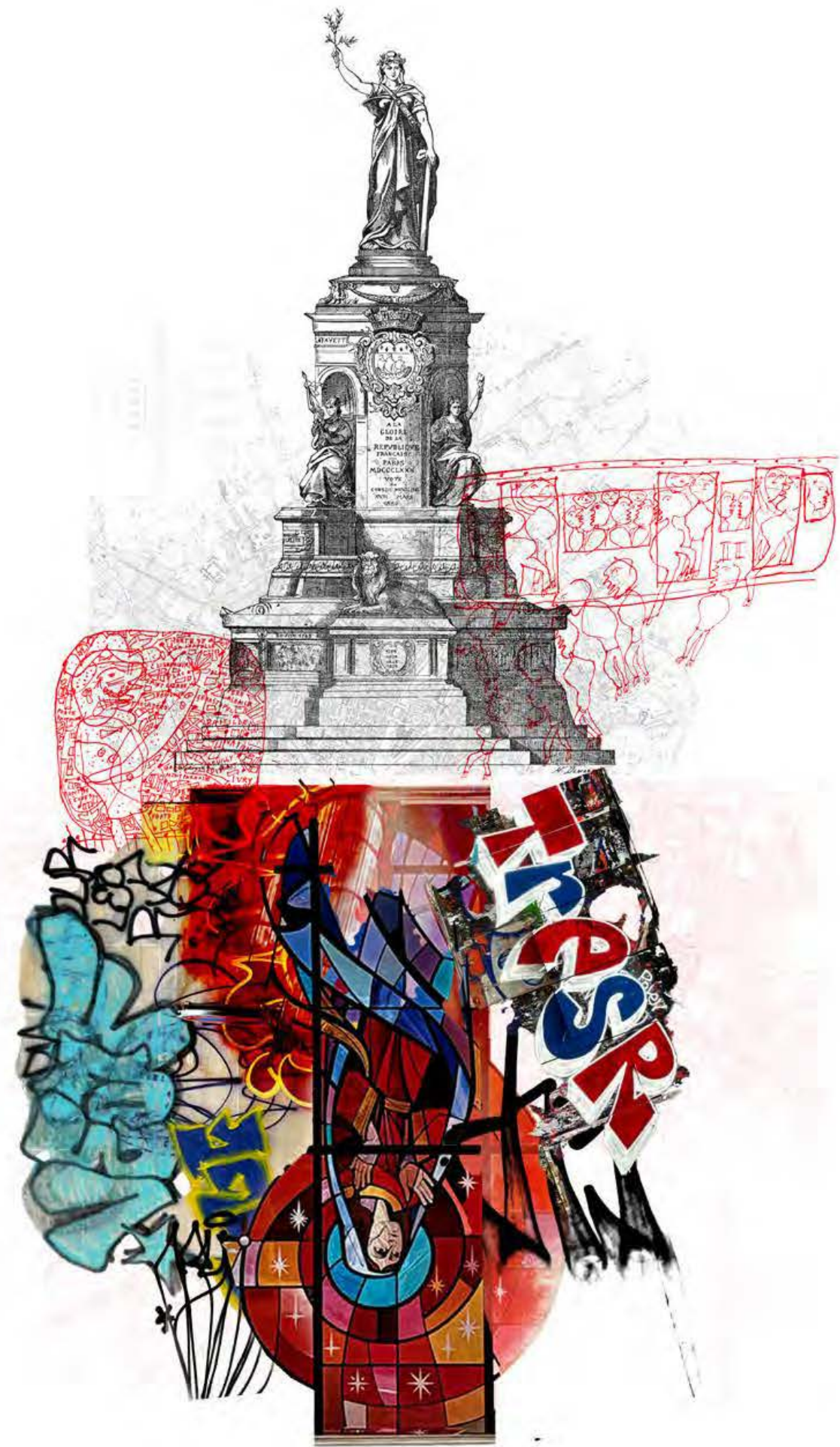




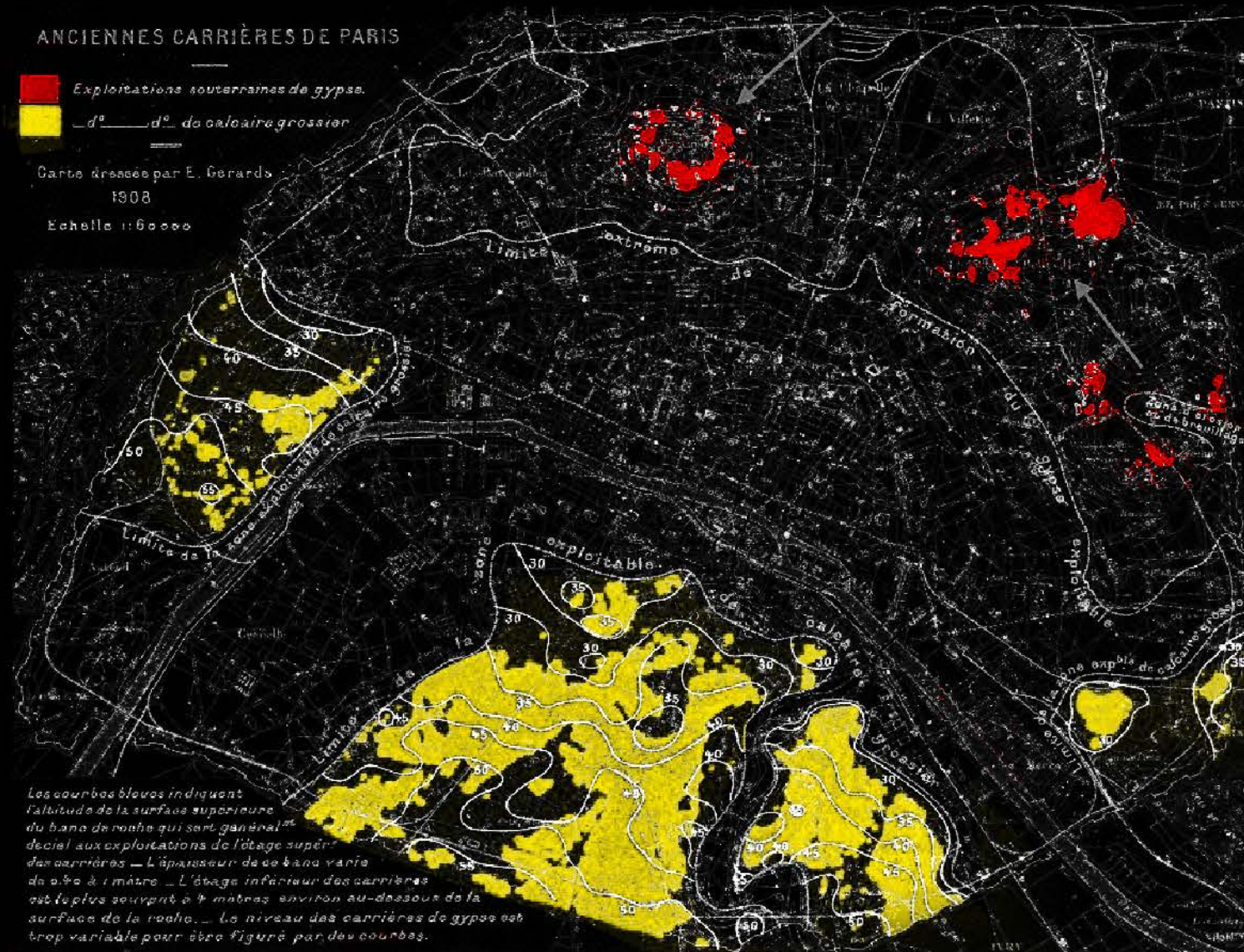
as above  
so below



**an ever increasing  
relationship between  
parisians and ground  
beneath their feet**

***historical context***





### mapping parisian quarries

Gandy, Matthew. *The Paris sewers and the rationalization of urban space*. Transactions of the Institute of British Geographers, vol. 24, no. 1, Apr. 1999

## 1292 / carrières

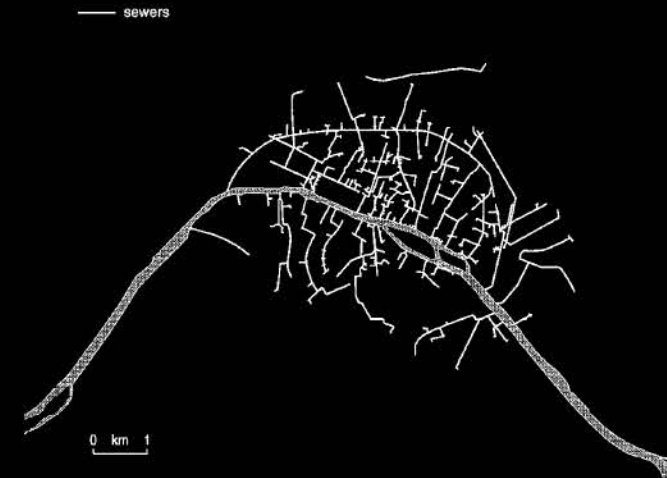
temporary occupation for mineral extraction

much of the paris region was originally mined as open pit quarries for gypsum, chalk, and limestone, centered around the left bank of the river and the west montmarte region.

eventually, as the city densified, these open pit quarries closed and more and more regions were mined horizontally, creating a network of cavities and caves existing under an ever expanding urban populace.

