



**City of Cinema
Havana**

ETH Studio Basel
Prof. Roger Diener, Prof. Marcel Meili, Dr. Christian Schmid
Milica Topalovic, Christina Holona, Christian Müller Inderbitzin
Sommersemester 2007
Barbara Ramseier, Debora Bühlmann

City of Cinema Havana





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Phenomenon of Cinema in Havana



Cine Yara





Cine Payret





Cine Florida



Cine Principal de Marianao



Cine Avenida



Cine Majestic

Havana - City of Cinema

Every year in December, the International Festival of New Latin American Cinema takes place in Havana, transforming it into a real City of Cinema.

Visiting Havana and its cinemas today, one gets a pretty normal impression - at least at first glance. There are 33 cinemas running and they seem to show quite a normal program as well.

Taking a closer look, one notices that there must be something more to it. Firstly, all the cinemas have only one auditorium, and quite a lot of them are huge compared to European standards, reminding more of an opera or concert hall than of the average cinema as we know it.

Being aware of what's behind the facades, one starts to view the cinemas differently. It gets obvious that their volumes and roofs clearly show what happens inside, that there is a specific cinema typology that does not appear in Europe anymore.

If Cuban people are asked about the number of cinemas in Havana, they will suggest that there were a lot more cinemas in the city before the Revolution. The numbers stated range from 130 to 400, making it quite unclear how many cinemas really existed. What is certain is that cinema has a very special place in Cuban culture.

Wondering what happened to all these cinemas, we went out to find them, with the help of a list dating from 1959, containing 135 cinemas.

We imagined many of those cinemas would have disappeared over time, given the large difference between the number of cinemas in use today and this list.

But what we found was amazing. There are cinemas used as theaters, cinemas used for housing, cinemas used for almost any use you can imagine. A few cinemas have completely disappeared, but the majority of them is still there, still standing in almost the same manner as they were 50 years ago.

And suddenly you find yourself scanning the city for more of these cinema typologies, wondering if that building with the impressive facade could have been a cinema, or the other one with the large roof...

The cinemas of Havana can be seen as a mirror of what happened in the city in the last 110 years, between the arrival of the cinematograph and today, for both the architectural and cultural developments of the city and the cinemas were taking place in a parallel way.

While the construction of all those cinemas coincides with the major city growth before 1959, a national Cuban film culture emerges only after the Revolution, supported by the new governments concern for culture.

Historical, political and social events all had their influences on the cinema structures and the cultural life. On account of the extraordinary circumstances of the Revolution that preserved a moment in time, all those traces are still visible today.

Like everything in Havana today, the cinemas have been adapted to the situation, making the best out of it with available resources. This goes for the adaptation of structures for other uses as well as for the ways of dealing with the oversized auditoriums.

Cinemas of Havana 1959

CHARLES CHAPLIN

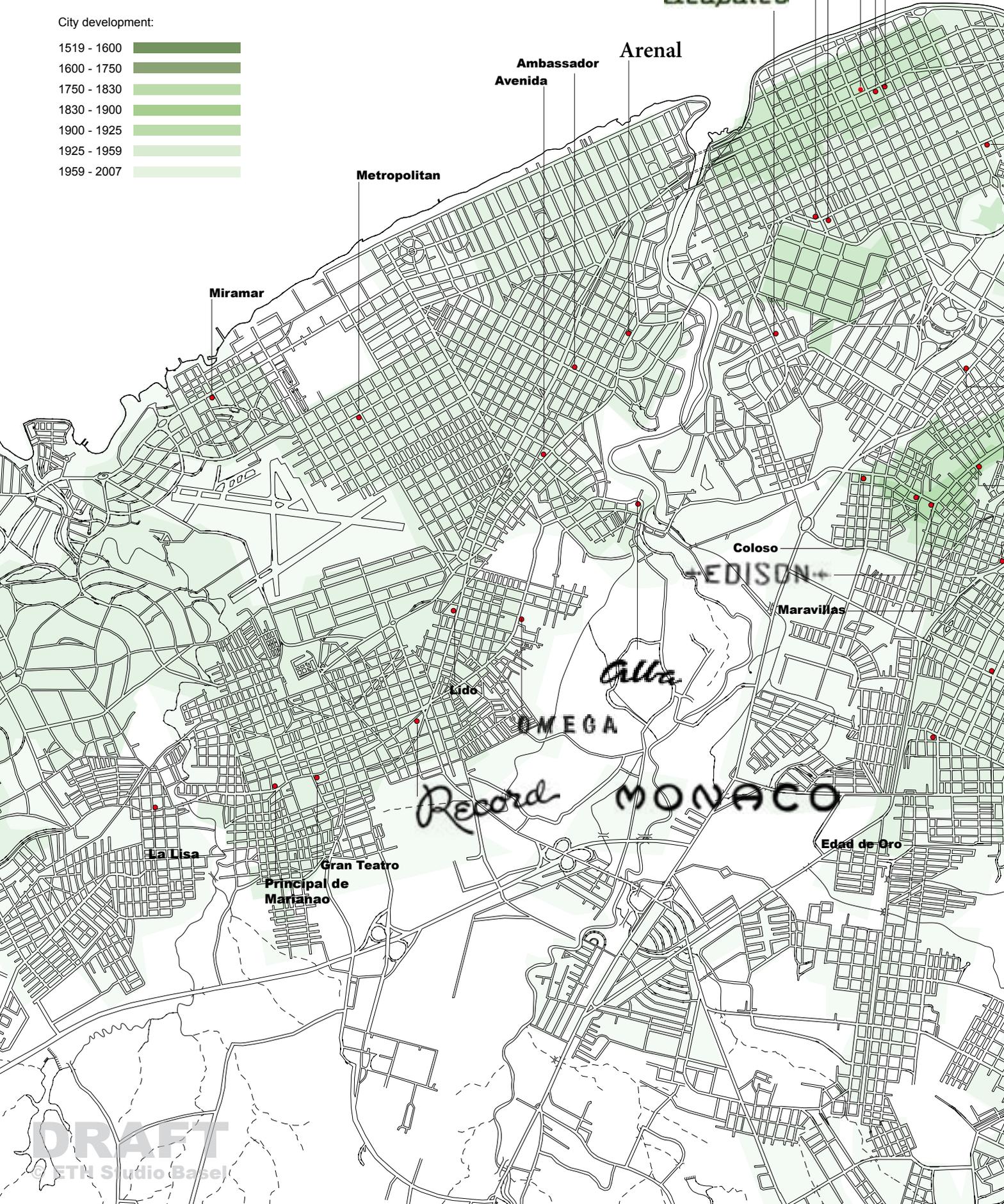
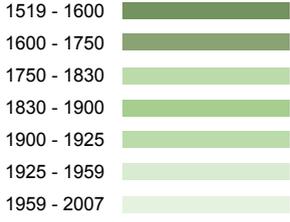
23 y 12

Acapulco

Trianon

Mella Rodi
Olimpic

City development:



Riviera

PAYRET

YARA

CONCEPCION

CAMPOAMOR

AMERICA

FAUSTO

actualidad de

CERVANTES

ASTRAL

Infanta

Cuba
Finlay



Lumiere

Habana
Universal
Belgica

Ideal
Verdun

Majestic

Rialto

Alkazar

City Hall

Strand
Megano
Rex

Reina
Moderno

Roosevelt

Principal

Florida

Mexico

Ritz Dora

FENIX

Santos Suarez

Luyano

Principal

A P O L O

Los Angeles

MARCA

COMI

Continental

Gran Cinema

Cinemas of Havana 2007
Cinemas still operating today

CHARLES CHAPLIN

23 y 12

Acapulco



Riviera

PAYRET

YARA

COBACITO

La Rampa

actualidade
CERVANTES

Infanta



Lumiere

City Hall

Megano

maro

Los Angeles

a am

Continental

Timeline 1897 - 2007

1900

1910

1920

1930

1940

World

Republic

World War I

World War II

Cuba

first Cuban president
Tomas Estrada Palma

Mario Garcia Menocal

Gerardo Machado

Military coup

Batista President

Fall of dictator Gerardo Machado
Batista becomes military chief

Sugartrade with US
with 4 times worldmarketprice

Political and economical crisis
limited amount of construction

Havana

international platform
in science, economy and culture

Influence USA

politics/ economy/ fashion/ style/ music

big business small investment

Topics

Construction boom

1906 first Cinema built

Built Cinemas 
Cinema in function 
Constructions per year 

Architectural Styles

eclecticism

neocolonial

art deco

Eras Cuban film

1897-1936 silent period/ belle epoque

Filmproduction in Cuba

Cuban films

1897
Simulacro de incendio

1906
El parque de Palatino
Enrique Diaz Quesada

1937
La serpiente roja

film industry

1951
Sociedad Cultural
Nuestro Tiempo

program cinema Cuba

European movies
France/Italy/Spain

Latin cinema
Argentina/Mexico/USA

Cinema international

1895 Paris
cinema invented

London/ Paris
European provider

wall street hollywood
big hollywood companies dominate all America

Technologies

1895
lumiere cinematograph

big cinemas halls

first sound film in Cuba

technics from US films

1950 1960 1970 1980 1990 2000

1959

1990

Cuban REVOLUTION

SPECIAL PERIOD

Revival Revolution
Granma
82 Guerillos

Reorganization
revolutionary
movement Castro

Socialism

Bay of Pigs
Fidel Castro
US quits relations
with Cuba

Che Guevara killed

120 000 Cubans flee
to USA

Possession of US\$ legalized

*Fidel Castro
hospitalized*

Sugartrade with USSR
above-market prices for Cuban sugar
petroleum import at below-market
prices

Fall of
the USSR

US tightened trade embargo
contributing to a drop in Cuban
living standards, crisis point

Cinema owned by state
no private investment anymore

Havana vieja
Unesco World Heritage

rapid growth of tourism
2 currencies

1st cultural law

difficult economical situation

Cultural bloom

Adapted structures

133 cinemas built
cinema construction stop

lack of maintainance
cinema no longer profitable

change of use
adaptation of available cinema structures

only built cinemas after 1959
alamar | glauber rocha

change of content
from construction to Cuban culture

modern

golden period

grey decade

special period

1955
El Mégano

1960
Noticiero Icaic Latinoamericano
Santiago Alvarez

1968
Lucia
Humberto Solas
Memorias del subdesarollo
Tomás Gutiérrez Alea

1979
Cecilia
Humberto Solas

1979
Alicia
Daniel Diaz Torres

1993
Fresa y chokolote
Tomás Gutiérrez Alea

1998
la vida es silbar
Fernando Perez

ICAIC
directed by
Alfredo Guevara

1979
International Filmfestival
of new Latin Cinema

2002
Proyecto 23

US films
censured

russian films
not popular in Cuba

movies strictly controled
Europe/USA

northamerican filmcompanies
leave Cuba

film copies on video
broken projectors can't be replaced

television

first multiplex cinema

video

dvd

1900

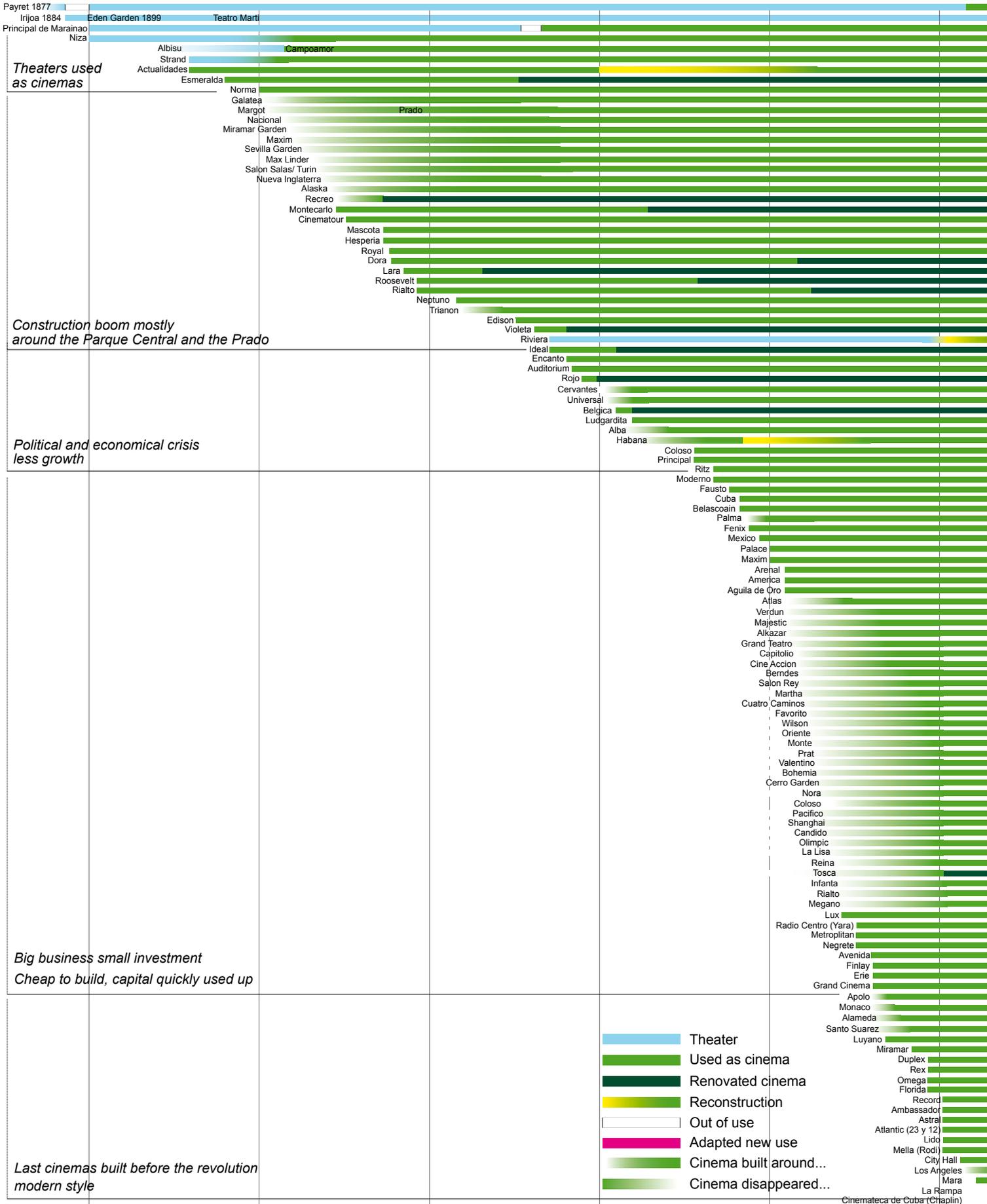
1910

1920

1930

1940

1950



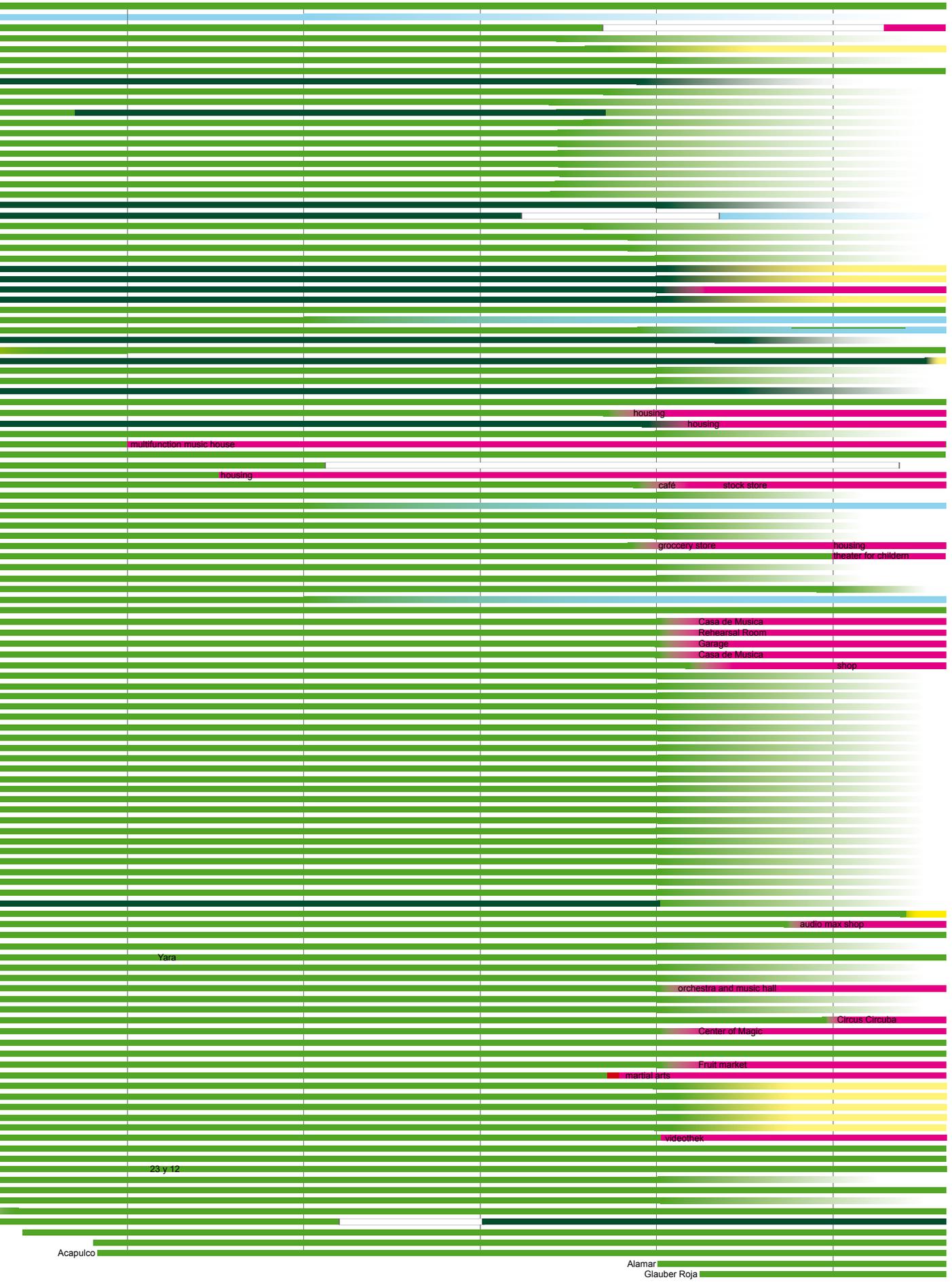
1960

1970

1980

1990

2000



Construction boom comes to end
Change of content, support of Cuban culture

Cinemas not profitable enough
change function to theater

Special Period - many cinemas are
closed down or adapted to other uses















Gran Teatro
La Lisa



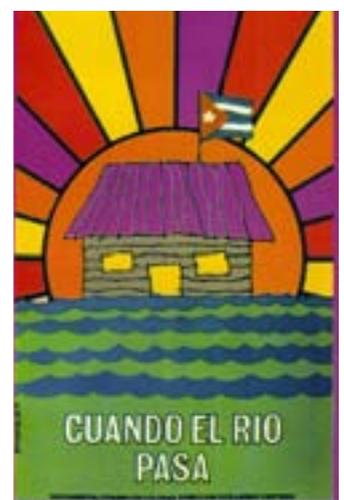
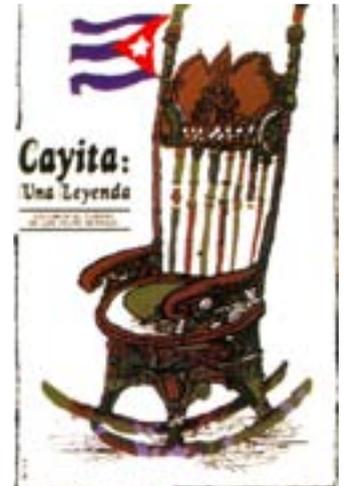
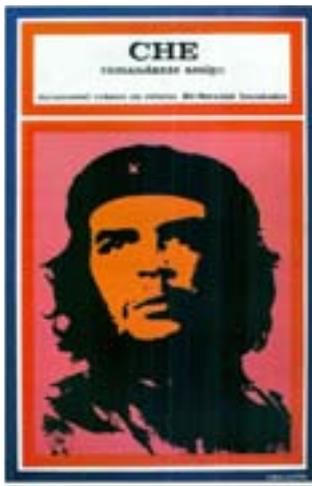
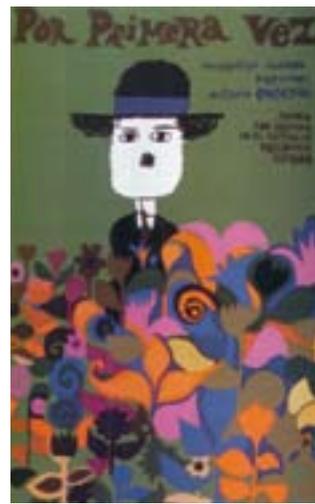
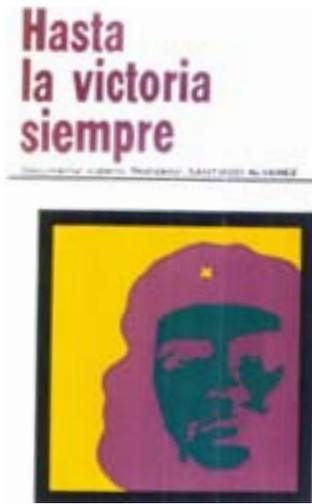
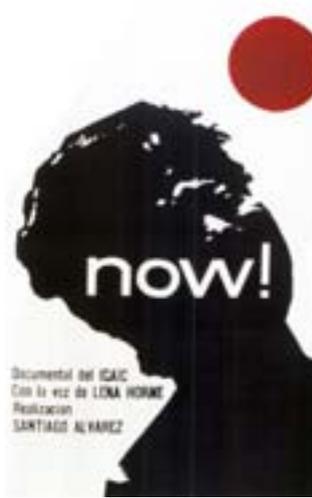


Trianon
Rodi / Mella









2 Construction Boom City and Cinema

1900 - 1959

Republic

Teatro Payret

first Cuban president
Tomas Estrada Palma

international platform
in science, economy and culture

Actualidades
eclecticism

*small investment
big business
attractive to build cinemas
demand high, capital was quickly used up*

Construction Boom

World War I

Influence US
politics, economy, fashion, style

Sugar trade with US
With prices 4 times the world
market price

neocolonial

Riviera

art deco

modern

Military coup

Fall of dictator Gerardo Machado
Batista becomes military chief

Fausto

World War II

Cinema Teatro America

Cinemas Ave. 41/ 51

Granma
82 Guerillos

Revival Revolution

Reorganization
revolutionary
movement Castro

Acapulco
last cinema before the Revolution

Cuban REVOLUTION 1959

1900

1895
1897

Invention of the cinematograph in Paris by the brothers Lumière
The cinematograph is brought to Havana by the French Gabriel Veyre.
Cuba is one of the first countries of America to receive this new technology.
January 24th, first presentation of short films at Paseo del Prado.

