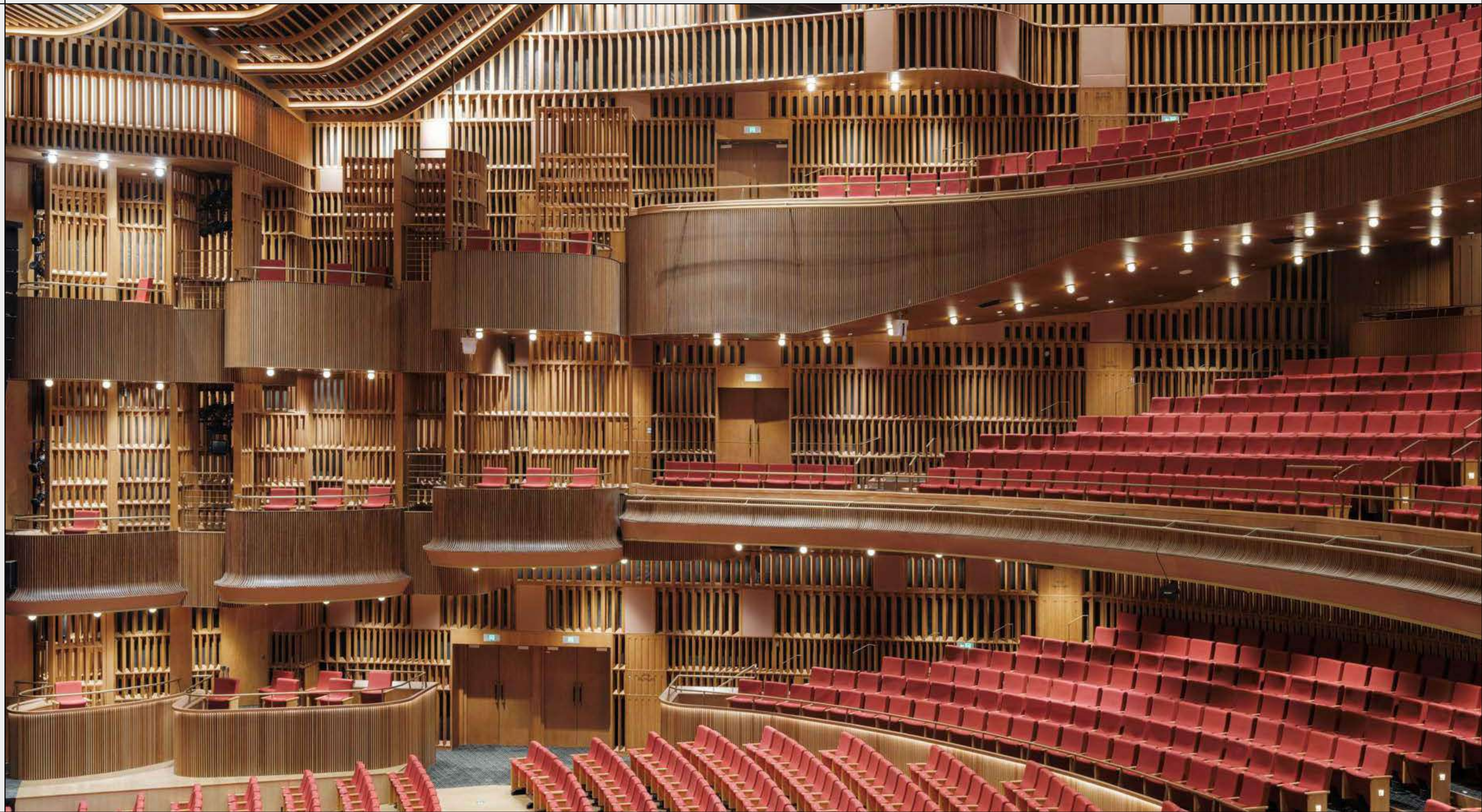
Photo Pedro Pegenaute



📌 **A new architectural landmark** has emerged in Shanghai's vibrant **Pudong New District**, overlooking the banks of the Huangpu River. Designed by **Neri&Hu**, the **New Bund 31 Performing Arts Centre** is a cultural hub comprising a grand theatre and a flexible black box performance venue.

The interiors draw inspiration from the **archetype of the classical arena**, reinterpreting its spatial grandeur through a contemporary architectural language. The grand theatre, its lobby and the circulation routes surrounding it are articulated by a **rhythmic sequence of arches culminating in a dramatic five-storey atrium**, where stacked layers create a striking sense of depth and theatricality.







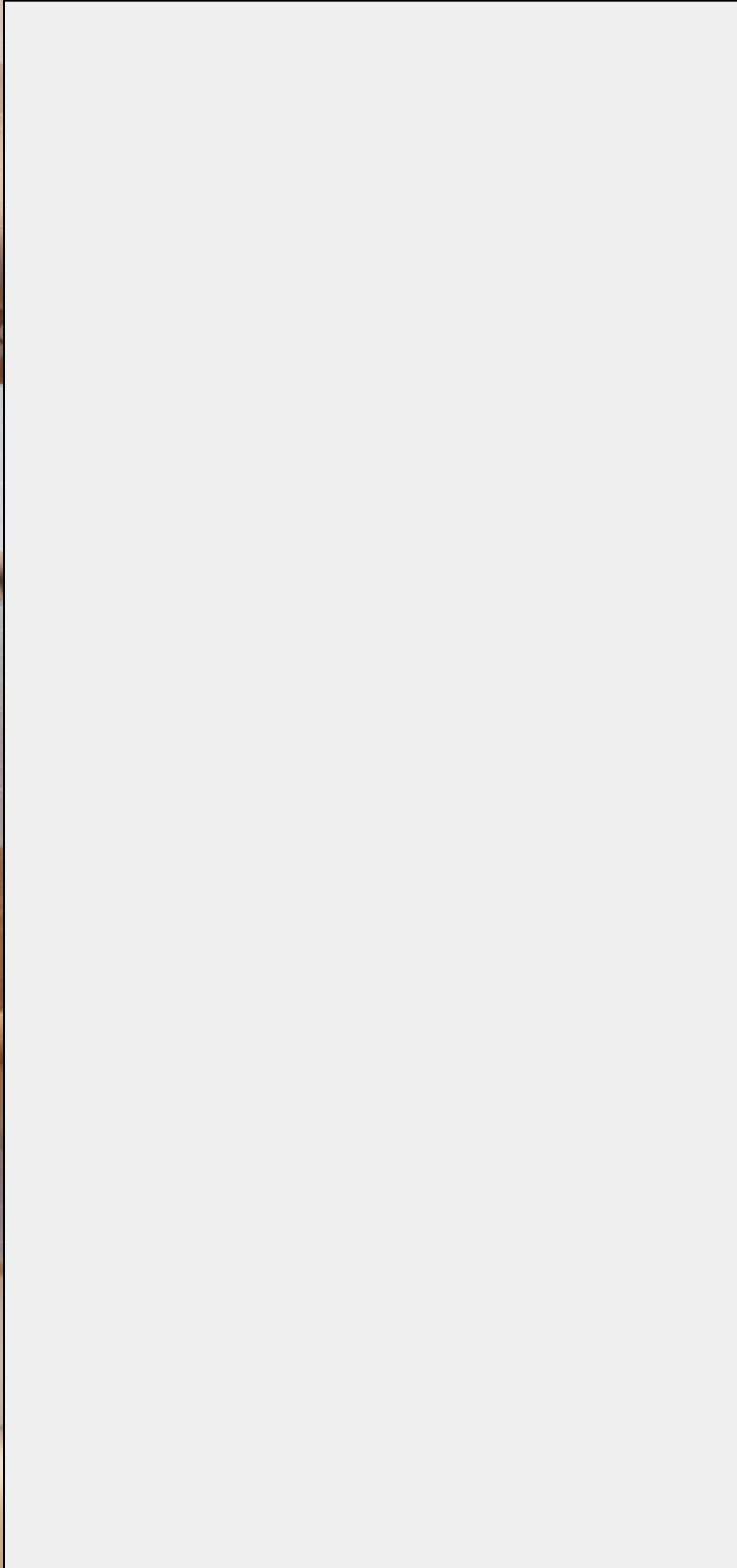
▀ The **2,500-seat main auditorium**, organised in the tradition of the **Italian opera house** with stalls, balconies and private boxes, is entirely clad in **warm oak**. The material palette, together with the undulating ceiling geometry and the carefully calibrated timber battens, enhances the hall's acoustic performance while **seamlessly integrating the lighting system**. Rather than embracing the visual spectacle often associated with entertainment venues, Neri&Hu sought to introduce an **almost museum-like atmosphere** through the use of tactile materials and archetypal forms.





