





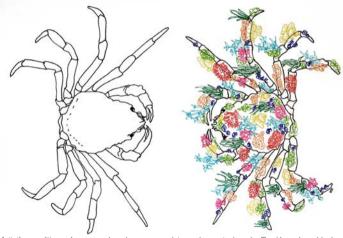
### CONCEPTUAL VISION

The average Parisian spends about 84 hours a year waiting at a métro station or a tram stop (Pujol 2015). Most of the stations they are spending this time in are drab, dingy, and contain little art outside of advertisements. Our project seeks to reinvogorate the métro station experience by placing art in the walls and ceilings of the train platforms. We cooperate with curators from the museums of Paris to choose an artist from the Paris métropolitan area, who will select a piece of art from the collection and create something in response. Both pieces will be displayed in the station (either a reproduction or a picture for the piece of art from the museum), which creates a dialog between the old and the new. Stations will be picked both from the Grand Paris métro expansion and existing stations in the métro system.

### **CONCEPTUAL VISION**

#### **Biological Metaphor**

The decorator crab selects small animals, such as sea anemones and sponges, and seaweeds to decorate its shell (Monterey Bay Aquarium 2017). The resulting shell is a sort of symbiotic beauty: the attached organisms help ward off predators, while in return receiving a place to live and a food source (AquaViews Magazine 2017).



Artist's rendition of a normal crab compared to a decorated crab. By: Karaghen Hudson

### **CONCEPTUAL VISION**

We imagine a similar symbiotic relationship between curators of the museum, the artists, and métro users. The shell of a crab is like the métro station: it fulfills a basic function of providing protection to the crab just as the plain, white-tile métro stations serve as

transition space for public transportation. The mind of the decorator crab is like the museum curators: they determine what is worthy enough to be their shell's decoration. If considering the decorations as living, we can also think of the sponges or sea anemones

as the métro users: they are essentially "hitch hikers" of the crab/métro and are exposed to feeding opportunities based on the crab's movements or are now capable of moving from point A to point B while enjoying the beautiful decorations on the shell/métro.

Crab Shell Métro Station

Symbiosis

Hitchhiker Organism: Artwork Métro Users



### **BACKGROUND**

Whether you are a tourist or a citizen of the Paris métropolitan area, a near ubiquitous part of the Paris experience is the usage of its extensive métro and rail networks. The Paris Métropolitain and RER is one of the busiest in the world, serving over 1.5 billion passengers every year, and plans to expand the métro further will only increase this statistic in the next fifteen years (Pécresse et al. 2015). In

fact, the Parisian métro is ranked among the best in the world in terms of accessibility within the city, as the stations tend to be very close together; all Parisians within the city proper are within walking distance, ten minutes or less, to a métro station (Gee 2016). However, even though its success as a method of mass transport is apparent, there is still much that could be done to improve the rider experience.

# 245 MÉTRO STATIONS ACROSS 14 LINES

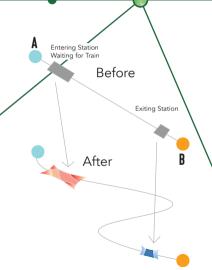
# 400 METERS AT MOST FOR CLOSEST STATION WITHIN PARIS

# **68 NEW STATIONS**ACROSS NEW LINES 15, 16, 17, AND 18

### **BACKGROUND**

As it is, the subway station is seen a fairly drab and uncomfortable transitory space - an unpleasant gap between point A and point B with little expectation of beauty. With a few notable exceptions, stations tend to be built with minimal attention to aesthetics. We believe that this does not have to be the case: the daily transport

experience can already be an uncomfortable one, especially during rush hour where people are packed tightly into narrow cars. Our goal is to alleviate that experience as much as possible, and in a city with a rich artistic and cultural history, we believe that art is the way to accomplish this.



### **CONTEXTS OF PARIS**

Paris is considered a mature city with a complex urban structure. The city has an advanced public transportation system and strong institutional and financial means (Hubert & Jehanno 2006). Paris is very economically prosperous within the city and certain outlying suburbs, though huge inequalities, financial and otherwise, still exist even between neighboring arrondissements or suburbs (Bolongaro 2015). However, there have been efforts to more evenly distribute this properity produced by the city, the most recent and prominent of which is the creation of the Grand Paris region.

