

RATP'S 75TH ANNIVERSARY

Keeping RATP's historical heritage alive, a daily pledge

PORTFOLIOS OF EXPERTISE

RATP
GROUP





A peek into RATP's cabinet of curiosities

Urban transport has never stopped changing, along with it, so has the collective imagination and sense of belonging embodied in memorabilia that serve as markers of an era: rolling stock, staff uniforms, industrial objects, signage or ticketing equipment, RATP's heritage is an exciting tale of industrial, urban, social and cultural adventure.

CON- TENTS

- PP. 2-3** Editorial by Jean Castex
- P. 4** 75 years: Innovating for better urban mobility
- P. 5** Linking yesterday, today and tomorrow
- PP. 6-11** Feature: Heritage amid the history of mobility and cities
- PP. 12-18** Feature: Intangible, rich and vibrant heritage
- PP. 19-28** Feature: Architecture, design and art

EDITORIAL
BY JEAN CASTEX

RATP Group Chairman
and Chief Executive Officer

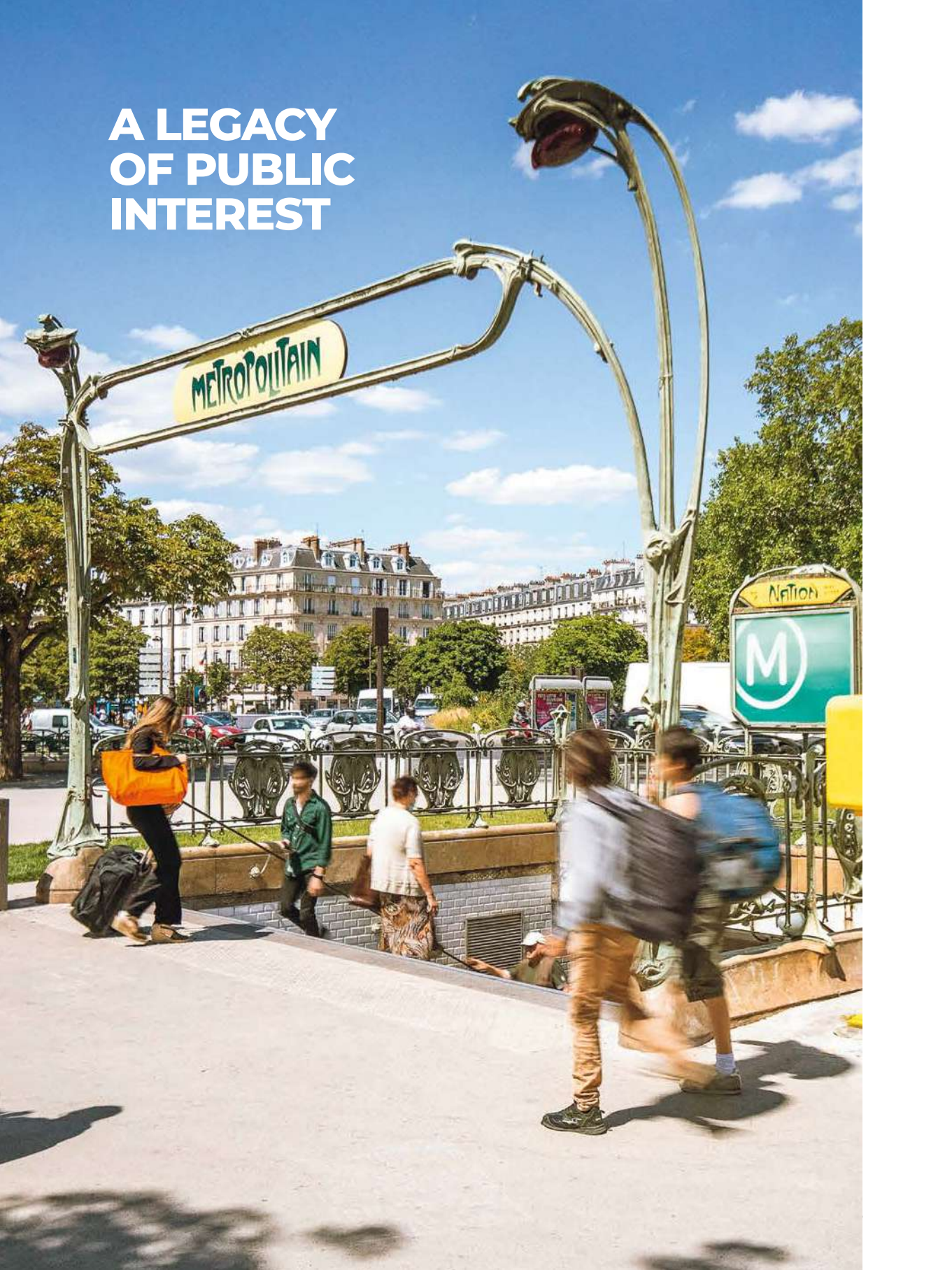


For the past seventy-five years, RATP has relied on innovation to fulfil its public interest mission and achieve its public transport ideals. RATP has acquired unique expertise as a mobility operator in one of the densest cities in Europe. Today, that expertise allows RATP to provide 12.5 million journeys every day across the globe. Above or underground, its networks have defined the city's landscape as much as they have contributed to writing its history. As lifestyles, work and consumer habits change, RATP has continuously kept up with the times by meeting the societal expectations and challenges of the moment, while contributing to the dynamism and prominence of Paris and the Île-de-France region. In doing so, the heritage that RATP has built up over the decades is nothing short of exceptional: living, breathing heritage.

Heritage that is not only seen, but felt. That is the depth of its imprint on the urban landscape and collective imagination. Our heritage tells a tale of an adventure shared by a city, a region, its residents and visitors around the world. It is upheld, embodied and proudly imparted by Group employees who are fully aware of its value. This is the tangible and intangible heritage that we hope you will discover and rediscover in the pages that follow.

**“BY SHARING
OUR COMMON HERITAGE,
WE ARE CONTINUING
THE JOURNEY BY YOUR
SIDE, AND IMAGINING
THE FUTURE TOGETHER.”**

A LEGACY OF PUBLIC INTEREST



75 YEARS: INNOVATING FOR BETTER URBAN MOBILITY

Transport networks shape cities and determine their structure. Founded in 1949, RATP was heir to the Paris metro network designed by Fulgence Bienvenüe at the beginning of the 20th century. Today, the company continues to develop and deploy innovative solutions to continuously provide better service quality.



2023

Full **digitisation** of transport tickets (phasing out of paper tickets)

Operation of the **first hydrogen-powered bus** in La Roche-sur-Yon by CTY, an RATP Dev subsidiary

2021



2018

Belliard (Paris' 18th arrondissement), **first bus depot converted to electricity**