NEW BUND 31

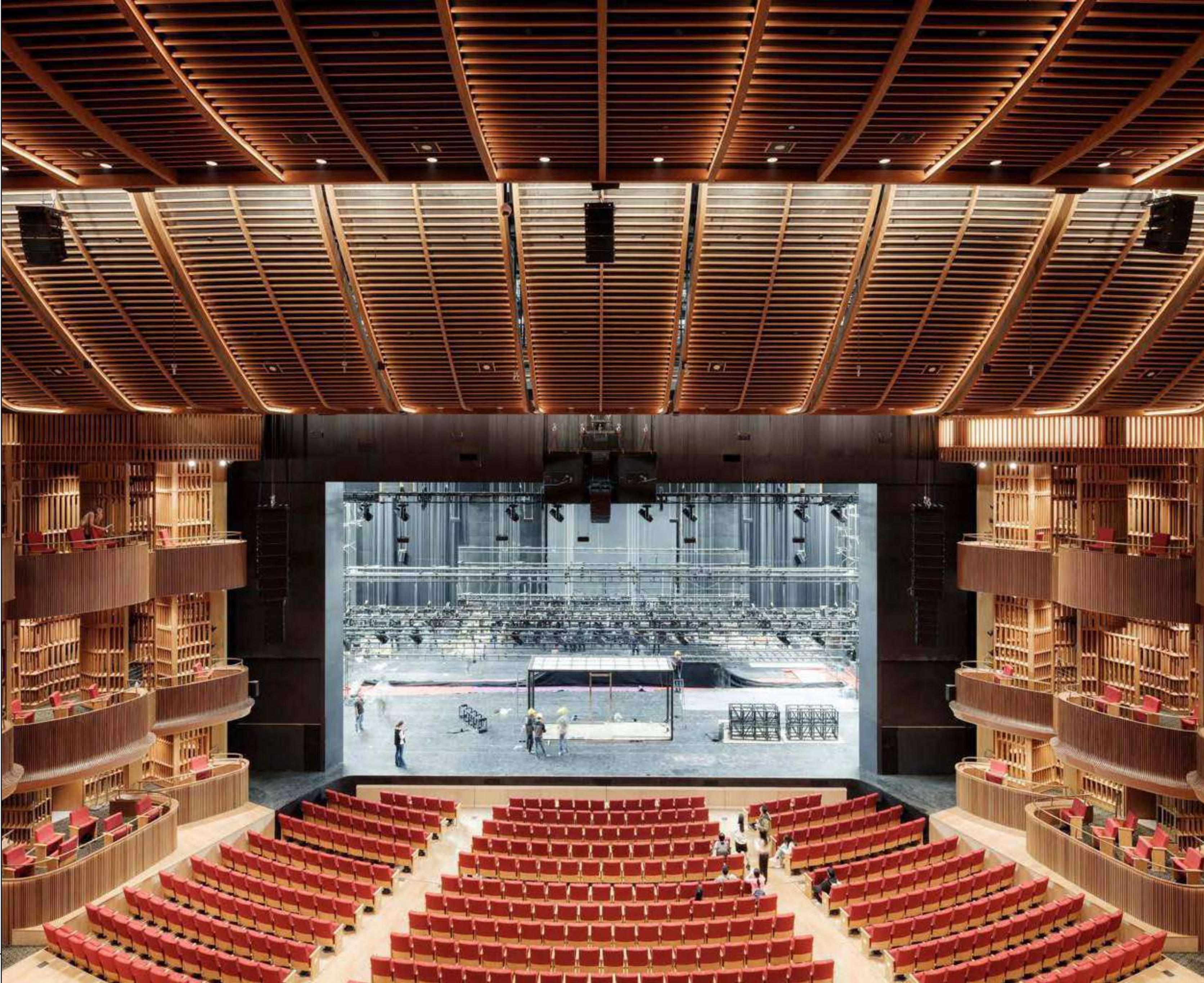
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▀ The black box performance space, conceived as a flexible venue for MICE events—meetings, incentives, conferences and exhibitions—adopts a distinctly different architectural language. Here, **the idea of the "black box" is interpreted literally**, with walls clad in dark blackened steel. In deliberate contrast, the escalator crossing the lobby is enclosed within a luminous light box wrapped in metal mesh, giving visitors the sensation of moving through a crystalline tunnel.



Golden Goose Arena

by [Novembre Studio](#)

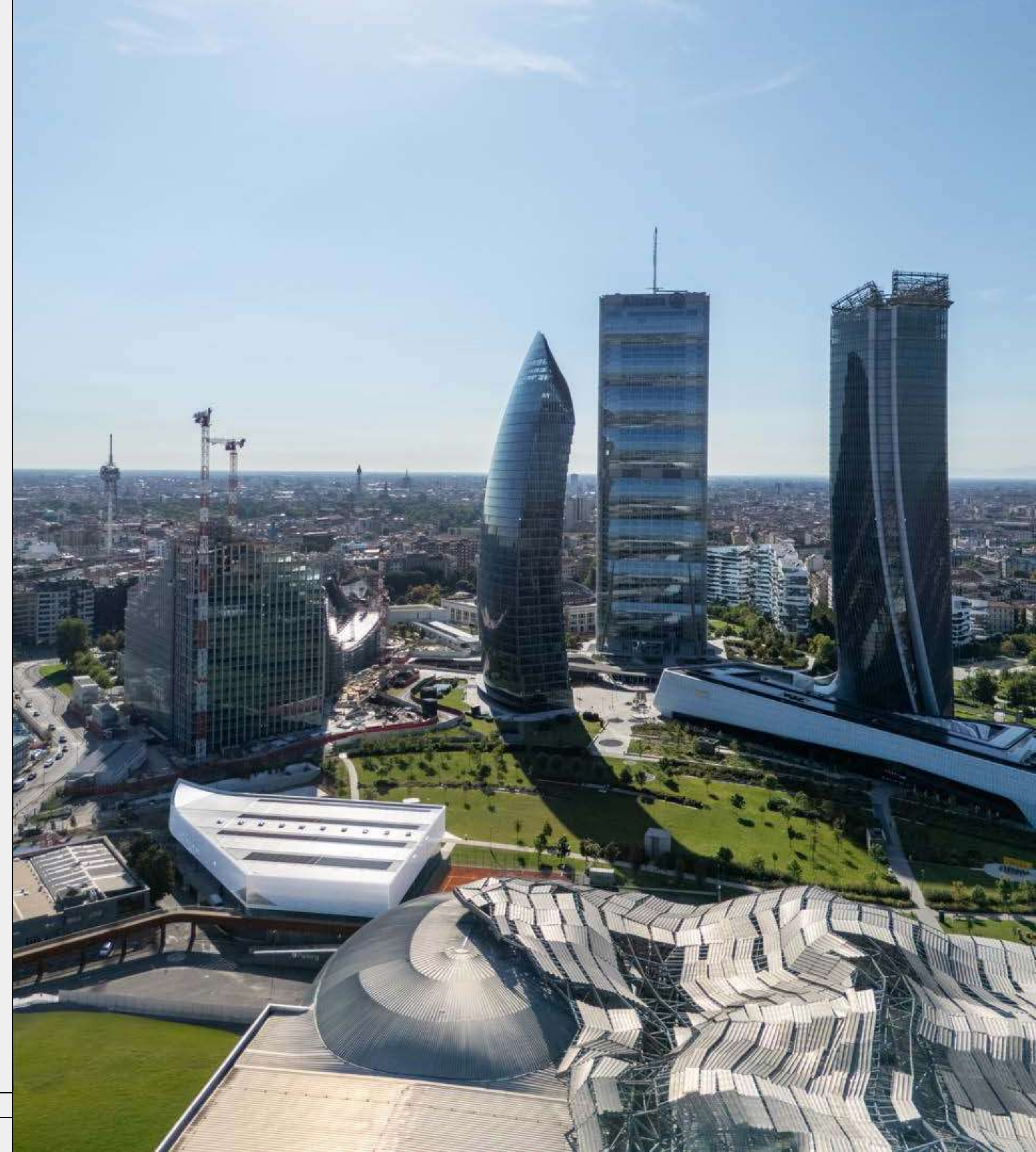
The ultimate padel destination among the skyscrapers

Photo Alberto Fanelli and DSL studio



► **Nestled in the shadow of the Tre Torri (three towers) of Milan's CityLife district**, within one of Europe's largest architectural parks featuring works by Mario Bellini, Zaha Hadid Architects, Studio Libeskind, Arata Isozaki & Associates, and Novembre Studio, the **Golden Goose Arena** has been carefully **embedded into its surroundings**. Conceived as a hybrid destination dedicated to padel and social interaction, it promotes an active and healthy lifestyle.

Within the dense and multifaceted urban landscape of the former Milan Trade Fair grounds, **the designers' ambition was not to pursue a distinctive formal concept, but rather to achieve a harmonious balance by visually integrating the architecture into the park**. The building was shaped as a **fluid form** that preserves views across the landscape while engaging in dialogue with the stylistic diversity of its remarkable context.