The Grand Paris mission statement is to create "an **urban, social, and economic development project** which brings together the Greater Paris Region's strategic areas with Paris at the heart of the Greater Paris area."

### **CONTEXTS OF PARIS**

An important focus of the Grand Paris is the expansion of the public transportation network in order to support local development and link the main economic centers of the region. The key points of focus for us are the network's future stations (3). The construction process is also the perfect time for artists to install their work, which would otherwise disturb already functioning stations.



### **AUDIENCE**

Thus, our main audience will be the residents of Grand Paris, specifically those who have not previously had the privilege to engage with museums. The brand new and under renovation métro stations in the Grand Paris public transportation expansion serve as blank canvases for Les Galeries du Métro. The first are stations nearby, which will service the under-privileged of Paris proper.

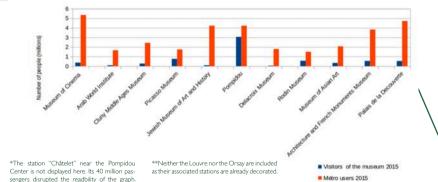
We focus on targeting two kinds of stations.

The second are the future stations in the banlieues, which will service those who live too far to engage on a regular basis.

### **AUDIENCE**

Here we wanted to clearly quantify the scale of the impact of the art. To do that, we selected different museums in Paris and searched for the annual users of both nearby métro stations and museums\*. Some stations are not represented due to lack of data. The blue bars. representing the number of people going to the museum are very small compared to the number of nearby métro users. In addition, the

#### Comparison of the museum's visitors and the users of the closest métro for 2015



data merely counts the number of people entering the station, and none who are

exiting. Thus, the total amount of potential exposure could be larger than displayed\*\*.

### INSPIRATIONS

A beautiful métro system and a highly efficient métro are not mutually exclusive concepts; perhaps the most prominent example of this is the Moscow metro. It is both busier and longer than that of Paris, yet it was built with such attention to beauty that it has become a tourist attraction in and of itself (Alleyne 2016).



A typical train platform in Moscow

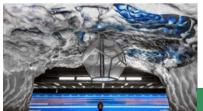


A mural commemorating the end of

### **INSPIRATIONS**

Now admittedly, the Moscow métro was built under an authoritarian regime with no budgetary constraints. However, our goal is not to achieve the same grandiosity and excess of Moscow. Rather, it is to elevate the current experience into something more representative of Paris's reputation as the "Museum City," generally introducing greater exposure to the





arts for those who may not usually have access. Another amazing example of a beautiful metro is Stockholm's efforts to decorate its metro lines; more than 90 out of the 100 stations in its system contain art from over 150 artists since the 1950s (Dye 2016). We believe that the successes there may translate just as well in Paris.

Art in the T-Centralen (top) and Tekniska Högskolan (bottom) station of the Stockholm metro

### **INSPIRATIONS**

is the UN Sustainable Development Goals. We have how **culture** may enhance

#### SDG 4: Education

By expanding access to the art world, we enhance cultural and artistic education, subjects which tend to be forgotten in higher education. In the European Union, more than a third of all graduates come from the social sciences and business; the next quarter come from health services or engineering; finally, a little more than 10% come from the arts and humanities. Even those graduating in the humanities are not guaranteed to have a robust artistic education (Eurostat 2017). This increased exposure is a step forward for bolstering cultural education.

#### SDG 11: Inequalities

Access to Paris' museums is a privilege which many do not have, as the financial costs can be prohibitive for non-students. In addition, there may be a lack of awareness or a lack of time in general to visit museums. A study by the French cultural ministry showed that only about 51% of French people had visited a cultural establishment in the past year (Perin 2017). This figures drops to 20% when restricted to only workers (6). The first step to democratizing these vast art collections is to increase their visibility, a major goal of this project.