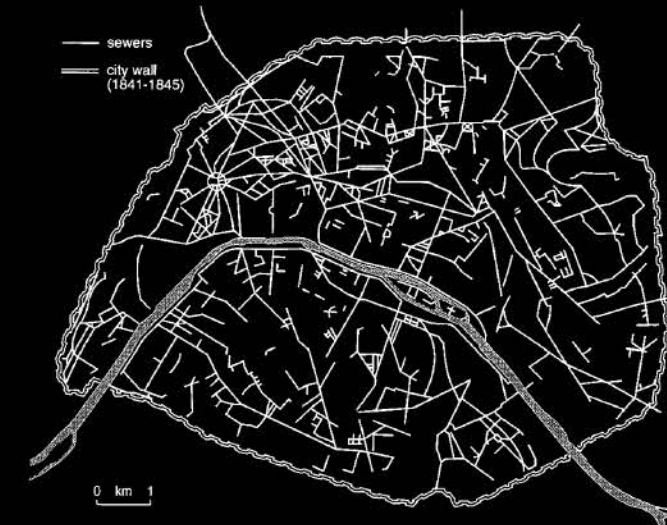
# carrières





map of the paris sewage system in 1837

Gandy, Matthew. *The Paris sewers and the rationalization of urban space*. Transactions of the Institute of British Geographers, vol. 24, no. 1, Apr. 1999



paris sewers built between 1856 and 1878

Gandy, Matthew. *The Paris sewers and the rationalization of urban space*. Transactions of the Institute of British Geographers, vol. 24, no. 1, Apr. 1999

## systeme d'égout

### 1370 / carrieres

occupation the waste of the living and their trash

with the state expansion of the sewers by Napoleon III and Georges-Eugene Haussmann came an overall modernization of the city's infrastructure in hopes to lessen disease, sickness, and smell throughout the city.

the sewers being activated as spaces for these negative aspects of the city to be centered within created a general stigmatization of the system as a whole, causing citizens to fear these as disease ridden tunnels and generally neglect them. during the 1870 seige of paris during the franco-prussian war, citizens of the city - due to their lack of knowledge of the tunnels below - thought the germans were to invade through the sewer systems to win the war. marking the sewers, and the underground, as places unknown and places to fear.

## carrieres

Felix Nadar, "The sewers"  
1864-1865



# MAP OF THE PARIS CATACOMBS

## AND UNDERGROUND QUARRIES, GREAT SOUTHERN NETWORK

From No. 132 Street  
Other things show the extent of "catacombs" in an area near and John. It understand this place, he is not dead, but  
for the first time in the history of the world that underground network.

The extent of these places from 1800 to the 1840s is shown in the shaded areas. The shaded areas  
generally represent the extent of the catacombs, which were used for the purpose of storing  
bones. The shaded areas represent the extent of the catacombs, which were used for the purpose of storing  
bones. The shaded areas represent the extent of the catacombs, which were used for the purpose of storing  
bones.

These things are the Discovery of the Bones of the Parisians  
The bones of Parisians were first discovered in 1780. They were found in a quarry near  
the Catacombs. The bones were found in a quarry near the Catacombs. The bones were found in a quarry near  
the Catacombs.

Great Art, Manoeuvres  
Natural caverns which were first used as shelters and refuge by the Parisians were used for the  
purpose of storing bones. The bones were found in a quarry near the Catacombs. The bones were found in a quarry near  
the Catacombs.

Paris Catacombs to be seen  
The Paris Catacombs to be seen in the city of Paris. The bones were found in a quarry near the Catacombs. The bones were found in a quarry near  
the Catacombs.

Quarries and Caverns of the Catacombs  
The Paris Catacombs to be seen in the city of Paris. The bones were found in a quarry near the Catacombs. The bones were found in a quarry near  
the Catacombs.

Bones and Discovery of the Catacombs  
The Paris Catacombs to be seen in the city of Paris. The bones were found in a quarry near the Catacombs. The bones were found in a quarry near  
the Catacombs.

Life in a Quarry  
The Paris Catacombs to be seen in the city of Paris. The bones were found in a quarry near the Catacombs. The bones were found in a quarry near  
the Catacombs.

Unsanitary Conditions  
The Paris Catacombs to be seen in the city of Paris. The bones were found in a quarry near the Catacombs. The bones were found in a quarry near  
the Catacombs.

The Great Unsanitary Catacombs of Paris  
The Paris Catacombs to be seen in the city of Paris. The bones were found in a quarry near the Catacombs. The bones were found in a quarry near  
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the Catacombs.



map of the paris ossuaries

## 1786 / catacombes

permanent occupation of the dead and their remains

# système d'égout

as mines increasingly became abandoned throughout the city, they were soon forgotten, leading to various cave ins and sinkholes swallowing buildings and their residents whole. the area along Rue d'Enfer, Enfer meaning Hell, became characterized as the Mouth of Hell, contextualizing an overall fearful sentiment as residents and officials lacked clarity of what lied beneath their feet.

in 1877 Louis XIV created the office of the Inspection générale des carrières, tasked the department to map, inventory, and investigate the abandoned mines and tunnels that lie beneath the west bank of paris. as the city continued to urbanize and densify, cemeteries became increasingly congested, and eventually the Cimetière des Saints Innocents became too full and its retaining wall collapsed in 1780.

with this, officials relocated remains from cemeteries within the cities limits to the abandoned tunnels throughout the west bank, elaborately placing the bones in a decorative manner, the government created a series of ossuaries beneath residents feet.



Cartoon of the Paris Ossuaries 1867

there was a sound of a giant heaving a great sigh and stretching his limbs... along the eastern side of the Rue d'Enfer...for what proved to be one quarter of a mile, a gaping trench had opened up and swallowed all the houses.

# catacombe

# carrières



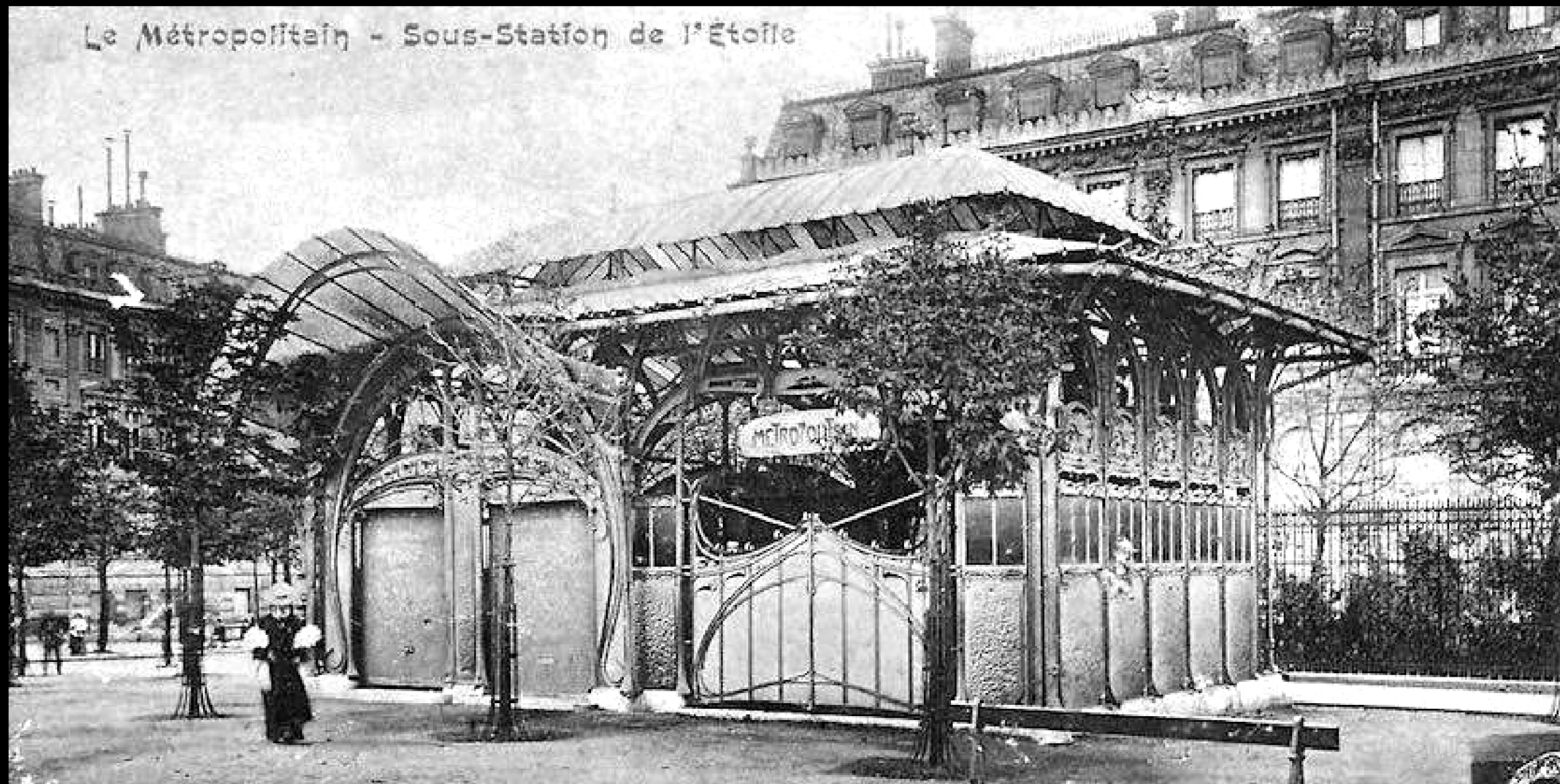
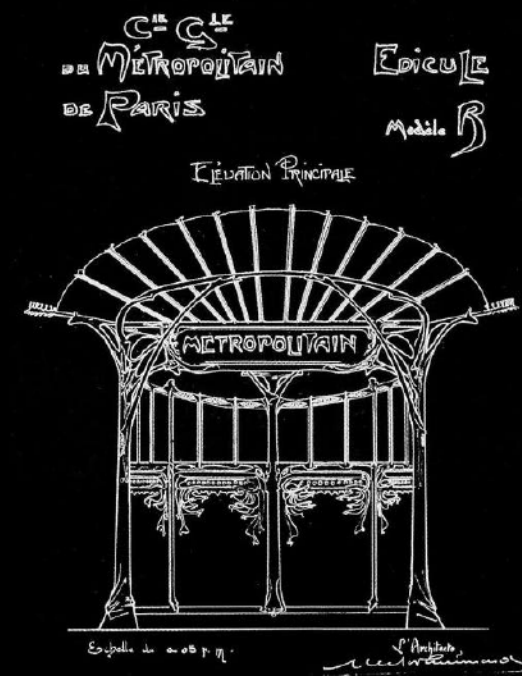