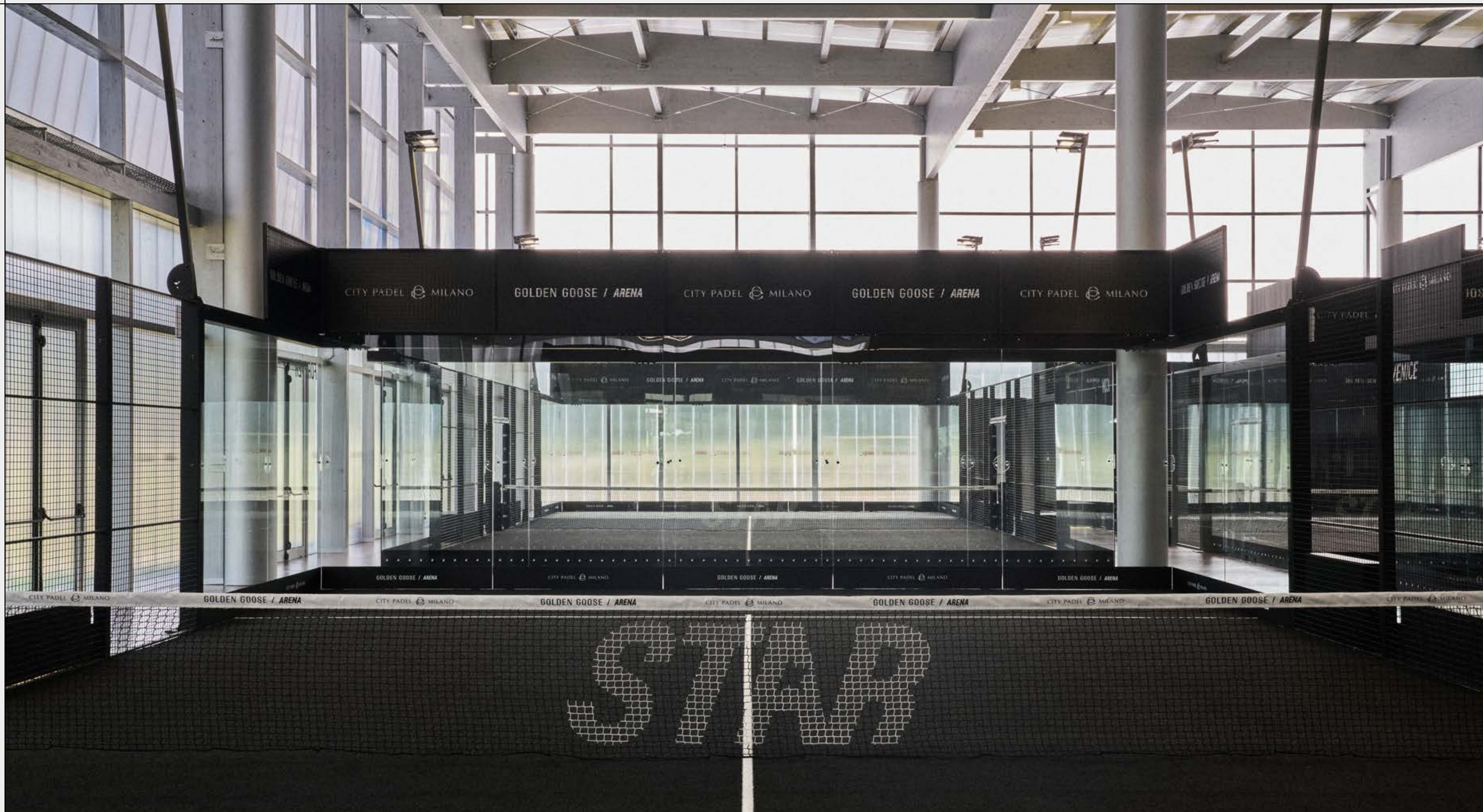
► Built immediately adjacent to the CityWave building, it responds to the distinctive curve of BIG's design with a mirrored inclination. Its entrance has been lifted, establishing a dialogue between the two architectures, almost like a dance, and creating a symbolic gateway that marks the north-eastern entrance to CityLife. The gesture is both formal and urban: a spatial device that connects, frames, and guides visitors into the district.



GOLDEN GOOSE ARENA

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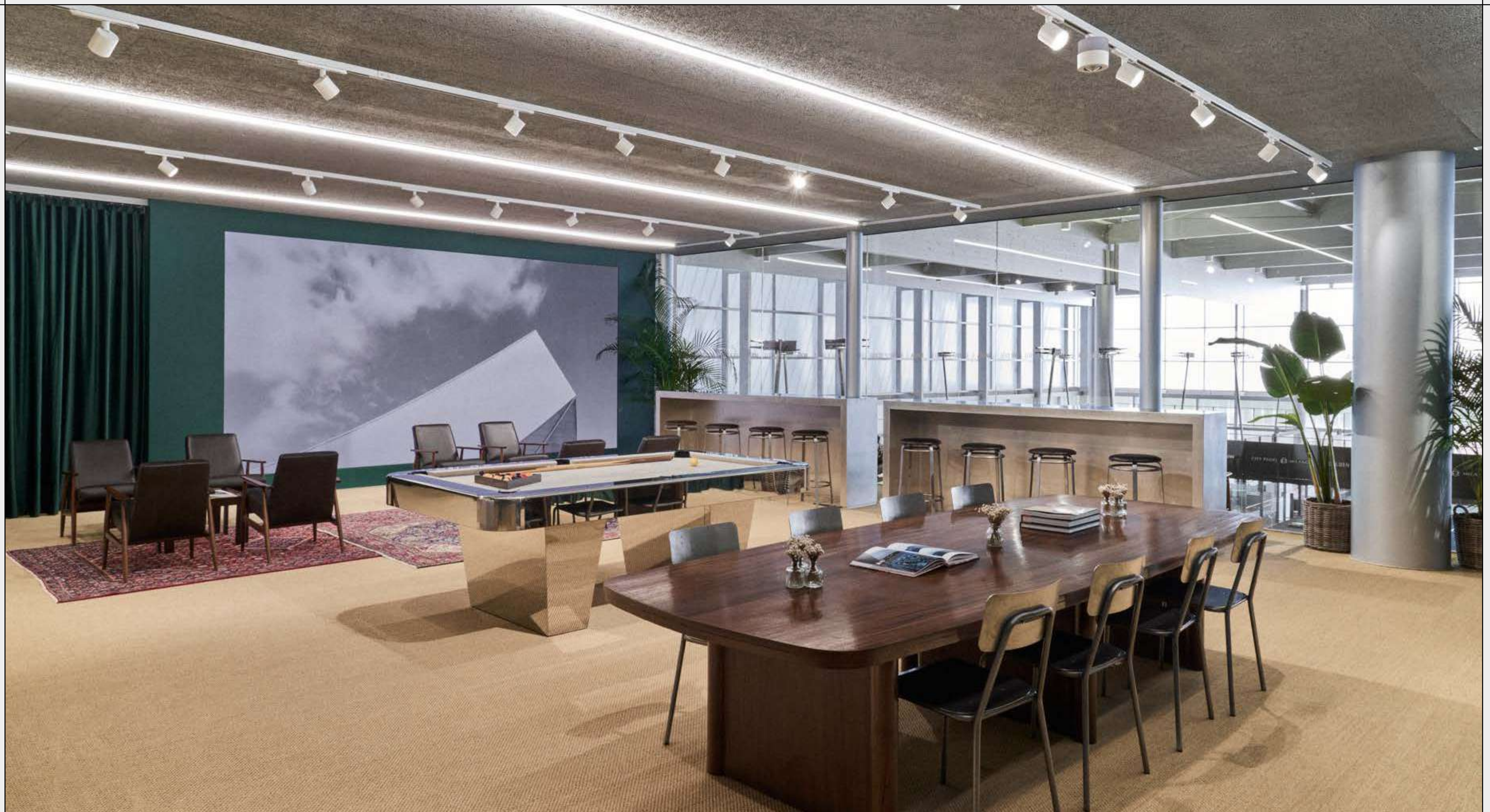
► The Golden Goose Arena spans 2,800 square metres and includes nine courts (six premium indoor all-black courts, an immersive Pro Court equipped with player-tracking cameras and a large LED scoreboard, and two outdoor courts) along with dedicated athlete facilities, a reception area, a retail store, and a so-called wellness café.