As part of our initial exploration into the idea, we made a trip into the métro to discover what kinds of art are already in it. To choose the stations we would go to, we picked most of the museums of Paris which were related to art and then we picked the métro station(s) nearby (Paris Museum Pass 2017). We also did research online and

found found a list of "cultural stations". which are decorated stations promoted by RATP (RATP 2017a). We also found that Magnum Photos, a wellknown photo cooperative, has a partnership with the RATP in some stations, and we designated these stations the "Magnum stations" (Barnes 2017). Thus, we decided upon

four categories of decorated métro stations: the cultural station as named by RATP. the Magnum stations with its photo exhibitions, stations with small decorative touches. and another initiative of the RATP named "9 stations for a century," which were in commemoration of a century's service of the Parisian métro.



#### Stations Explored by Team

- Sully Morland
- O Cardinal Lemoine O Junnieu
- O Filles du Calvaire
- Saint-Paul
- O Rambuteau
- O Étienne Marcel
- O Châtelet
- Saint-Germain-des-Prés Mabillon
- Gare du Musée d'Orsay
- Varenne
- O Bojeciano
- O Trocadóro
- Pont de l'Alma Musée du O
- O Passy
- Ochamps-Élysées Clemenceau Monceau
- O Porte de Pantin
- O Porte de la Villette O Bercy

#### Museums of Paris

- Cluny Museum National M...
- Cinema Musee
- Arah World Institute Picasso National Museum
- Apwish Museum
- The Centre Pompidou
- Musée National Eugène Dela Gare du Musée d'Orsay
- Rodin Museum
- Musée national des arts asi
- Ouai Branly Museum
- Dalais de la Décorporte Musée Nissim de Camondo
- Paris Philharmonic
- City of Science and Industry Cité de l'architecture et du p...

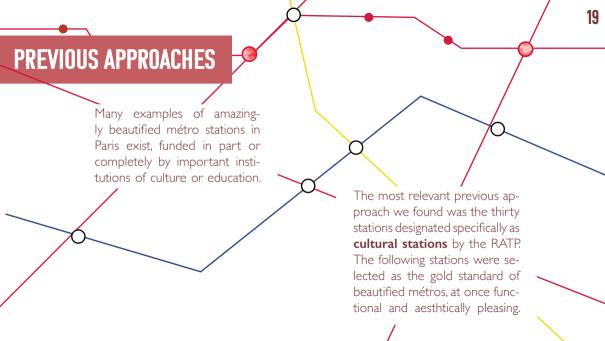
#### Cultural Stations

- Saint-Germain-des-Prés
- Europe Villejuif Leo Lagrange
- Tuileries
- Palais Royal Musée du Louvre
- Assemblée Nationale
- Concorde Cluny - La Sorbonne
- Bactilla
- Arte at Mátiare Pont Neuf
- Don't Nord Liège
- Carlot Parmentier

#### Magnum Exhibition Stations

- Bir-Hakeim O Hôtel de Ville
- (a) Jaurès
- O La Chapelle
- Madeleine
- Nanterre Université
- Pyramides Saint-Michel - Notre-Dame
- Saint-Denis Porte de Paris
- Paris Gare de Lyon ♠ Luxembourg

The complete list of stations from the map above.



### LOUVRE-RIVOLI

copies of artworks from the musneak peak of the musuem proper. The Louvre station was the very first to be decorated in such a crease in the amount of visitors This created the impetus to decorate more stations, and this station can be seen as the progenitor of

Artworks on the platform of this line 1 station

A replica of one famous attraction from the Louvre, the Venus de Milo.







This artwork was created by Jean Bazaine in 1995 (RATP 2017b). Two colorful birds made of stained tiling cover the ceiling. In addition to the birds, signatures of influential French philsophers, rulers, religious leaders, writers, and artists are placed alongside, alluding to the Sorbonne's educational purpose.



The corridors between lines are decorated with a tile mosaic by the artist Manuel Cargaleiro named "Fresque en Azulejos" This piece of art was install ed in 1995, as a cultural exchange with the city of Lisbon (2013). Paris gave a beautiful métro entrance and received this piece of art in exchange.

This station has exquisite bronze paneling reminiscent of the inside of a submarine, inspired by the works of Jules Verne.



A mural representing the French Revolution adorns the walls of the station named after one of its most famous events.