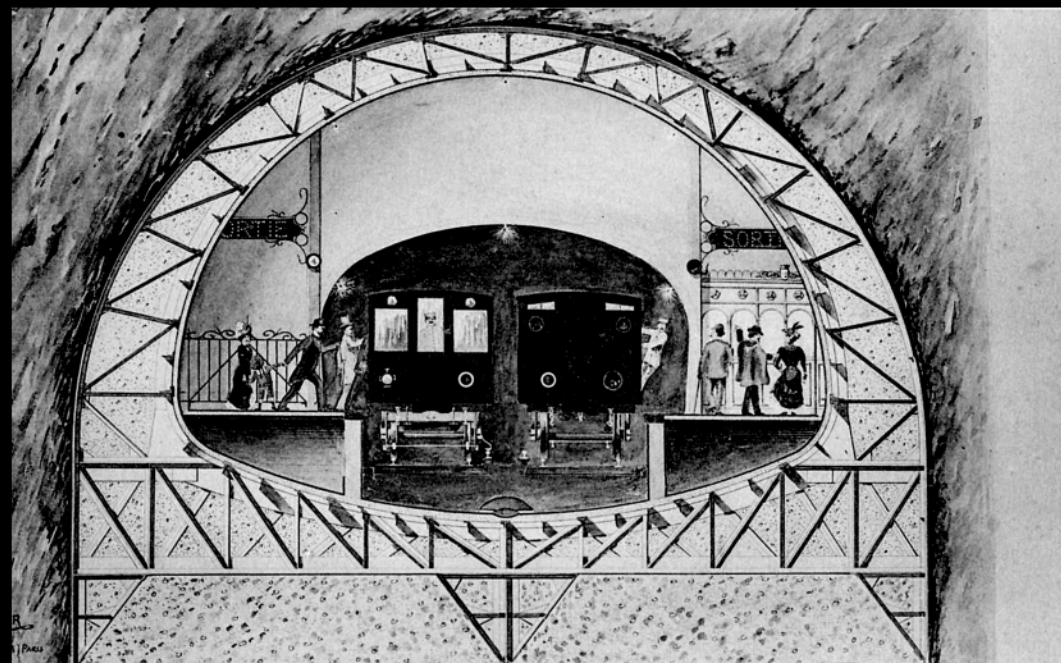
image of an original paris metro station



hector guimard's design of the paris metro

systeme d'égout

le métro



section diagram of the paris metro

1900 / catacombes

temporary occupation of the living for their commutes

historically the metro was feared by users as they ventured deep into the bowels of the city, something previously reserved for the dead and their waste, causing the early incorporation of art nouveau and biophilic elements within station designs - attempting to bring life and soul to the underground of paris.

the underground exists as a physical space of movement and transportation for paris residents, however separated from above ground networks and travel - suggesting a potential barrier of class or, oppositely, the breakdown of such barriers as users of all backgrounds journey through the underground together.

the paris underground acts as a catalyst for desegregation of urban populations and allows movement throughout the region, causing an overall decrease in homogenization of education and income levels throughout specific areas of the region.

the metro station is both the starting and end point of an individual's commute or journey, and also the combination of both with a transitory stop in a journey which moves in many directions, each individual coming in contact with another individual's varied commute.

the metro station nearest to an individual's home essentially becomes an extension of their front door, marking the official beginning of their commute as they leave their specific homogeneous community to journey through a series of tunnels absent of social and economic differences.



first class seating on the paris metro

catacombe

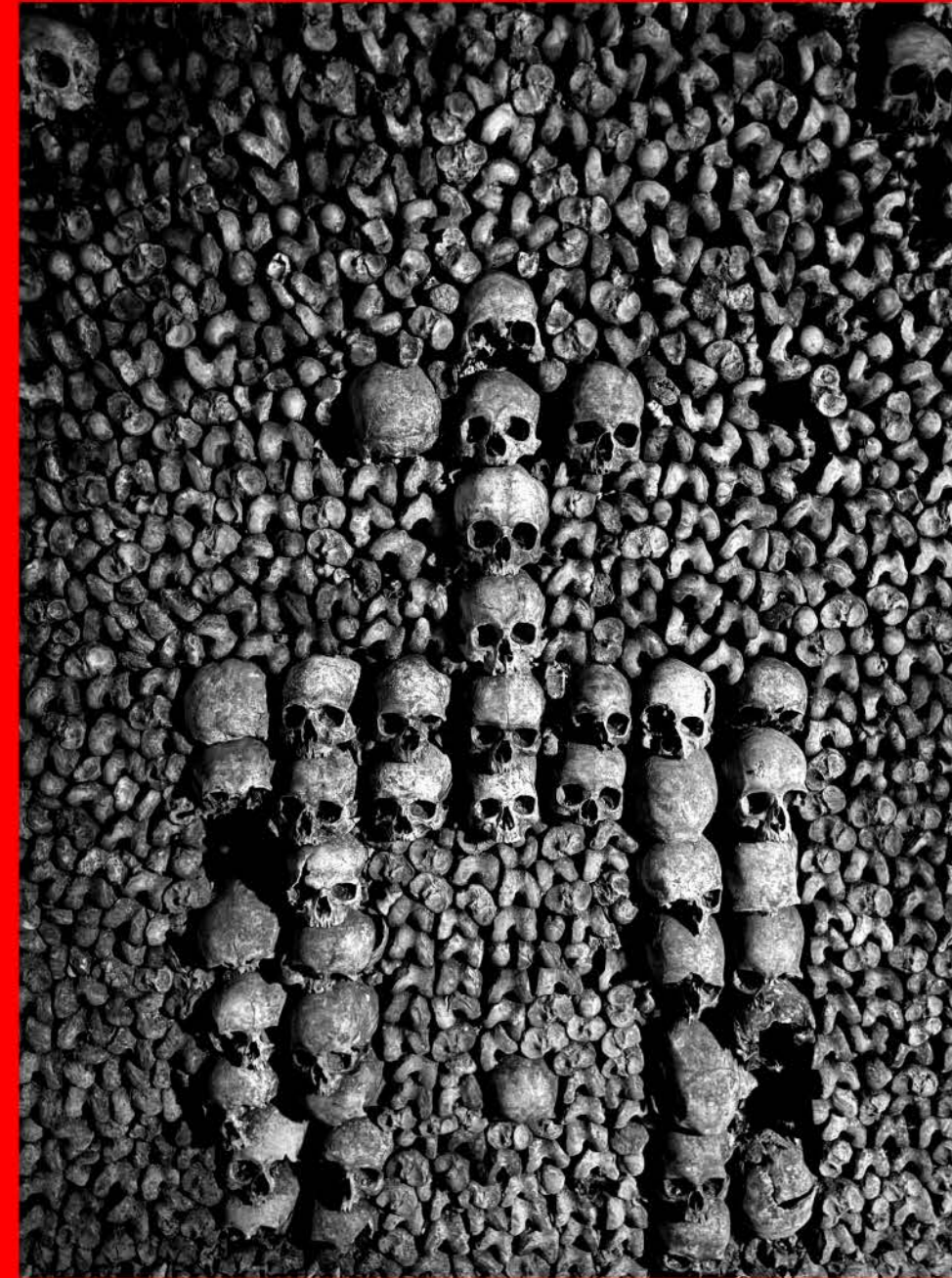
carrières



***counterculture***



# catacombes



"Stop! This is the Empire of Death"  
entrance to the ossuary municipal

*a place where people might slip into different identities,  
assume new ways of being and relating, become fluid  
and wild in ways that are constrained on the surface.*

Maclarlane, Robert. 2019. *Underland*. Hamish Hamilton.

early tourists within the ossuary

Gandy, Matthew. *The Paris sewers and the rationalization of urban space*. *Transactions of the Institute of British Geographers*, vol. 24, no. 1, Apr. 1999





# catacombes

upon its opening to the public, the ossuary grew in popularity and eventually became a widely known tourist attraction for the city by the early 1800s.

its popularity emerging in the 1960s, tied to the countercultural revolutions within the United States and the UK, the catacombs became a hub for rebellious young parisians to party, gather, and share countercultural viewpoints.

the catacombs have increasingly become a space for those othered by society - becoming an illegal hub for the citys' underground music scene. la salle z, in partciluar, has been widely known for its use as an illegal music scene for genres not existing within popular culture. police and local officials seemingly have an understanding with local cataphiles, those with experience traveling through the tunnels, and target primarily newcomers and tourists attempting to explore the depths.

this unofficial agreement can be compared to the relationship queer individuals maintained with police officials in large cities within the US in the 1960s, only being persecuted occassionally to attempt to stray individuals from joining in their likeness and practice.