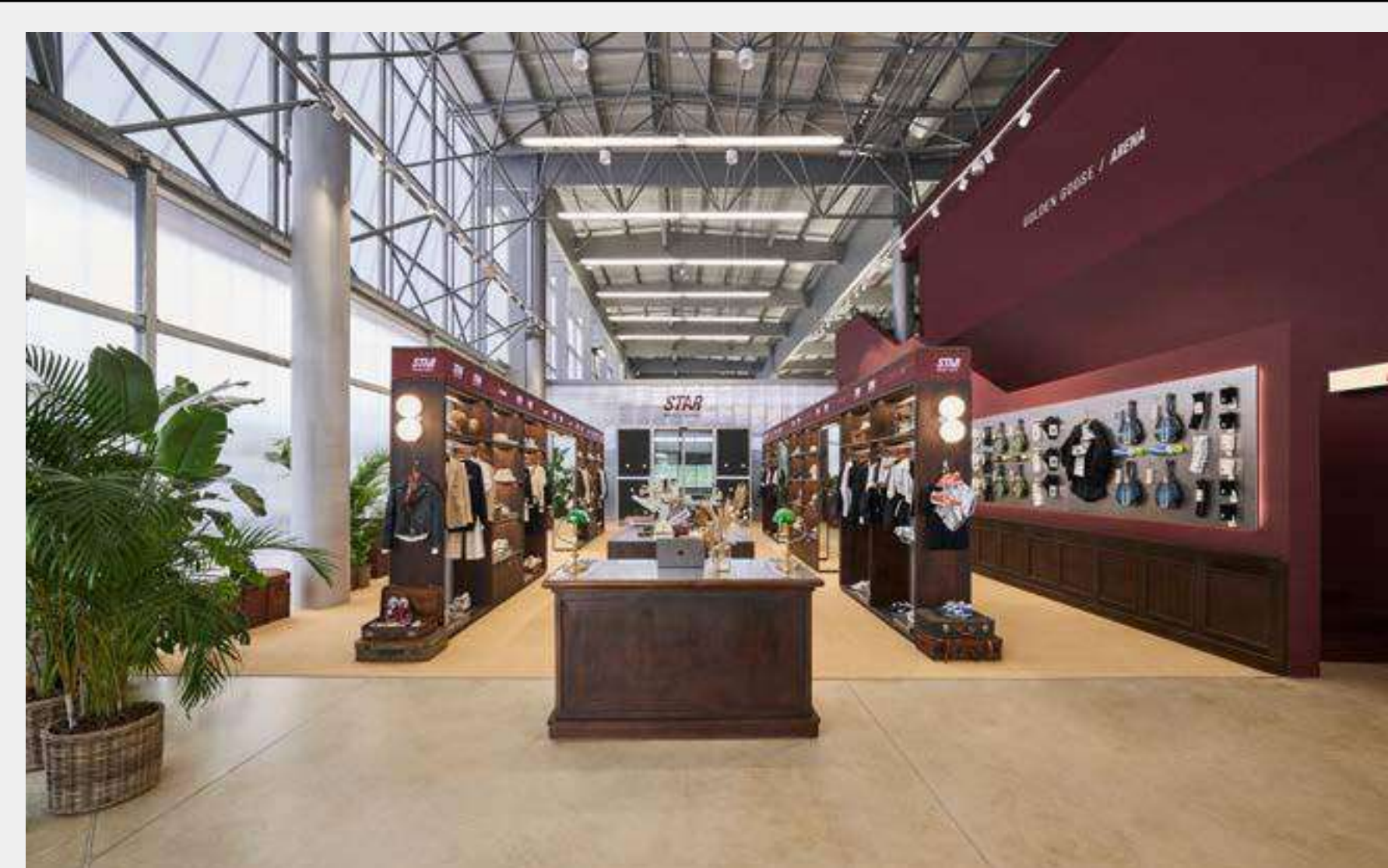
Its translucent façades, clad in multiwall polycarbonate panels, allow natural daylight to filter into the interior throughout the day. After sunset, the building transforms into a glowing lantern, becoming a symbol of vitality and community.

Indoor comfort is ensured by an underfloor radiant heating system designed with energy efficiency in mind, while a photovoltaic roof contributes to the generation of renewable energy.

The architectural concept embraces flexibility and adaptability, allowing the facility to evolve over time and accommodate new functions in response to the changing needs of the community.







Harrods Lingerie Boutique

by [Lighting Design International](#)

Creating a relaxed luxury retail experience

Courtesy Lighting Design International





➤ Located on the historic first floor of **Harrods** in London, the **Lingerie and Womens Designerwear Boutiques** are defined by a lighting scheme that balances the preservation of the department store's historic interiors with the demands of contemporary luxury retail.

Designed by Lighting Design International, the project employs **extra-warm colour temperatures and carefully calibrated lighting layers** to enhance architectural features, refined interior finishes and the tactile qualities of the displayed garments, establishing an atmosphere that promotes comfort and confidence.





▼ The lighting strategy is anchored by **2400K** indirect ambient illumination, creating visually relaxed lighting levels that **unify the two boutique rooms**. Concealed luminaires integrated around the perimeter uplight the fluted bulkheads, revealing the historic architecture and forming a continuous illuminated band for brand signage within the multi-brand department.

In the first room, concealed linear lighting accentuates the central ceiling bays. In the second, where the ceiling is listed, a bespoke suspended track system carries both the architectural and product lighting, leaving the historic fabric untouched.

Supported by discreet drop rods positioned only where required, the suspended track creates a flexible lighting network with minimal intervention to the heritage ceiling. Sculpted beam luminaires mounted above the track illuminate the decorative corner mouldings, **while adjustable spotlights provide precise accent lighting for both the lingerie displays and the surrounding architecture. This solution allows the retail layout to evolve without compromising the protected interior.**





HARRODS LINGERIE BOUTIQUE

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▼ Product lighting is delivered through **2700K** high colour rendering spotlights fitted with glare cowls and honeycomb louvres to improve visual comfort. The focused beams reveal the qualities of lace, silk and sheer fabrics, highlighting their textures, colours and craftsmanship with a high degree of accuracy.

Direct illumination is concentrated primarily on the merchandise, with only a limited number of luminaires aimed at the inlaid marble flooring to emphasise its material quality and establish a measured rhythm across the space.

The selected spotlights were also chosen for their environmental performance, achieving high **TM65** embodied carbon and **TM66** circular economy ratings.

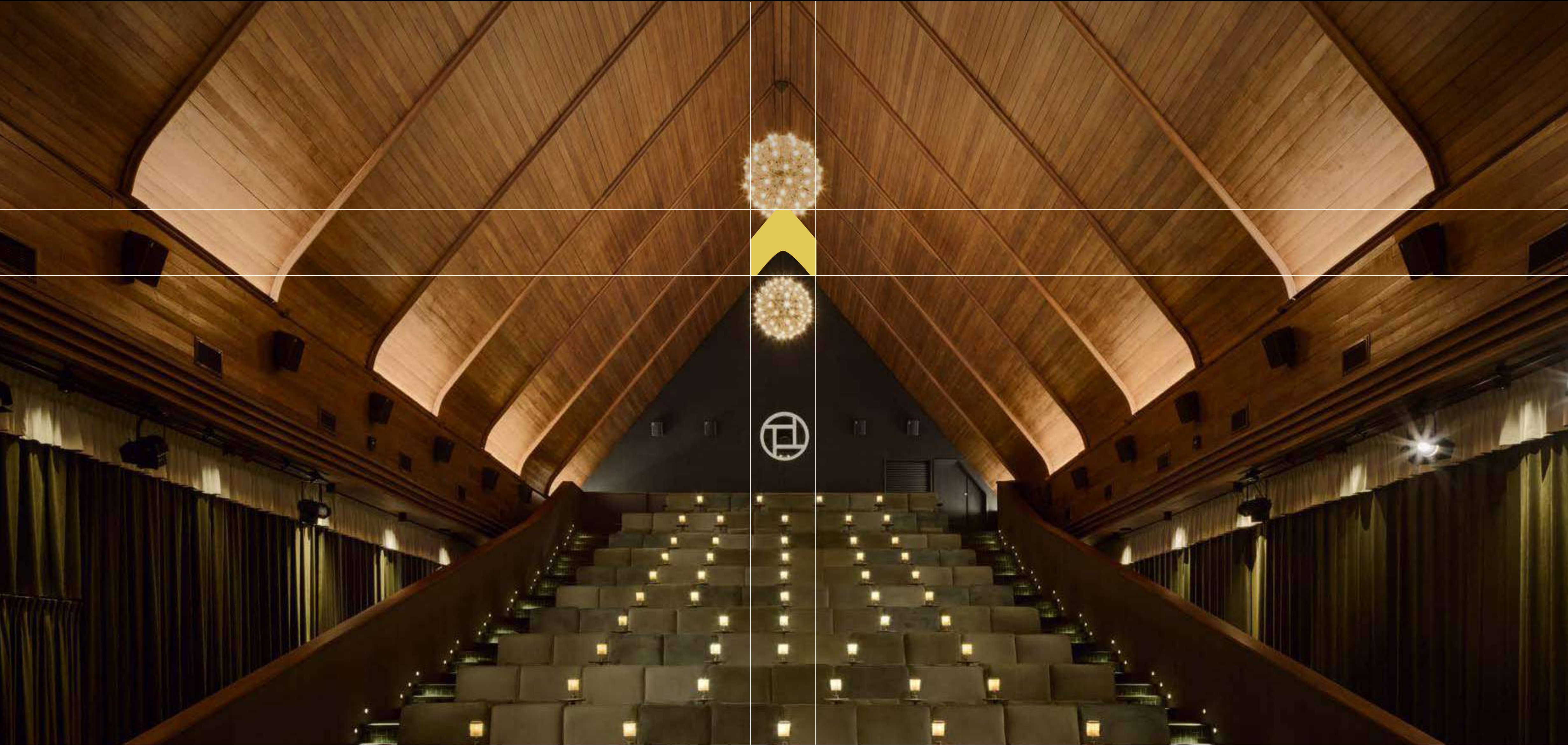


Cinema Visum Mundi

by [Fare Inc.](#)

Old-school interiors with bespoke lighting

Photo Vigo Jansens



🏠 A distinctly nostalgic atmosphere defines **Visum Mundi**, the boutique cinema designed by London-based studio Fare Inc. Located in the **Dutch town of Wageningen**, the venue is housed within the landmark **1935 building** where the peace agreement between Dutch and German forces was signed, bringing the Second World War in the region to an end. From its mid-century-inspired foyer, complete with backlit analogue letter-board signage, to the timber-lined auditorium beneath a pitched roof, the project evokes the timeless charm of early twentieth-century cinemas while embracing contemporary sustainability.