1897

Simulacro de incendio - Gabriel Veyre
first film produced in Cuba

1906

El Parque de Palatino - Enrique Díaz Quesada
short documentary, first cuban production

1910

expansion and stabilisation of cinema as a
business in the years before World War I

from european to northamerican providers,
beginning of dependency on Hollywood

famous filmmakers from Continent Film in Cuba
Cuban actors and musicians famous in Mexico and
Argentina

1920

1926

Invention of Sound Film

1930

1930

La virgen de la Caridad - Ramón Peón

1935

Edad de Oro of the Mexican cinema

1937

La serpiente roja - Ernesto Caparrós

First sonorfilm produced in Cuba
shown at the cinemas Payret and Radio Cine

1940

1940's

lowest point of cinematics in Havana
predomination of Mexican and Argentinean films

40s and 50s numerous co-productions with Mexico
low cost and of poor quality

1950

1950

Siete muertes a plazo fijo - Manuel Alonso

1951

Sociedad Cultural Nuestro Tiempo created by the same artists and
intellectuals who will later found ICAIC

1953

Casta de roble - Manuel Alonso

1955

El Mégano - Julio García Espinosa
with *Tomás Gutiérrez Alea, Alfredo Guevara y José Massip*

Short documentary, new type of critical cinema,
crucial for the creation of the ICAIC after the Revolution

1959

Total film production before the Revolution:
around 80 full-length movies

Cuban film 1900 - 1959

Construction Boom

City and Cinema

To satisfy the growing demand for movies and to overcome the lack of locations in the beginning of the 20th century, family houses, theaters and exhibition rooms were adapted for being used as cinemas. Just around the corner of the old theater Payret, a cinema nowadays, there is a tiny auditorium called Actualidades.

Being the very first structure built explicitly as a cinema, the Actualidades initiated a boom of cinema constructions in the capital of Cuba.

Within the following eight years, yet another 39 auditoriums were built. This added up to an amazing amount of five buildings per year only in the capital.

The famous Parque Central of Havana as well as the Prado experienced an impressive boom around 1920. These locations acted as central axes of the cosmopolitan life; people came from all over Havana to be part of the spectacle.

Evidently, the cinemas were an important part of the scenery. To meet the expectations, the architects began to deal with the latest techniques and to emphasize appearances of the buildings. The Fausto at the Prado still today attracts people's attention.

Although the economic crisis of the 30s slowed down the construction boom of cinemas, it did not come to an end, but extended to other neighborhoods instead.

In Centro Habana, the movie theater America remains as a relic, mirroring the strong influence the United States had on Cuba at that time.

Investors who built the cinemas were mostly Cubans. Before the Revolution it was an easy business to run a cinema. The construction was cheap and within short time, the owner reached a high yield.

Until the Revolution in 1959, the cinemas built in Havana added up to the amazing number of about 135. They were spread over all neighborhoods and concentrated near important places or streets.

During this construction boom architecture in general experienced a change of influences. The most important moments of this stylistic evolution are reflected in formal elements of today's cinemas.

Before structures for the explicit use of watching films were built, movies were shown in adapted family houses. To attract people and to embellish its appearance, the physical aspect of the exterior was modified. The eclectic decorations were visibly influenced by the classic.

One of the most famous cinemas eclecticas; Trianon. Characterized by its large porticus in the form of an arc, decorative motives and pilasters with corinthian capitals.



Cinema Havana in the Center of Habana Vieja. Its facade was redesigned for the first time in 1939. This image, taken in 2007 shows the facade as it is used to be before.



At the end of the twenties, a new style occurred: The neo-colonial language reminding of Spain and pointing out the first influences the United States had on Cuba. In the USA the neo-colonial style was popular for producing pretty towns to attract tourists.

In the 30s, the most prominent styles in Havana's architecture were the Neo-colonialism and Art Deco. The Art Deco was the favored style particularly for new cinemas. The phase of Art Deco lasted until 1946, which is quite a long period considering that modern architecture was arising fast. Surprisingly, many of the Art Deco facades look modern.

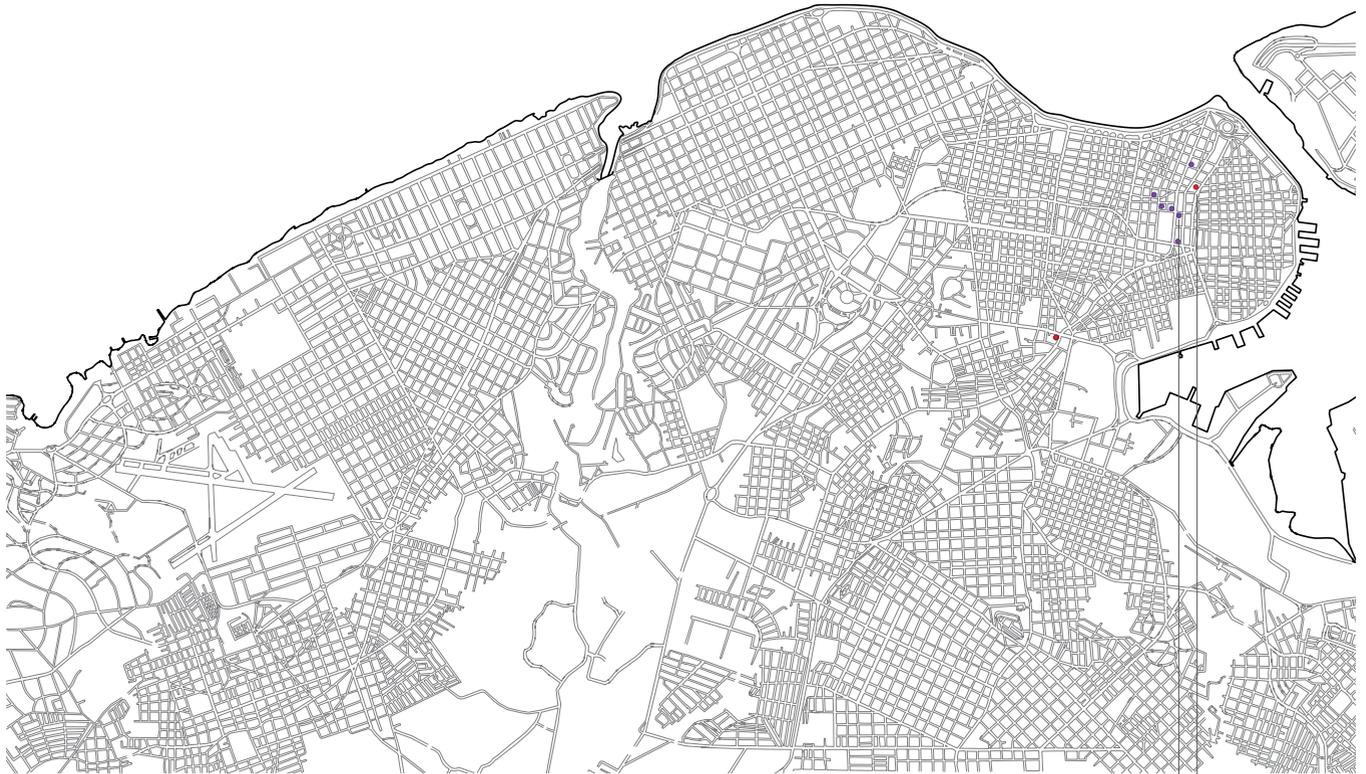


The cinema Arenal was part of an ensemble. All buildings of the block followed the canons of Art Deco. The name of the cinema written in luminous letters and hanging in the middle of the façade emphasizes the strong symmetry.



Before it was converted to a theater and named Theater Mella in 1950, the Rodi was used as a cinema. The nameplate was attached to the tower on the very right side. The Rodi was a spectacular cinema and the first one to ask for more than 1\$ for entrance.

With a big force, modern architecture broke with what had happened in Cuba before. Predominant was the idea of clear and abstract volumes and the absence of decoration. A new aesthetic provoked radical transformation on the buildings. The cinema Radio Centro (today Yara) was the first movie theatre of modern style in Havana.



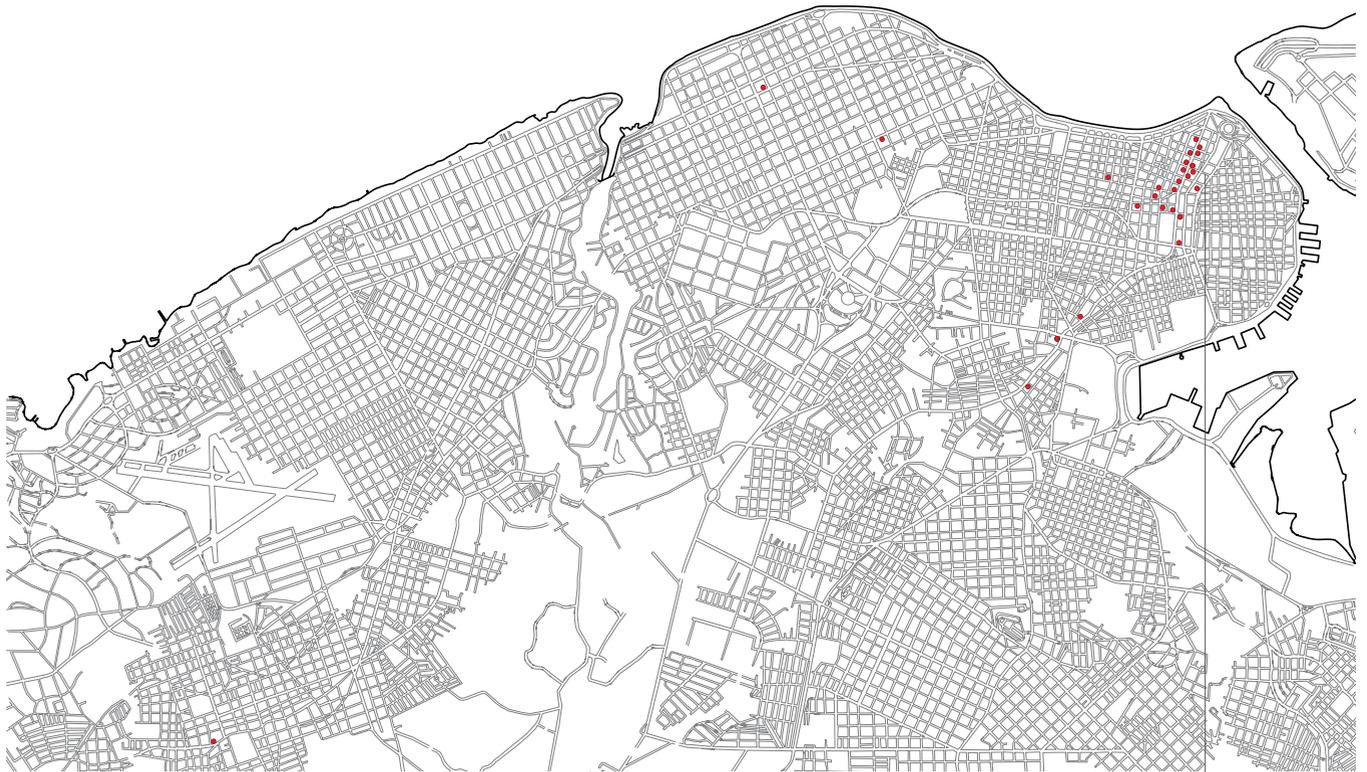
1900 - 1909
Parque Central

Payret 1877
first cinematographs in theater



Actualidades 1906
first cinema architecture





1910 - 1939
Prado

Fausto 1938
facade architecture





Elderly Cubans often visit the same cinema they already went to twenty years ago. The cinema became part of their life long ago.



Suddenly the light goes on and all spectators turn their heads. The elderly woman who sold the tickets shows up in the back. "I'm sorry about the immediate interruption", she tells us. "Unfortunately I'm working alone today, so it is going to take me some time to change the film reel." Laughter goes through the mostly male audience. Obviously, this hasn't happened for the first time. During the movie, the reel has to be changed yet another three times.



The first cinemas were built around the Parque Central of Havana and along the Prado, which was located just outside the old city walls, before they were demolished at the end of the 19th century. Linking the old structures of Habana Vieja to the new expansions, the Parque Central as well as the Prado always functioned as an important cosmopolitan platform and center. Still today they attract many people and belong to the best known places among tourists.



The Prado connects the center of Havana with the famous Malecon. The place where these two streets meet was the location of the first openair cinema at the beginning of the 19th century.



Painters try to sell their portraits, Cuban children try to get in touch with foreign people, couples enjoy the refreshing promenade under the big trees along the Prado.



Whenever there is an important baseball game it will be shown on big screen at the Parque Central of Havana. Being the national sport of Cuba it attracts many Cubans to join the scenery.

Construction
1900 - 1959

Payret - Cinematograph in Theater Parque Central

If a Cuban in the streets of Havana is asked about a cinema, he most probably names the Payret first. Others might know it from the pictures as the place 'where we went out last night to have a drink in the foyer'. Situated at the Parque Central of Havana the Payret seems to be a platform for cultural life and a glamorous attraction for visitors as well as for inhabitants of the city. It is amazing how the spirit of the cinema Payret survived for a whole century.

When the Payret was rebuilt in 1951 the facade had to follow the accords of the surrounding buildings and the eclectic style.



The Payret is one of the most famous cinemas all over Cuba. Built in 1877, it was a theater named "teatro de la paz" but on the streets, people still call it after its former Spanish owner and investor Joaquin Payret. From the minute the Payret was built, it was a success for its glamorous interior, rich decoration and its size. The initial idea was to build the most beautiful theater and to overtrump the famous theater Tacon, nowadays called Grand Teatro de La Habana. Unfortunately in 1882, the Catalan Payret lost all his wealth, and thereupon one part of the theater collapsed and was shut down. At the beginning of the 19th century owing to a new owner and renovations, movies as well as operas and theaters were shown again for the following 50 years. In 1951 the Payret finally was used only as cinema and was the place and cinema to be for the coming three decades.



Fausto - Representative Facade Prado

Already by the 1930s Hollywood culture had saturated Cuba. From this time on, cinema architecture was characterized by the art deco and modern style. Nearly a monumental exposition of the facade, it reminds of commercial architecture.

Thanks to its favorable location between Prado and Colon, the Fausto was meant to become a protagonist of its class. In the facade, the intention of the architect to generate a building of good quality can be seen. Its typical art deco façade is determined by the multiplicity of horizontal lines only broken by the vertically set illumination which was part of the exterior decoration. Today it is out of use. With the Fausto architect Saturnino Parajon won the first price of the "Medallo de Oro del Colegio de Arquitectos" in 1941.

Also furniture was designed in the Art Deco style and was only used for decorating the vestibule. Even the floor decorations were designed to direct the audience straight to the auditorium.



The lobby used to welcome the audience. Mostly rich international people enjoyed the cinema as an opportunity to see and be seen while joining the screening. Nowadays the sofas and armchairs remind of the times when they were much more needed.



The Fausto contains 1600 seats on the ground floor and on the first and the second balcony. The lobby was used to welcome the audience. Mostly rich international people enjoyed the cinema as an opportunity to see and be seen while joining the screening. The Fausto was designed like a theater. There are almost no windows to prevent noise from the exterior from entering. Thanks to the latest technologies imported from America the acoustic qualities were better than in any other cinema at this time.

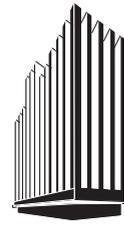


Nowadays the stage of the former cinema Fausto is used for theater performances. The Fausto did not lose any of its popularity.



1930 - 1945
Centro Habana

America 1941
golden years



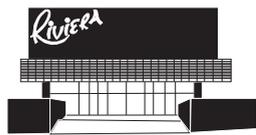


1946- 1959
Vedado/ Cerro/ Marianao
Diez de Octubre/ Luyano

41st/ 51st ave. 1940's
small investment big business



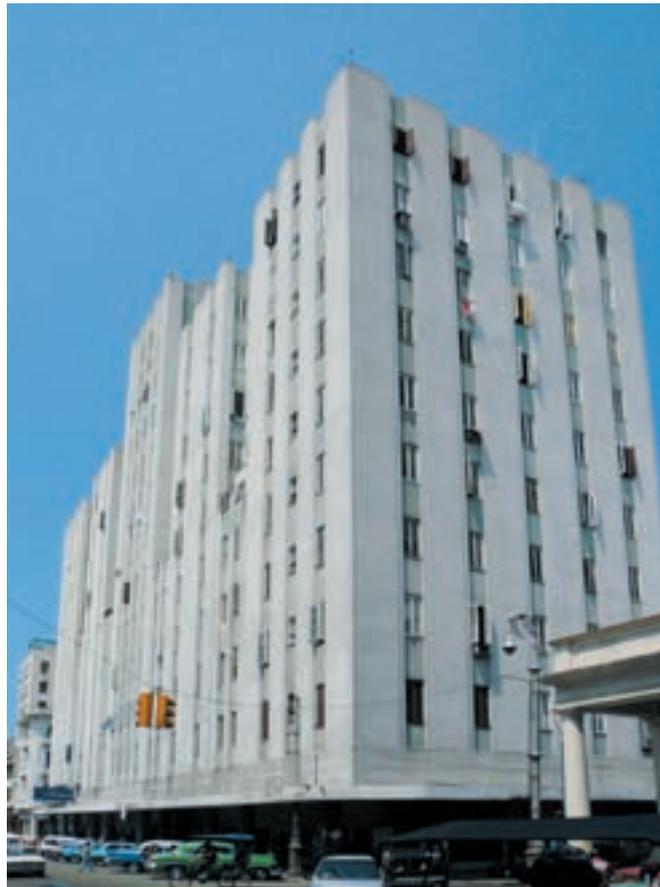
Riviera 1950's
modern cinema architecture



The fashionable, futuristic facades of the 40s were offering an amazing contrast to the traditional backdrop of Cuban cities, tempted ticket buyers with a sense of fantasy and magic that continued inside the building. The movie theater America was built in 1941 as one of two theaters incorporated in an apartment tower. The design of modern art deco façade was influenced by the ideal of American movie theater architecture. Since the 30s formal elements, new functions, technologies, and materials from the USA were adapted to the Cuban cinema architecture. Functionality, acoustics and visual potentials of the auditoriums improved a lot. When in the 1970s it was not profitable operating this cinema anymore, it was changed to a theater. Still today the America is an eye catcher and attracts many spectators. By the way - the America was the only building where one has to pay to take a picture. One picture was charged 24 times the admission price.