## Magnum Photography Exhbition

According to the Magnum Foundation, beginning in 2013 and continuing to present day, the RATP has collaborated with Magnum to create "La RATP Invite," a program that offers public transportation users high quality photographic exhibitions, thus promoting the art of photography and making it accessible to the

general public (Bourdon 2017). "La RATP Invite" partners with cultural institutions: the photography exhibitions are presented both within the métro and at a cultural institution. creating a dialogue between the two exhibits that leads a viewer from one to another (Bourdon 2017). In a similar vein, the art for Les Galleries du Métro will create dialog between the old and the new.



A map of all stations with Magnum exhibitions.

"La RATP Invite" is within 11 stations in Paris and Grand Paris: 7 dedicated stations and 4 others where RATP bought advertising space, allowing for La RATP invite to exhibit near the partnered cultural institution. Besides the featured rotating exhibits,

Station serving City Hall



"La RATP Invite" created this past year #photogRATPhie Instagram Contest in order to develop that RATP social media network and connect public transport users. With over 4,000 participants, selected images were displayed in the La RATP invite stations.

Finally, A few small things that RATP have done for most stations is to add little panels of explanation in some stations that explain the history of a station, or the history of the advertising in it etc. The problem of this is that



the panels are small so you won't probably see them, or you'll just think that they are advertising if you don't look very closely. For example, the panel at the right is talking about the history of the advertising in the métro and the



frame that is now around it. In addition, in the main hall of most of the station, there are random colorful tiles strewn across the walls. In some stations, intead of the normal white lighting, there can be other colors as well.





### **PARTNERSHIPS**

Les Galeries du Métro project involves collaboration with museums across Paris, the RATP, the Societe du Grand Paris, and Parisian artists.

#### Museums

The local museum can use this project as a way to raise cultural awareness and also reach a wider audience include tourists and residents, since more people are going to the subway than visiting the museums. According to RATP statistics, there were more than 4.5 million people used Rambuteau and 2.8 million people used Etienne Marcel in 2013, which are the two métro stations that close the Pompidou Center (RATP 2014). Nevertheless. there were only about 3.75 million people visited the Pompidou Center in 2013. In this connection, métro stations can be seen as extensions of the museum itself similar to the "Louvre-Rivoli" station. In addition, if the musuem adopts a station in the banlieues, we can increase exposure in areas with less museum density.

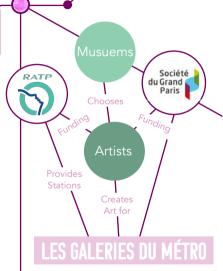
#### **RATP**

The RATP is still responsible for most of the public transport in Paris and its surrounding Île-de-France region, including the Paris métro. Existing métro stations are an ideal space for large art installations due to the numerous empty spaces and canvases throughout the space itself and also a large amount of traffic flow. These empty spaces include patches of monotonous tile along the walls, the concrete waiting platforms, ceilings, stairways, and escalators. Therefore, these spaces will not interfere much with the pre-existing advertising and only enhance the blank slates of the métro stations where a variety of mediums can be applied.

### **PARTNERS**

#### Société de Grand Paris

The Societe du Grand Paris is the organization overseeing the métro expansion. For the new métro stations, the museum and the artists will work along with the Art and Culture Division at Societe du Grand Paris to integrate the more permanent design of cultural and art in the new 21st-century metro stations.



#### Parisian Artists

This project will also serve as a platform to encourage artists in Paris to participate in station enhancements along with proposed museum alignments that respect the character, history, and diversity of the surrounding communities including the local museum. Curators of the museum will work with the interested artists to curate métro gallery spaces. Additionally, it is a way for young Parisian artists to showcase their talent and artwork to the public. This project also gives the adjacent neighborhoods the opportunity to have a say and involve in the look and feel of the métro station, which will likely create a beautiful sight and an attractive area.

#### **Selection Process**

A museum selects an individual or group of artists, where artists must be natives of the Paris métropolitan area. After artists selection process, the curator of the museum and the artist are working together to choose a specific work of art or any particular piece of art from the museum. A museum could also find potential artists for the residency component from Le Mur[2].