Designed within the framework of strict conservation requirements, the intervention encompasses the interiors of the 119-seat cinema, together with the ground-floor bar and lounge. The design establishes a warm, immersive environment deeply rooted in the building's history while expressing a clear commitment to environmentally responsible design.



«As we could make only minimal alterations to the building's historic fabric, we focused on sustainable upholstery and textiles, selecting a camouflage-inspired palette that references its wartime past while creating a peaceful and hopeful atmosphere» explains Annie Harrison, founder of Fare Inc.

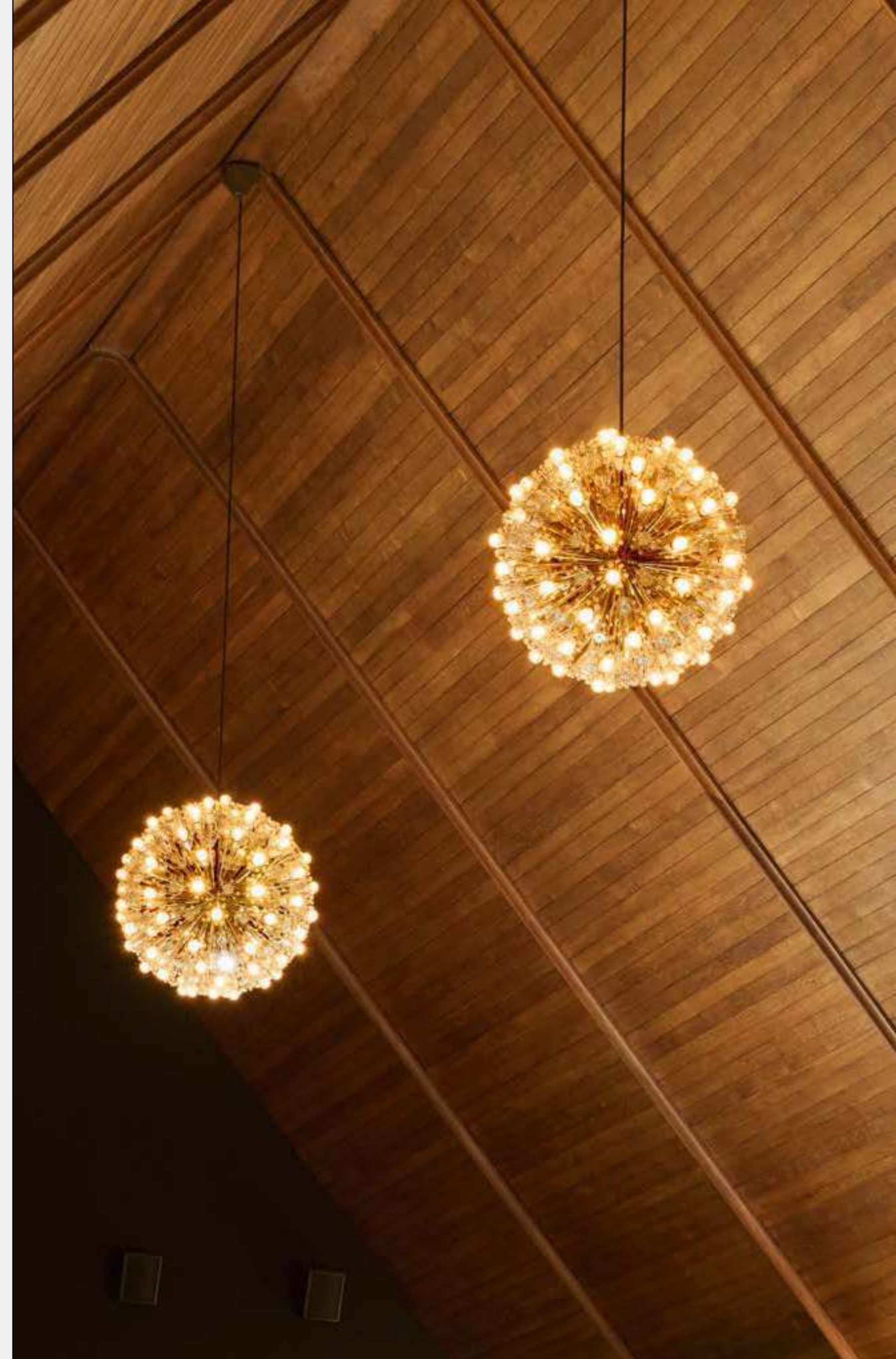






🏡 Military greens, sky blues and natural beiges subtly recall the site's military history while conveying a quiet sense of optimism. Timber finishes, vintage furnishings and bespoke lighting complete an interior language that balances historical memory with a clean, contemporary aesthetic.

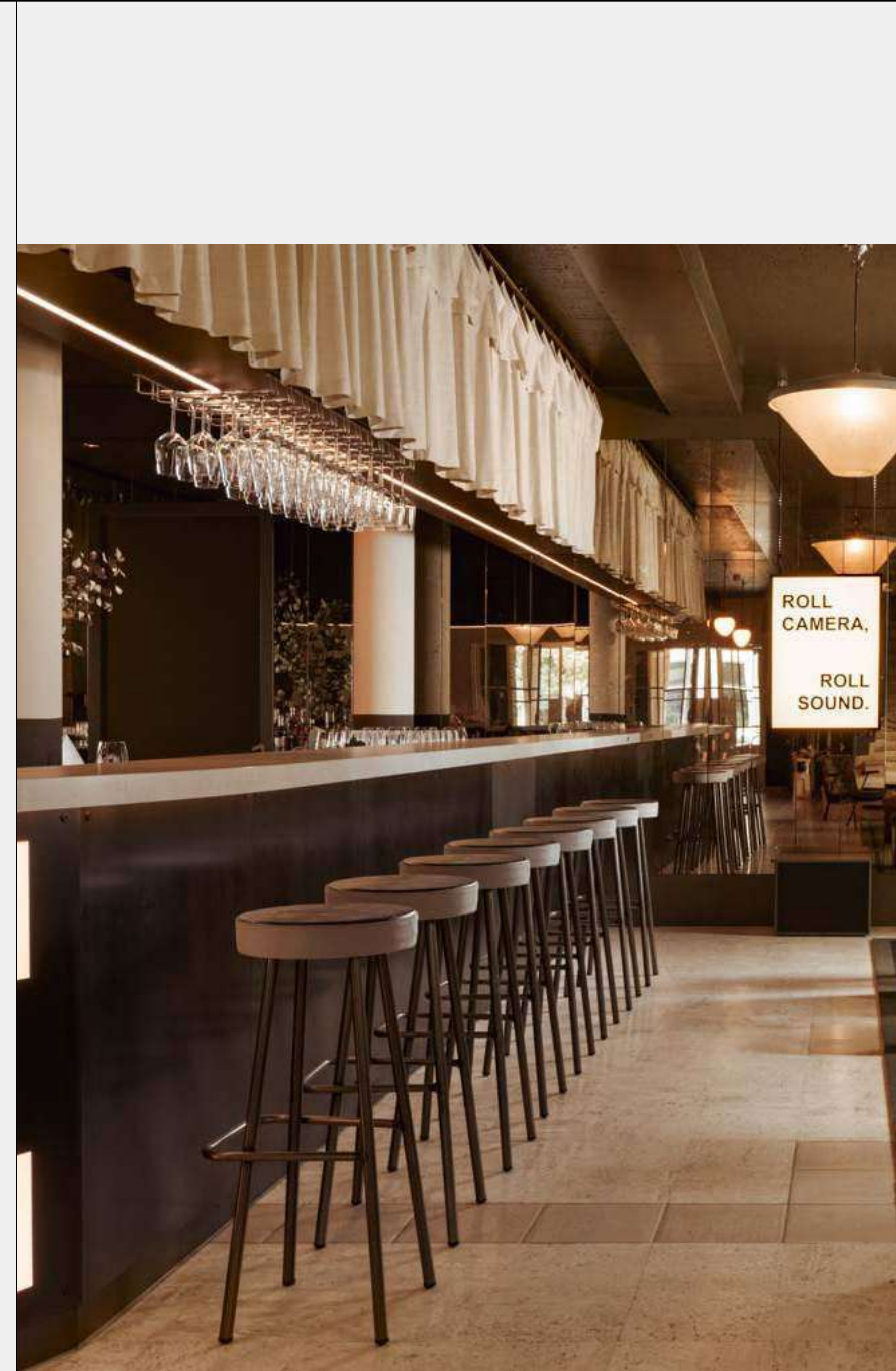
The auditorium itself takes the form of a timber-clad volume beneath a pitched roof, recalling the vernacular architecture of the region and creating the intimate atmosphere of a domestic living room rather than a conventional theatre. Oversized armchairs and two-seater sofas are paired with side tables fitted with custom-designed lamps, while **bespoke chandeliers inspired by dandelion seed heads** are suspended beneath the timber ceiling.





CINEMA VISUM MUNDI

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🏡 Working in collaboration with local artisans and suppliers, the studio curated a selection of vintage furniture and lighting, prioritising reuse over the production of new elements.

The auditorium is also equipped with pioneering sustainable seating developed with Infinity Seating Solutions, reflecting the client's commitment to low-impact design. Each seat is constructed from compressed straw-board panels with Orbis foam cushions, natural hessian lining and woven jute webbing, combining renewable materials with long-term durability.