First trial of an **autonomous shuttle** on the Georges Pompidou pedestrian walkway in Paris

2016



2002

Creation of RATP Dev, to spread RATP expertise worldwide

First casting call for voice talent from the pool of RATP staff

2005



2007

Launch of RATP's **first passenger information app**

Automation of metro line 1, the oldest metro line, without major traffic disruption

2012

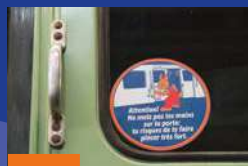


1998

Opening of metro line 14, the first to be fully automated

Restoration of the tram network, with tram line T1 operating between Saint-Denis and Bobigny

1992



1977

Introduction of mascot **Serge the rabbit** on the metro network, alerting young passengers to the dangers of closing doors

Launch of the **Carte Orange**, a revolutionary travel card allowing an unlimited number of journeys across all transport modes at a fixed price

1975



1949

Incorporation of RATP

Deployment of the first rubber-tyred MP55 trains on metro line 11

1956



1967

Phased installation of **central command posts** on metro lines

Commissioning of the **Étoile - La Défense** segment on RER line A

1970



“Heritage is the link between yesterday, today and tomorrow”



“The Paris metro is a landscape in itself. As living heritage for many, it needs special care, and this is where RATP is involved.”

Florence Hachez-Leroy,
Cilac chairwoman



“The public is truly enthusiastic about industrial history. Indeed, this is something we notice every time we post content on social media.”

Stéphane Nicolas,
head of Michelin's heritage division

Florence Hachez-Leroy, historian specialising in corporate history and modern materials and chairwoman of Cilac⁽¹⁾, and Stéphane Nicolas, head of Michelin's heritage division, consider industrial heritage central to facing today's challenges.

What is the purpose of preserving and showcasing industrial heritage?

STÉPHANE NICOLAS: In 2009, Michelin opened the Aventure Michelin museum to draw attention to the history behind the brand. The success of the museum has exceeded all expectations, with its 120,000 yearly visitors today, a figure that is proof of how much the general public is interested in our history, anecdotes and the lively personalities involved.

FLORENCE HACHEZ-LEROY: Museums and heritage sites are also places to learn and impart knowledge. The first example that comes to mind is the Cité de la dentelle fashion and lace-making museum in Calais. Telling the story of techniques in their context shines new light on industrial techniques, helping us to adapt to the changes that await us.

What does this form of heritage reveal about the present and the future?

S.N.: Our history shows that the Michelin brothers were daring and visionary from the very beginning. Innovation is what drives the brand. It has served Michelin well in the past and will continue to ensure its success in the future. It is important that we create that bridge between the past and the future; the pride of 132,000 Michelin employees worldwide stems from our history, which is part of our onboarding seminars.