The selected artists will create a new artwork in response to the chosen piece of art from the museum collection that will be displayed in the métro station. This artwork can be anything ranging from placing art piece on the walls and ceilings, redecoration of the walls or floors, paint, and sculpture. Artists are free to produce

whatever art work they are comfortable with and fits with the environmental constraints of the station, but the work should engage in a conversation with the selected items chosen by the sponsoring museum. Both pieces will be displayed in the station (either a duplication or a picture of the art piece from the museum), which creates a dialog between the old and the new 21st-century art design.



station, perfect for placing art in.



advantage of the space in Châtelet

The project will adopt the **existing** métro stations and also the **new** métro stations. The art design for the existing and the new métro stations might be different according to the design of the artists and the select métro station.

#### Existing

For the exiting métro stations, the project would need authorized permission by the RATP to allow the use of available or under-utilized space. In term of selecting the existing stations, the RATP will provide the possible list of métro stations that can be redecorated to the museum. The museum and the chosen artists will mutually decide the candidate métro station to be adopted. The artwork would be kind of temporary that can

be rotated or changeable annually. Art rotation provides a unique opportunity to keep spaces fresh and adaptable to new trends or seasonal tastes without disrupting traffic flows. According to the "Fresh Start Effect", changing space's artwork in sync with temporal landmarks provides a tangible, visual agent to reinforce the "fresh start" feeling (Dai, Milkman & Riis 2014). It allows people to leave the bad and undesirable feeling in the past to give way to new mental periods.

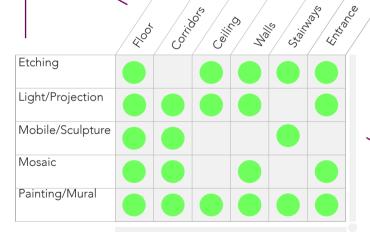
#### New

For the new constructing métro stations, the museum and the artists will work along with the Art and Culture Division at Societe du Grand Paris to integrate a more permanent appreciation of culture and art in these new 21st-century métro stations. Embracing artistic and cultural integration will help contribute to a motivating and positive atmosphere in the métro station from the beginning.



New station at Saint Denis Pleyel in a northern banlieu

A chart of the kinds of art media which could fit into different parts of the station. This list is not exhaustive, and we would welcome the artist to create whatever fits into the constraints of the station



### **IMPLEMENTATION**

### **Funding Structure**

In term of funding structure, the project will bear between the museum and the métro providers (the RATP or the Societe du Grand Paris). The cost of art work will be bear by the museum. As for the installation and main-

tenance cost will be bear by the métro stations. There are several blank slates at the métro stations such as the ceilings, white-tiled hallways that lack advertising, the stair and escalator areas (both at the entrances and inside the stations), the solid black floors,

and the fluorescent light frames. Therefore, we see little interference of the art work replacing the existing advertising space. Moreover, there are further opportunities of additional sponsoring from the Department of Tourism in Paris, events, and festivals.

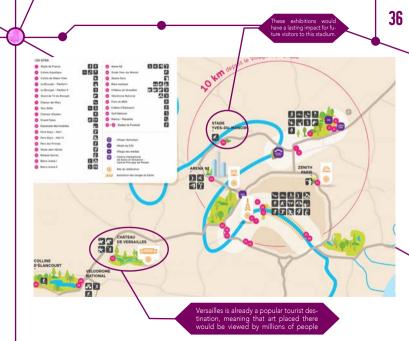
## **IMPLEMENTATION**

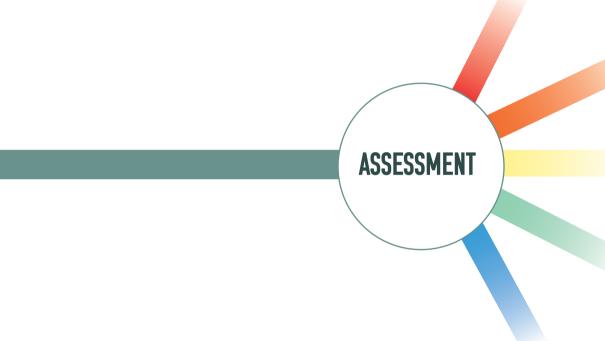
### Olympics Partnership

Les Galeries du Métro project can be potentially integrated as part of the Paris 2024 Olympic planning to gain an additional funding and increase expansion of the projects. Another strategy, we envision a potential funding source as a partnership with the 2024 Paris Olympics, as a way to renovate the city to accommodate the many millions