Another trace mirroring the former North American influence on Cuba are the Chevies, Buicks, Cadies and Fords in the streets of Havana. Imported in the 40s their history goes in parallel to the phenomena of cinema. Service quantities are missing even though those old relics are kept alive thanks to the creativity and passion of the Cubans.





In this time Cuban architecture students went to New York, the influence of which is obvious. The facade and the auditorium of the America strongly remind a lot of the Radio City Music Hall in New York which was constructed the same year, 1941.

Construction

1900 - 1959

The foyer and the vestibule are crucial for the first impressions one gets when visiting the place. Often, not only nice decoration was put up in front, but also some pieces of art were shown. The dimension of the vestibule does not correspond with the actual size of the cinema. As it becomes obvious when visiting, grand cinemas didn't consistently have grand entries too. Rather, the size of the vestibule depends on where the cinema is located and which function is attached to it in the surrounding urban situation.

Over the years, small places to consume coffee and drinks were added. The America's interior was design in modern style. Inlaid in the lobby floor is a map of the world with the island of Cuba made out of polished brass, as the center of the world.



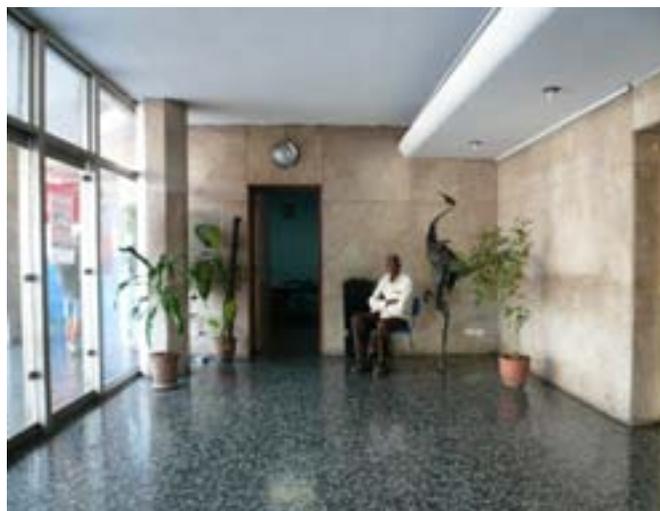


Riviera - Modern Cinema Vedado

The first impression of this cinema deceives the visitor. From the outside, the cinema seems to be in good shape. "There's a leak in the roof", the lady responsible for the door comments. Nobody is supposed to enter while there is no performance going on. "It will be renovated soon", she says, repeating what they say in many other cinemas too. This statement reflects a typical Cuban characteristic; to hope for better times.



In the late 40s and 50s the expansion of the cinema construction extended to all neighborhoods of Havana. Especially in the 23rd street in Vedado many modern cinemas were built, with modernism being the most popular style for cinema architecture at this time. Still today one finds those buildings well kept and known among Cubans as well as tourists.





Even though the Riviera is one of the fortunate cinemas in the city, reparations are due. Evidently the missing money does not allow to maintain the auditoriums and the technologies as needed.

Cinemas along Avenues 41/ 51 Marianao, Cerro, Diez de Octubre

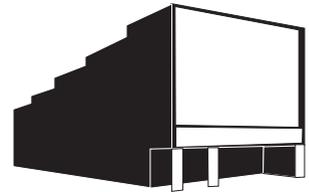
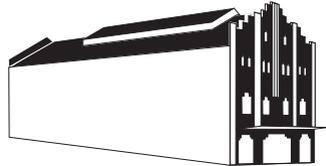
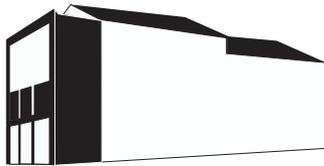
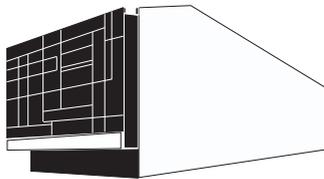
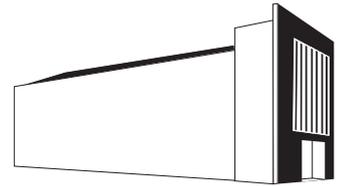
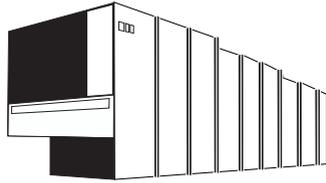
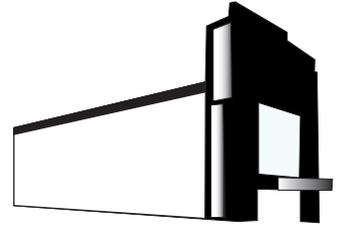
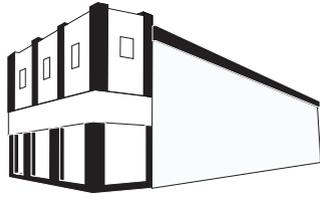
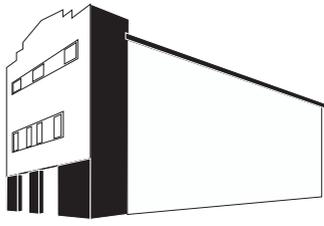
Over all these years it was an attractive time to build cinemas. The demand was still so high that capital was quickly used up. Everyone who had enough money and a parcel built its cinema. In the year 1947, Havana was the city with a big number of cinemas.

Country	Inhabitants	Cinemas	Inhabitant per cine	Inhabitant in Captial	Cinemas	Inhabitant per cine
Cuba	4'750'000	487	9'753	669'000	118	5'669
USA	140'000'000	21'519	6'505	670'000	73	9'178
Mexico	19'700'000	1'450	13'586	1'400'000	97	14'433
Argentina	14'000'000	1'680	8'333	2'600'000	192	13'541

Countries of America with major quantities of cinemas per inhabitant 1947
Rodriguez Sanchez, Gisel 2001: Los Cines de la Habana

By going deeper into the city of Havana and taking a closer look, a large number of Art Deco and modern cinemas are revealed. They are mostly built in the eastern part of the city and built between 1940 and 1960. In the area of the 41st and 51st avenue it is easier to find a cinema than a tourist.

It was an attractive time to build Cinemas. It's remarkably easy to identify buildings as cinemas even from a large distance. Just by the form of the construction and its volume, the building can be identified as a cinema; throughout Havana they tend to have a similar profile. The shape alone indicates the purpose the building might have. The roof lowers towards the screen, and in the front, the roof is lifted to generate room for one or two balconies.



Cinema typologies in Havana



Edad de Oro
Mexico
Monaco

Record
Atlas
Lido

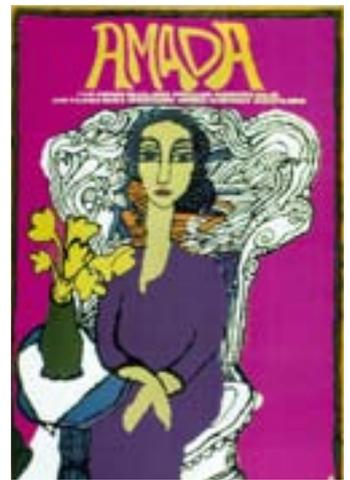
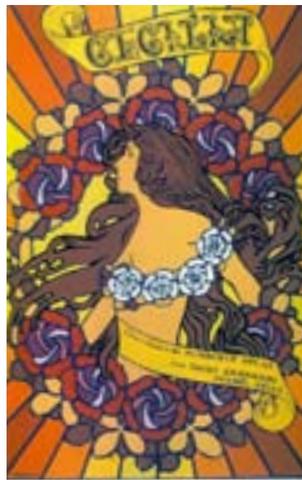
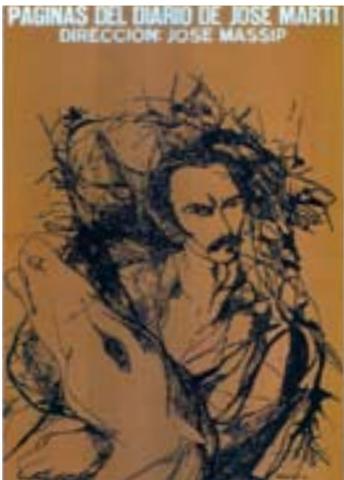
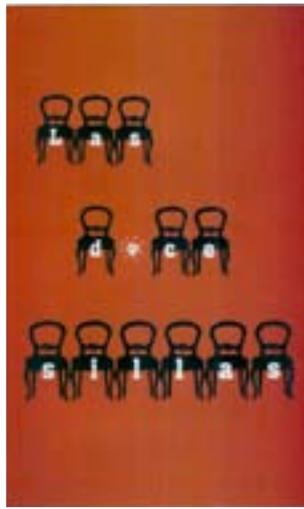
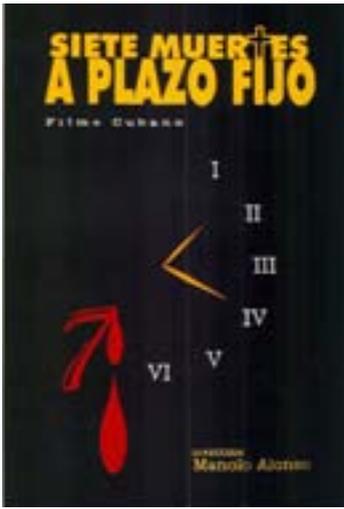


Luyanó
Arenal
Mara

Alba
Avenida
Apolo







3 Cultural Bloom Calzadas and Barrios

1959 - 1989

Fidel Castro *Cuban REVOLUTION 1959*
 rich Cubans emigrate to the USA **socialism**
 US breaks relations with Cuba
 Bay of Pigs
first cultural law
 cinema owned by state
 no longer private investment
 difficult economical situation
 focusing on development of the whole country

Cultural Bloom
 change of content- from construction to Cuban culture
Che Guevara killed
 sugar trade with the USSR
 special price conditions

not enough films to feed all existing cinemas
 some transform to theater

120 000 Cubans flee to the USA

Havana Vieja
Unesco World Heritage

Sala de video
 not meant to compete with cinemas

Adaptation
 available structures are adapted to new uses

Fall of the USSR *SPECIAL PERIOD 1990*

1960	1960	<i>Historias de la Revolución - Tomás Gutiérrez Alea</i>
	1962	<i>Las doce sillas - Tomás Gutiérrez Alea</i>
	1964	<i>Soy Cuba - Mikhail Kalatozov</i>
	1965	Now! - Santiago Álvarez
	1966	La muerte de un burócrata - Tomás Gutiérrez Alea
	1967	<i>Aventuras de Juanquín - Julio García Espinosa</i> <i>Hasta la victoria siempre - Santiago Álvarez</i>
	1968	Lucía - Humberto Solás Memorias del subdesarrollo - Tomás Gutiérrez Alea <i>La primera carga al machete - Manuel Octavio Gómez</i>
1970	1971	<i>Los días del agua - Manuel Octavio Gómez</i> <i>Una pelea cubana contra los demonios - Alea</i> <i>Páginas del diario de José Martí - José Massip</i>
	1972	<i>Un día de noviembre - Humberto Solás</i>
	1973	<i>El Hombre de Maisinicú - Manuel Pérez</i> <i>Ustedes tienen la palabra - Manuel Octavio Gómez</i>
	1974	<i>El otro Francisco - Sergio Giral</i> <i>De cierta manera - Sara Gómez</i> Elpidio Valdés - Juan Padrón
	1975	<i>Mella - Enrique Pineda Barnet</i>
	1976	<i>Rancheador - Sergio Giral</i> <i>La última cena - Tomás Gutiérrez Alea</i>
	1977	<i>El Brigadista - Octavio Cortázar</i>
	1979	<i>Maluala - Sergio Giral</i> Retrato de Teresa - Pastor Vega
1980	1980	<i>Rita - Oscar Valdés</i>
	1982	Cecilia - Humberto Solás
	1983	<i>Amada - Humberto Solás</i> <i>Se permuta</i>
	1984	<i>Los pájaros tirándole a la escopeta - Rolando Díaz</i> <i>Estética - Enrique Colina</i>
	1985	<i>Una novia para David - Orlando Rojas</i> Vampiros en La Habana - Juan Padrón
	1986	<i>Un hombre de éxito - Humberto Solás</i>
	1987	<i>Clandestinos - Fernando Pérez</i>
	1988	<i>Plaff o Demasiado miedo a la vida - Juan Carlos Tabío</i>
	1989	La Bella del Alhambra - Enrique Pineda Barnet <i>Papeles secundarios</i>
1990		

Total production 80s: 70 full-length movies, 44 directed by Cubans

Cultural Bloom

Calzadas and Barrios

After the Revolution the cinema landscape in Havana suffers several changes. There is a significant shift of focus, from structure to content. No more cinemas were constructed, but a truly Cuban film culture emerges.

The revolutionary government directed its constructive forces towards the interior of the country, to equalize the differences between the capital and the other provinces, resulting from the republican regime's focusing only on Havana's economical and physical growth. This, and the nationalization of private properties, led to an end of the vibrant construction boom that had been taking place in Havana in the years before the Revolution.

Opposed to this structural decline, there is a massive investment in culture. The creation of the ICAIC with the first cultural law issued after the triumph of the Revolution, was the starting point for an independent Cuban film culture, creating a national identity. This culture gave a new significance to the cinemas that were built under american influence, filling them with new contents.

The cinemas that had been part of a whole commercial system before, were now controlled by the government, through the ICAIC. The two classes of cinemas that existed before the Revolution were equalized in price by the new political system. Nevertheless, they maintained their types of programming and their different significances in the lifes of Cuban moviegoers.

The existing auditoriums were used as long as there were enough films available. When the prohibition of foreign, especially northamerican films led to a shortage, some cinemas ceased to be profitable, also for lack of maintenance.

In the sixties, called the golden age of Cuban film, many and important movies were produced, whereas in the seventies Havana became the capital city of latin-american cinema, culminating in the foundation of the film festival in 1979.

Contrary to the changes of the political and social system is the strong continuity of a movie watching culture that existed in Cuba ever since the arrival of cinema to the island. In general, the Revolution was an enrichment for Cuban cinema culture. Structural problems will occur only later, with the economic crisis in the nineties.

Cuban Film Culture

Instituto Cubano de Arte e Industria
Cinematográficos

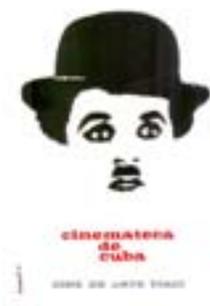
Cinema in Cuba was at peak popularity in 1959, with a national cinema-going average of seventeen visits per year, although by far not everyone had access to a cinema. This is why the creation of the ICAIC, Cuban Institute of Film Art and Industry, was important for the revolutionary government. They wanted to establish cinema as a medium of education to reach people politically and culturally.

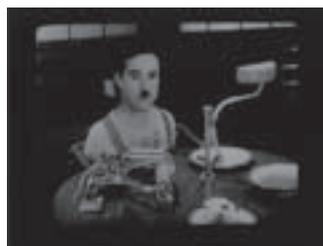
The Intitute was founded in march 1959, only three months after the triumph of the Revolution, following the new governments first cultural decree, declaring cinema as an art. Its object was to organize, establish and develop a national film industry. The ICAIC is not state-run, but working in parallel with the government.

The films made in Cuba before the Revolution were of little importance, there was no independent film industry, mainly because of an oversupply of american movies. There were some tendencies that preceeded the ICAIC, most important the short documentary El Megano filmed in 1955 by future ICAIC members, prohibited by the Batista regime. This was the starting point for a national Cuban cinema with socialist and popular inspirations, truly connected to the daily lifes of cubans.

The Revolution made access to cinema possible for everyone, bringing the cinema even to remote parts of the country with mobile cinemas, showing Chaplin films to people that saw a movie for the first time.

Home of the ICAIC is the white building at the corner of 23 y 12, which houses also the cinema Chaplin and was formerly used by dentists offices.





„Mobile cinema crews bring the movies to rural areas. The cinema truck is loaded with various equipment, including a small 16 mm projector. We go to schools in daytime, and in the evening we set up makeshift theaters in barns or meeting halls.“

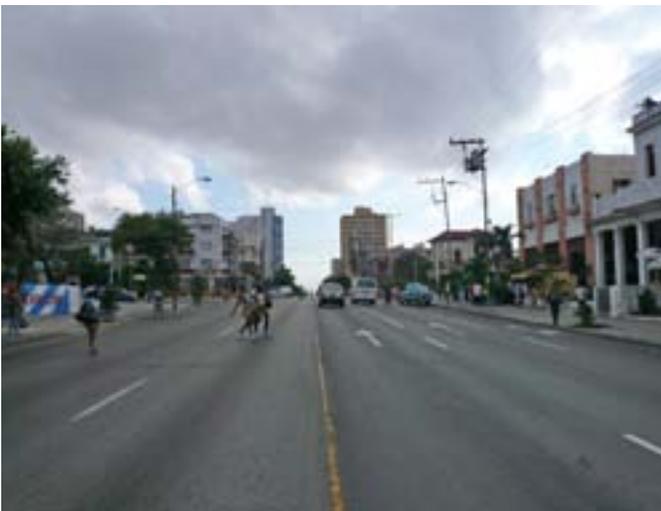
Por Primera Vez, 1967
documentary by Octavio Cortazar



Chaplin - Cinemateca de Cuba **The Cinemas of La Rampa**

The Cinemateca de Cuba, later renamed Cine Charles Chaplin, was created in 1960, to acquire, disclose and preserve important films. It holds one of the most complete collections about Latin-American Cinema. Today, the Chaplin is one of the most important cinemas in Havana, still showing repertoire films. It was recently renovated, and because of its well equipped auditorium, it belongs to the most popular cinemas, besides the Yara. They are both part of the Proyecto 23 of the ICAIC, which today is in charge of all cinemas along the 23rd street in Vedado, one of the major arterial roads, Calzadas, and today's cultural center of the city. The Chaplin is situated nearby the cinema 23 y 12, in one of the central points of 23, the other being the part with the cinemas Yara and La Rampa, between the Habana Libre and the Malecón, after whose sloped topography the avenue is called La Rampa.





23 and 12 with Chaplin, 23 and L with Yara
23rd street close to the Riviera, La Rampa
seen from Malecón

Cines de Calzada - Cines de Barrio **Premiere Cinemas - Neighbourhood Cinemas**

Before the Revolution, there was a rather large price difference between the admittance for a Cine de Calzada and a Cine de Barrio. This led to a segregation of the audience. After the Revolution prices were lowered and egalized, and all cinemas became accessible for everyone. But the different types of cinemas endured, their distinction made by their location and their programming. The Cines de Calzada are located along the major avenues, mostly in points of concentration and in corner situations. Representing a whole lifestyle of elegance and socializing, they are visited once a month to see the new releases. Their influence extends on an urban level all over Havana, their environment is characterized by commercial zones.



A different case are the Cines de Barrio. They are also located along the major roads, but not especially in central points, although some in the outskirts form the center of their barrio. They are mostly scattered almost randomly along the calzadas. There are few that stand alone deep in the barrios.

The Cines de Barrio are part of the daily life on a local level, visited twice a week, showing special programming, often changing three times a week. Not as glamorous as the Cines de Calzada, many of them still offer a certain atmosphere. Although the interest of the spectator lies in the movie, their foyers are carefully designed, and their exterior physical presence is even more impressive compared to the scale of the surrounding structures.