F.H.-L.: Employees find meaning in industrial heritage, which preserves their memory and conveys their craft. It also represents the workplace, which gives communities and individuals a form of structure. Preserving it means recognising its value. In the midst of major transformation, industrial heritage is the dependable and unwavering constant.

(1) Information and liaison committee on archaeology, research and the promotion of industrial heritage.



LANDMARK IN PUBLIC AREAS

Public transport networks leave a visible, living trace on cities, while shaping the depth and breadth of the urban landscape.

PIONEER IN URBAN MOBILITY

Following in the footsteps of London, New York and Budapest, Paris kicked off the 20th century with the construction of a metropolitan network. With a mix of fear and curiosity, Parisians discovered the first underground metro line that connected Porte de Vincennes to Porte Maillot. The innovation proved a success, having carried 17 million passengers between July and December 1900. While trams started to lose their appeal (making a comeback in the 1990s), platform buses continued to criss-cross the streets of the capital. These were the beginnings of a mobility ecosystem that is unique both in its ability to adapt and for its density – there is no single spot in Paris that is not within 400 metres of a metro station!

ICONS ACROSS THE CITY

By deploying its expertise to benefit the public, RATP has created an extremely rich cast of urban icons that it continuously renews. The immense architectural heritage – elevated metro lines with viaducts bridging the Seine, which have defined Paris' image – is only one of many examples. Guimard-style entrances and yellow "M" metro signs perched high above stations have entered the collective imagination of people who love Paris, residents of the Île-de-France region, tourists, filmmakers, painters and photographers from around the globe. The chosen typography, changing design and colours of these urban objects are artefacts that reflect how trends change over time.



THE YELLOW "MÉTRO" SIGN: A PARISIAN SYMBOL

To locate an underground network at street level, follow the "M" sign. In the 1970s, illuminated poles that raised the M metro symbol high above ground level, and which could be seen by night and day, replaced Dervaux art deco lamp posts. In 1998, new signposts in the shape of urban trees made their appearance during the commissioning of metro line 14. These signs heralded a new era of soft mobility and care for the environment. For the past several years, "Point of interest" signposts in the new range of metro entrances, which were designed by the Aurel Design Urbain studio, have been deployed alongside Guimard-style entrances.



TECHNICAL CHALLENGES IN A FEW [KEY WORDS]

The public transport network has made Paris what it is today by providing the city with a modern transport system that accommodates both regional and mass transit constraints. Through technical prowess and architectural ingenuity, the bridges, viaducts and tunnels that have enabled the metro to cross the Seine have become indelible features of the urban landscape. But our ability to meet such challenges did not stop there. Stations have been reinvented to accommodate the new RER network, while innovative rolling stock has been deployed, and buses have been integrated into the surface transport network.

[ELEVATED METRO]

The metro line 11 viaduct, which was built to connect the Montreuil plateau to the Rosny plain, is a 21st-century twist on the architectural codes used in the construction of the elevated viaducts on metro lines 2 and 6 in the 1900s. The layout of the elevated metro station Coteaux-Beauchair was directly inspired by its century-old predecessors.



Following the construction of 154 new stations, with over 102 kilometres of metro and tram lines added to the existing web, the network expanded at an unprecedented rate across the Île-de-France region between 2012 and 2024. No expansions of such magnitude had been undertaken since the creation of the metro, and the recent extensions have redefined mobility in the region as a result.

[EXTENSION]



[TUNNEL]

To connect Porte de Clignancourt and Porte d'Orléans stations in the 1900s, the metro had to cross underground below the Seine. It was the first challenge of its kind and an absolute engineering feat. Works began in 1905, with the first pre-manufactured caisson being sunk into the river bed. A notable stage of the project involved freezing the ground under the line over a distance of 15 metres. The same process was reapplied in 2018 during works to extend metro lines 12 and 14.

[CATHEDRAL-LIKE STATION]

Towards the end of the 1960s, RATP witnessed a boom in its ridership following the opening of the RER network: in order to accommodate 50,000 passengers per hour between two locations, some metro platforms grew from 75 metres to 225 metres. Instead of ordinary stations, cavernous cathedral-like stations were built to accommodate and spread out increasing passenger volumes. This started a new architectural trend that the stations on metro line 14, the first fully automated line, would in turn adopt in the years leading up to 2000.



[RUBBER TYRE]



Passengers' commutes were transformed after RATP deployed the very first MP51 rubber-tyred trains in 1951. As these metro trains started and braked more quickly, capacity on various lines could be increased. Rubber

tyres also offered additional benefits regarding a reduction in noise and vibrations. The innovation, which was extended to other major lines on the network, is also a predecessor of the automated metro.