of people who will be visiting. In response to the Olympics' themes of the promotion and celebration of cultural expression. Les Galeries du Métro project can be apply into the key stations servicing major Olympics sites such as Bercy, Ber-Hakeim, Stade de France, and etc (Paris2024 2016) This would be an excellent way to create a unique and unforgettable experience commuting for all athletes and spectators, while also channel the energy and good ambiance of the Olympic events. Consequently, millions of people include residents and tourists will have a better experience going to the métro stations to witness the beautiful artwork created by the Parisian artists.

This map contains many of the proposed sites for Olympics venues should Paris be chosen. We see that many of these sites, like at Versailles or at Stade Yves-du-Manoir are in the suburbs and would be connected by the Grand Paris Express, lines 18 and 17 respectively. Les Galleries du Métro fits in perfectly with the Olympics value of celebrating culture.





### Surveys

Because our project's goal is to improve the quality of métro's experience, one of the most important metrics to assess is simply whether or not these exhibitions have actually improved the metor users' quality of life. So we would have surveys placed in the sta-

tions, like in many museums or shopping centers, which would issue these surveys to whoever chose to take them. The feedback would be closely noted to both quanitfy the impact of the art as well as improve the quality of future

programs. We would also need to compare the quality of the waiting in decorated stations compared to stations that are not decorated. To do that, we would also do surveys for both type of stations, in order to assess their well-being.

An example of survey stations which could be placed around the artwork, so that people can give feedback instantly

# LES GALERIES DU MÉTRO

Veuillez donner votre avis sur cet exhibition:

Aimez-vous l'art exposé ici ?

Sa présence a-t-elle rendu plus agréable votre voyage dans le métro ?

Aimeriez-vous voir davantage de ces projets artistiques dans d'autres stations ?

Autres commentaires:

- as du Tout! Non Pas d'Avis Oui Bien!

#### Musuem Attendance

In the case of a station which was adopted by a museum not nearby, we could ask for the museum's geographical data of their visitors and analyze them, in order to see if more people from the same area of the station have been visiting the museum. This is so that we

can quantify the impact of the art on encouraging suburban Parisians to visit city museums. As mentioned above, a majority of French people have not had the time to engage with the many diverse cultural institutions of Paris. This may be

because they are not aware, or do not have the time. While the initial exposure in stations is already a net positive, if we are able to also boost the attendance numbers in the museum itself then the impact becomes magnified.

#### Social Media

We could also use social medias to assess the impact of our project. In informational panels next to the art, we should encourage people to post on social media about what they see with the hashtag "#lesgalleriesdumétro," or maybe something more snappy. Then, tracking the hasthag's

usage on twitter or instagram allows us to see how people are reacting to the art piece they can see in the métro. By doing that and looking at the more and less commented pieces of art, we could assess which art pieces are most successful and which one are not.



A hypothetical post on Instagram of an artist at work in the station

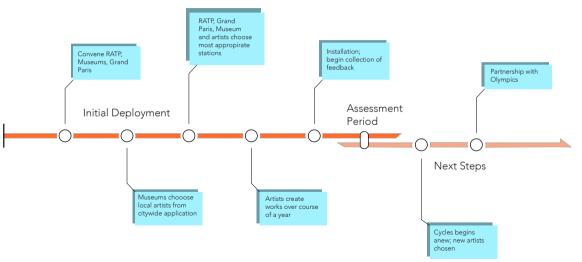


# **NEXT STEPS**

After processing feedback from assessment in the initial deployment of artists, we hope to establish a regular cycle of residencies which would replace the art after one or two years. The most immediate point of expansion for us, both to support local artists as well as maintain interest in these métro stations, is to keep the art fresh. Thus, an important next step is to host further residencies and partnerships with relevant museums so that the cultural exploration does not remain stagnant, but flourishes for years to come.