# le métro



Jean Dubuffet, *La Métro* / 1945

metaphorically, the underground can be understood linguistically - due to its suggestion of physical separation, darkness, and overall uncertainty - as a space for counterculture and rebellious activities. in english, the term underground is often used to describe individuals active within the fringes of common society, and often associated with fringe artistic movements, queerness, and general marginalization.

in french "art brut" is used to describe the art created by those from the outside, even those existing on the outside of proper artistic training and schooling. they do not fit within the traditional definitions of an artist but are creating art nonetheless.

if thought of literally, the underground becomes characterized as the home of those othered by society; the metro can then be thought of as a connection point between those on the fringes of society, and those leading popular culture and politics.





***protestation***



*Andre Devambez, La Charge / 1902*



### **disconnect**

an overall disconnect between life above and below ground, despite the transit station existing as an extension of the community and even an individual's front door to their home.

also a disconnect between existing transit infrastructure, bus and tram stations exist as a different system from that of the underground and lack an overall vertical connection.

### **counterculture**

the underground exists as a needed space for expression and cultural practices that are typically viewed as "othered" and opposite of that of the general populace.

generating a space for expression and celebration of the cultural exchanges that occur on daily commutes throughout the city's underground transit infrastructure.



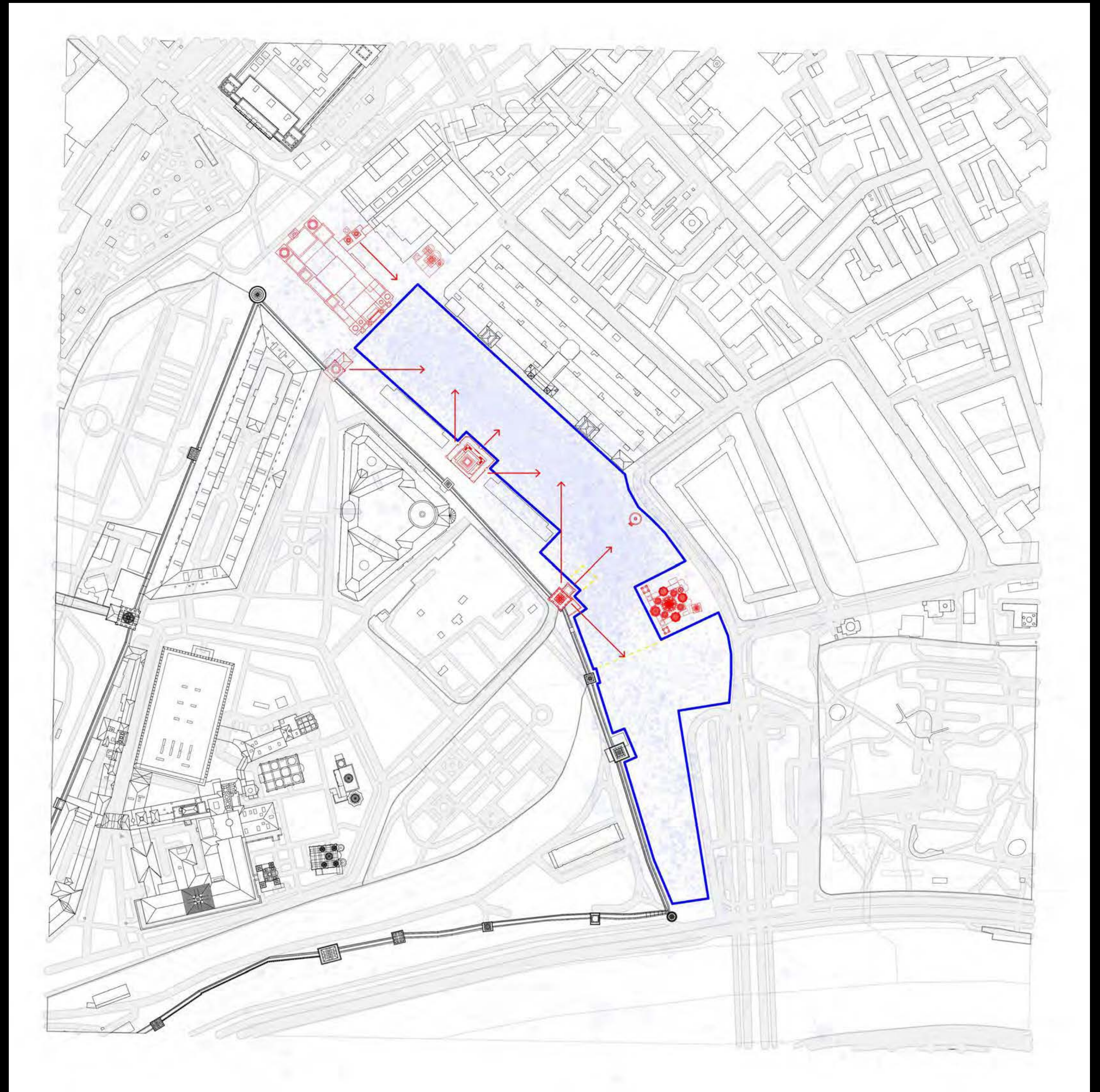
***problems***



***precedent* / protest**

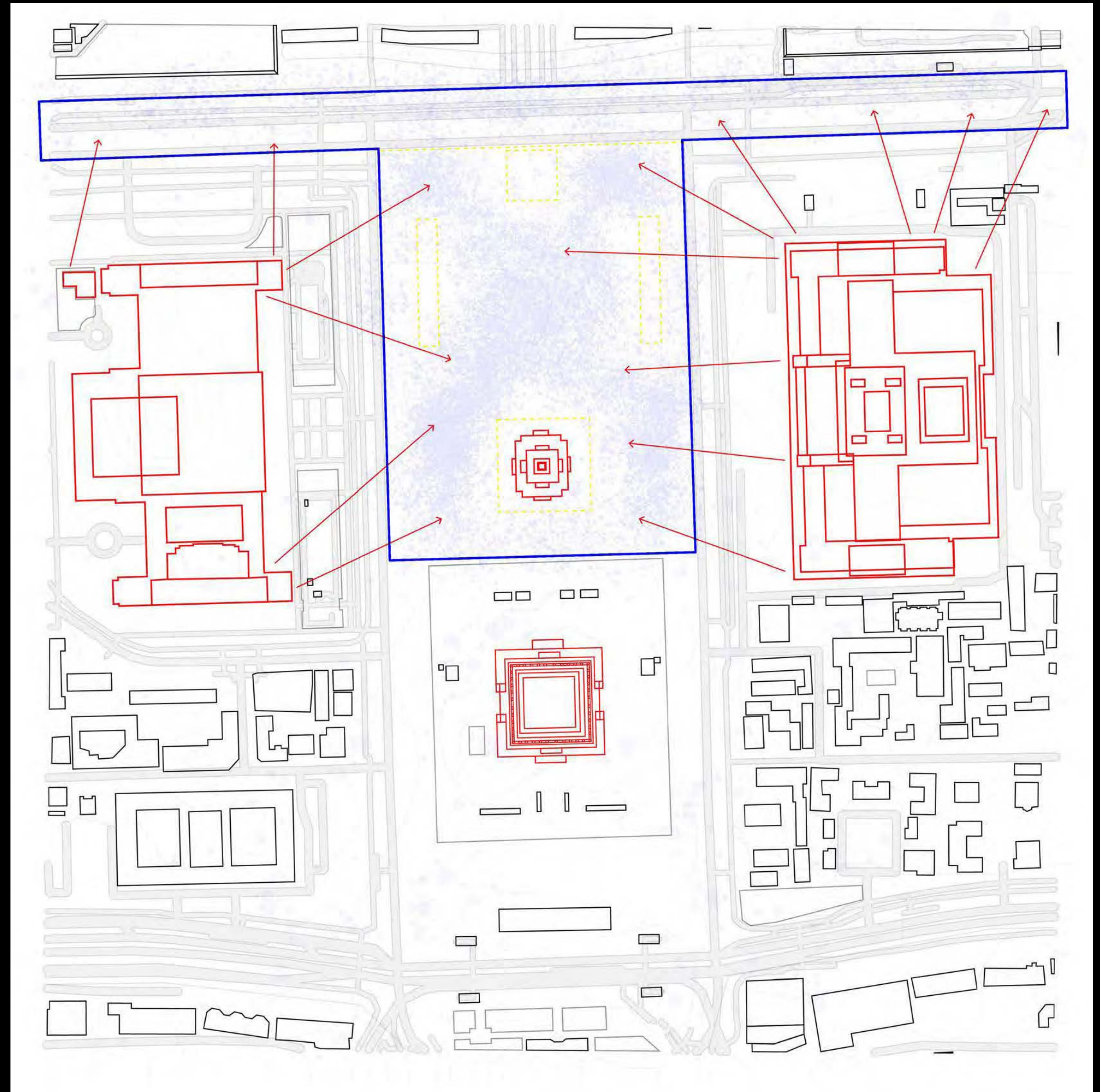


# red square / moscow



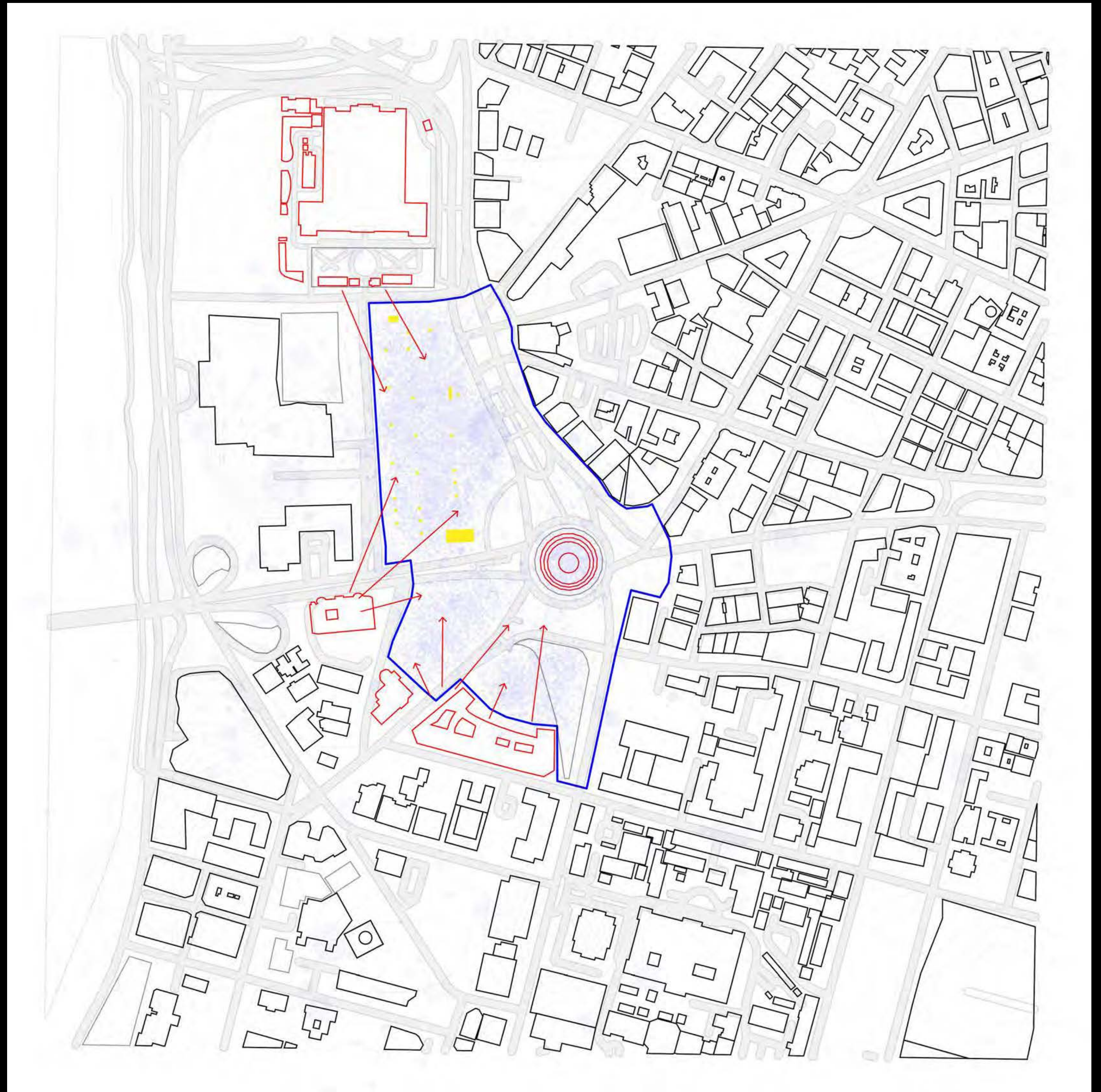


# tiannamen square / beijing





# tahrir square / cairo











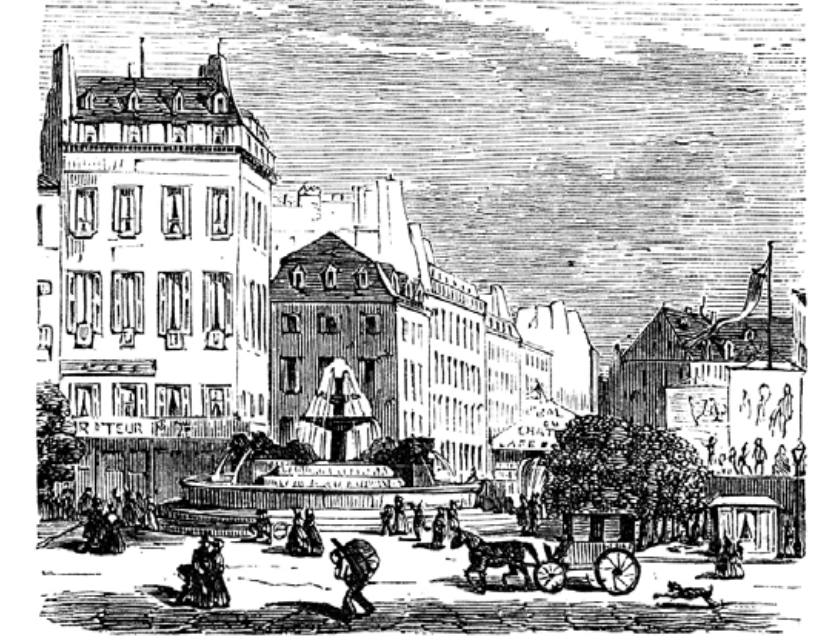
***site + context / place de la republique***



# *place de la republique*

**14th century - 1811**

destruction of the Charles V Wall and its Temple Gate, creating a large open square in its place, Napoleon Bonapart inaugurated the site with a huge fountain, naming it the Chateau d'Eau



**june 3, 1849**

first leftist demonstration against prince-president Louis Napoleon and the proclamation of war against the roman republic

following this, the Hausmann intentionally creating the large open square we recognize today, with it sitting at the convergence of large avenues, to allow for easy movement of parisian police and military.



**late 19th to early 20th century**

creation of its current monument of the republic

communist party held march from Gare du Nord finishing at Republique, banned by the government and heavily policed, 1934



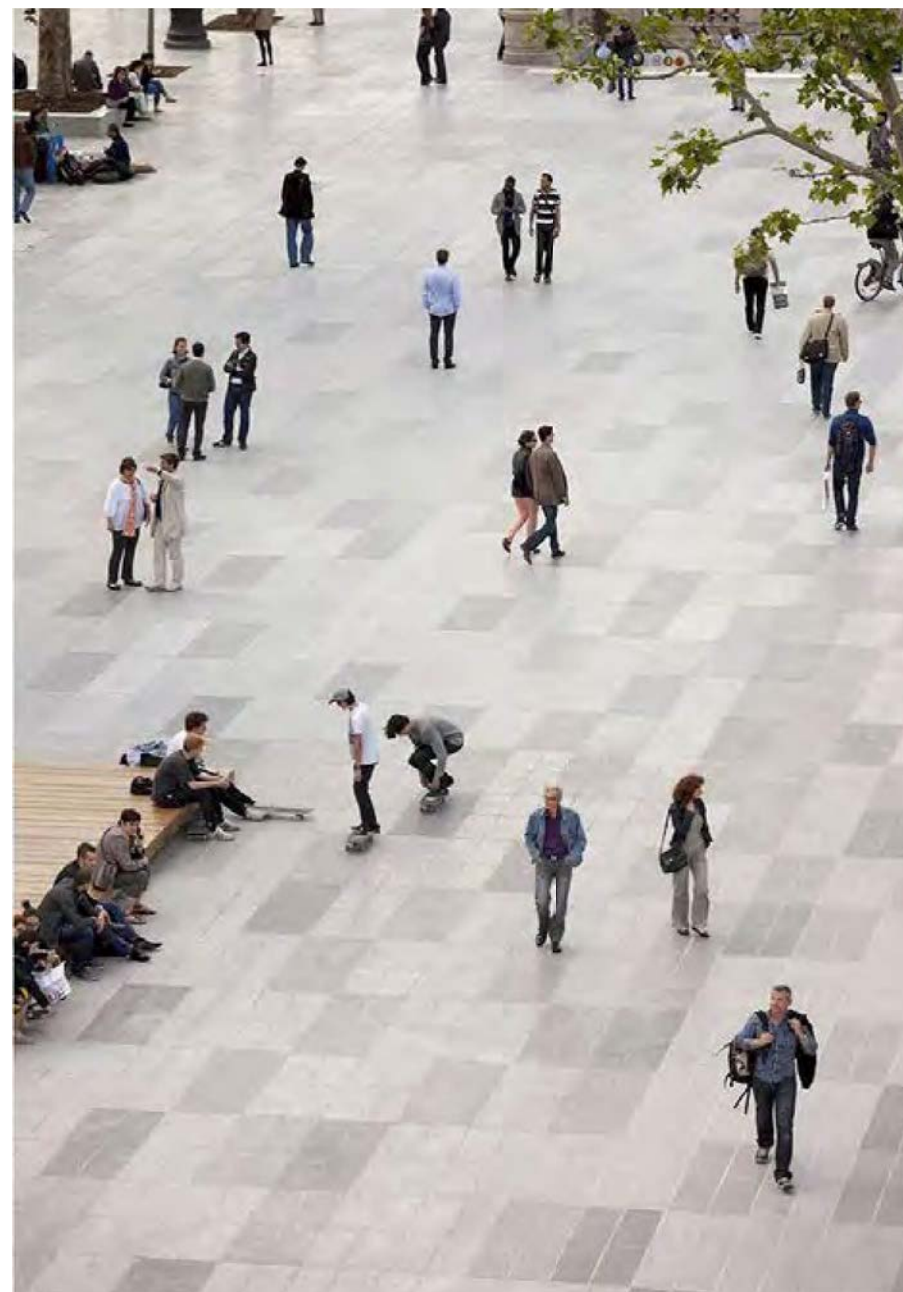
**2000s**

overall increase in protest and the use of the square, 2002 100s of 1000s protested Le Pen and the increase in fascist solidarity.