The *Ateliers Italie* workshops were built in 1906 and upgraded in 2022 to accommodate new MP89 trains for metro line 6, office space and 52 social housing units.



[MAINTENANCE CENTRE]

As part of the move to upgrade its maintenance workshops in the city centre (Vaugirard, Jourdan-Corentin-Issoire and others), RATP has been combining the ways in which its properties are used and occupied, by building housing units, public facilities and green areas above these industrial sites.

The *Ateliers Italie* workshops in 1975.



SHARED LIVING MEMORY

RATP's tangible and intangible heritage constitutes a cultural reference that is shared both across the company and with the general public, through places, codes, languages and methods that make up an inimitable whole.

AN EMOTIONAL BOND

As a public service company, RATP shares a repository of heritage with the public that consists of more than just objects and buildings. RATP's heritage has been built up over years of daily use, and strikes a powerful emotional chord. "Île-de-France residents and Parisians have woven an intricate history with 'their' metro lines and bus routes," observed Arnaud Passalacqua, university professor at the University of Paris Est-Créteil, who currently works at the Paris School of Urban Planning and is a specialist in the history of mobility. According to Catherine Malaval, who holds a Ph.D. in history, the various stages in RATP's history have given rise to a "landscape of symbols firmly embedded in the culture.

As such, Paris bus and metro signage immediately evokes Paris and France." The symbolic association is a source of pride for the company and its employees. The RATP Group driving purpose, which was formalised in 2021 following a wide-scale internal mobilisation, opens with a nod to the long history behind the company as we know it today: "With over a century of experience and a unique know-how, RATP Group dedicates every day to better city living."



The Montmartre funicular, designed by Roger Tallon in 1991.

VERY SPECIFIC VOCABULARY

At RATP, language also creates heritage through a proprietary vocabulary. What station staff call "*la loge*" (the lodge), is what the general public usually calls a driver's cabin. Goldorak is the nickname given to the futuristic-looking voltage tester. In the second half of the 20th century, the most common bus model was called "Sioux", in reference to its acronym (SC10 U) and the ingenuity of the rolling stock. What about "*la friteuse*" (the fryer)? It was another name for the machine used to fireproof wooden subway brake shoes after they have passed through a peanut oil autoclave.



A combination of craftsmanship and industrial expertise

The teams in charge of maintaining and upgrading rolling stock and infrastructure over the long term are custodians of heritage with a high added value. RATP Group technical and industrial division director Sylvie Buglioni, and RATP Infrastructures director Jean-Louis Houpert, explain how these components of industrial heritage are continuously maintained to stay at their highest levels of efficiency and safety.



Sylvie Buglioni,
RATP Group
technical and
industrial division
director

“A unique blend of craftsmanship and industrial approach has shaped our teams’ professional culture.”

What makes RATP industrial heritage unique?

SYLVIE BUGLIONI AND JEAN-LOUIS HOUPERT:

Rolling stock is initially purchased to last for approximately thirty years. But through our technical knowledge, we are able to extend its useful life to forty or even fifty years. As the metro runs on infrastructure that is over a century old, part of our role in managing it consists of ensuring rail safety and service quality over time. Managing the life cycle of our heritage is therefore one of our top concerns. Should replacements be identical? Or upgraded?

How do you strike a balance between efficiency and history?

JEAN-LOUIS HOUPERT: When we renovate a metro line 6 viaduct, we do so by preserving history but without compromising efficiency. Just because the structure is breathtaking does not mean that passengers and residents will tolerate noise, rust or objects falling from it.

SYLVIE BUGLIONI: This is where our teams' expertise excels to improve the performance of a line in operation by introducing the most cutting-edge systems and technologies while factoring in the history and environment of the line. Take for example the automation of long-standing lines, which must be upgraded to provide operational continuity without neglecting the past (cf. screen doors on metro line 13).

Is such expertise an asset?

S.B.: A growing number of local authorities are realising that transport systems have to be considered over the long term and along with their heritage. Our expertise, which combines maintenance, operations and engineering, is therefore a formidable competitive asset.

J.-L.H.: It is also a source of pride. By replacing a century-old bridge on RER line B, such as the Pont de Chartres bridge, we have written part of the line's long history while welcoming the arrival of new rolling stock.



**Jean-Louis
Houpert,**
RATP
Infrastructures
director

**“The metro
currently
runs through
century-old
tunnels. Part
of our job is
to make things
last forever.”**

ROLLING STOCK AND INFRASTRUCTURAL HERITAGE

The rolling stock (approximately 6,000 carriages) operated by RATP is the property of transport authority Île-de-France Mobilités. However, RATP is responsible for managing its life cycle. RATP owns infrastructural heritage (engineering structures, tracks, driving systems, power stations and others), which notably consists of:

1,000	kilometres of track (metro and RER)
380	kilometres of underground and elevated structures
900	escalators
400	lifts
2,000	kilometres of high-voltage cables



The assembly of track systems are first trialled at the *Ateliers de la Villette* before being laid.

