



Anolis Assists Award-Winning Théâtre des Champs-Élysées
Lighting Renovation

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The Théâtre des Champs-Élysées, located near Paris's famous Avenue des Champs-Élysées, has had the lighting in its main 1900-capacity auditorium completely reimaged.

A new award-winning design by ProjetScénie, which collected the 2025 LIT Award for Heritage Lighting Design, includes a modern, sustainable feature lighting solution from Anolis to illuminate the famous 'shield of light' glass ceiling centrepiece and its surrounding fresco paintings.



ProjetScénie's lead designer, Yann Jourdan, chose Anolis Calumma and Eminere LED fixtures to illuminate these very specific elements and satisfy the meticulous attention to detail and eye for creativity that was required to deliver these stunning results.

Built between 1911 and 1913, Théâtre des Champs-Élysées was one of the first examples of Art Deco architecture in Paris, hailed as a landmark of modern construction and declared a prized

French '*monument historique*' in 1957.

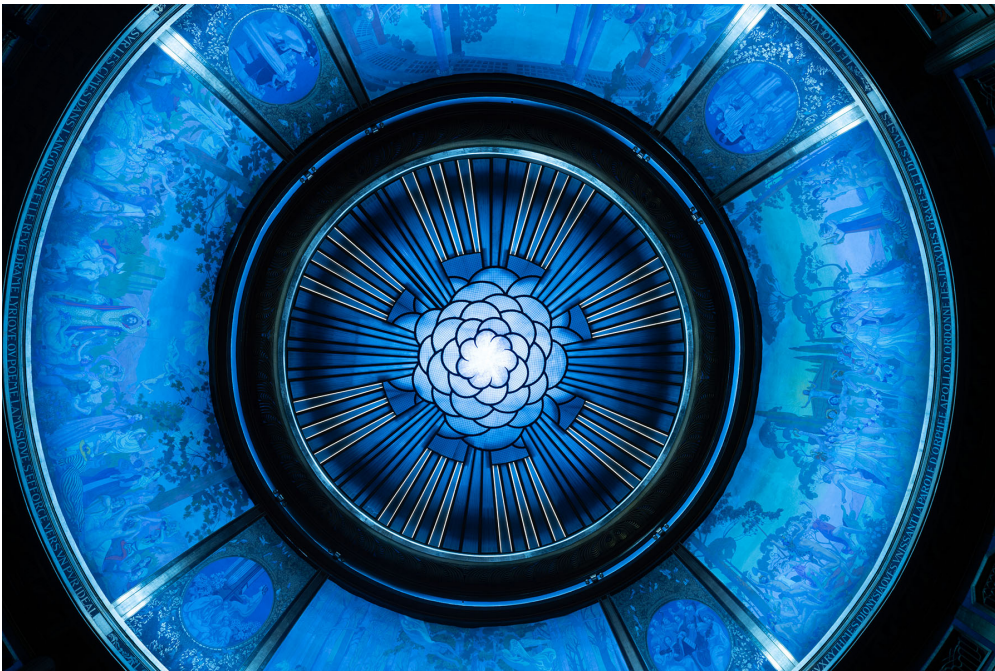


On his first visit to the theatre, Yann immediately saw the potential for transforming the auditorium's impressive 35-metre diameter glass ceiling flower-like centrepiece into a magical 'living and breathing' light art feature, utilising illumination that is sustainable, practical, and beautiful.

As well as being energy efficient, the brief was to have a new 'classical' signature lighting scheme

for theatrical performances, AND the scope to change colours for other special events and celebrations staged in the room.

Yann proposed re-utilising the 'technical area' in between the theatre's original concrete roof and the glass auditorium ceiling.



For lighting the glass, a white painted part of the ceiling is lit with strategically positioned Anolis Calumma XLs and Calumma Ms directly, which reflects back, colouring the 175 square metres of thick glass.

The Eminere2s illuminate the circle of frescos around the edge of the centre.

Originally, incandescent bulbs were used to light the paintings, later replaced with industrial fluorescents that were still in place when ProjetScénie embarked on this mission. The Eminere2s have also been fitted into this technical space together with most of the wiring, all neatly concealed from view.

One of the challenges - also among the most enjoyable aspects of the project - noted Yann, was



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the responsibility involved in re-lighting this incredible and historically significant entertainment space appropriately for contemporary use.

He needed reliable, well-engineered fixtures with excellent colour mixing, and for this project, Anolis luminaires met all the required technical criteria: colours, CRI, dimensions, IP/IK ratings, power supplies, controls, etc., and additionally, Yann was very pleased to be working with Anolis again.

“We share the same high standards,” he noted.



The 96 x Eminere2s are arranged in two rows of 48 around the top of the ceiling, where they are hidden from view by the lip of the glass, while evenly and smoothly lighting the paintings on the



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circular, scalloped ceiling above.

The previous fluorescents had been masked by some scenic pieces, however, these additional parts are now not needed due to the more compact physical size of the Eminere2s and their 60 cm length, which proved ideal for the circular spread of light.

Their greater and more directional output enables the frescos to be lit neatly and elegantly and these Eminere2s also reflect onto the second balcony, boosting the ambient light levels there.

The 10 x Calumma XLs and 12 x Calumma Ms are positioned in the technical area, central to the glass and focused on the white ceiling covering so the light reflected is back in the glass.

This masterpiece of Art Deco architecture was originally commissioned by Auguste Perret, who, together with his brother Gustave Perret, designed the building following an architectural scheme by Henry van de Velde.

“The new lighting had to be absolutely spot on,” commented Yann, “it needed to be a proper 21st century solution for a pioneering 20th century piece of art, and using Anolis helped to achieve this.”

He already knew that Anolis products are well designed and robustly engineered. “I really like them generally, the dimming is super-smooth and the colour mixing outstanding, and these two ranges ticked all the boxes for this project,” he stated, adding that while the IP rating was not critical in this case, in the dusty roof void, it will be an asset!

Bruno Francois, the Anolis product specialist from Robe France, worked closely with the design team at the factory to create a special white calibration for the Eminere2s that covers the 1800 to 4000 degrees Kelvin range. They also completed extensive 3D modelling to accurately predict the colour rendering of the glass surface.

“As always, it was a pleasure to work with Bruno and his team,” Yann noted. He thinks Anolis is a serious brand and loves the fact that you can ask precise questions and get precise answers quickly, and that customisations are never an issue.

The lights are controlled via a Visual Production CueCore3 module with touch screen access, and the Anolis fixtures can also run on the Théâtre des Champs-Élysées house stage lighting console for events, when it is often advantageous to have a central control option. This further boosts the



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adaptability.

The installation was completed by D6 Bell Light (D6BL) who had to work quickly and diligently with the glass ceiling protected by hard foam for the duration. The entire project was delivered in a very short timeframe of just 7 weeks once all the design concepts were green-lit, so Yann also needed a manufacturing partner who could deliver swiftly.

Photos: By Yann Jourdan (Projectscenie)