Halo

by [Lucid Creates](#)

A 360-degree arena for electronic music

Courtesy Lucid Creates

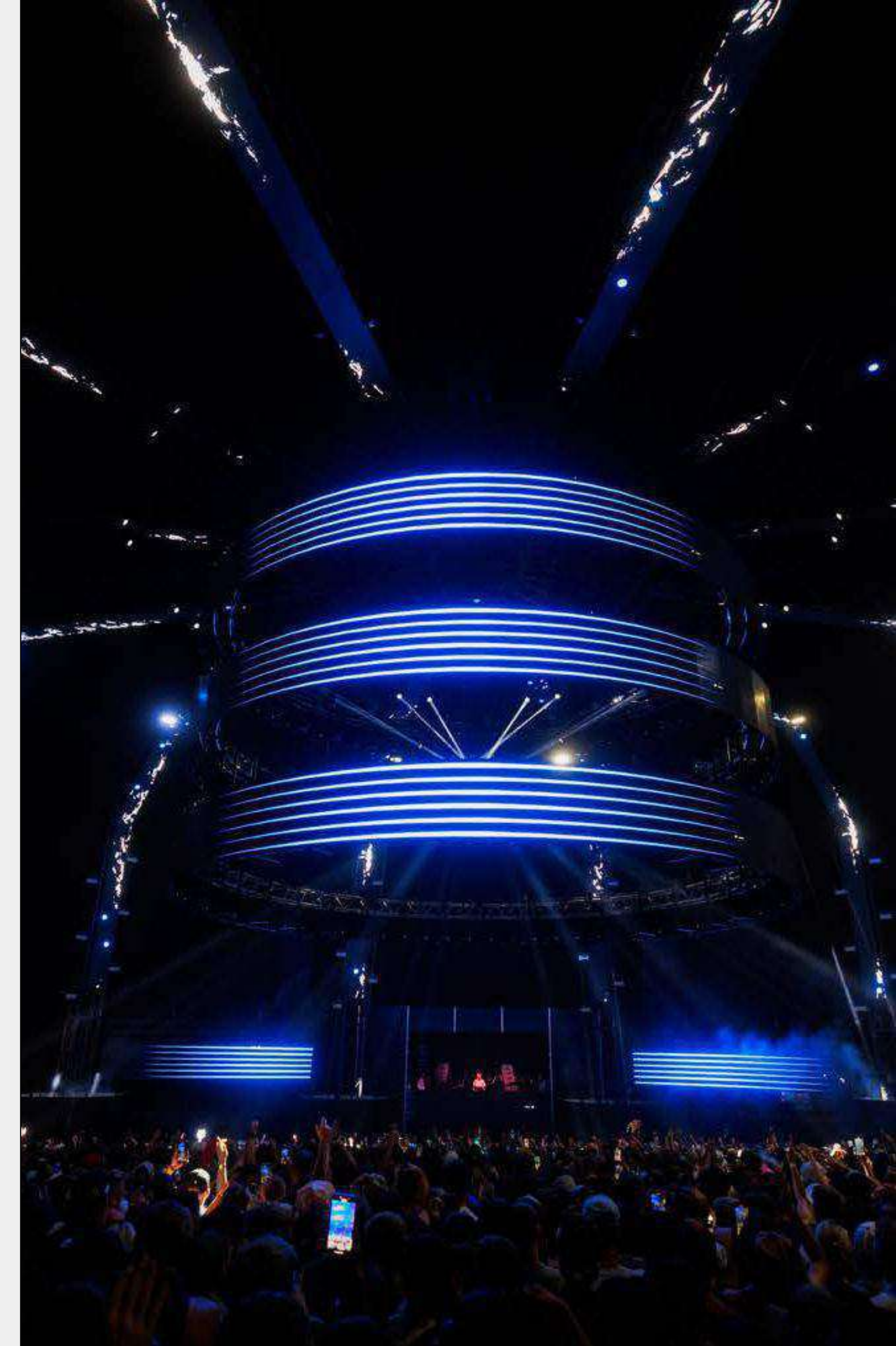


Presented at the 2025 edition of **Creamfields Festival in Daresbury**, UK, Halo is an open-air audiovisual arena designed by the British studio **Lucid Creates**. Developed as the next evolution of the Runway stage introduced at the festival in 2022, the project expands the relationship between performance, audience and technology through a circular structure measuring 40 metres in diameter. **Video, lighting and sound are integrated into a single overhead architectural system, placing the audience beneath the performance rather than in front of it.**





The arena is organised around **twelve towers, each fifteen metres high, supporting three suspended rings lined with LED screens.** At the centre, the structure carries seven tonnes of video equipment and five tonnes of lighting within a steel framework weighing fifty tonnes. The project is supported by a custom truss system developed by Lucid Creates over several years to accommodate loads and spatial configurations that conventional stage structures could not achieve. Designed specifically for large overhead installations, the system allows substantial weights to be suspended from ground-supported towers while maintaining a clear space for the audience below.





▶ Halo builds on more than a decade of research undertaken by the studio in both engineering and show design. Conceived, engineered and fabricated entirely in-house, the project reflects Lucid Creates' integrated approach, which combines concept design, creative direction, engineering, metalwork, fabrication, installation and live show operation within the same practice. This workflow allows design decisions to be carried through every stage of production while developing temporary structures that integrate visual technology at an architectural scale.

The circular geometry also defines the experience of the arena. Video, lighting and sound move continuously across the suspended rings, creating an environment without a fixed front or back.

The project draws on the symbolic meaning of the circle as a form associated with continuity and connection, extending this idea into the choreography of light and moving image across the structure.



Reflecting on the transition from Runway to Halo, Chris Carr, founder of Lucid Creates, said:

«When we put Runway out for the first time, it felt like we'd created something completely new and iconic; it was unlike anything else out there, and that's what people connected with and were excited about. We feel strongly that Halo is the same in that sense, and has had the same impact on those who experienced it».



Old Vic Backstage

by [Haworth Tompkins](#)

A civic "green" and inclusive space open to everyone

Photo Philip Vile





■ For over 200 years, the independent, not-for-profit **Old Vic** has been at the centre of its civic, creative and cultural community: **London's Waterloo local theatre** with global impact, reaching audiences of 350,000+ every year through the eclectic work on stage and 5,000 people off stage through free education, employment and social mobility projects. Central to The Old Vic's vision is the ambition to **make the theatre accessible to everyone**, a commitment embodied by the new Backstage extension.

Designed by Haworth Tompkins, the **six-storey building** responds to a brief that combined creative ambition with environmental responsibility, embracing regenerative design principles to deliver lasting social and environmental value. Conceived as an open and welcoming destination for the local community, Backstage accommodates the theatre's extensive outreach programme while significantly expanding its production, rehearsal and support facilities.



■ The Backstage building includes a triple-height café and bar, a script library, a dedicated Writers' Room, a new Green Room, the Clore Learning Centre, the conversion of the existing rehearsal room into a flexible studio, and a multipurpose event space opening onto a roof terrace. The intervention also reconfigures the theatre's back-of-house facilities, introducing a fully accessible stage door.



OLD VIC BACKSTAGE

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OLD VIC BACKSTAGE

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■ **Sustainability sits at the heart of the building's ethos.** By prioritising the use of recycled materials, a low embodied carbon structure and passive energy systems with a forward-looking building, built to be an exemplar in accessibility for all, serving artists, audiences and the community for generations to come.

The structure is primarily composed of low-embodied-carbon European spruce glulam timber and solid timber floors, engineered for disassembly and reuse at the end of life. **Recycled materials** feature throughout - from salvaged brickwork to the façade's brise soleil crafted from repurposed redundant theatre barn-door lighting. **Natural ventilation**, air source heat pumps, and passive cooling strategies dramatically reduce operational energy demand.

The outward-facing elevation announces the building's approach to sustainability through the reuse of **reclaimed materials**. **Locally sourced redundant theatre barn door lights, have been repurposed to create a colourful and playful brise soleil**, held off the main façade in front of fixed curtain wall glazing.



Mic Drop Karaoke

by [L'Observatoire International](#)

A cinematic setting for live performance

Photo Rob Stark





■ Located in West Hollywood, California, Mic Drop Karaoke occupies the former home of the Larrabee Recording Studios. Conceived as the first national karaoke club designed as a fully immersive performance experience, the project was developed by owners **Leo and Oliver Kremer** together with **Amy Morris** of The Morris Project, while the architectural lighting was designed by **L'Observatoire International**.

The interiors draw on the building's musical history through a contemporary interpretation of Art Deco, combining sculptural forms, rich materials and theatrical lighting.