Calzadas and Barrios



23 y 12 - Cine de Calzada

The Cines the Calzada had their bloom in the seventies, when cinema was the major recreational activity, and everyone went to the cinema at least twice a week. The Cine 23 y 12 displays all the elements that constitute a Cine de Calzada, most notably the bright red of its facade, a colour that seems to be used only for Cines de Calzada. The driveway, the illumination, the spacious foyer and the well designed auditorium all reflect the lifestyle of an audience in a time when the cinema was the place to be. These cines used to have additional uses integrated, like video stores, small shops and cafeterias. Their central locations are always in the surroundings of a commercial area, so the spectators could visit the cinema after shopping.





The chairs reappaer in other cinemas, in Monaco, Los Angeles and others.



The auditorium of the 23 y 12 is frequently used as a theater for children.

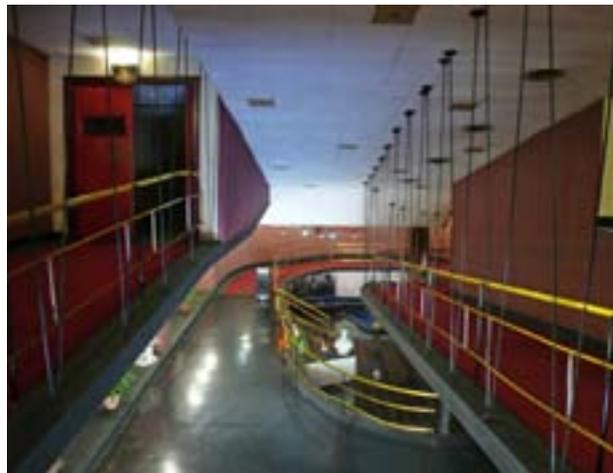
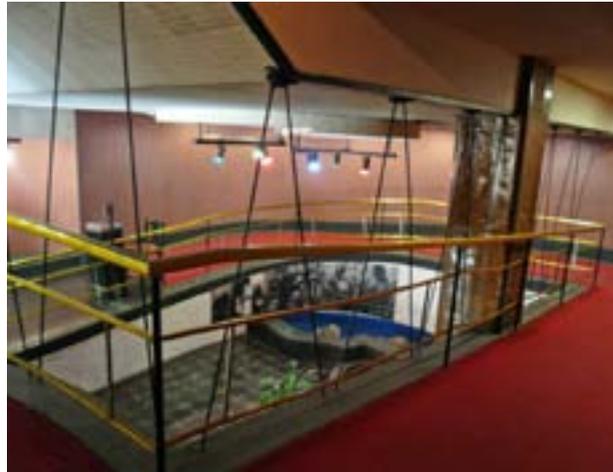
La Rampa - Filmfestival **See and be seen in the 70s**

„It seemed like a dream but it's reality.“

These were the words of Alfredo Guevara, in his opening speech for the first International Festival of New Latin American Cinema in December 1979. In those years, Havana became the continent's capital of cinema, and a home for many radical foreign filmmakers. The first festivals took place in the cinemas of 23, which offer the suitable cosmopolitan ambiance. In the seventies the number of operating cinemas went down. It seems that with this concentration, the Cuban film culture and the importance of the cinemas grew even stronger.

The foyer of cinema La Rampa seems like a multiplication of a Cine de Calzada, with its ramp winding upwards, allowing to audience to present themselves and watch the others while promenading up to the auditorium. The foyer also included cafes and weekly art exhibitions. Special about La Rampa is the concentration of glamour in the foyer, while facade and auditorium remain comparatively simple.





Monaco - Cine de Barrio **Local center**

The numerous Cines de Barrio are very connected to the costumes and traditions of the local inhabitants of the neighbourhood. Their appearance is not as sensational as the Cines de Calzada, their facades remain rather unspectacular. Their auditoriums are held simple and functional, but nevertheless many have very charming foyers, showing the responsible person's concern for his cinema; imitating the grand cinemas with simple means.

Cines de Barrio like the Monaco are local centers, some even famous across the borders of their Barrio. Surrounding the cinemas are a lot of public activities, the Monaco even has an attached vegetarian restaurant.

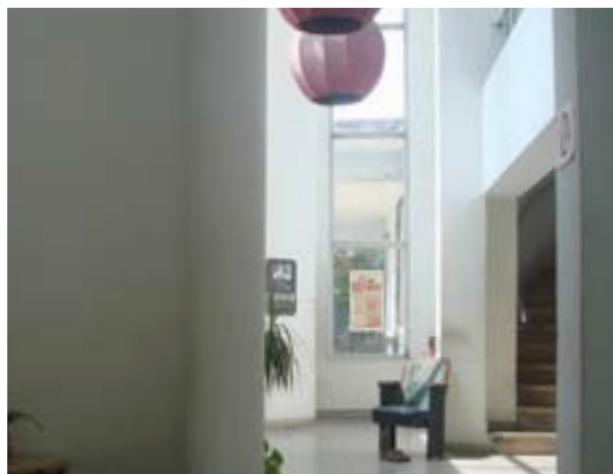




Mara - Cine de Barrio **Cultural relic**

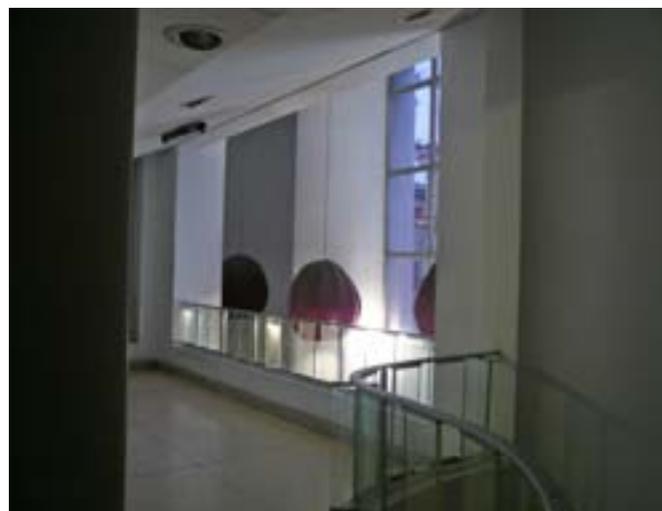
Cinema Mara is one of the few Cines de Barrio located deep in the barrio, surrounded by small housing structures, seemingly out of place. Just across the street, one block further up, is the cinema Los Angeles, another one of those relics from the era when cinemas were constructed all over Havana. The Mara tells the story of a time when the Cines de Barrio were nearly as glamorous as the Cines de Calzada, when going to the Cinema was a social event, the luxury of the poor. Many Cines de Barrio are in such remote, hard to reach locations, that they are only visited by audience from the neighbourhood.





Mara

Traces of a glamorous past are still visible today. This amazing Cine de Barrio is illuminated like the grand cinemas, and is actually one among only few with letters that are still illuminated. The Mara has a bar in the back of the auditorium which is in use during the film festival in December, enabling the spectator to continue watching the movie while having a drink. Although the Mara is not part of the official festival program, there seems to be a sort of informal participation. During the festival, all auditoriums are full. The festival seems to have an impact on all the cinemas of Havana, providing them with an audience they normally don't have. Precisely in the lack of audience lies the thread that may sooner or later force even more Cines de Barrio to be closed.





The white stripes enveloping the auditorium used to be illuminated with neon lights. Today only few of them still work.

The cinemas of Havana are only sparsely illuminated these days. In many cases only the marquee is lit, with neon lights and energy saving bulbs, for reasons of energy saving measures. Few cinemas still have illuminated neon writing, often the letters are still mounted but out of order. Even the Yara logotype does not work everyday. All the lights are turned off shortly after the audience has left the cinema. As the films start early, maybe due to public transport problems, by 10 pm the cinemas disappear into darkness. This used to be different in the 50s, when there was a bustling nightlife along La Rampa, with blinking billboards and shops that were open all night.





"When the shadows of the night enclose the city, electricity embellishes the nocturnal life. The fantastically coloured lights pierce through the darkness of the night."



"The light of thousands of coloured light bulbs announces the arrival of the night. The calle 23 transforms into a brilliant glow, to show its nocturnal attractivity which gathers new life of recreation and festivity."

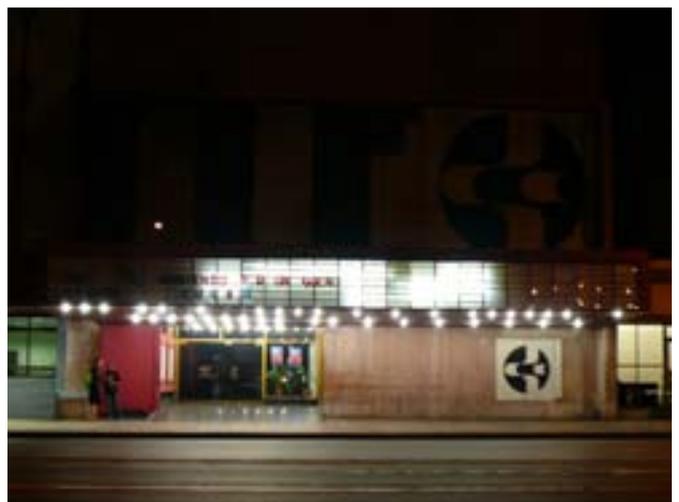


Like the New Yorker Broadway, the brilliant lights of 23 invite to take a walk, competing with its theaters and other entertainment locations. By night as by day, our great avenue is really lovely and beautiful."



Quotes from two short documentary films from the 50s, directed by Carlos Franqui and Alberto G. Montes





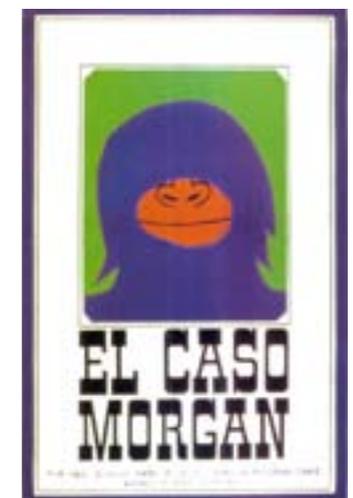
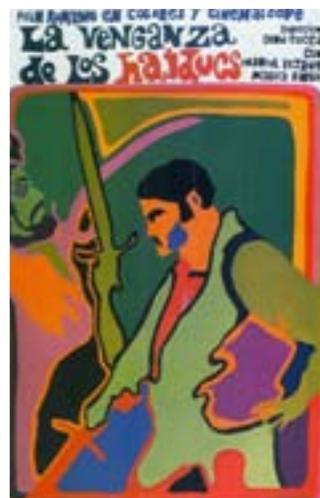
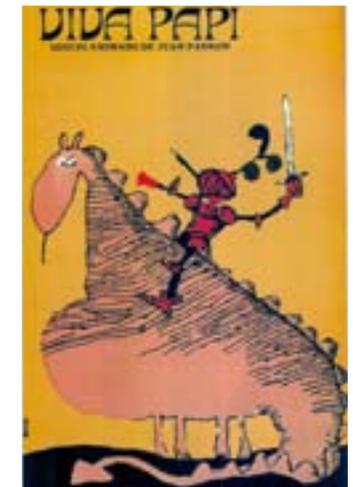
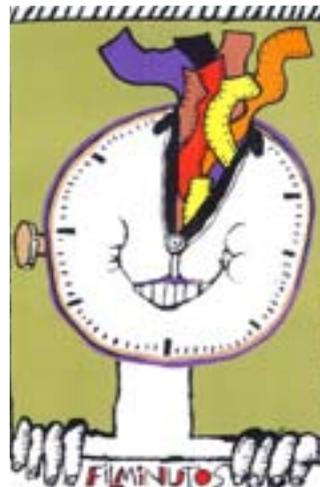
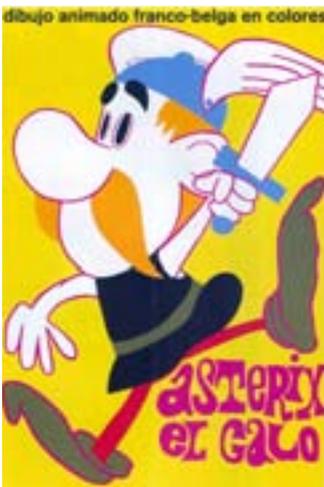
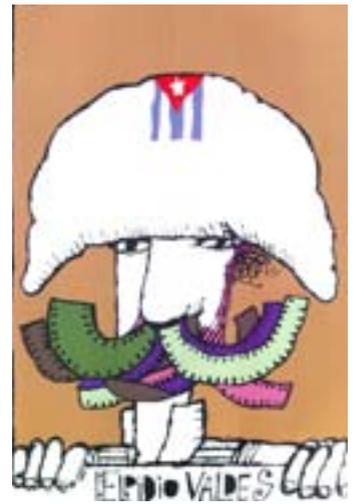
Yara
23 y 12
La Rampa



Yara
23 y 12
La Rampa







4 **Adaptation** Decay and Re-use

1970 - 2007

Che Guevara killed

sugar trade with USSR
special price conditions, oil import

not enough films to serve all existing cine-
some change use to theater

120 000 Cubans flee to USA

*Habana Vieja declared
Unesco World Heritage*

Adaptation

Sala de video
not meant to compete with cinemas

natural transformation of available structures

Fall of the USSR
economic crisis began in 1991
after the collapse of the Soviet Union

SPECIAL PERIOD 1990

glauber rocha
alamar

United States embargo
law in 1992 severe shortages of hydrocarbon energy resources

United States embargo
strengthened in 1995

Possession of US\$ legalized

Cultural heritage

after crisis: Island Cubans continue to live at a lower standard of
living than before 1991

*Fidel Castro
hospitalized*

Cinema today

1970	1968	Lucía - Humberto Solás Memorias del subdesarrollo - Tomás Gutiérrez Alea <i>La primera carga al machete - Manuel Octavio Gómez</i>
	1971	<i>Los días del agua - Manuel Octavio Gómez</i> <i>Una pelea cubana contra los demonios - Alea</i> <i>Páginas del diario de José Martí - José Massip</i>
	1972	<i>Un día de noviembre - Humberto Solás</i>
	1973	<i>El Hombre de Maisinicú - Manuel Pérez</i> <i>Ustedes tienen la palabra - Manuel Octavio Gómez</i>
	1974	<i>El otro Francisco - Sergio Giral</i> <i>De cierta manera - Sara Gómez</i> Elpidio Valdés - Juan Padrón
	1975	<i>Mella - Enrique Pineda Barnet</i>
	1976	<i>Rancheador - Sergio Giral</i> <i>La última cena - Tomás Gutiérrez Alea</i>
	1977	<i>El Brigadista - Octavio Cortázar</i>
1980	1979	<i>Maluala - Sergio Giral</i> Retrato de Teresa - Pastor Vega
	1980	<i>Rita - Oscar Valdés</i>
	1982	Cecilia - Humberto Solás
	1983	<i>Amada - Humberto Solás</i> <i>Se permuta</i>
	1984	<i>Los pájaros tirándole a la escopeta - Rolando Díaz</i> <i>Estética - Enrique Colina</i>
	1985	<i>Una novia para David - Orlando Rojas</i> Vampiros en La Habana - Juan Padrón
	1986	<i>Un hombre de éxito - Humberto Solás</i>
	1987	<i>Clandestinos - Fernando Pérez</i>
	1988	<i>Plaff o Demasiado miedo a la vida - Juan Carlos Tabío</i>
1990	1989	La Bella del Alhambra - Enrique Pineda Barnet <i>Papeles secundarios</i>
	1990	<i>Alicia en el pueblo de Maravillas - Daniel Díaz Torres</i> <i>Hello Hemingway - Fernando Pérez</i>
	1991	<i>Adorables mentiras - Gerardo Chijona</i>
	1992	<i>El siglo de las luces - Humberto Solás</i>
	1993	Fresa y Chocolate - Tomás Gutiérrez Alea y Juan Carlos Tabío
	1994	<i>El elefante y la bicicleta - Juan Carlos Tabío</i> Madagascar - Fernando Pérez
	1995	<i>La ola - Enrique Álvarez Martínez</i> <i>Pon tu pensamiento en mí - Arturo Sotro</i> Guantanamera - Tomás Gutiérrez Alea y Juan Carlos Tabío
	1997	<i>Kleines Tropicana - Daniel Díaz Torres</i>
	1998	La vida es silbar - Fernando Pérez
2000	1999	<i>Un paraíso bajo las estrellas - Gerardo Chijona</i>
	2000	<i>Lista de espera - Juan Carlos Tabío</i>
	2001	<i>Nada - Juan Carlos Cremata</i> <i>Miel para Oshun - Humberto Solás</i>
	2003	<i>Aunque estés lejos - Juan Carlos Tabío</i> <i>Más vampiros en La Habana - Juan Padrón</i> Suite Habana - Fernando Pérez
	2006	<i>El Benny - Jorge Luis Sánchez</i> <i>La edad de la peseta - Pavel Giroud</i>
	2007	<i>Madrigal - Fernando Pérez</i>

Cuban film 1970 - 2007

Emergence of Adaptation

The adaptation of unused structures is one of the very astonishing phenomena in Havana. An insight into this development can be obtained by analyzing the existing cinema structures. While there were many cinemas around 1960, only a few are still in use nowadays. What happened to the rest?

At first sight, a cinema like the Verdun looks bedraggled and appears to be closed. Taking a closer look at the interior, instead of ruins, one finds all kinds of activities going on in this former cinema.

Following the Revolution, the government tried to use only the existing cinemas and did not build new facilities. The 70s brought the first crisis for the cinemas. Some of them had to be closed down or were transformed into theaters. The decay went on throughout the 90s after the fall of the USSR, when Cuba fell into a serious economic crisis. Even more cinemas went out of use and had to be shut down.

This is exactly the point where the approach to the phenomenon of cinema in Havana becomes clearer. For more than fifty years, these structures have been part of the city. Nowadays they are in a bad shape. While in other cities such abandoned structures were demolished right away, in Havana these buildings somehow managed to survive. Some of the cinemas did decay. In other cases the auditorium was simply emptied, the roof collapsed, or the balcony found itself on the verge of breaking down.

However, local people began to deal with these ruins themselves, finding new uses for these former cinematographic spaces. The Cuban people started to give new life and use to those obsolete structures and transformed them into music locations, gyms, discos, housing, shops, or garages. There is still a big number of seemingly unused cinemas, each having its own story. The cinemas were occupied or adapted, transformed or re-used, demolished or shut down. Most of them were reinvented and appreciated for different uses.

At the cusp between formality and informality, this attitude of re-adaptation can either be evaluated as a treasure, or else can be seen just as a mirror that reflects the present state of the city.

Special Period

The cinema Ideal is situated in Habana Vieja. It was recently closed down. The Ideal is one of the few cinemas all over the city that had been integrated into existing buildings. Habana Vieja is the oldest part of the city, built in the 16th century and of very dense structure. Another of the few cinemas built into this morphology is the cinema Cervantes.



One is not allowed to enter any cinema when it has completely collapsed on the inside. Therefore the doors of those cinemas are blocked, allowing just a glimpse of the inside. On the other hand, if the buildings are still used as cinemas or had been re-adapted for any other function, one would always encounter a person looking after the building. The elderly lady guarding the entrance at the Ideal lets us enter. She showed us the former auditorium of the Ideal, which is rather tiny and not in a good condition.



After the visit to the Ideal, we visited the Cervantes. People were standing around waiting for a visitor to come. That afternoon a film was supposed to be shown. However, not even one soul joined the screening. The business is not profitable anymore and supported by the state. A cinema can be run until it collapses or is closed by an official.