## **TIMELINE**



# **CONCLUDING REMARKS**

At the core of this project is a passionate belief in not only a beautified public transport system, but in making art that is accessible to all. This is why we have chosen to put some of these pieces in the suburbs; why we identified Grand Paris as one of our key partners, sharing in its belief of equal prosperity; and why we specify local Parisian artists. We do not expect to revolutionize the Paris métro, but we do hope to alter the fundamental nature of that experience. From grayscale to co or, drab to wivid, tired to revitalized, this is how we envision Les Galleries du Métro.

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# **IMAGE CREDITS**

Cover Page: Shuchen Liang
Table of Contents: Shuchen Liang

Pages (2-4, 6-14, 27-36, 38-41): Background Images for each section, metro map style graphic - Shuchen Liang

Pages 1, 5, 15, 26, 37, 42, 45: Transition graphics between section - Shuchen Liang

Page 3: Drawing of crabs - Karaghen Hudson Page 7: Transformation graphic - Shuchen Liang

Page 9: Map of the grand Paris express (métro), accessed on July 25, 2017 from http://93600infos.fr/2014/10/13/lenquete-publique-pour-la-

ligne-16-du-grand-paris-express-commence-aujourdhui/

Page 11: Graph of metro users vs museum visitors - Léo Houairi

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Top: Moscow metro platform, accessed July 5th, 2017 from http://twistedsifter.com/2014/11/beautiful-stations-of-the-moscow-metro/Bottom: Moscow mural, accessed July 5th 2017 from http://canadianmilitaryhistory.ca/underground-history-cultural-artifacts-and-the-moscow-metro/

Page 13: Top and bottom: Pictures of the métro of Stockholm, accessed on July 10th, 2017 from https://www.theguardian.com/artanddesign/gallery/2016/jun/04/underground-art-stockholms-colourful-metro-stations-in-pictures

Page 17: Map of different important locations - Isaravut lamviriyakul and Léo Houairi

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Top: Louvre-Rivoli platform, accessed July 6th 2017 from http://services.ratp.fr/fr/ratp/v\_148633/ligne-1-la-station-louvre-rivoli-sous-son-plus-beau-jour/

Bottom: Picture of the Louvre paris métro station, accessed on July 24, 2017 from http://www.mariefrance.fr/evasion/une-ville-une-expo/paris-

Page 21:

Left: Taken by team.

Right: Taken by team.

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Left: Picture of Arts et Métiers paris métro station, accessed on July 25, 2017 from http://metro.paris/fr/place/station-arts-et-metiers

Right: Picture of Bastille Station, accessed on July 6th, 2017 from http://lidicel.free.fr/v2/fr/sortiesfr/parisvisitesplacedelabastillefr.php Page 23; Map of the Magnum exhibition in paris métro, accessed on July 25, 2017 from https://theculturetrip.com/europe/france/paris/articles/

paris-metro-to-host-exhibition-of-magnum-photographs/ Page 24: Picture of Hôtel de ville paris métro station with Mangum's photographs, accessed on July 25, 2017 from http://i.f1g.fr/media/figaro/805x453/2017/02/27/XVMe17bfdea-fa9f-11e6-a2fa-ae5fb8ad8319-805x453.jpg

Page 25: All 3 taken by team.

Page 28: Project structure graphic - Shuchen Liang.

Page 30:

Left: Taken by team.

Right: Concept art - Karaghen Hudson

Page 33: New station at Saint Denis Plevel in a northern banlieu, accessed on July 25, 2017 from https://www.dezeen.com/2015/03/24/kengokuma-train-station-paris-metro-gare-saint-denis-plevel-france/

Page 36; Paris 2024 Olympics Map, accessed on July 25, 2017 from http://paris2024.org/medias/presse/paris 2024 candidature file part 1. pdf

Page 41: Phone graphic designed by Shuchen Liang with iPhone image accessed on July 23, 2017 from http://www.jailbreakmodo.com/how-to-fix-iphone-6-black-screen-wont-turn-on-issue.html.

Instagram layout from screenshot of post by Effie Jia (@effie jia) on Shuchen Liang's instagram feed (@larrythelamp).

Page 39: Survey kiosk graphic - Shuchen Liang

Page 44: Timeline graphic - Shuchen Liang

Page 43: Eiffel tower cityscape graphic - Shuchen Liang