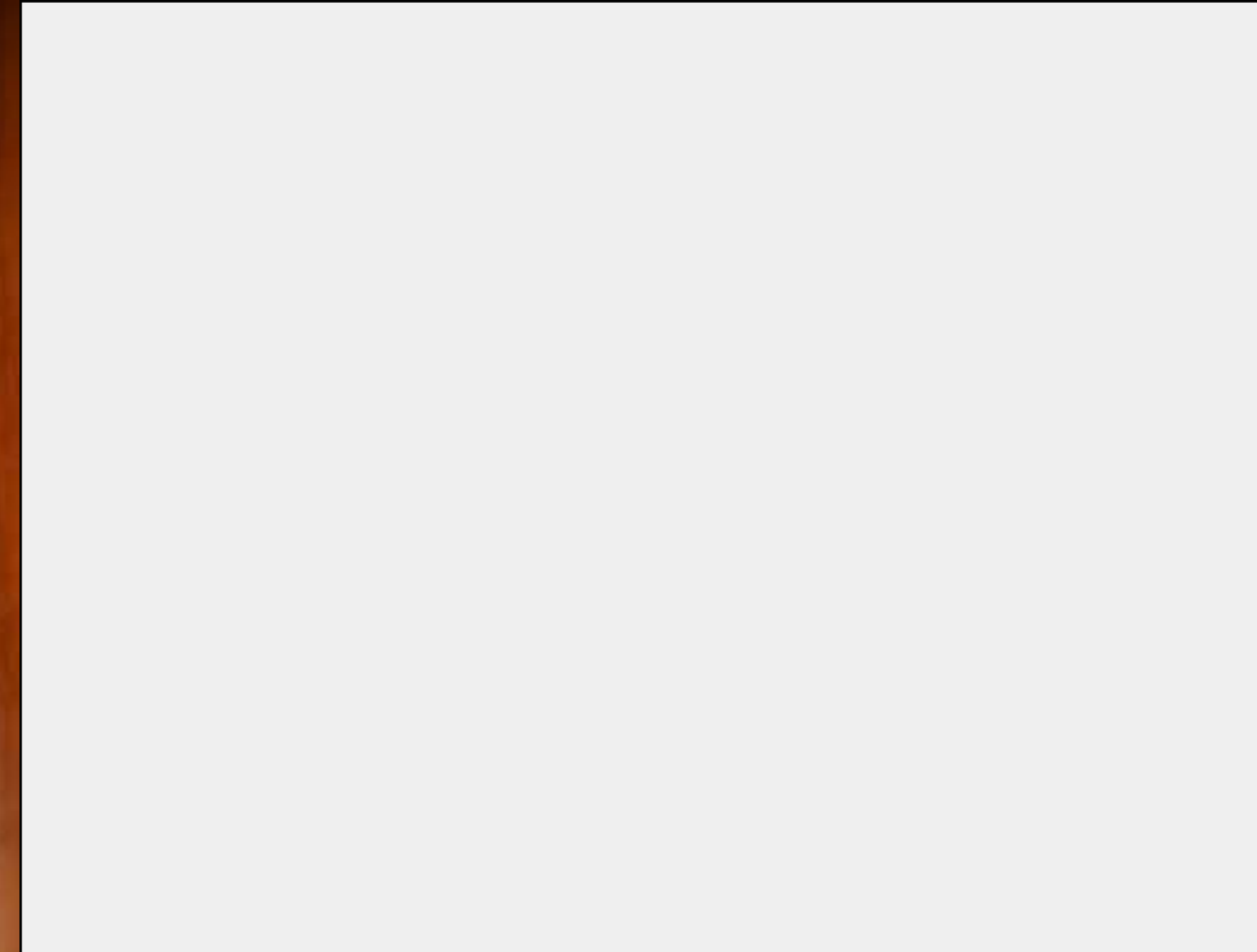
The design is informed by the founders' research into karaoke culture, carried out through visits to venues around the world. This research generated a visual archive that shaped the project at every scale, from the spatial sequence to the material palette.



■ Colour plays a central role in this narrative: the ground floor is defined by red, referencing the intimate **music lounges of the 1920s**, while the upper level shifts to blue, recalling the atmosphere of contemporary nightlife. Together, the two floors establish a progression that connects the origins of popular music with the energy of live performance, while acknowledging the building's former life as Larrabee Studios.

The restored Art Deco façade preserves the building's original character through illuminated arched windows and restrained neo-classical detailing. Lighting by L'Observatoire International highlights the architecture after dark, while colour-changing lines integrated into the roofline and entrance canopy introduce movement and signal the activity inside the venue.





■ **Inside, each space has a distinct role within the visitor's journey.** The lobby combines mirrored panels, a gold disco-tiled reception desk and illuminated wig displays inspired by backstage dressing rooms.

The **main stage** is defined by red velvet curtains, zebra-patterned carpet, lacquered walls and integrated lighting that reveals the texture of the materials while guiding circulation. The brass back bar follows a continuous curved profile, accompanied by a red marble counter, Murano glass wall sconces and concealed lighting that accentuates bottles and reflective surfaces.

Behind the bar, the communal bathroom is organised around a marble and glass-block sink beneath a Deco chandelier, while a crescent staircase leads towards the VIP entrance.





▲ The **upper floor** is reached through a staircase illuminated by coloured light grazing the walls and ceiling. Blue velvet-lined corridors traced by slim neon lines lead to the private karaoke studios, each named after an iconic recording studio.

Designed with concert-level sound and lighting, the rooms adopt the same architectural language as the main performance space, giving every guest access to the same spatial experience regardless of where they choose to sing.

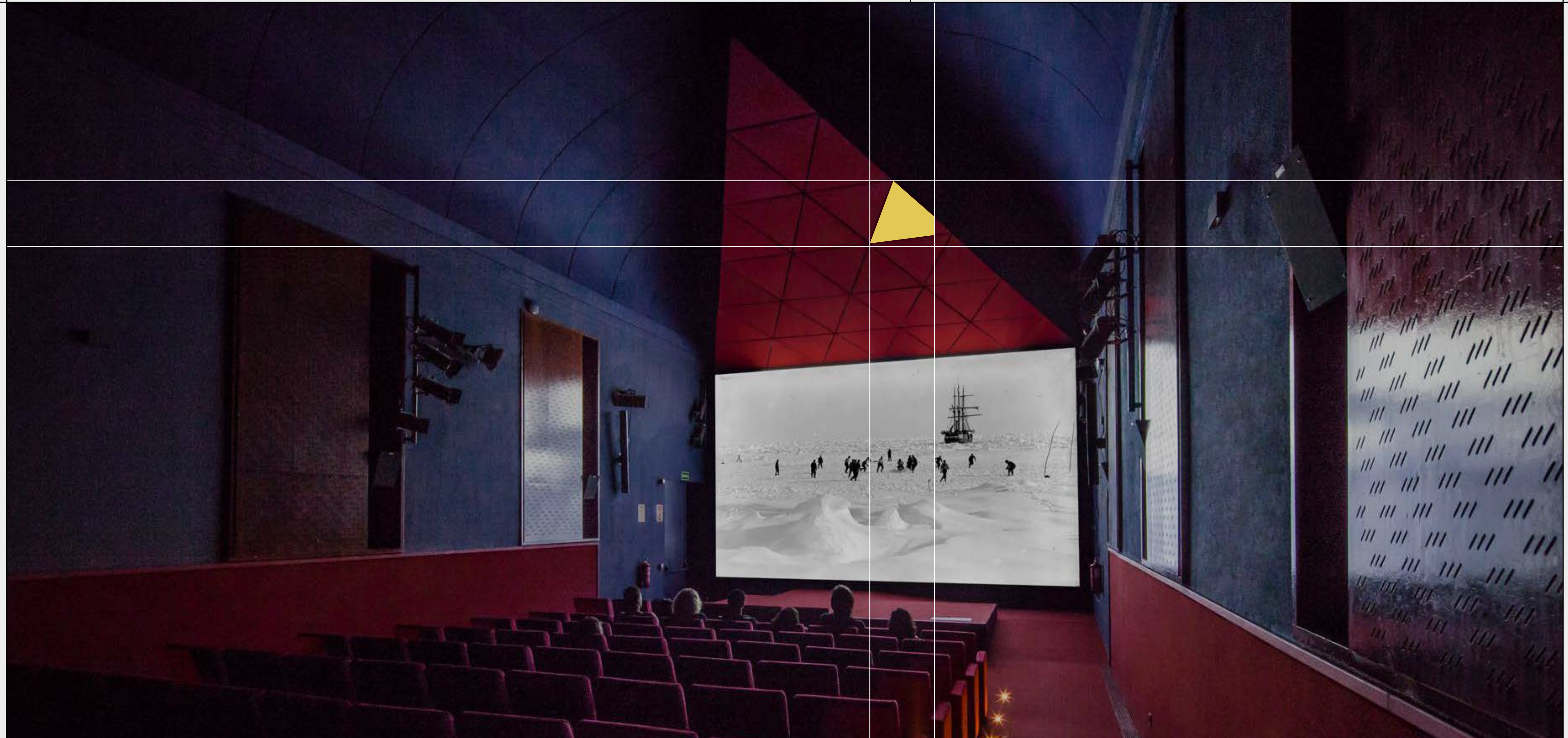


Reina Sofía Cinema

by [Bach Arquitectes](#)