BREATHING LIFE INTO HERITAGE

Meeting with four figures who are involved in promoting RATP heritage.



Voice talent casting call for station announcements.

“Sound design provides our stations with a human element”



Song Phanekham,
who is in charge
of RATP Railway
Services' sound
and visual identity

Our sound heritage is made up of mechanical noises, such as doors closing, trains starting and braking, trains running, and the sounds that we create: jingles, station announcements and more. Many companies choose to be represented by a single voice. RATP uses the many different voices of station staff, who are recruited following an audition. Every line on the network has its own colour and voice. Sound design plays a major role in providing networks with their unique personality. RATP has always paid special care to its network's personality, by prioritising human voices, rather than synthetically generated ones. Even the beep that a Navigo travel card makes is the work of a sound designer!

“Enthusiastic and diverse range of public visitors”



Claire Morillon,
head of
heritage
promotion

European Heritage Days and the European Night of Museums are ideal occasions to go behind the scenes and show the public the makings of a network that has operated for over a century. Visitors often have an emotional attachment to RATP, which is a part of their lives, and their feedback has always been very positive. We always offer entertaining event-based tours to reach the widest audience. However, this is not the only means to promote heritage, as we also publish books and loan objects for exhibitions.

“Welcoming new rolling stock to make way for upgrades”



Sébastien Montagne,
Villeneuve-
Saint-Georges
site operator

As someone who has always been passionate about wheels, I am lucky for the opportunity to manage the Villeneuve site today. Over a covered 16,000-m² area, this is where rolling stock and other objects are stored, as well as the spare parts that are essential to the maintenance of older stock. We constantly ask ourselves what needs to be kept whenever rolling stock and stations are upgraded. In fact, I have just received a tram line T1 station, with its recognisable 1990s signage!



Heritage warehouse at Villeneuve-Saint-Georges.

EXPERT ENTHUSIASTS

Associations of like-minded enthusiasts have been working together to upgrade RATP's rolling stock heritage. One of them is Ademas, which has been pushing for its promotion since 1992, notably through the restoration of old Sprague-Thomson trains. Ademas regularly conducts tours of the network.



Restoration of a Sprague-Thomson train ahead of European Heritage Days.

“An open-air museum”



Jean-Emmanuel Terrier,
historian, lecturer
and information specialist
at the Bourget Air
and Space Museum

After having coordinated numerous transport-themed tours, I have noticed what an important part the metro, bus and RER play in people's personal stories. Everyone is interested in public transport, as it is a highly relatable topic. And RATP's heritage is truly unique. Its rolling stock and the architectural quality of its stations turn the RATP network into an open-air museum that can be accessed every day from 5:30 a.m. to 1 a.m.

This source of heritage has existed since 1900; it is still standing and adapts to the passage of time. This is sheer prowess. Uncovering history is not necessarily backward-looking. In my lectures, I always forge links with the future. Guimard-style metro entrances were constructed to appeal to the public and draw them to a new transport mode. Frescoes and artworks that you see today on station platforms are heirs to the same cultural ambition.



STRINGENT AESTHETIC REQUIREMENTS, A SIGNATURE AND IDENTITY

Aesthetic considerations have prevailed since the birth of the metropolitan network. Yo Kaminagai, design delegate at the RATP project management division, and designer Patrick Jouin, believe that aestheticism is a central part of the design of stations and structures. However, aesthetic considerations come at a price, and are based on a quest for meaning and usefulness.



Yo Kaminagai,
design delegate
at the
RATP project
management
division

RATP and heritage.
What do these terms
evoke in you?

YO KAMINAGAI: Heritage is neither history, nor the past, nor luxury. It is something that has acquired value and can be handed down to the next generation. In RATP's case, it is made up of signs, objects and areas that surround passengers. Its white arched ceilings, lateral platforms and corridors that lead to platforms constitute tangible heritage. But we cannot choose to create heritage. People and society are the ones who will recognise which creations are successful.

PATRICK JOUIN: The Paris metro experience goes beyond a simple journey from point A to point B. It becomes an exploration through Paris' history, guided by station names. The architectural strength of station structures, which is an heirloom of the 20th-century urban revolution, becomes tangible and underscores the importance of aesthetics in our daily commutes.



Tram line T3 furnishings, designed by Jean-Michel Wilmotte in 2006.



Porte de Champerret bus terminus, designed by Jean Prouvé in 1985 as a modular system with a shape that gives a planted area space to grow freely.