# *place de la republique*



**TVK Office**  
program - skate park, water features  
+ fountain, expansion of public  
pedestrian space, direct  
connections to western roads for  
pedestrians, seating, new building



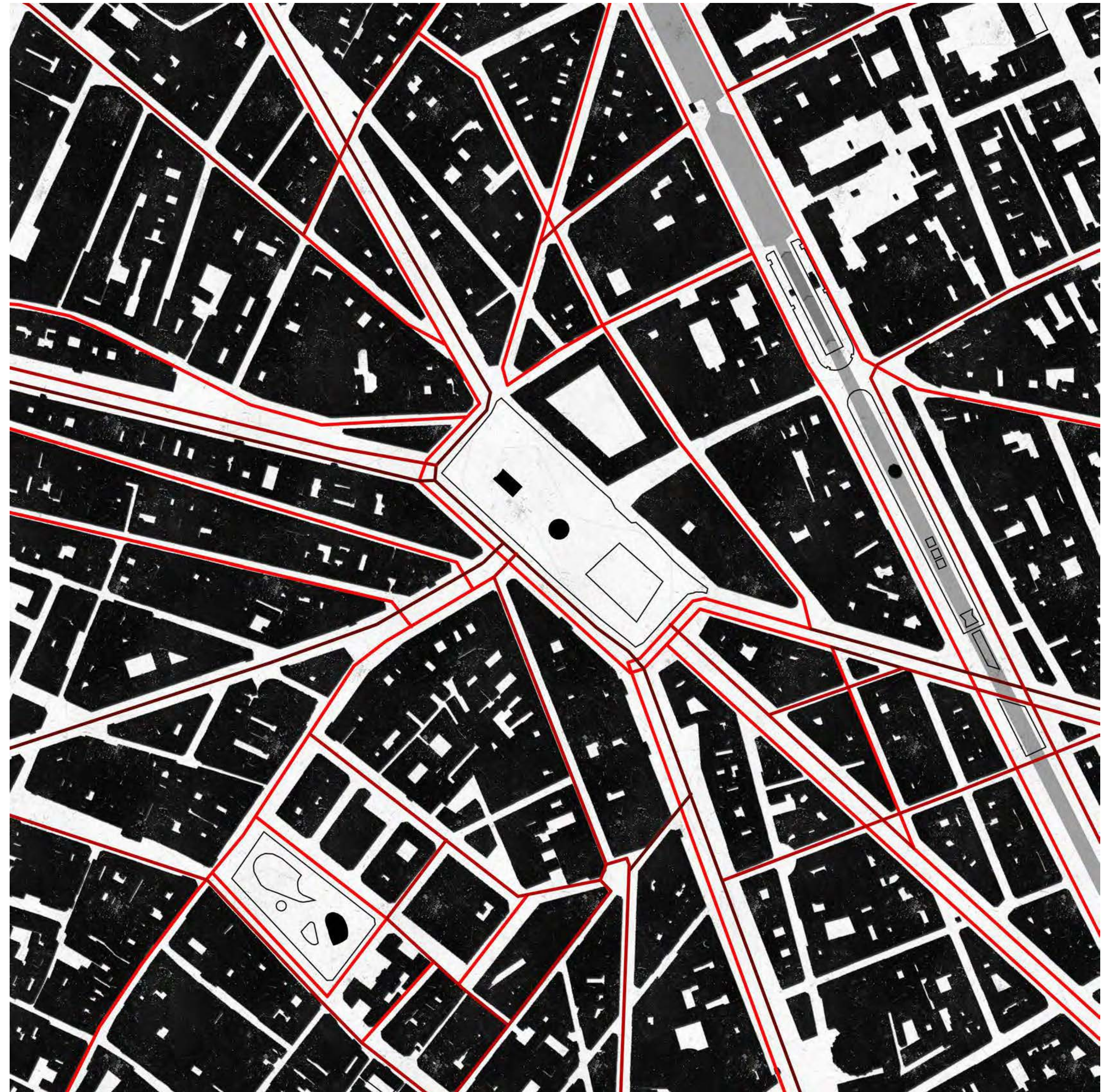
# *place de la republique*



pedestrian usage



# *place de la republique*



car + vehicle traffic



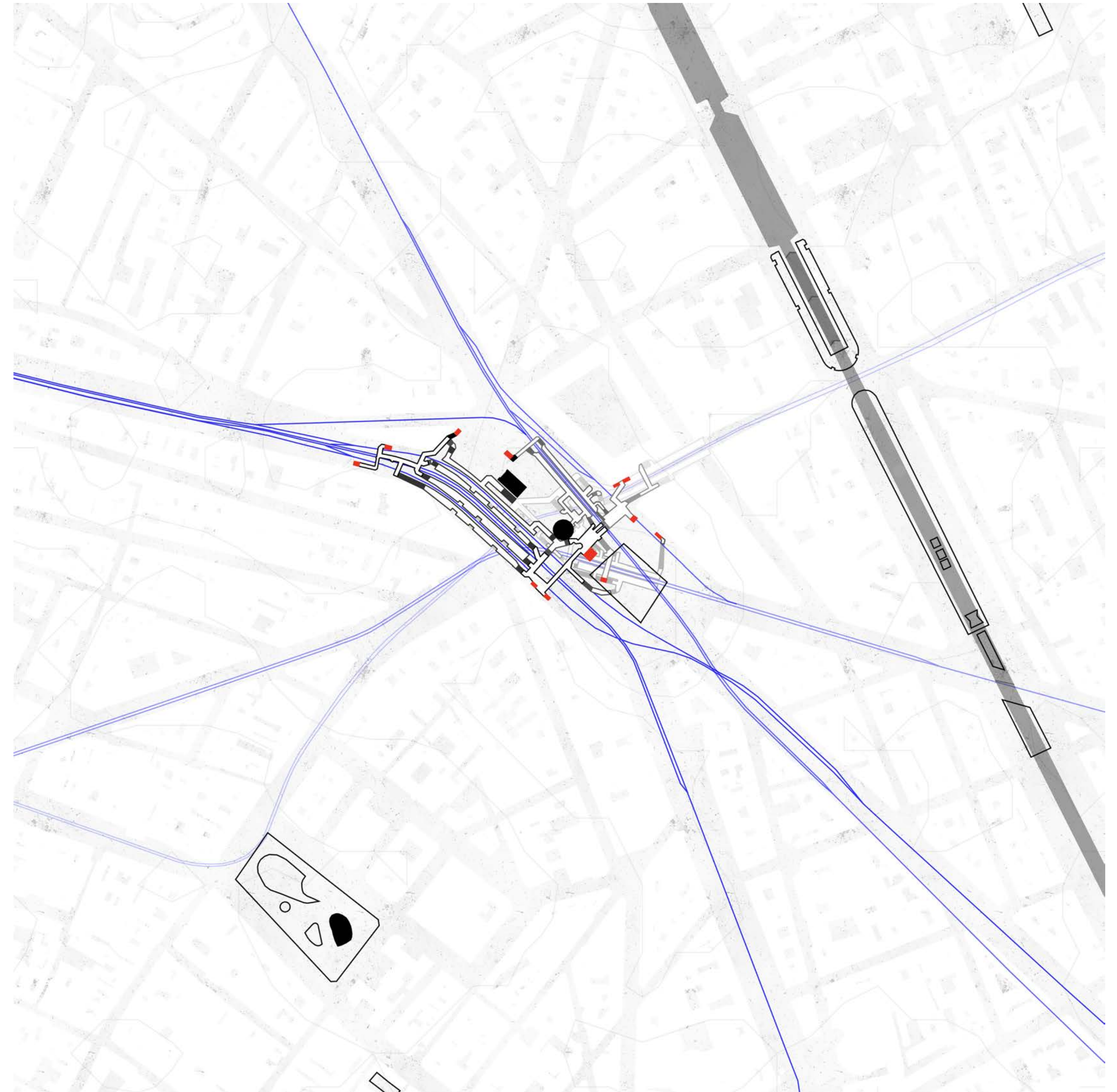
# *place de la republique*



bus routes + stops



# *place de la republique*



metro stations + entrances

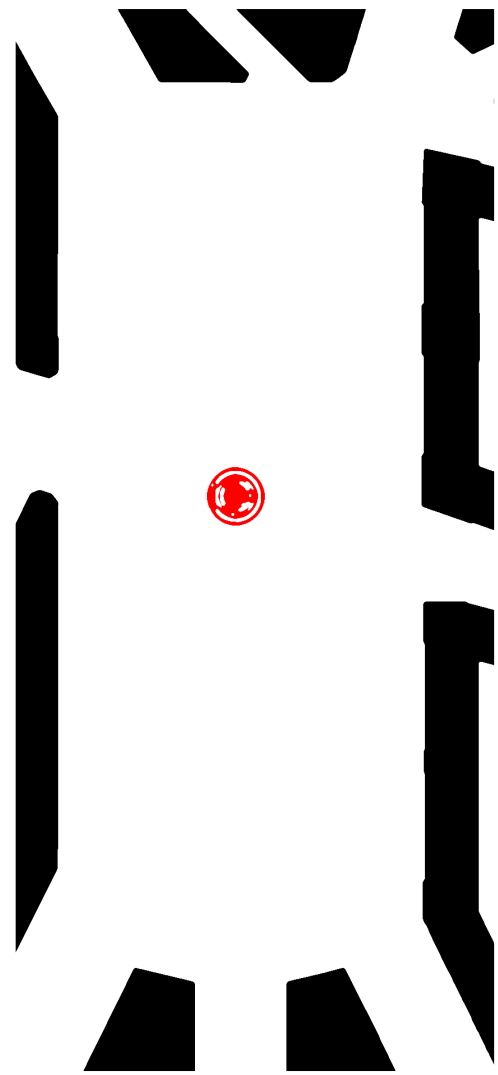




***place de la republique / further analysis***



# monument a la republique



**marianne**  
named after Juan de Mariana, a professor from Spain who taught in Paris from 1569 - 1574. developed theory of natural law and formed the basis of the Declaration of Rights of Man and of the Citizen, and stated that the monarchy reverts the power from the hand of the people, who are the true sovereign  
revolutionaries were then described as *marians*, during the French revolution