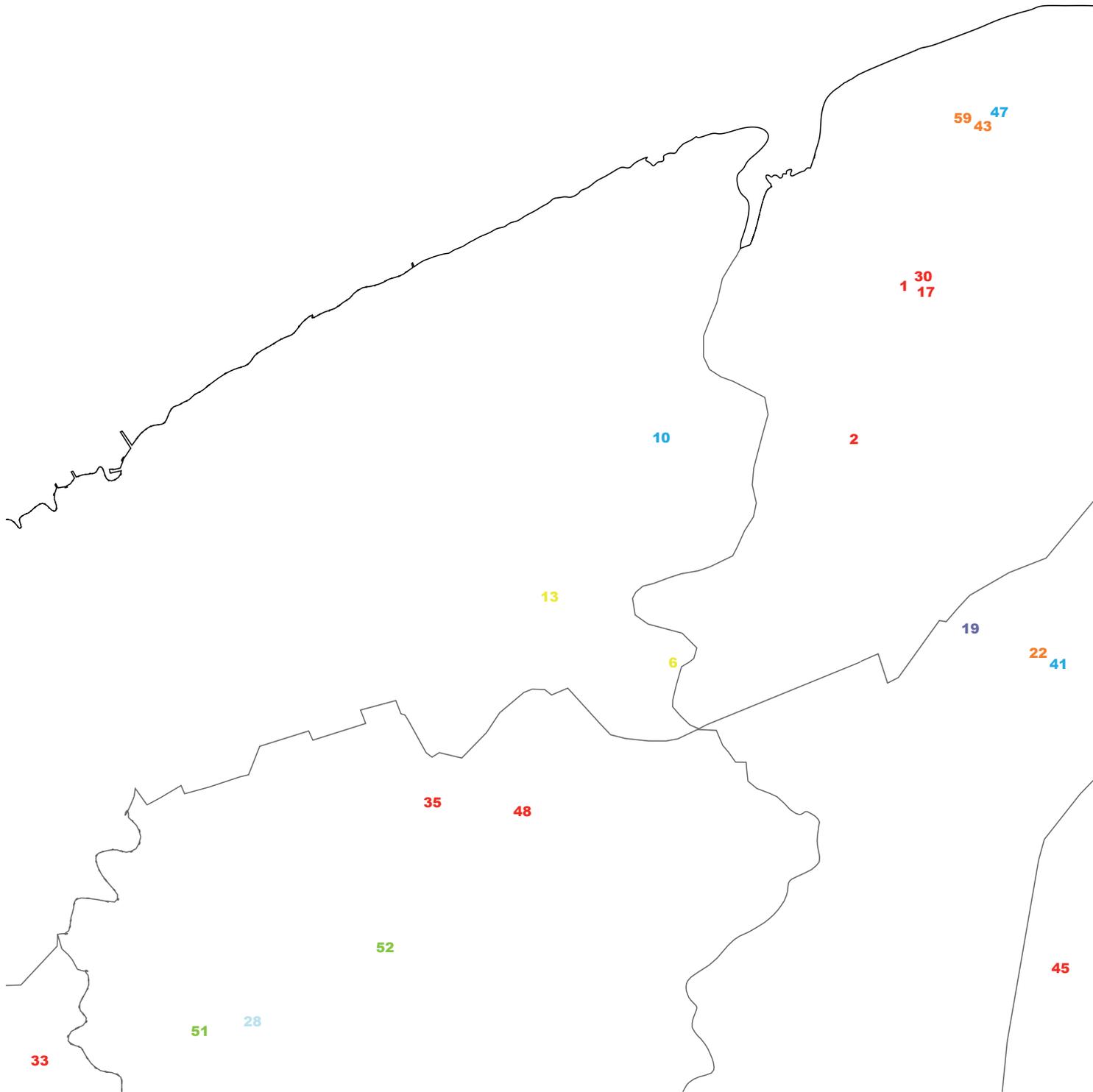


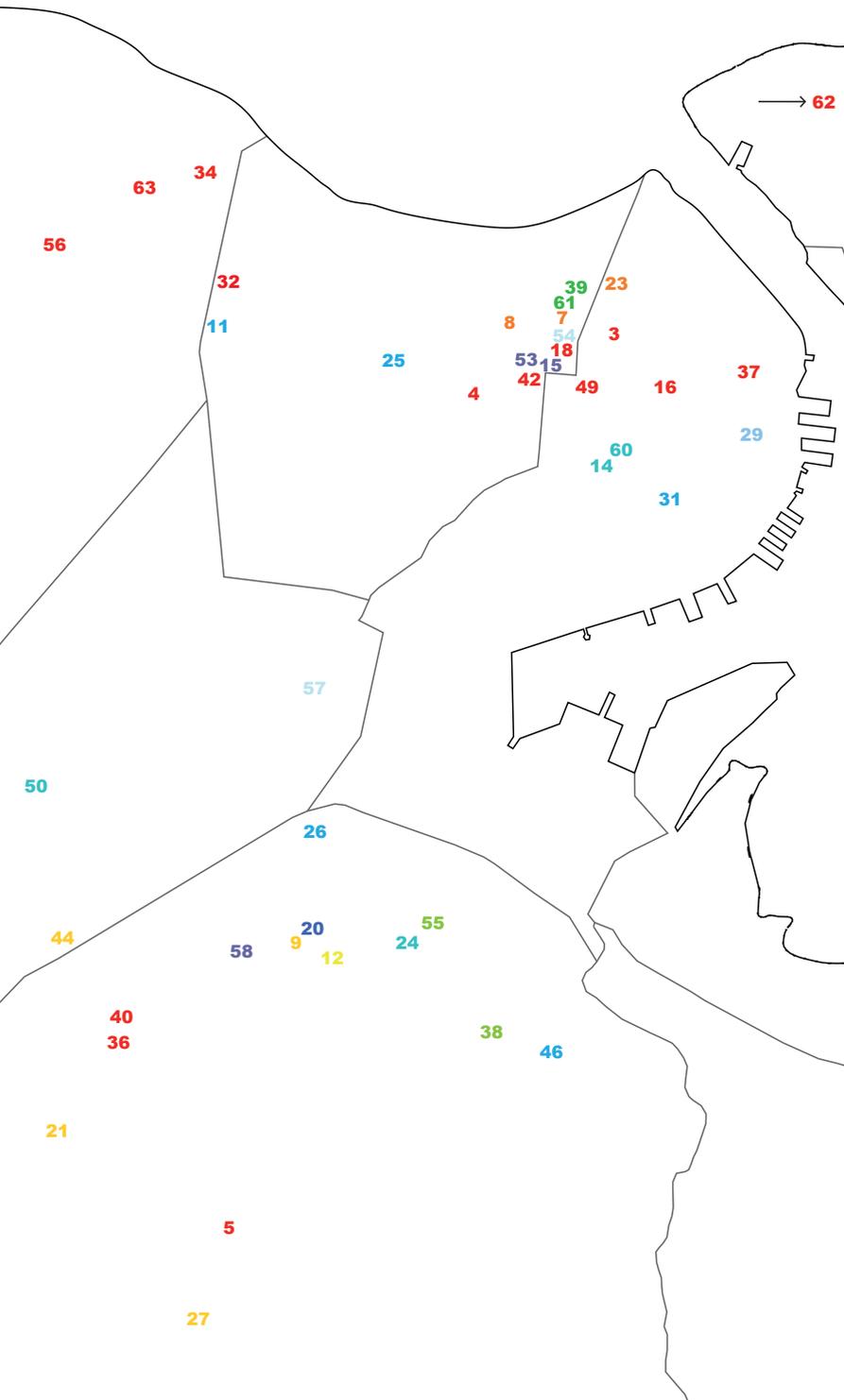
Just as the Ideal, the Cervantes is waiting for its closing

In spite of a growing interest of tourism and the establishment of Proyecto 23, which is only maintaining a small number of buildings, the other cinemas are still facing the threat of being shut down. The question that remains is: What did actually happen to the deserted and empty structures all over the city?



The audience obviously prefers big cinemas and leaves neighborhood cinemas like the Cervantes unvisited and deserted.





- 1 23 y 12
- 2 Acapulco
- 3 Actualidades
- 4 Aguila de Oro
- 5 Alameda
- 6 Alba
- 7 Alkazar
- 8 America
- 9 Apolo
- 10 Arenal
- 11 Astral
- 12 Atlas
- 13 Avenida
- 14 Belgica
- 15 Campoamor
- 16 Cervantes
- 17 Chaplin
- 18 Cinecito
- 19 Coloso
- 20 Dora
- 21 Edad de Oro
- 22 Edison
- 23 Fausto
- 24 Fenix
- 25 Finlay
- 26 Florida
- 27 Gran Cinema
- 28 Gran Teatro
- 29 Habana
- 30 ICAIC
- 31 Ideal
- 32 Infanta
- 33 La Lisa
- 34 La Rampa
- 35 Lido
- 36 Los Angeles
- 37 Lumiere
- 38 Luyano
- 39 Majestic
- 40 Mara
- 41 Maravillas
- 42 Megano
- 43 Mella
- 44 Mexico
- 45 Monaco
- 46 Norma
- 47 Olimpic
- 48 Omega
- 49 Payret
- 50 Principal
- 51 Principal d.M.
- 52 Record
- 53 Rex
- 54 Rialto
- 55 Ritz
- 56 Riviera
- 57 Roosevelt
- 58 Santos Suarez
- 59 Trianon
- 60 Universal
- 61 Verdun
- 62 XI Festival
- 63 Yara

	Cultural Use				Structure used			Conversions		Abandoned		
	cinema	theater	children	music	public	transitory	housing	services	tourism	closed	empty	demolished
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Flowers are now sold where the audience once used to enter the former theater and cinema, the Principal de Mariano. It had been out of use for several decades until the entrance and the foyer were transformed into a flower market in 2005. People hardly ever enter the old auditorium nowadays, since the roof has collapsed, with only its structure remaining. The vendors are too busy selling their flowers to reflect on the history of this once lively location.





The current practice room for martial arts is implemented underneath the balcony of the Luyanó, which is the only covered part of the cinema. The cinema's auditorium has no longer been used since the Luyanó burnt down in 1985. Outstanding and unique is its structure of concrete arches. Nonetheless, the physical presence of the building still gives it the impression of a cinema. Relics are still standing, with a projector and a typewriter left unmoved, as if frozen in time.





Adaptation
1970 - 2007



Former auditorium of the Luyanó



Projection room

Apolo - Center of Magic

Cultural use

Three girls are practicing a dance for today's show. Children and parents are invited to watch this evening of magic at the former cinema Apolo. Nowadays, the Apolo is the magic center of the neighborhood. Freshly painted walls of the entrance bear witness to the maintenance of the areas visible to the audience. On the upper floor, the balcony is dilapidated and the projection room is used as an office. Moreover, former filmstrips serve as stage decoration. At the corner, just in front of the cinema, a café and grocery shop are located. Since the surrounding buildings are low, the volume and the roof construction of the Apolo are visible and attract attention.





For energy saving reasons and owing to a lack of money, the lamp holders that once illuminated the lobby remain empty. Nonetheless, it still has a decorative value.



Adaptation
1970 - 2007

Edad de Oro - Theater for Children **Cultural use**

The Edad de Oro is nowadays used as a children's theater. It is located in Diez de Octubre, quite far away from the city center. It therefore serves as the local center for the children of the neighborhood. Even today, it still manages to attract a lot of attention. It is kept in a good condition, a cleanly and richly decorated former cinema with colorful paintings, posters, and festoons.





Some kids are playing in front of the old cinema Mexico, astonished to see tourists in this neighborhood. Today it is used as a theater for children. Even though the door was open, the woman in charge had to get the permission from the owner to let us enter. Obviously the Theater Mexico is in a bad state, yet the responsible person still guards it faithfully and with pride. This building stands solitary, neither attached to any other buildings nor included into a perimeter block development. For this reason, it was one of the few cinemas also visible from behind.





Avenida - Casa de Musica **Cultural use**

“Guantanamera - Guajira Guantanamera“. Waiting at the entrance for permission to enter, we were greeted by a band playing and singing. The Avenida was converted into a music hall twenty years ago. It is particularly popular and famous for its performances. Often, bands just use the location to practice before performing on an other stage in the center. Apart from the Avenida, the Verdun, the Alcazar and many other former cinemas are also in use as music halls.





Majestic - Garage and Canteen **Transitory use**

The facade of the cinema Majestic does not reveal what is going on inside. Surprisingly a car is standing in the middle of the auditorium where the seats used to be. The cinema has become home to different users at the same time. The auditorium to a mechanic, the stage to a canteen and the entrance to people from the neighborhood. Only the two balconies with steep stairs leading up to them seem redundant.





Adaptation
1970 - 2007

Verdun - Rehearsal Room **Transitory use**

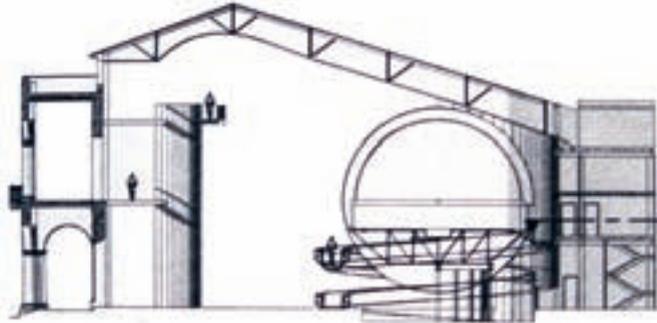
Imagine entering the only cinema in Latin America with a moveable roof mechanism. Sixty years ago. Today the dingy-looking facade of the Verdun hides some life behind its walls. The foyer acts as a practice room for rhythmic Cuban bands, while the huge auditorium remains deserted and bare. Amazingly high and richly decorated walls lead the view up to the roof. The nowadays rusted opening mechanism is still visible.





Presently still under construction is the former cinema Habana, situated right on the Plaza Vieja. Its stairs leading to the balcony and some decorations on the wall of the auditorium are still visible. The Habana is to be reconstructed to serve as a planetarium. Situated next to the Fototeca de Cuba, and the Camera Oscura, the area around Plaza Vieja will become even more lively and will help to attract tourists to the district.





Principal - Housing Conversion

The Principal as well as the Belgica and the Fenix are in use as squatted housing. It can be difficult to first identify these former cinemas. At the Belgica the first plant was demolished, all that is remaining is the original shape of the entrance. The inside was adapted to the new use. The auditorium seems to have been divided into different housing units. Entering those squatted housings is quite dangerous since family groups of around thirty people illegally occupy the building. Reminding of the time when the former cine Principal was called Taller ICAIC, its name is still written on the wall next to the entrance door.





Santos Suarez - Fruitmarket Disappearing

Almost missing it when passing by, one only realizes afterwards that this has to be the old cinema Santos Suarez. Its structure is almost completely gone. A fruit and vegetable market occupies the space where the entrance and the auditorium used to be. Then we notice the last relics of the former cinema. The screen is one of the few things spared. Remarkably no existing building in Havana is destroyed unless necessary, even if it is almost collapsing by itself.









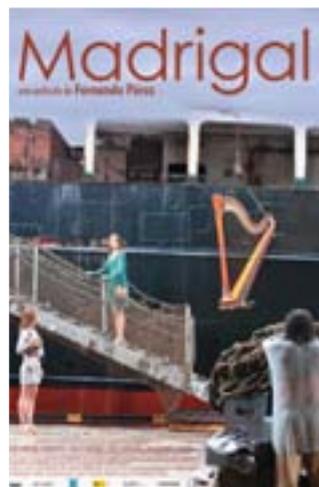
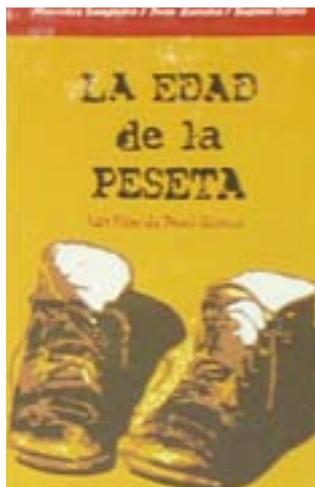
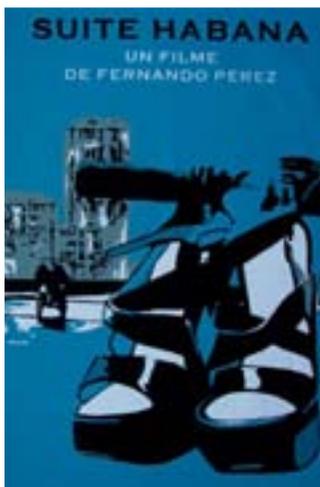
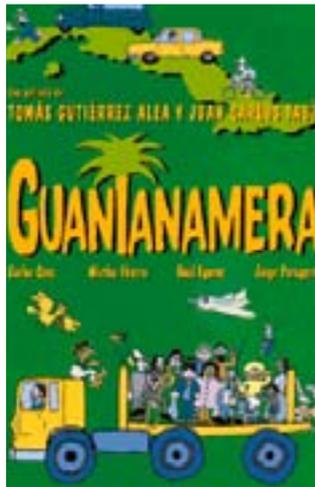
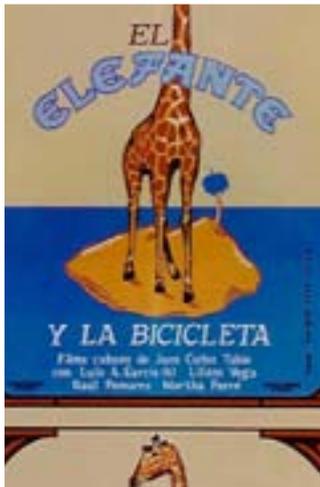


DRAFT

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mara



5 Cinema Today
Cultural Heritage

2007

alamar

SPECIAL PERIOD 1990

Fall of the USSR
economic crisis began in 1991
after the collapse of the Soviet Union

glauber rocha

United States embargo

law in 1992 severe shortages of hydrocarbon energy resources

United States embargo

strengthened in 1995

Possession of US\$ legalized

Cuban society and economy
radically transformed

Cultural heritage

after crisis: island Cubans continue to live at a lower
standard of living than they did before 1991

*Fidel Castro
hospitalized*

Cinema today

1990	1990	<i>Alicia en el pueblo de Maravillas - Daniel Díaz Torres</i> <i>Hello Hemingway - Fernando Pérez</i>
	1991	<i>Adorables mentiras - Gerardo Chijona</i>
	1992	<i>El siglo de las luces - Humberto Solás</i>
	1993	<i>Fresa y Chocolate - Tomás Gutiérrez Alea y Juan Carlos Tabío</i>
	1994	<i>El elefante y la bicicleta - Juan Carlos Tabío</i> <i>Madagascar - Fernando Pérez</i>
	1995	<i>La ola - Enrique Álvarez Martínez</i> <i>Pon tu pensamiento en mí - Arturo Sotelo</i> <i>Guantanamera - Tomás Gutiérrez Alea y Juan Carlos Tabío</i>
	1997	<i>Kleines Tropicana - Daniel Díaz Torres</i>
	1998	<i>La vida es silbar - Fernando Pérez</i>
	1999	<i>Un paraíso bajo las estrellas - Gerardo Chijona</i>
2000	2000	<i>Lista de espera - Juan Carlos Tabío</i>
	2001	<i>Nada - Juan Carlos Cremata</i> <i>Miel para Oshun - Humberto Solás</i>
	2003	<i>Aunque estés lejos - Juan Carlos Tabío</i> <i>Más vampiros en La Habana - Juan Padrón</i> <i>Suite Habana - Fernando Pérez</i>
		Alfredo Guevara ceases to be president of the ICAIC
	2006	<i>El Benny - Jorge Luis Sánchez</i> <i>La edad de la peseta - Pavel Giroud</i>
	2007	<i>Madrigal - Fernando Pérez</i>

Cinema Today

Cultural Heritage

In contrast to the various adaptations, there are also 33 cinemas that are still operating. They have maintained their function, enduring all this time, surviving all difficulties. What state are they in, what program do they show and which values do they stand for today?

While alternative developments like the video salons appeared complementary to the cinemas, the cinemas themselves kept their traditional programming, still characterized by the same cinema types that existed since before the revolution.

This continuity tells about the strong cultural heritage of Havana's cinemas, the survival of a culture despite all difficulties.

In the crisis years of the 90s, the ICAIC could no longer be supported by the government. It had to reorientate and find new ways of producing, self-financed or in coproduction with other countries. The film *Fresa y Chocolate*, a coproduction with Mexico and Spain, had a huge impact after its release at the XV film festival in 1993. It marked the beginning of a new orientation of Cuban cinema. By the end of the 90's, production was again increasing, since the cinema was one of the only mediums to express opinions more freely. Cuban film makers developed a way of dealing with the difficult circumstances of the daily life by reflecting them in their movies, set in an imaginary context.

The ICAIC lost its control over the cinemas, for whose maintenance it had been responsible ever since the Revolution. They were passed over to the Centro Provincial del Cine, an institution of the Poder Popular, meaning they were now directly controlled by the government. During the special period, the government was not able to do anything for their maintenance, hence the conditions of the cinemas worsened and many had to be closed or were adapted for other uses.