Patrick Jouin,
designer

How can RATP's heritage be honoured?

P.J.: For a designer, this means perpetuating the quintessence of the heritage in order to inspire contemporary creation, instead of reproducing it mechanically. Designed over a century ago, the Paris metro stands out with its unique character that merges art, architecture and design in a constrained area. Unlike other functional examples, it illustrates the conviction that the metropolitan experience must be as attractive as it is useful to be truly enriching. This is how it imparts a distinctive humanity to the transport network.

Y.K.: Today's heritage is the product of yesterday's aesthetic, technical and service-oriented innovations. The arched ceilings in metro stations are the result of earlier underground construction techniques, while the white bevelled wall tiles were chosen for their ability to reflect light and facilitate cleaning. Guimard-style entrances are the fruit of a voluntary bold move to express modernity. Only by understanding the meaning in all these choices can we continue to innovate intelligently. At the moment, simply uncovering and promoting existing heritage will not suffice. We must continue to inscribe excellence into our history, to leave a positive impact on our customers and citizens.



This handrail, designed to meet technical and ergonomic criteria, is remarkable through its style, which evokes the metro environment and public areas across Paris.



A CONSTANTLY EVOLVING LIVING NETWORK

The network, as a source of living heritage, undergoes constant change to match the unique identity of its lines and stations.





STATIONS WITH THEIR OWN IDENTITIES

RATP has opted to give RER stations their own identities to keep up with the times, and uses these stations to deploy innovations. To preserve the singularity of stations, upgrading and renovation projects are undertaken on a case-by-case basis. This is why renovations at Auber station extended over a 10-year period. Built in the 1970s, the RER station with a futuristic feel, which redefined new underground urban planning, slowly lost its identity following consecutive additions. Renovation works led Auber RER station into the 20th century, while revealing its intrinsic traits. At Charles de Gaulle – Étoile station, visual artists were consulted to give the station a new colour scheme. The result: bright and subtle work on the mosaics that grace the station's arched ceilings and walls, which passengers can admire along the escalator tunnels that connect metro and RER lines. Another example is metro line 11. During extension works to the long-standing line, which is dotted with vaulted-ceiling stations and characterised by its curves, a charter was prepared with designer Patrick Jouin to guarantee the line's future. As such, the new concrete-framed terminus station is adorned with decorated beams to echo the arched ceilings of the long-standing metro.



Auber station was renovated in 2022.



INSIGHT FROM THE EXPERT

“For each project, we need to decide whether to stay in line with what’s been done before or to start afresh.”

Insight from Marion Le Gaudu,
architect and director,
project management division

“Restructuring, rebuilding and transformation: when a highly visible heritage monument is tipped for upgrading, for each project, we need to decide whether to stay in line with what’s been done before or start afresh. It is a complex issue. While there is overall consensus regarding 19th-century architecture, sometimes the quality and promotion of more polarising 20th-century developments, such as Auber and Nation RER stations, may need to be defended.”

INDUSTRIAL HERITAGE GETS A NEW LEASE ON LIFE

With its maintenance workshops, RATP is one of the last remaining active industrial players to operate inside Paris. This is an opportunity and responsibility that RATP bears, by transforming its properties to accommodate urban densification with mixed-use developments that benefit those involved.



Housing units at the Ateliers Jourdan-Corentin-Issaire maintenance workshops (Paris' 14th arrondissement).



The Laborde substation (Paris' 8th arrondissement) pursues its specialised activity on the ground floor and in the basement. However, it has been hosting 40 studio apartments on the upper floors since 1998.

REAL ESTATE HERITAGE AND MIXED-USE DEVELOPMENTS

For over thirty years, RATP has been developing a restructuring and urban integration policy on its industrial sites. As many of these sites were built at the beginning of the 20th century, they no longer fit current needs and rolling stock. Sprawling bus depots and maintenance workshops are demolished and rebuilt, before being incorporated into ambitious programmes that prioritise mixed use and social diversity. Such programmes enable industrial activity to continue thriving at the city centre, preserving "blue collar" jobs that have made new housing units, offices, shops, childcare centres and gardens a reality. Over the past few years, the Lagny and Jourdan bus depots, and the Vaugirard and Italie maintenance workshops, have benefited from the approach, which has allowed new neighbourhoods to spring up from the ground.

SPOTLIGHT ON SUBSTATIONS

Electric substations, which occupy minimal floor space, have also been earmarked in the approach to develop RATP's various sites. More compact modern electrical equipment has freed up surface area in these glass-paned brick buildings, and some of them (Bastille, Auteuil, Opéra and Temple) have since been listed. This creates an opportunity to use the buildings for other purposes. Operating under the Urban Station brand, the rectifier substation known as "*Petites Écuries*" (little stables) in Paris' 10th arrondissement has since been repurposed into a co-working area by RATP subsidiary RATP Real Estate in partnership with co-working specialist Morning.