A space echoing the surreal atmospheres of David Lynch

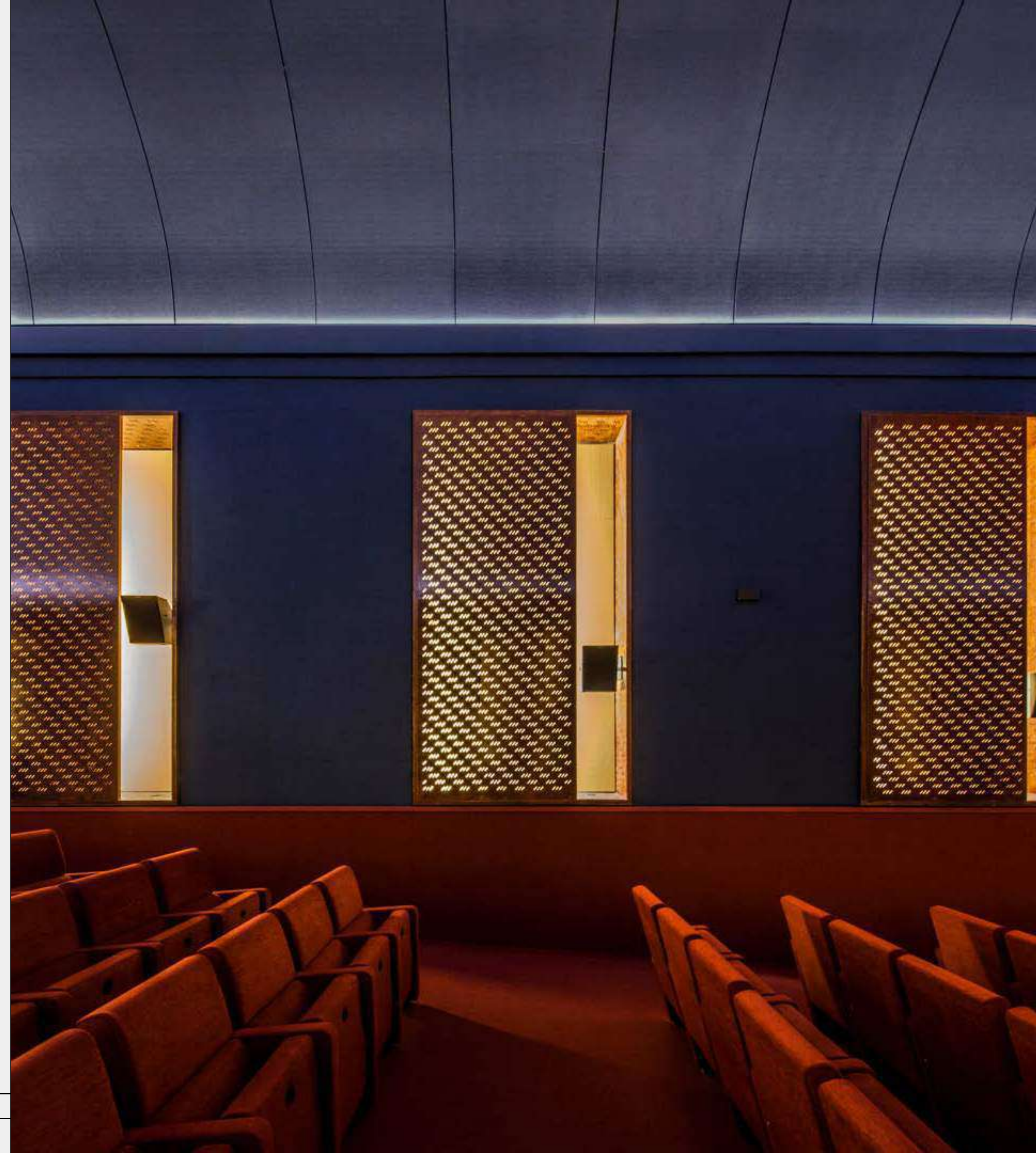
Courtesy Bach Arquitectes



▲ A cinema within a museum, conceived to expand the institution's cultural programme. This is the concept behind the renewed Reina Sofía Cinema, a venue dedicated to audiovisual programming created through the transformation of the **museum's former lecture auditorium**.

To understand the project, it is worth recalling that since 1992 the **Museo Nacional Centro de Arte Reina Sofía** has occupied Madrid's former eighteenth-century General Hospital, complemented in 2005 by Jean Nouvel's extension. **The original auditorium, designed in 1987** by Jaume Bach and Gabriel Mora within the historic hospital complex, **has now been refurbished and adapted to its new function** under the direction of Bach's son.

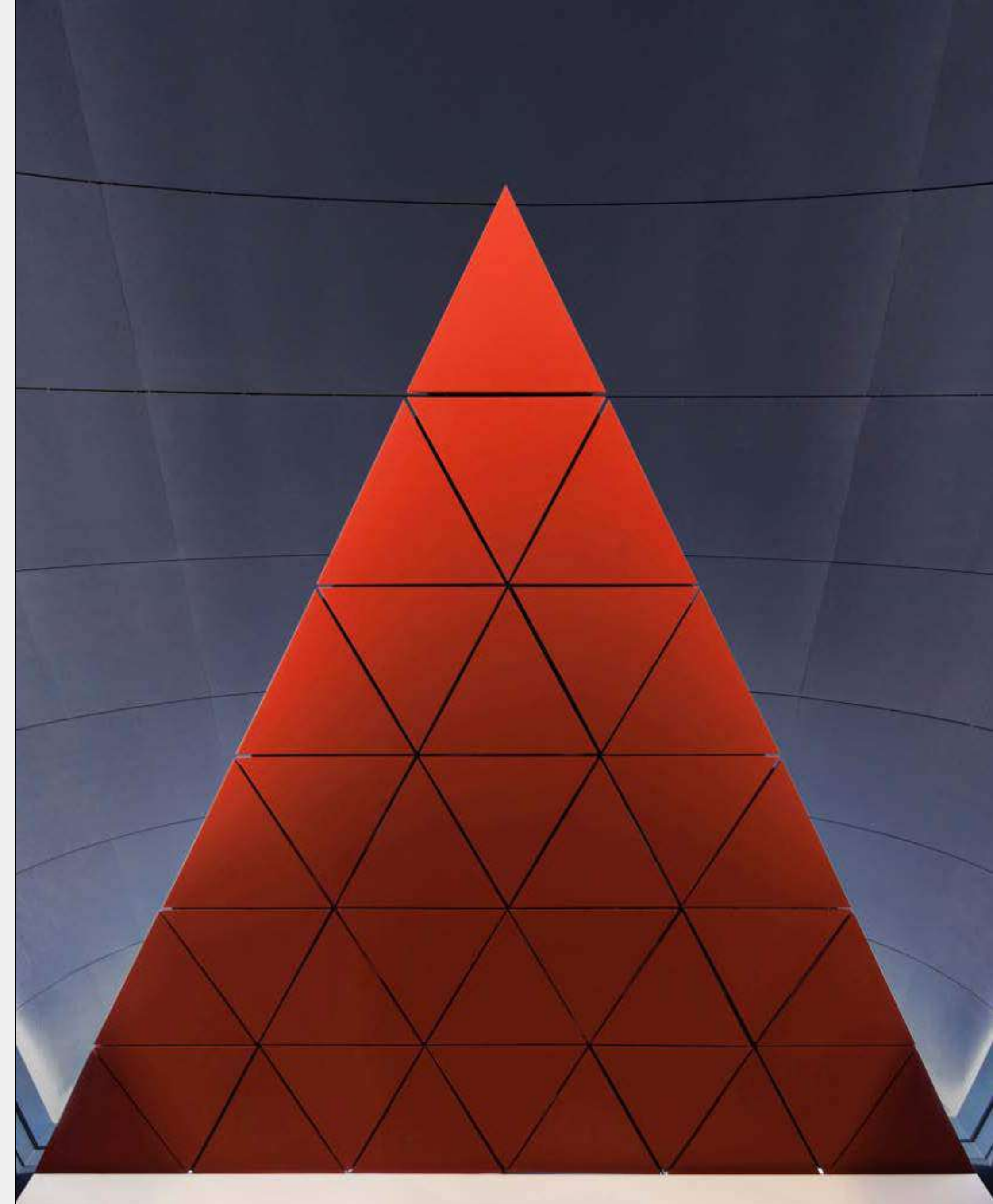
The intervention preserves the space's defining architectural features, retaining its distinctive atmosphere where **postmodern references and Aldo Rossi-inspired geometries merge with an enigmatic, almost David Lynch-like** **ambience**.





▲ The auditorium is defined by a **suspended triangular volume above the stage**, originally conceived as an acoustic reverberation device and now reconfigured as an acoustic baffle incorporating the loudspeaker system.

This element engages in dialogue with the **blue-painted barrel vault** overhead and the deep-red raked seating, whose gentle incline ensures unobstructed sightlines throughout the hall. **The dark finishes lend the interior a refined character while effectively minimising reflections** during film screenings. Along the longitudinal walls, **timber panels conceal the existing windows and are enhanced by a soft, warm lighting scheme**.





▲ Equally noteworthy is the intimate entrance foyer, where an original serliana (a composition featuring a central round arch flanked symmetrically by two trabeated openings) frames glimpses of the projection booth, another timber-clad volume distinguished by its triangular geometry.



REINA SOFÍA CINEMA

ARCHITECTURES OF LEISURE



«The adopted strategy enables the auditorium to accommodate its new programme while preserving the original concept of a constellation of geometric objects arranged beneath a broad vault – explain Bach Arquitectes – A starry sky under which events of different kinds can unfold».



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