In 2002, the ICAIC regains control over some cinemas and shelters them under the Proyecto 23, a project for their maintenance and preservation. This development offers a new hope for the survival of Havana's cinemas.

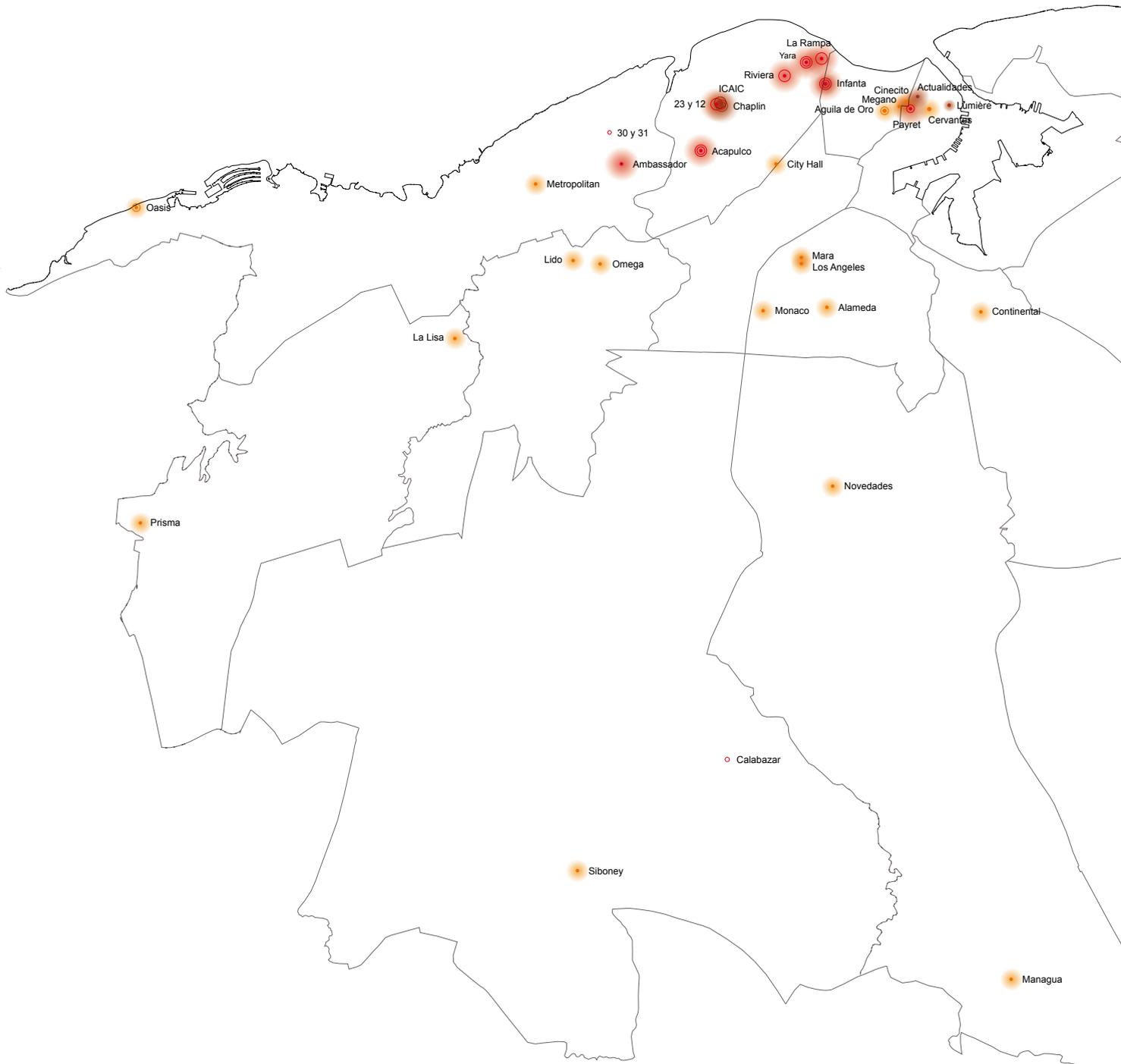
The video salons were a development that came up in the 80s, with intent to watch films under any circumstances. They were a necessary alternative, a complement to the cinemas, a way of arranging with technical possibilities in a time when people had no video at home. They are more popular in rural areas, replacing the mobile cinemas. There never was a large number of salons in Havana. Today only few operating salons remain, having been replaced over time by video stores. Although serviceable, the small salons could never live up to the magical experience of the cinema, with its bright screen in the dark auditorium.

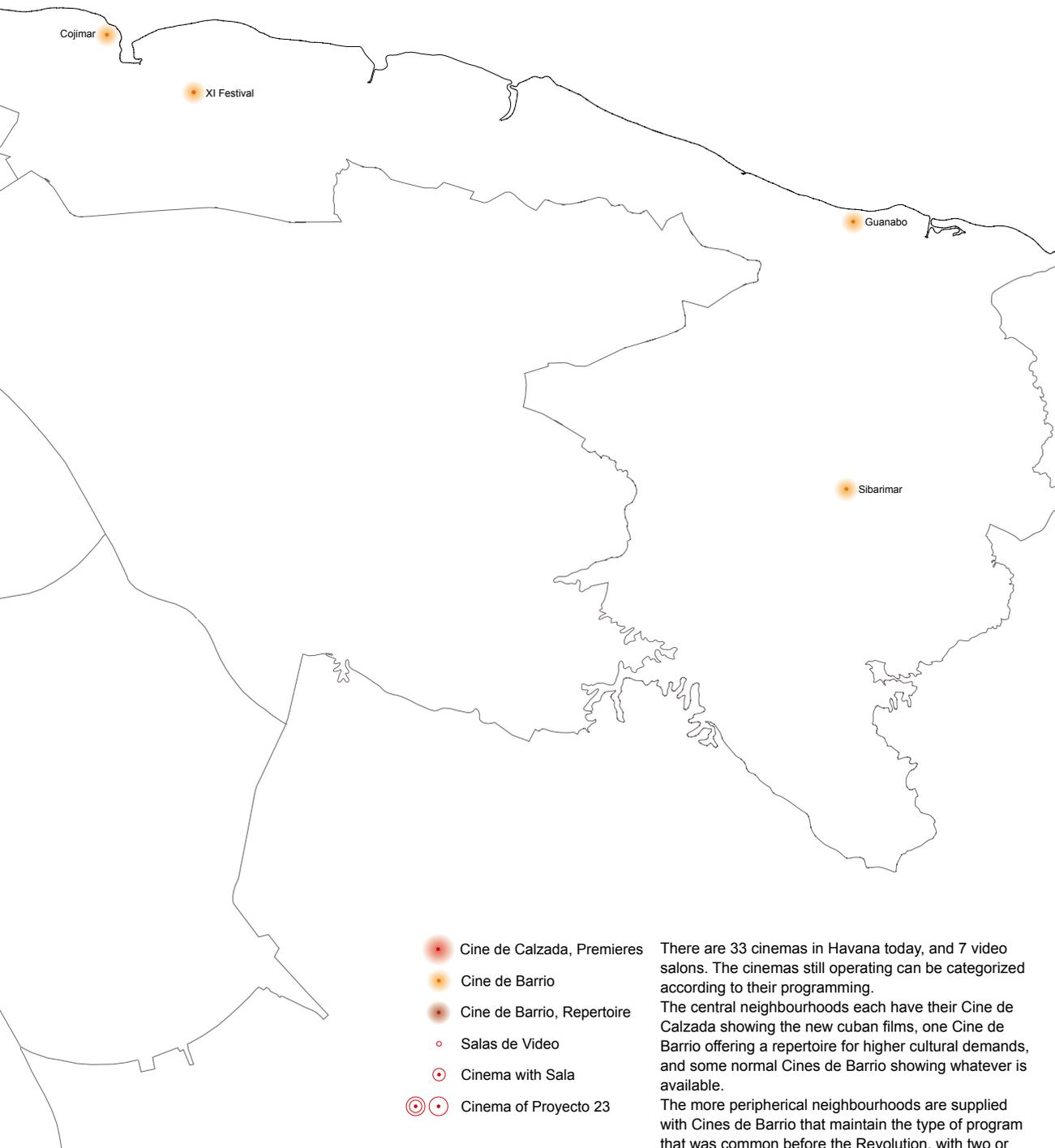


Today many of the large cinemas show northamerican movies on dvd, transforming themselves into a sort of video salon, projecting the films in bad quality, with a small beamer not appropriate for the distance to the screen. Although this may seem strange, its another creative way of adaptation to given structures, of arrangement with available resources, combining them into something that suits the purpose.

On the other hand, there is still a vivid film culture taking place in the important cinemas, showing the frequently released new Cuban movies to a continuous and enthusiastic audience.







- Cine de Calzada, Premieres
- Cine de Barrio
- Cine de Barrio, Repertoire
- Salas de Video
- Cinema with Sala
- ⊙ Cinema of Proyecto 23

There are 33 cinemas in Havana today, and 7 video salons. The cinemas still operating can be categorized according to their programming.

The central neighbourhoods each have their Cine de Calzada showing the new cuban films, one Cine de Barrio offering a repertoire for higher cultural demands, and some normal Cines de Barrio showing whatever is available.

The more peripheral neighbourhoods are supplied with Cines de Barrio that maintain the type of program that was common before the Revolution, with two or three changes per week. Allowing the residents to visit a cinema more than once a week without having to travel a long distance to the center.

Most cinemas have matinees for children on weekends, since going to the cinema on sunday afternoons is traditionally a part of every cuban childhood.

The program is issued by the ICAIC, allowing them a certain amount of control over the cinemas that are not part of Proyecto 23 but operated by the government. Today the program is only posted in front of the cinemas. Before the Revolution, it used to fill two pages of the newspaper.

Del jueves 19 de abril al miércoles 25 de abril del 2007

CERVANTES	MAS VAMPIROS EN LA HABANA	MARIANAO	CERRO	LUNES A MIERCOLES
<p>Teléfono 863-0026 RECESA LUNES 7:00 p.m.</p> <p>MASAJISTA ICHI EN EL CAMINO Filme Jap. (16)</p> <p>BESAME MUCHO Filme Bras. (16)</p> <p>SECRETOS COMPARTIDOS Filme Arg. (16)</p> <p>LA CORTE DEL FARAON Filme Esp. (16)</p> <p>MATINE 3:00 p.m. SABADO EL PRINCIPE VALIENTE Filme EE. UU. (TE)</p>	<p>Filme Cuba (TE) (Menores acompañados de adultos)</p> <p>MATINE 2:30 p.m. DOMINGO EL RATONCITO VALIENTE Filme EE. UU. (TE)</p>	<p>LIDO Teléfono 260-7747 6:30, 6:30 y 8:30 p.m.</p> <p>CRIMEN DESORGANIZADO Filme Irl.-G. Bret. (16)</p> <p>ENTRE CICLONES Filme Cuba (16)</p> <p>MATINE 2:00 p.m. SABADO Y DOMINGO LOS CISNES SALVAJES Filme Jap. (TE)</p>	<p>CITY HALL Teléfono 870-5331 5:00 p.m. y 7:30 p.m.</p> <p>JACKIE CHAN: DURO DE MATAR Filme EE. UU. (12)</p> <p>MAS VAMPIROS EN LA HABANA Filme Cuba (TE) (Menores acompañados de adultos)</p> <p>MATINE 3:00 p.m. SABADO DOS HISTORIAS DE MAZINGER Filme Jap. (TE)</p>	<p>ACCION ZUZUC Filme Rumana (TE)</p> <p>MATINE 10:00 a.m. DOMINGO DIBUJOS ANIMADOS</p>
<p>PAYRET Teléfono 863-3163 APERTURA 12:00 p.m.</p> <p>LA EDAD DE LA PESETA Filme Cuba.-Esp.-Ven. (16)</p>	<p>MONACO Teléfono 40-3202 5:30 y 8:30 p.m.</p> <p>MULAN Filme EE. UU. (TE)</p> <p>DOÑA BARBARA Filme Arg.-Esp. (16)</p> <p>MATINE: 2:30 p.m. SABADO Y DOMINGO DIBUJOS ANIMADOS</p>	<p>OMEGA Teléfono 200-6325 RECESA MIERCOLES 4:30 p.m.</p> <p>BATON ROUGE Filme Esp. (16)</p> <p>MATINE 2:00 p.m. SABADO Y DOMINGO FELIX EL LOBO Filme RDA (TE)</p>	<p>H. DEL ESTE</p> <p>COJIMAR Teléfono 792-7886 JUEVES A DOMINGO AVENTURERA Filme Venez. (16)</p>	<p>XI FESTIVAL Teléfono 65-1378 6:30 p.m. y 8:30 p.m. JUEVES A DOMINGO LA FORTUNA DE VIVIR Filme Franc. (16)</p> <p>LAS NOCHES DE CONSTANTINOPLA Filme Cuba (16)</p> <p>MATINE 10:00 a.m. SABADO Y DOMINGO EL RATONCITO VALIENTE Filme EE. UU. (TE)</p>
<p>ALAMEDA Teléfono 40-1420 6:30, 6:30 y 8:30 p.m.</p> <p>ROMPEDORA DE TORMENTAS Filme EE. UU.-G. Bret.-Ale. (12)</p> <p>MATINE 2:30 p.m. DOMINGO HERCULES Filme EE. UU. (TE)</p>	<p>PLAYA</p> <p>AMBASSADOR Teléfono 203-7997 5:30 y 8:30 p.m.</p> <p>ROMPEDORA DE TORMENTAS Filme EE. UU.-G. Bret.-Ale. (12)</p> <p>MATINE: 2:30 p.m. SABADO Y DOMINGO DIBUJOS ANIMADOS</p>	<p>LA LISA Teléfono 260-8574 5:30 p.m. y 8:00 p.m.</p> <p>RECESA MARTES JUEVES A DOMINGO DOBLE JUEGO Filme Perú.-Esp.-Cuba.-Arg. (16)</p> <p>LUNES A MIERCOLES CELOS Filme Esp. (16)</p> <p>MATINE 3:00 p.m. SABADO Y DOMINGO ASTERIX Y OBELIX VS. EL CESAR Filme Franc. (TE)</p>	<p>JUEVES A DOMINGO ARRIBA AZASA Filme Esp. (16)</p> <p>MATINE 10:00 a.m. SABADO Y DOMINGO DIBUJOS ANIMADOS</p>	<p>S. M. PADRON</p> <p>CONTINENTAL Teléfono 91-3550 JUEVES A SABADO DESDE LAS 4:30 p.m. EL TREN INFERNAL Filme Franc. (16)</p> <p>DOMINGO Y LUNES DESDE LAS 4:30 p.m.</p> <p>LOCURAS DE UN CHIFLADO Filme G. Bret. (12)</p> <p>MARTES Y MIERCOLES DESDE LAS 4:30 p.m.</p> <p>LA PRIMERA CARGA AL MACHETE Filme Cuba (12)</p> <p>MATINE INFANTIL VIER., SAB., y DOM. 2:30 p.m.</p> <p>AVENTURAS DE UN OSITO PANDA Filme Jap. (TE)</p>
<p>LOS ANGELES Teléfono 41-8070 RECESA LOS MARTES 5:00 p.m. y 7:30 p.m.</p> <p>LOS ANGELES GUARDIANES Filme Franc. (12)</p> <p>CARIÑO, HE AGRANDADO AL NIÑO Filme EE. UU. (TE)</p>	<p>METROPOLITAN Teléfono 200-6715 JUEVES A DOMINGO PERFECTO AMOR EQUIVOCADO Filme Cuba (16)</p> <p>LUNES A MIERCOLES EL ORO DE ULISES Filme EE. UU. (16)</p> <p>MATINE 3:00 p.m. SABADO Y DOMINGO CUENTOS DEL MAGO DE OZ Filme EE. UU. (TE)</p>	<p>PRISMA Teléfono 209-9385 RECESA MARTES 7:00 p.m.</p> <p>JUEVES A DOMINGO CRONOS Filme Mex. (12)</p> <p>MARTES Y MIERCOLES ASESINATO SIN MUERTE Filme EE. UU. (12)</p> <p>MATINE: SABADO Y DOMINGO 5:00 p.m.</p>	<p>GUANABO Teléfono: 96-2440 5:30 y 8:00 p.m.</p> <p>JUEVES A DOMINGO DESVIO AL PARAISO Filme P. Rico.-Esp. (16)</p> <p>LUNES A MIERCOLES EN EL PUNTO DE MIRA Filme EE. UU. (12)</p> <p>MATINE 10:00 a.m. DOMINGO DIBUJOS ANIMADOS</p>	<p>BOYEROS</p> <p>SIBONEY Teléfono 0-683-2358 JUEVES DOÑA BARBARA Filme Arg.-Esp. (16)</p> <p>VIERNES A JUEVES DURO DE MATAR II Filme EE. UU. (12)</p>
<p>10 DE OCTUBRE</p> <p>MARA Teléfono 41-5543 RECESA MIERCOLES 4:30 p.m. y 7:00 p.m.</p> <p>JACKIE CHAN: DURO DE MATAR Filme EE. UU. (12)</p>	<p>OASIS Teléfono 209-7601 4:30 p.m.</p> <p>JUEVES A DOMINGO LA VIDA ES SILBAR Filme Cuba (16)</p> <p>LUNES A MIERCOLES LISTA DE ESPERA Filme Cuba (12)</p> <p>MATINE 3:00 p.m. SABADO Y DOMINGO DIBUJOS ANIMADOS</p>	<p>SABADO Y DOMINGO 5:00 p.m.</p> <p>JUEVES A DOMINGO EL CABEZOTA Filme EE. UU. (12)</p>	<p>SIBARIMAR Teléfono 96-2168 5:00 y 7:00 p.m.</p> <p>JUEVES A DOMINGO EL CABEZOTA Filme EE. UU. (12)</p>	<p>SIBONEY Teléfono 0-683-2358 JUEVES DOÑA BARBARA Filme Arg.-Esp. (16)</p> <p>VIERNES A JUEVES DURO DE MATAR II Filme EE. UU. (12)</p>

Proyecto 23 - Preservation Saving the Cinemas for tomorrow

The Proyecto 23 is an institution of the ICAIC initiated in 2002. It is in charge of 8 cinemas, particularly of those along the 23rd street in Vedado, which is the most popular arterial road of the city. It controls the programming and exhibitions in its cinemas. Each of them is given a special characterization, thus they satisfy different interests. The Chaplin and the small auditorium in the Cultural Center are for movie lovers, 23 y 12 mainly for children, Riviera for students, Yara for everyone and La Rampa offers thematic cycles. The other two cinemas that also belong to the project are the Acapulco on 26th street and the recently rebuilt cinema Infanta in Centro Habana.

These cinemas are in comparatively good shape, owing to the Proyecto's concern for their preservation. They give an impression of how the cinemas of Havana might have presented themselves before the crisis, when they all were managed by the ICAIC. Their actual state is a direct result of the governments lack of money and insufficient maintenance.

The Proyecto is a step towards a possible return of the cinemas to the ICAIC. It might be a future goal to regain control over further cinemas, but today they focus on the restoration of the cinemas of 23rd.

Another possible strategy is the case of the Infanta, which was financed by foreign investors and then handed over to the Proyecto 23.



The Proyecto 23 resides in a tiny building right next to the ICAIC and cinema Chaplin.



Centro Cultural Cinematográfico ICAIC A new kind of Sala de Video

The Cultural Center of the ICAIC is located just across the street from the cinema Chaplin. It offers different activities, including an exhibition space, a gift shop, the cafe Fresa y Chocolate and a small auditorium. The video salon is equipped with modern digital technology, and offers sophisticated programming for movie lovers. It is a kind of enhanced sala de video, a more cultivated version with a screen instead of a television.

This rather new development of small salons integrated in cultural facilities can also be observed in other examples, like the Cinematógrafo Lumiere at the City Model in Habana Vieja, and a salon in the National Museum of Fine Arts. They have no regular program, but they all participate in the film festival, among other salas de video, showing a supporting programme, while the competitions are held in the large cinemas, namely in the Chaplin, La Rampa and 23 y 12.

These salons emerge out of a demand for smaller locations which cannot be satisfied by the old salas de video with their television screens.