Machine room at the Auteuil substation (Paris' 16th arrondissement), designed by architect Paul Friesé in 1912, and listed today as a historical monument.

THE UNPRECEDENTED SUCCESS OF THE "MÉTRO RÉTRO" AUCTION

In 2021, auctioneer Elsa Joly-Malhomme organised the "Métro rétro" auction, in which surplus refurbished objects from RATP's warehouse were up for bidding. The response in France and abroad was overwhelming, both across RATP Group and among the public. With 793 competing bidders, every object was sold, and the proceeds channelled to RATP's Recueil social (social outreach services). Buyers from all walks of life – collectors, metro enthusiasts, hosts of quirky accommodations and film set designers – were able to offer a second life to these heritage items.





INSIGHT FROM THE EXPERT

“Keep in mind that there would be no public transport networks without passengers!”

Gordana Micic, Ph. D.
in engineering and architecture,
head of art & architecture office
at STIB-MIVB/Brussels Mobility

“The essential human touch”

RATP's transport network, which is closely linked to the city's development, evolves and innovates to accommodate architectural feats and iconic works of art. Gordana Micic, design and culture commission chairwoman at the International Association of Public Transport (UITP), considers RATP's heritage indissociable from the city's image.

Why is it important to factor in design and culture when planning a network?

GORDANA MICIC: For tourists and passengers alike, public transport is often the first impression upon arriving in a city. When 20th-century architect Hector Guimard came up with his cheerful design, his aim was to raise the visibility and appeal of the underground network. Keep in mind that there would be no public transport networks without passengers! Operators today, such as RATP in Paris and STIB in Brussels, seem well aware of this imperative. A human touch is essential to the design of public transport stations, which cannot be thought of only in terms of function and technique.

How can heritage be developed?

G. M.: The best way to protect heritage is to make it a part of today, and to bring it to life. Infrastructural heritage is supposed to evolve by adapting to current needs and lifestyles. The same strategy applies to stations and the engineering structures inside them. These structures benefit passengers, and must be open to development. The value of these structures is considerable and must be able to coexist alongside diversity, inclusiveness and universal accessibility.

FROM MONTREAL TO MEXICO CITY: THE ART OF EXCHANGING

Cultural exchanges are inspiring and enriching initiatives. RATP's gifts of Guimard-style metro entrances to several transport networks abroad have allowed major works to be carried out across the Paris metro network. At Bir-Hakeim metro station, *Night and Day*, a stained-glass artwork by Judy Ledgerwood, originated in Chicago. The fresco by the Huichol indigenous people that adorns Palais-Royal – Musée du Louvre station was a donation from the Mexico City metro, while *Ryaba la poule* by Ivan Loubennikov was a gift from the Moscow metro. At Saint-Lazare station, *La Voix lactée* by Canadian artist Geneviève Cadieux is from Société de transport de Montréal (STM, Montreal transport company).



BEAUTY ACROSS THE CITY WITH ARTISTS

The cultural policy is an integral part of RATP's brand strategy. Its aim is to combine form, function and beauty, to make art accessible by facilitating the passenger's encounters with sophisticated works of art in stations, which are the ideal places for crossing paths. There are currently over one hundred pieces of artworks across the network. Ordering, installing and preserving these artworks require specific expertise. A dedicated team provides a wide range of cultural engineering and artistic support services during the renovation of culture-rich stations such as Louvre-Rivoli station; the installation of artworks in new stations during automation works, line extensions or station redevelopment; and the creation of temporary installations during construction work.



François Schuiten

1. Arts et Métiers station / 1994

To commemorate the 200th anniversary of the Conservatoire national des arts et métiers (Arts et Métiers national conservatory), the Belgian comic book artist behind *Les Cités obscures* (Obscure Cities) takes travellers between the copper walls of an underground Nautilus lined with portholes and giant cogwheels.

Jean-Michel Othoniel

2. Palais Royal – Musée du Louvre station, Kiosque des noctambules / 2000

The French plastic artist celebrates the metropolitan network's 100th anniversary by designing an ornamental curiosity that marks the metro entrance at Place Colette. The artwork comprises a metal arch and twin domes, one for day and one for night, set with over a thousand Murano glass beads and cabochons.

Tobias Rehberger

3. Pont Cardinet station / 2021

For the secondary entrance of the new station, German artist Tobias Rehberger imagined an entertaining, colourful two-part sculpture: the city on one side and the station on the other. The name of the sculpture? *Je ne suis jamais allé nulle part* (I have never been anywhere), an artwork commissioned by Emerige Group, RATP and Île-de-France Mobilités to grace Pont Cardinet station on metro line 14.