**olive branch**  
symbolizing peace and tranquility throughout the republic

**phrygian cap**  
symbol of the French Republic, symbolizing freedom due to its comparison to pileus - caps worn by freed slaves in the Roman Empire

**crown**  
symbol of celebration and freedom

**breast plate**  
breast plate and harness encircling the toga symbolizing power and strength

**toga**

the wearing of the toga generally symbolizes the wise and the philosophers, provides a basis of knowledge and academic backing  
"let the weapons give way to the toga", meaning civil order takes precedence over the military

**sword**  
symbolizing strength of the citizen and their power over the oppressor

**tablet**  
tablet reading Declaration of the Rights of Man and of Citizen, writing that described the democratic principles of the French Republic and natural laws

**coat of arms**  
the coat of arms of Paris inscribed with the words "to the glory of the French Republic - the city of Paris 1833"

**enscriptions**  
"freedom, equality, and fraternity", the motto of the French Republic. freedom and equality are outlined in the Declaration on the Rights of Man and of Citizen, with freedom allowing for individuals to do everything as long as it does not harm others, and equality being stated within that "men are born with freedom and equal rights"

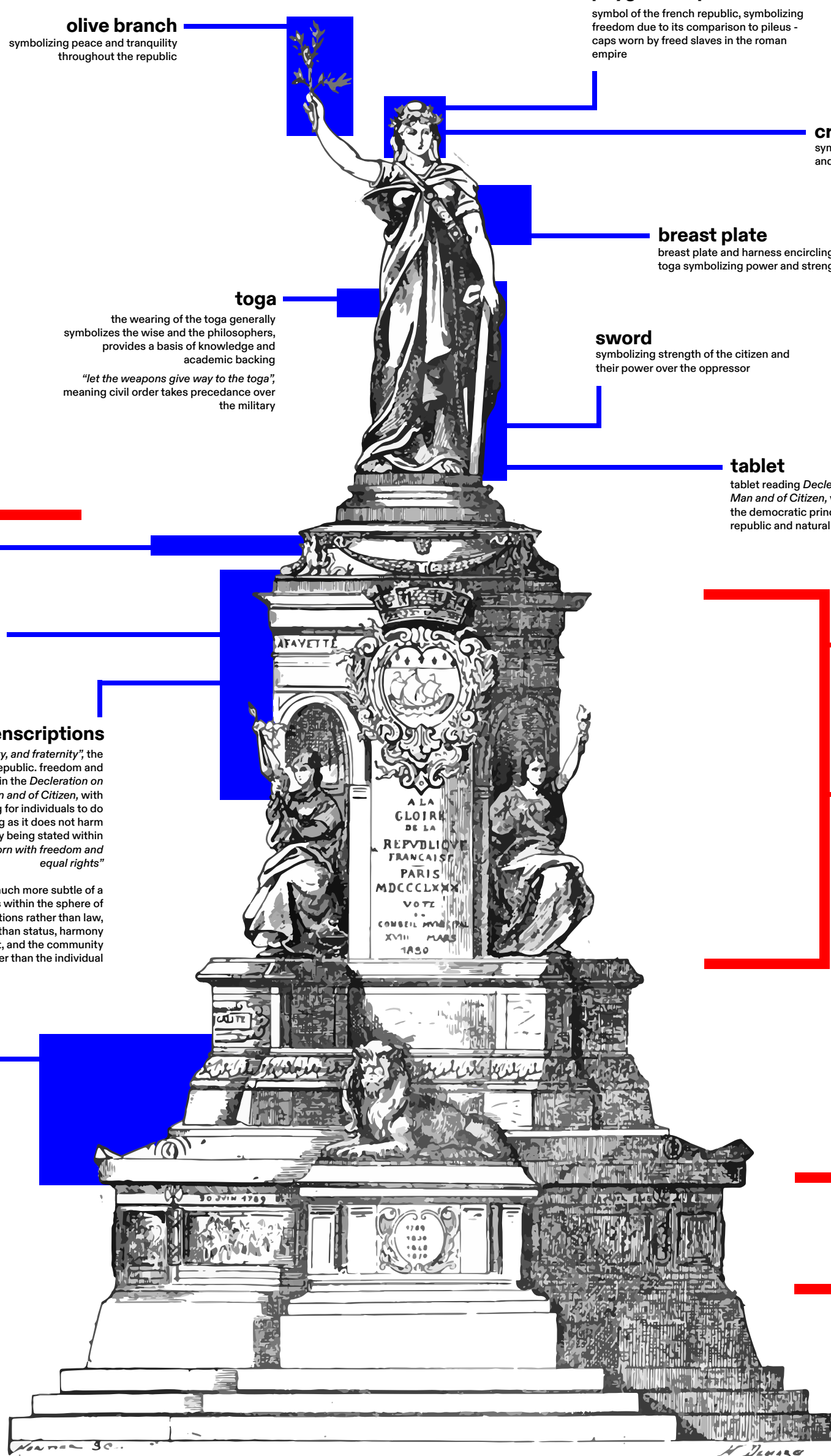
**rose relief**  
a symbol of democracy and freedom, now associated with the fist and the rose logo of the Socialist Party of France, officially adopted in 1971

fraternity is much more subtle of a statement as it exists within the sphere of moral obligations rather than law, relationships rather than status, harmony rather than contract, and the community rather than the individual

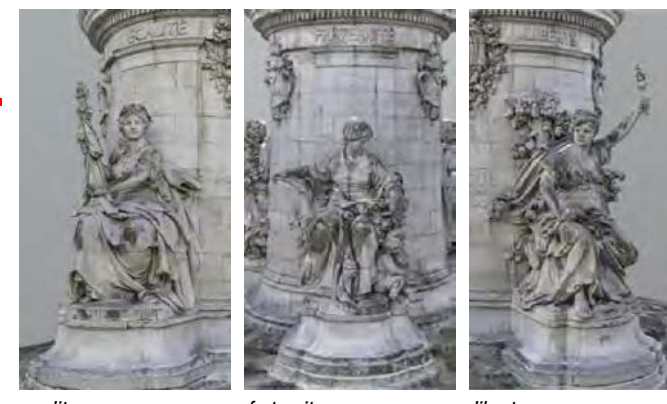
**the lion**  
symbolizing nobility, courage, strength, and resistance, it stands guard of a ballot box, outlining the Republic's promise of universal suffrage



**steps**  
the base of the monument is open to visitors and Parisians for seating and occupying the monument as a whole, standing as a symbol for open protest



**crest reliefs**  
bundles of lictor beams, instruments used for punishment in Rome that combined rods and axes, adopted by the French Revolution to symbolize justice and demand for legitimate authority, the revolution as a whole, the Republic, and collective strength  
atop the bundles writes *pax* and *labor* meaning peace and work



**statues**  
*egalite*, holds the flag of the Republic in their right hand - indicated by the initials "R.F." - and in their left hand, a carpenter's level, symbolizing equality  
*fraternite*, situated with their back to the Republic, the collective group showcases a mother holding her two children while reading "Allegories of Knowledge", while holding a wheat root, symbolizing abundance  
*liberte*, carries a torch in their left hand while their right hand rests on their knee, holding a broken chain, lighting the path towards freedom

**reliefs**  
at a visitor's eye level, high reliefs formed in bronze showcase 12 events that explain the timeline of events in the formation of the French Republic  
each connected by rosettes, a symbol of revolution and freedom



**June 20, 1789**  
the oath of the game of the palm  
solemn commitment to end the ancient regime taken on the 20th of June, 1789

**July 14, 1789**  
the capture of Bastille  
an inaugural moment in the French Revolution in which Parisians overtook and stormed the palace at Bastille

**August 4, 1789**  
the night of August 4th, 1789  
the night in which the national constituent assembly voted to abolish feudal privileges

**July 14, 1790**  
federation day  
first anniversary of the capture of Bastille

**July 11, 1792**  
proclamation of the fatherland in danger  
in response to Prussia joining Austria in war against France

**September 20, 1792**  
battle of Valmy  
first official victory within the wars of the revolution

**September 21, 1792**  
proclamation of the abolition of royalty  
establishing a de facto Republic within France

**June 1, 1794**  
battle of the 13 Prairial Year II  
important naval battle between the British and French

**July 29, 1830**  
the second revolution  
the "three glorious" days of the second revolution sets in place a new regime under King Louis-Philippe I, the July Monarchy