The video salons appeared in the mid-eighties with the upcoming of video technology and had their golden age during the following decade. They arose out of the interest to show movies with any available equipment, to meet the demands of the audience.

They were a necessary development, for the simple reasons that it was no longer possible to repair the american projectors once they were broken. Moreover, film copies on video were easier to obtain than filmreels. As people could not watch the videos at home, the invention of the salons was only natural. Nowadays only seven of once thirteen salons are still operating in Havana. They are not very contemporary anymore, as they do not offer the same comforts as the cinemas. Meanwhile the salons are outnumbered by twentyseven video stores, since people now have other possibilities to watch videos and dvds.

Most salons, and also the video stores, are integrated in large cinemas, like the two salas de video in the Yara, located underneath the big auditorium. A third one has been converted into a candy shop.



video salon and store
at cinema Acapulco



Sala de Video Yara

The cinema Yara is the most widely known cinema of Havana today. Its location on the corner of 23 and L is the very heart of the city. Coppelia Ice Cream and the Habana Libre hotel attract a lot of tourists as well as people from the country, providing an audience for the Yara of more than half a million spectators per year. The cinema itself is a sort of super-cine with its huge auditorium, still offering all the attractions the Cines de Calzada once had. There are two video salons, an art gallery, a cafe and an art shop, as well as a pizza shop. The Yara shows how to deal successfully with such a fossil structure, how it is possible to save such a large-sized cinema for today. Supported by its environment, its cosmopolitan location and atmosphere, the Yara is a platform for urban life, a meeting place for young people, overtaking the role the Payret once had, emphasizing the shifting of the city's center from the Prado to La Rampa.





Cinema today





People waiting in line for the Yara on a Saturday night



People waiting in line for Coppelia like everyday



Set in Coppelia, the film Fresa y Chocolate contributed to the publicity of the area and made the Yara a well known meeting point for homosexuals.

The Infanta shows one of the most recent developments in Havana. It reopened in 2006, after five years of renovation financed by Spanish investors. Their intention was to create a cinema that responds to European standards. The cinema that had been closed for 25 years after a fire, has now become a new and shiny multiplex cinema equipped with modern techniques and furnishing imported from Spain. The former auditorium was converted into four smaller ones, the largest of them offering 200 seats, which is tiny compared to a Yara with 1490 seats today. The Infanta will be handed over to the Proyecto 23 in due time.





Cinema today

The well-climatized cinema offers a program that covers the needs of a whole neighbourhood, combining projectors and beamers, filmreels and dvds in a natural way. The two bigger screens show new Cuban releases, like the Cines de Calzada, while the smaller ones serve as Cine de Barrio and Sala de Video, showing repertiore movies and the new episodes of the TV-series Lost, attracting a regular audience. The Infanta is a funcionally designed cinema, offering more comfort than atmosphere. It certainly meets the expectations of its rather young audience, but will it ever obtain the same importance in their lifes as the grand old cinemas, that are deeply rooted in the collective memories of the inhabitants of Havana?





The conversion of a large auditorium into smaller ones is a popular practice in Europe that came up in the seventies, when huge cinemas ceased to be profitable.

While in other cities all these large cinemas have disappeared or been replaced by multiplex cinemas, in Havana the cinemas remain frozen in the state they had in the 50s.

In 1959 Havana had about 135 cinemas and 135 screens, 33 are still in use today, with 36 screens. An international comparison shows that this is rather out of time.

Paris had 347 cinemas and 347 screens around 1955, today there are 110 cinemas with 403 screens.

Zurich went from 59 cinemas and 59 screens, to 18 cinemas with 57 screens.

While the largest auditorium in Zurich today has 750 seats, in Havana it still has around 2000.

These tendencies can be observed in cities all over the world. Buenos Aires, Mexico, Madrid and Berlin all have an average of 3 or 4 times more screens than cinemas.

Comparing these numbers, it seems like it is only a matter of time until this development will reach the cinemas of Havana, but under the present circumstances, nobody knows what will happen in the future.



Cinema today





The cinemas of Havana are still very present throughout the city, although many of them have long since ceased to operate. But under the special circumstances, very few have disappeared. The whole city structure remains basically the same as it was in the 50s, since little has been constructed after the Revolution. The cinemas are all still there, maintaining the strong physical presence of their large volumes, as a visible testimony of a past time.

While also in other cities the construction of cinemas went down after 1960, the reasons were different, and there were other developments. With the availability of television and the technological advance, there was no longer a demand for large cinemas. They have disappeared in a continuous process, being converted into smaller cinemas or transformed for other uses.

Most contemporary european cinemas are only recognizable by their illumination, marquees and billboards. They do not follow a characteristic cinema typology that can clearly be identified without these attributes.

Whereas in Havana, the cinema structures are all still standing, speaking of their past even if they were adapted for other uses a long time ago. The various reuses show a creativity arising out of necessity, a way of arranging with available structures that makes it seem almost like a natural process.

Nevertheless, all these cinemas are still widely known. Anyone could name the cinemas in his neighbourhood, even if they have disappeared or been closed for ages. This adds another dimension to the importance of the cinemas. Apart from their physical presence, they also have a strong presence in the collective memories. They represent a cultural heritage worth preserving.

Havana might be the only city in the world where such cinemas still exist in large numbers, frozen in time, telling the story of a city and its culture.

The cinemas tell the stories of both the architectural and cultural heritage of the city and at the same time they reflect its present state, mirroring the past as well as the current situation.

It is the physical presence of the cinema structures and the visibility of their typology all over the city that makes Havana's cinema heritage so special.

Not only are they representing social and cultural aspects, but they are also a constituting element of the urban structure.

They are an essential part of the city in which almost every aspect of the city is recognizable.



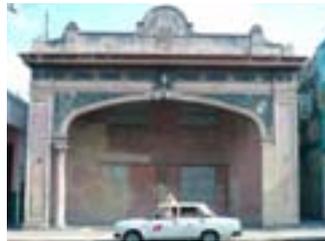
Yara
Verdun & Majestic
Atlas

Rampa
Payret
23 y 12 & Chaplin



Maravillas
Habana
Record

Alba
Lido
Principal de Marianao





CINEMA NAME

address

[Catalog Template]

front facade

screen / volume

entrance

auditorium / portico

aerial view

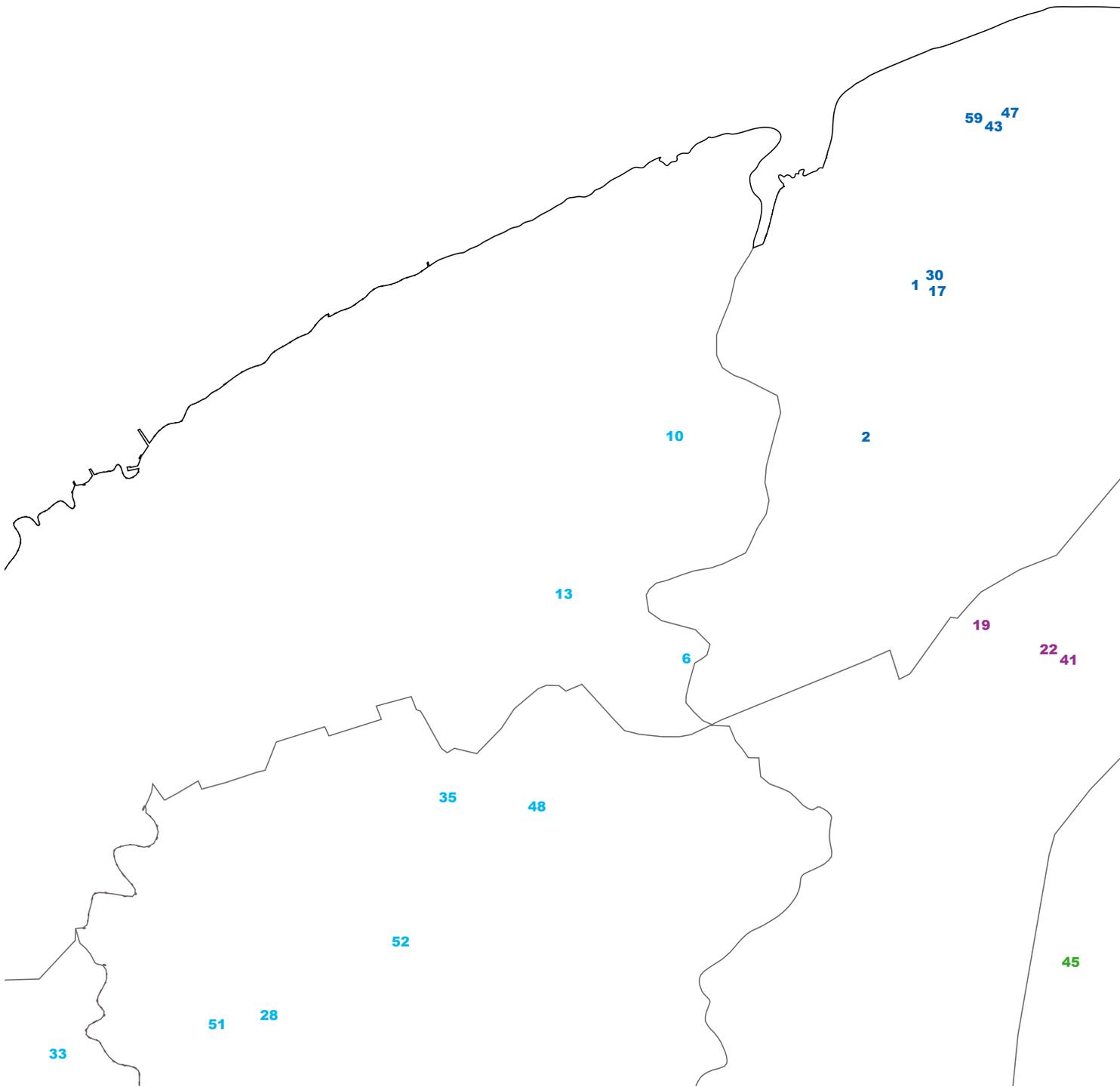
year of construction
address
municipio
architectural style
architect
renovation
type of cinema
number of seats in 1959

foyer

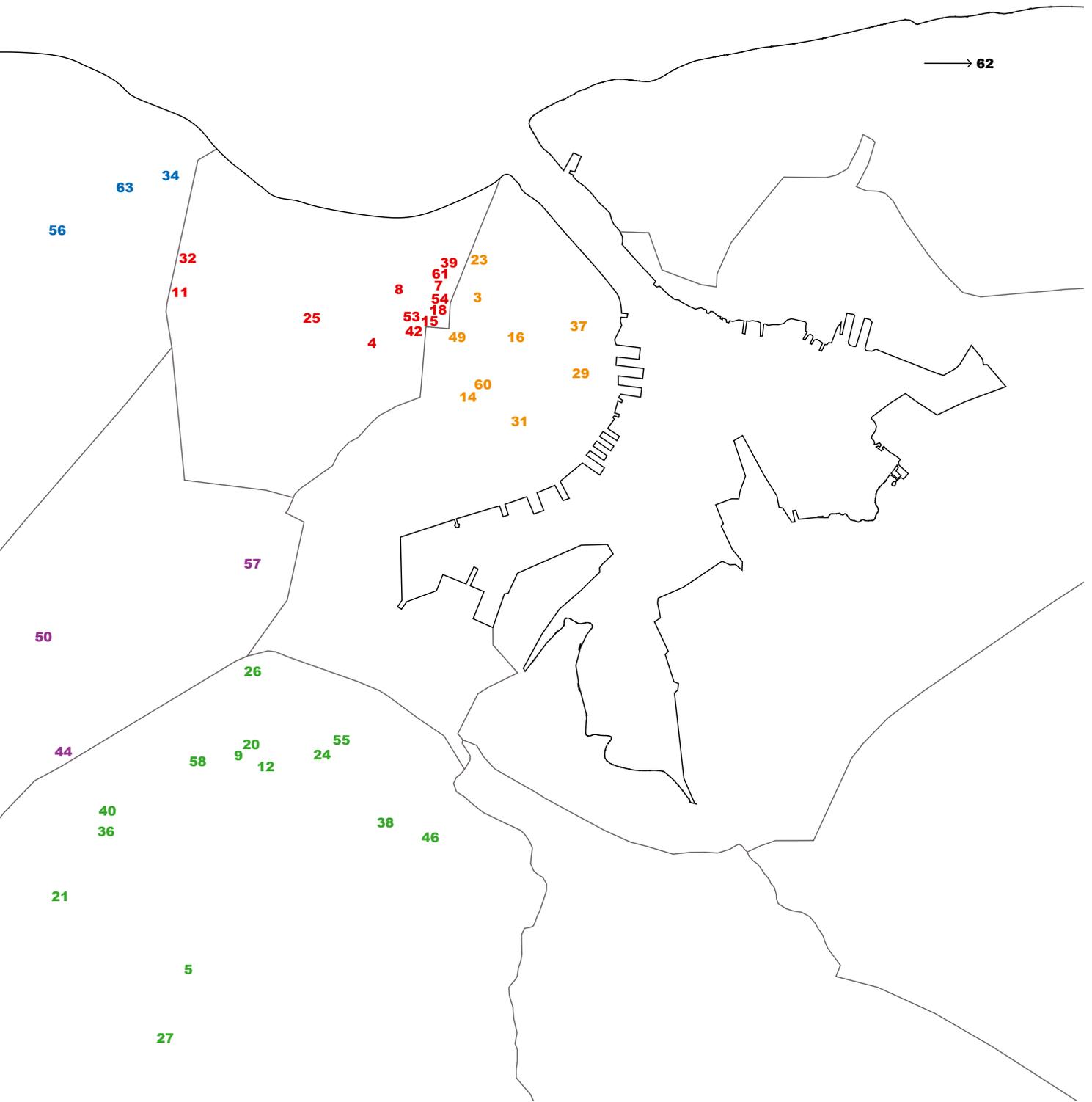
present use
since
short description

Cinema Catalog

Cinemas in catalog



- | | | | | | | | |
|----|---------------|----|-----------|----|-------------|----|-------------|
| 1 | 23 y 12 | 11 | Astral | 21 | Edad de Oro | 31 | Ideal |
| 2 | Acapulco | 12 | Atlas | 22 | Edison | 32 | Infanta |
| 3 | Actualidades | 13 | Avenida | 23 | Fausto | 33 | La Lisa |
| 4 | Aguila de Oro | 14 | Belgica | 24 | Fenix | 34 | La Rampa |
| 5 | Alameda | 15 | Campoamor | 25 | Finlay | 35 | Lido |
| 6 | Alba | 16 | Cervantes | 26 | Florida | 36 | Los Angeles |
| 7 | Alkazar | 17 | Chaplin | 27 | Gran Cinema | 37 | Lumière |
| 8 | America | 18 | Cinecito | 28 | Gran Teatro | 38 | Luyanó |
| 9 | Apolo | 19 | Coloso | 29 | Habana | 39 | Majestic |
| 10 | Arenal | 20 | Dora | 30 | ICAIC | 40 | Mara |



- | | | |
|----------------------|---------------------------------|------------------------------|
| 41 Maravillas | 51 Principal de Marianao | 61 Verdun |
| 42 Megano | 52 Record | 62 XI Festival |
| 43 Mella | 53 Rex | 63 Yara |
| 44 Mexico | 54 Rialto | 64 Sala de Video Yara |
| 45 Monaco | 55 Ritz | |
| 46 Norma | 56 Riviera | |
| 47 Olympic | 57 Roosevelt | |
| 48 Omega | 58 Santos Suarez | |
| 49 Payret | 59 Trianon | |
| 50 Principal | 60 Universal | |



year: 1941
 address: 23 y 12
 municipio: Vedado, Plaza
 style: modern
 architect: Felipe Garcia Canizares
 renovation: 1951
 type: Cine de Calzada
 seats: 1492, today 700



present use: cinema
 since 1951

Structure built as a garage, later completely renovated to become cinema 23 y 12. Maintained by the Proyecto 23. Now operating as cinema and frequently as theater for children.





year: 1958
address: Ave. 26 y 35
municipio: Vedado, Plaza
style: modern
architect: -
renovation: 1951
type: Cine de Calzada
seats: 1500



present use: cinema
since 1958

The last cinema built before the Revolution. Sala de video and video store integrated into the building. Maintained by the Proyecto 23. Gas station across the street carries the same logotype.



year: 1906
 address: Belgica No. 262
 municipio: Habana Vieja
 style: neocolonial
 architect: -
 renovation: 1930
 type: Cine de Barrio
 seats: 1700



present use: cinema
 since 1906

First cinema structure built in Havana.
 Initiated a construction boom.
 Today showing repertoire movies.



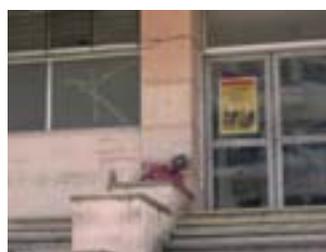


year: 1941
address: Rayo y Zanja
municipio: Centro Habana
style: art deco
architect: -
renovation: -
type: Cine de Barrio
seats: 900



present use: cinema / sala de video
since 1941

Situated in the Barrio Chino. Sala de Video behind the auditorium. Only chinese movies are shown. The auditorium is presently out of use, although the cinema appears in the program of the ICAIC.



year: 1940s
address: Santa Catalina y Párraga
municipio: Diez de Octubre
style: art deco
architect: -
renovation: -
type: Cine de Barrio
seats: 1400

present use: cinema
since 1940s

Well kept and clean. Surrounded by many people, young and old. Seemingly popular in the neighborhood.

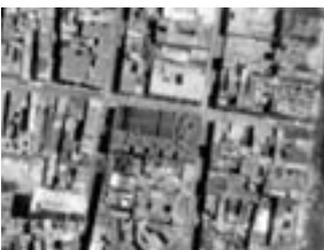


year: 1930s
address: Ave. 44 No. 5112
municipio: Playa
style: modern
architect: -
renovation: -
type: Cine de Barrio
seats: 900



present use: music hall
since 1960s

Maintained by the community of the neighbourhood. Frequently used as concert hall and rehearsal room.



year: 1930s/ 40s
 address: Consulado y Virtudes
 municipio: Centro Habana
 style: -
 architect: -
 renovation: -
 type: Cine de Barrio
 seats: 1700



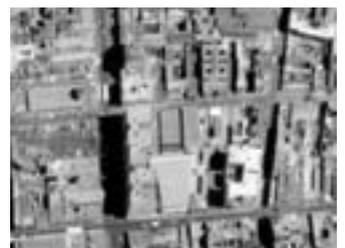
present use: theater
 since 1970s

Used to be very popular for the international audience. Huge painting on the exterior wall. Originally named Alhambra, later Alkazar, today Teatro Musical. Elegant foyer.





year: 1941
address: Galiano y Concordia
municipio: Centro Habana
style: art deco
architect: Mtnz. Campos y Pascual de Rojas
renovation: -
type: Cine de Calzada
seats: 1775



present use: theater
since 1970s

Huge auditorium and impressive stage.
Situating in the very center, surrounded by crowded former commercial streets.
Well-known for its luxuriously designed interior.



year: 1940s
 address: Diez de Octubre y Santos Suarez
 municipio: Diez de Octubre
 style: art deco
 architect: -
 renovation: -
 type: Cine de Barrio
 seats: 1330



present use: center of magic
 since 1990s

Visible from far away. Former filmstrips used as stage decoration. Only partially well kept. Former projection room used as office.





year: 1941
address: Ave. 41 y 30
municipio: Playa
style: art deco
architect: -
renovation: -
type: Cine de Barrio
seats: 1141



present use: closed
since 1990s

Well kept, but seems to be closed.
Often mentioned in architectural guides
for its typical art deco style facade.



year: 1950
address: Czda. de Infanta y
San José
municipio: Centro Habana
style: art deco
architect: -
renovation: -
type: Cine de Barrio
seats: 2400

present use: closed
since

Operated as a theater until recently.