Barthélémy Toguo

4. Château-Rouge station / 2017

Inspired by the cosmopolitan *Goutte d'Or* district, where he lived for several years, the Cameroonian artist painted *Célébrations*, a 10 x 4-metre fresco, describing it as "a succession of people from across the world". The artwork was produced at the Manufacture de Sèvres, which created the Toguo blue colour.

Françoise Schein

5. Concorde station / 1991

As an architect and urban planner, the Belgian artist, who has made human rights central to her work, decorated the station's entire arched walls with 44,000 sandstone tiles that reproduce the full text of the Declaration of the Rights of Man and of the Citizen, letter by letter.





[2]



[4]



[3]



[5]



METRO AND TYPOGRAPHY: HISTORY IN LETTERS

1900

The heritage of handwriting principles used in the early 20th century on signs across the city can be found on the network's signage. Through this technique, a wide variety of text lengths and sign formats could be adapted.

As a proponent of total art, Hector Guimard also designed dancing typography, an avant-garde art form that was reviled by defenders of Old Paris, who felt that "these messy hieroglyphs [...] would confuse foreigners strolling through Paris".

1973

Typographer Adrian Frutiger was commissioned by RATP to develop the Metro font, an uppercase alphabet in which the narrow letters suited various content media.

1976

The RER has its own exclusive font, known as Formula One. Designer Roger Tallon, who oversees the general survey of the new network, entrusted the design of the font to Albert Boton.

1996

To standardise signage on various transport modes, typographer Jean-François Porchez created a unique font that adapts to all contexts and media, entitled the Parisine. These lower-case characters have gone on to become one of RATP's identifying elements.



**RATP
GROUP**

54, quai de la Rapée
75012 Paris · France

ratpgroup.com

X | [RATPgroup_Terr](#)

in | [RATPgroup](#)

Publication director: Anaïs Lançon.

Editorial production supervisors: Agnès Desmarest-Coulon, Anne Jacquinot, Raphaëlle Marcadal, Émilie Potonet-Stec.

Editor: Françoise Moinet.

English translation by the RATP Group Language Services Unit: P. Ponessa, C. Dehelly and d. Lim.

Design-production: HAVAS Paris.

Consultancy and proofreading: Catherine Malaval (Neotopics).

Photo credits: Cover: © Bruno Marguerite/RATP; p. 2: © Fabien Breuil; p. 3: © Cyrus Cornut/RATP; p. 4: © Gilles Aligon/RATP, © Bertrand Chabrol/RATP, © Collection RATP, © Bruno Marguerite/RATP, © Jean-François Mauboussin/RATP, © RATP Dev, © Éric Touzé/RATP; p. 5: © Thomas Léaud, © Michelin; p. 7: © RATP; p. 8: © Alain Salesse; p. 9: © RATP RATP, © Xavier Chibout/RATP; p. 10: © Collection RATP, © Yves Marchand/RATP, © Romain Meffre/RATP; p. 11: © RATP RATP, © Xavier Chibout/RATP; p. 13: Julien Magre/RATP, © Jean-François Mauboussin/RATP, © René Roy/RATP; p. 14: © Alain Salesse; p. 15: © Hamdi Chref/RATP, © Bruno Marguerite/RATP; p. 16: © Xavier Chibout/RATP, © Hamdi Chref/RATP, Jean-François Mauboussin/RATP; p. 17: © Hamdi Chref/RATP, © Alexandre Fernandes, © Yves Marchand/RATP, © Romain Meffre/RATP; p. 18: © Bruno Marguerite/RATP; p. 19: © Cyrus Cornut/RATP, © Adrien Dirand, © Patrick Jouin, © Bruno Marguerite/RATP; p. 20: © Cyrus Cornut/RATP; p. 21: © Xavier Chibout/RATP; p. 22: © Emmanuelle Blanc/RATP; p. 23: © Collection RATP, © Yves Marchand/RATP, © Romain Meffre/RATP; p. 24: © Dukarica photography; p. 25: © Stéphane Dussaubey/RATP, © Bruno Marguerite/RATP; p. 26: Antoine Jallas/RATP; p. 27: © Cyrus Cornut/RATP, © Bruno Marguerite/RATP, © Estelle Revesche-Pucharski/RATP; p. 28: © Collection RATP, © Bruno Marguerite/RATP, © Joël Thibaut / RATP; cabinet of curiosities, inside front cover & inside back cover: © Charles Ardaillon/RATP, © Collection RATP, © Bruno Marguerite/RATP, © René Minoli/RATP, © Georges Monni – Les Sentinelles des Collections, © Jean-François Mauboussin/RATP, © Joël Thibaut/RATP.