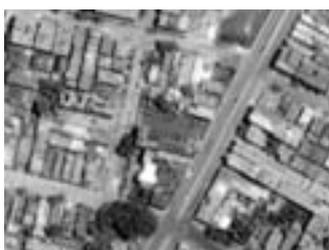
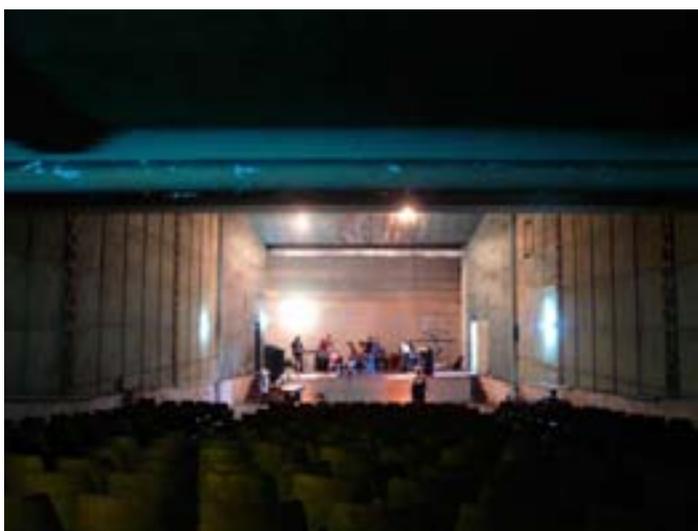


year: 1930s/ 40s
address: Czda. de Luyanó y
Santa Emilia
municipio: Luyanó, Diez de
Octubre
style: -
architect: -
renovation: -
type: Cine de Barrio



present use: music hall
since 1990s

Compañía musical doble impacto.
Center for music around the near
neighborhoods.



year: 1946
 address: Ave. 41 entre 56 y 58
 municipio: Playa
 style: modern
 architect: Gustavo Moreno
 renovation: -
 type: Cine de Barrio
 seats: 1000



present use: music hall
 since 1990s

Band and orchestra rehearsal room in this cinema. To perform afterwards in the city center on bigger stage. Be-draggled facade, only some parts of the marquee are still visible





year: 1931
address: Bélgica No. 518
municipio: Habana Vieja
style: -
architect: -
renovation: -
type: Cine de Barrio
seats: 750



present use: housing
since 1990s

Auditorium occupied by housing units.
First plant empty. Roof of former cinema
deconstructed. Grocery shop on the
groundfloor.



year: 1912
 address: Industria y San José
 municipio: Centro Habana
 style: eclecticism
 architect: -
 renovation: -
 type: Cine de Calzada
 seats: 1082



present use: abandoned
 since 19-

Structure in a very bad state. No entering possible. Balconies of a once huge theater auditorium still visible. Potted plants on window sills imply some sort of inhabitants.





year: 1930s
address: Lamparilla No. 312
municipio: Habana Vieja
style: -
architect: -
renovation: -
type: Cine de Barrio
seats: 1200



present use: cinema
since 1930s

Inobtrusive appearance. Almost no visitors anymore. Well kept. Possible spectators of the closed Ideal are sent to the Cervantes.



year: 1960
 address: 23 y 12
 municipio: Vedado, Plaza
 style: modern
 architect: -
 renovation: 2003
 type: Cine de Calzada
 seats: 1450



present use: cinema
 since 1960

Main center of cinema culture in Havana. Maintained by Proyecto 23. Very famous for its atmospheric auditorium. In a very good state. Building includes 8 stories, with offices of the ICAIC. Originally named Cinemateca de Cuba, renamed in 1983.





year: 1910
address: San Rafael y Consulado
municipio: Centro Habana
style: modern
architect: -
renovation: 1940
type: Cine de Barrio
seats: 400



present use: cinema
since 1940

Situated at the prominent pedestrian zone San Rafael. Shows only program for children. Surrounded by a large amount of shops and grocery stores. Modern style building.



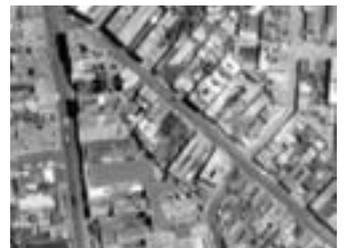
year: 1935
 address: Prensa No. 215
 municipio: Cerro
 style: -
 architect: -
 renovation: -
 type: Cine de Barrio
 seats: 650

present use: demolished
 since 2004

Shut down in the 70s. Today only its former parcel is visible. Many people remember this cinema.



year: 1918
address: Czda. de Luyanó No. 18
municipio: Diez de Octubre
style: -
architect: -
renovation: 1948
type: Cine de Barrio
seats: 900



present use: closed
since 1990s

Roof broken, can be seen from the Apolo. Its letters still show last traces.
Not used at the moment.



year: 1930s
 address: Santa Catalina y Juan Delgado
 municipio: Diez de Octubre
 style: -
 architect: -
 renovation: 1945
 type: Cine de Barrio
 seats: 1090

present use: theater for children
 since 1990s

Center for children around the neighbourhood. Clean, well-kept and nicely decorated. Program for children. Formerly called Santa Catalina.





year: 1925
address: Cerro y Zaragoza
municipio: Cerro
style: art deco
architect: -
renovation: -
type: Cine de Barrio
seats: 800



present use: theater
since 1990s

Nowadays called Teatro Cimarron. Auditorium used with reduced seat number.

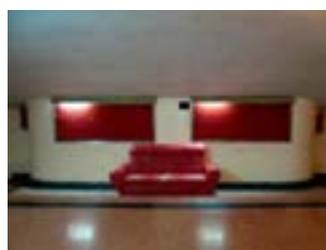


year: 1938
 address: Prado y Colón
 municipio: Habana Vieja
 style: art deco
 architect: Saturnino Parajon
 renovation: -
 type: Cine de Calzada
 seats: 1665



present use: theater
 since 1970s

Impressive facade architecture. Famous theater. Emptied lobbies, only some furniture remaining.



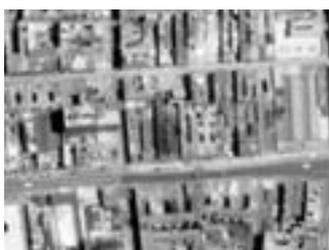


year: 19-
address: Santa Ana entre Justicia
y Fábrica
municipio: Luyanó, Diez de Octubre
style: -
architect: -
renovation: -
type: Cine de Barrio
seats: 680



present use: housing
since 1990s

Up to 40 people living inside this reused
structure. Billboard still visible.



year: 1946
address: Zanja entre Gervasio y Escobar
municipio: Centro Habana
style: art deco
architect: -
renovation: -
type: Cine de Barrio
seats: 1300

present use: closed
since 1990s

Poor copy of the art deco facades.

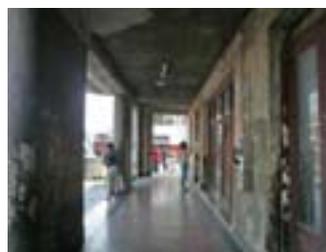


year: 1949
address: Diez de Octubre No. 210
municipio: Diez de Octubre
style: modern
architect: Honorato Colete
renovation: -
type: Cine de Barrio
seats: 1200



present use: closed
since 1990s

Still in good state. Closed for unknown reasons.



year: 1940s
address: Diez de Octubre No. 1372
municipio: Diez de Octubre
style: art deco
architect: -
renovation: -
type: Cine de Barrio
seats: 957

present use: circus school
since 1990s

Used by Cuban national School for circus arts, Cendac Circuba. Auditorium adapted to new use.



year: 1946
address: Ave. 51 entre 120 y 122
municipio: Marianao
style: -
architect: -
renovation: -
type: Cine de Barrio
seats: 1250



present use: shop
since 2006

Noticeably different from other cinema typologies. No windows in the exterior side wall. The foyer is used as a shop, the rest of the building transformed to offices. Lost use as cinema years ago. Also called Gran Teatro.



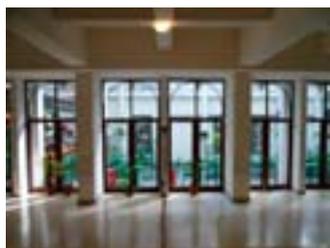
year: 1930s
 address: Mercaderes 311
 municipio: Habana Vieja
 style:
 architect: Juan Abalo
 renovation: 1939
 type: Cine de Barrio
 seats: 980



present use: planetarium
 since 2007

Located at the Plaza Vieja. Under construction, to be a planetarium, everything except facade will be torn down. Had modern facade between 1939 and 60s





year: 1959
address: 23 y 12
municipio: Vedado, Plaza
style: -
architect: -
renovation: -
type: Sala de Video
seats: 24



present use: Sala de video
since 2001

Not a big auditorium but small video projection room with screen. Elaborated walls made out of wood to ensure acoustic qualities. High standard sala de video. Specific and cultivated program.



year: 1927
 address: Compostela No.114
 y Acosta
 municipio: Habana Vieja
 style: -
 architect: Pio Junco del Pandal
 renovation: 1931
 type: Cine de Barrio
 seats: 450

present use: shut down
 since 2007

Small auditorium, ceiling made out of wooden beams. Was built into an existing building. Not profitable, was closed down. Situated in non-touristic part of Habana Vieja.



year: 1940s
address: Infanta entre Neptuno y San Miguel
municipio: Centro Habana
style: modern
architect: -
renovation: 2006
type: Cine de Barrio
seats: 1485, today 574



present use: cinema
since 2006

Recently renovated, now 4 auditoriums with 160, 200, 107 and 107 seats. Multiplex with modern techniques and climatization. Had been closed since it burnt down in 1975, sabotage. Aerial image still shows the construction site.



year: 1940s
 address: Ave. 51 No.15616
 municipio: La Lisa
 style: -
 architect: -
 renovation: -
 type: Cine de Barrio
 seats: -

present use: cinema, video store
 since 1940s

Huge front facade with two parts on each side of the upper floors that are used for housing. Behind this facade the cinema typology gets visible.



year: 1954
 address: 23 y O
 municipio: Vedado, Plaza
 style: modern
 architect: Gustavo Botet
 renovation: -
 type: Cine de Calzada
 seats: 900, today 908



present use: cinema
 since 1954

Famous all over the city for its ramp that occupies the whole foyer. Spaces formerly occupied by cafes are not in use anymore. Well looked after, but sadly deserted.



year: 1959
 address: Ave. 41 entre 82 y 84
 municipio: Marianao
 style: modern
 architect: Carlos Ferrer
 renovation: -
 type: Cine de Barrio
 seats: 1118

present use: cinema
 since 1951

Facade made of colored mosaic tiles.
 Comparatively in a good state. Contains
 grocery shop in the groundfloor. Place
 to meet. Still frequently visited by
 people from the neighborhood.



year: 1940s
address: Juan Delgado y Lacret
municipio: Diez de Octubre
style: modern
architect: -
renovation: -
type: Cine de Barrio
seats: 1400



present use: cinema
since 1940s

Located in the housing area of the city, close to the Mara. Well kept on the inside, wooden foyer. Used as cinema, sala de video, video store and theater. Same chairs as in other cinemas.



year: -
 address: Mercaderes
 municipio: Habana Vieja
 style: -
 architect: -
 renovation: -
 type:
 seats: -

present use: sala de video
 since 1990s

Additional attraction at the City Model of Habana Vieja. Small sala de video comparable to one at the ICAIC. No regular program, participates in filmfestival. Building originally pharmacy Taquechel. Located beside the hotel Ambos Mundos.



year: 1947
address: Czda de Luyanó 525
municipio: Diez de Octubre
style: modern
architect: René J. Cabrera Veitía
renovation:
type: Cine de Barrio
seats: 1200



present use: martial arts school
since 1986

Burnt down 1985, now mainly open-air concrete structure. Martial arts school occupies the only covered space under balcony. Original projectors and other equipment still in projection room, some seats in foyer, palm trees in former auditorium.



year: 1920s/ 30s
 address: Consulado No. 210
 municipio: Centro Habana
 style: -
 architect: -
 renovation: -
 type: Cine de Barrio
 seats: 1110



present use: transitory use
 since 1980s

Home to a garage, canteen, office and meeting point. Very established in the neighbourhood, many people occupying all parts of the former cinema.





year: 1952
address: Juan Delgado y Lacret
municipio: Diez de Octubre
style: modern
architect: -
renovation: 1972-1980
type: Cine de Barrio
seats: 1051



present use: cinema
since 1952

Amazing structure located in living area. Atmospheric auditorium with formerly illuminated decoration. Logotype still illuminated. Also very popular during the Filmfestival in December, with a bar in the back of the auditorium.



year: 1930s
 address: Cerro y Palatino
 municipio: Cerro
 style: -
 architect: -
 renovation: -
 type: Cine de Barrio
 seats: 1200



present use: closed
 since 1990s

Huge portico on the outside used by the people as urban space. Attached to the groundfloor is the Cafeteria Maravillas. Amazingly colorful painted. Foyer and auditorium not in use. People are sent on to the nearby theater Edison to rent videos.





year: -
address: Industria y San Martín
municipio: Centro Habana
style: -
architect: -
renovation: -
type: Cine de Barrio
seats: -



present use: cinema
since 19-

Tiny building with housing on the first floor. Surprisingly a cinema incorporated into existing building. Entrance visible because of painted wall and logotype. Next to the old cinema Campoamor.



year: 1950
 address: Línea y A
 municipio: Vedado, Plaza
 style: modern
 architect: Pascual de Rojas
 renovation: -
 type: Cine de Calzada
 seats: 1887

present use: theater
 since 1970s

Originally cinema Rodi, changed name and function in the 70s. Rodi logotype was mounted on tower on the right side.



year: 1940
 address: Salvador y San Anselmo
 municipio: Cerro
 style: -
 architect: -
 renovation: -
 type: Cine de Barrio
 seats: 785



present use: theater for children
 since 2000

More famous since it is used as theater.
 Bad state, only auditorium used. Strong
 recreative quality in the neighborhood.
 Well visible cinema typology with
 asymmetrical back facade.



year: 1940s
 address: M. Rodriguez y Acosta
 municipio: Diez de Octubre
 style: modern
 architect: -
 renovation:
 type: Cine de Barrio
 seats: 1300



present use: cinema
 since 1940s

Well looked after and clean foyer. Pool of water in front of the stage. Central point of the neighbourhood. Vegetarian restaurant integrated into groundfloor with terrace on the first floor. Located beside funpark for children. Many people waiting for transportation in front of the cinema.





year: 1910
address: Czda de Luyanó No. 702
municipio: Luyanó, Diez de Octubre
style: eclectic
architect: -
renovation: -
type: Cine de Barrio
seats: 820



present use: abandoned
since 1990s

Completely closed entrance. Former doors are barred with walls, windows with fences. Obvious cinema architecture and eclectic style.



year: 1940s
 address: Línea entre B y C
 municipio: Vedado
 style: -
 architect: -
 renovation: -
 type: Cine de Barrio
 seats: 740

present use: abandoned
 since 1990s

Still open and guarded by old men.
 Name inlaid in floor.
 Visible cinema typology.



year: 1949
address: Ave. 51 y 80
municipio: Marianao
style: modern
architect: -
renovation: -
type: Cine de Barrio
seats: 1000



present use: cinema
since 1949

Also used for dance for children.
Housing left and right above the foyer.
Surrounded by empty sites and old
wooden buildings, in one of the oldest
neighbourhoods outside Habana Vieja.



year: 1877
 address: Prado y San José
 municipio: Habana Vieja
 style: eclectic
 architect: Eugenio Batista
 renovation: 1951
 type: Cine de Calzada
 seats: 1800



present use: cinema
 since 1951

Well known among Cubans and tourists. Large auditorium and balcony. Nicely designed foyer that is sometimes used as a bar. Entrance illuminated at night, but not logotype.





year: 1936
address: Cerro y La Rosa
municipio: Cerro
style: -
architect: -
renovation: -
type: Cine de Barrio
seats: 1080



present use: housing
since 1965

Front facade not obviously cinema
typology, but volume still recognizable.
Divided into different housing units.
Most probably informal arrangement.



year: 1900
 address: Ave. 51 y 128
 municipio: Marianao
 style: eclectic
 architect: -
 renovation: 1926/ 27
 type: Cine de Barrio
 seats: 1100



present use: flowermarket
 since 2005

Impressive former theater structure with large auditorium, and decorated walls. Only structure of roof remaining. Flowermarket occupying portico and entrance, rest of the building not used. Imposing entrance attracts attention.





year: 1950
address: Ave. 51 entre 100 y 102
municipio: Marianao
style: -
architect: -
renovation: -
type: Cine de Barrio
seats: 1510



present use: video store
since 1990

Foyer used as video store, auditorium for storage. Well kept and nice interior with wood panels and visible brickwalls, Decorated with movie posters. Surrounded by low-rise housing structures.



year: 1949
 address: San Rafael entre
 Industria y Amistad
 municipio: Centro Habana
 style: modern
 architect: Luis Bonich
 renovation: -
 type: Cine de Barrio
 seats: 750

present use: abandoned
 since 1990s

Used to be a famous cinema in the pedestrian zone of San Rafael. Combined with the Duplex, one showing documentaries and the other animation films. Nowadays completely deteriorated interior. Modern reduced quadratric facade with large clock as only decoration.





year: 1920
address: Neptuno entre Prado y
Cosulado
municipio: Centro Habana
style: -
architect:
renovation: 1949
type: Cine de Barrio
seats: 740



present use: audio supply store
since 1990s

Situated nearby the Prado. Not solitary
building, decent modern facade.
Changed its logotype with the change
of use.



year: 1937
 address: Rodríguez y Fábrica
 municipio: Luyanó, Diez de Octubre
 style: -
 architect: -
 renovation: -
 type: Cine de Barrio
 seats: 1165

present use: store
 since 1990's

Used to be a cafe before changing its use into a stock store. Massive building volume. Main entrance accessible from two sides. Typical art deco facade.



year: 1927
 address: Calle 23 entre G y H
 municipio: Vedado, Plaza
 style: modern
 architect: Jose M. Cadenas
 y Eladio Armengol
 new: 1950s
 type: Cine de Calzada
 seats: 1006, today 920



present use: cinema



One of the cinemas of calle 23,
 now showing us-films on dvd.
 Originally built in neocolonial style
 reminding of a spanish castle. First cine
 atmosferico in Havana.
 New building in the 50's.



year: 1920
 address: Monte y Fernandina
 municipio: Cerro
 style: -
 architect: -
 renovation: 1940
 type: Cine de Barrio
 seats: -

present use: polyclinic
 since 1990s

Upper part of building volume
 deconstructed, only ground floor left.
 Hard to identify it as a former cinema.



year: 19 -
address: Santos Suárez y San Benigno
municipio: Diez de Octubre
style: -
architect: -
renovation: -
type: Cine de Barrio
seats: 850



present use: demolished
since 1990s

Only the screen remains as a backdrop
for the fruitmarket occupying the site.



year: 1920s
 address: Línea entre A y Paseo
 municipio: Vedado, Plaza
 style: eclectic
 architect: Joaquin Weiss
 renovation: 1945/ 53
 type: Cine de Calzada
 seats: 1100



present use: theater
 since 1970s

Typical eclectic style. Cafe attached on the right side of the building. One of Havana's most popular theaters.





year: 1920s
address: Belgica No. 511
municipio: Habana Vieja
style: eclectic
architect: -
renovation: -
type: Cine de Barrio
seats: 1048



present use: housing
since 1990s

Used to be a part of a convent before
it was transformed into a cinema. Later
converted to be used for housing.



year: 1940s
 address: Consulado No. 214
 municipio: Centro Habana
 style: -
 architect: -
 renovation: -
 type: Cine de Barrio
 seats: 1350



present use: transitory use
 since 1990s

Foyer used as rehearsal room.
 Auditorium empty, but well kept and clean. The roof could be opened. Richly decorated interior and very high ceiling.





year: 1989
address: Ave. Los Cocos y 3ra
municipio: Alamar, Habana del Este
style: -
architect: -
renovation: -
type: Cine de Barrio
seats: -



present use: cinema
since 1989

One of only two cinemas constructed after the revolution, in the new settlement Alamar, where there was no cinema yet. Typology not as spectacular as cinemas constructed before the Revolution.



year: 1945
 address: L y 23
 municipio: Vedado, Plaza
 style: modern
 architect: -
 renovation: -
 type: Cine de Calzada
 seats: 1650, today 1450



present use: cinema
 since 1945

Most famous cinema of Havana. One of the three volumes of the Radiocentro complex. Originally named Warner, later Radiocentro, since 1962 Yara.





Sources:

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