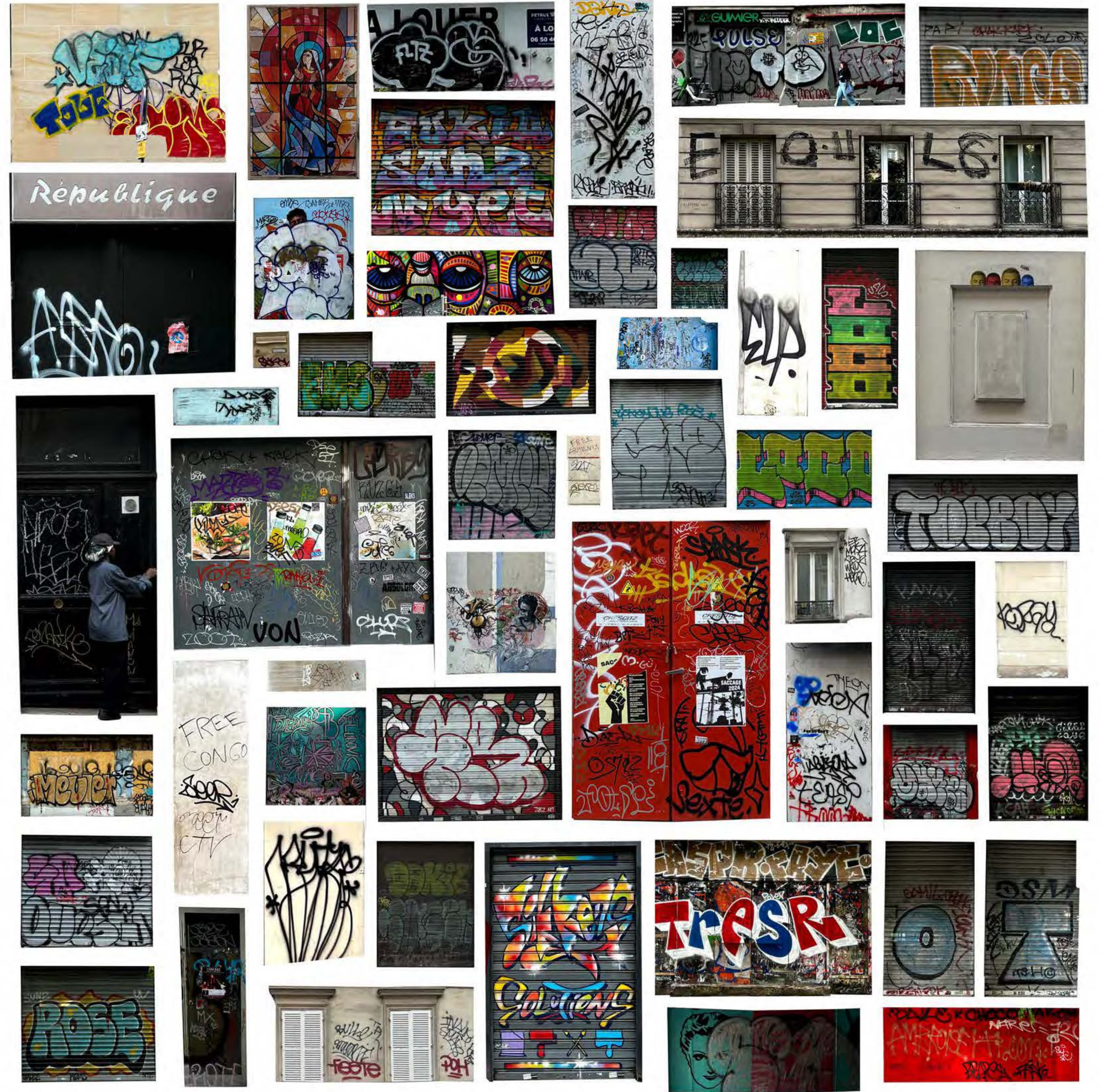
**March 4, 1848**  
universal suffrage  
adoption of universal male suffrage, this is also the date in which slavery was abolished, acting as the third revolution

**September 4, 1870**  
proclamation of the Republic  
establishing the third Republic after the fourth revolution, occurs after the decay of Napoleon III

**July 14, 1880**  
first national holiday  
establishing the first national holiday to celebrate the formation of the Republic



**counterculture / graffiti + expression**





**counterculture / graffiti + expression**





**counterculture / protest + strike**





### **disconnect**

still a lack of visual and physical connections between the above and below ground spaces.

heavy road traffic and bike/pedestrian crossing in front of vehicle traffic. heavy traffic also resulting in significant delays in bus routes.

lack of a physical separation between road and plaza.

### **counterculture**

continued use of the plaza as a center for protest, however the plaza lacks grade separation from street level to protect from police vehicles.

lacks an overall celebration of countercultural expression and graffiti painting prevalent in the area.



***problems***





### **disconnect**

creating a vertical connection through light and sound, with multiple visual connections scattered throughout the plaza

better navigating pedestrian and bike traffic, allowing for easier connections between transit modes

simplifying the station as a whole to allow for further ease of use

### **counterculture**

maintaining the plaza's integrity as a place for protest and expression of marginalized people, extending the plaza's monument below the ground to become a center for counterculture/graffiti practices

using architecture to protect protesters from policing and harmful governing practices

***solutions***



maintaining the integrity of the plaza, while adjusting the topography to accommodate for multiple uses and changes in grade/slope. using these changes to bring light underground.



creating specific platforms and squares that break down the plaza into more comfortable sizes for pedestrians, and allow for potential changes in program and interaction of the visitor.

celebrating the existing monument as a centerpiece for counter cultural practices and protest, celebrating the surrounding area's use of graffiti as expression.



using the monument as a vertical center to move downward below into the underground and act as a center of countercultural practices and expression, makes a physical connection between grades.

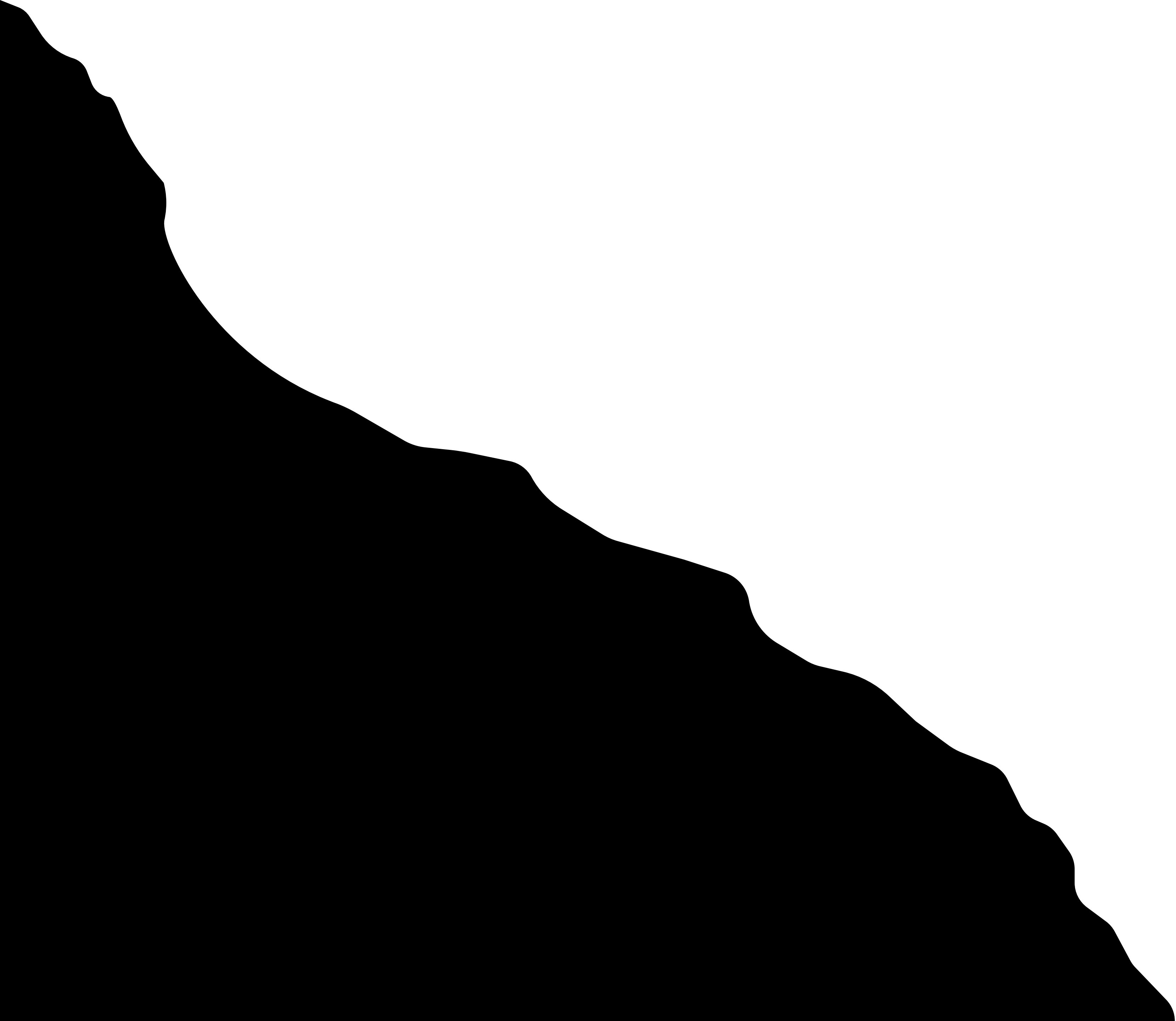
making a transit connection between different modes - bus, rail, and bike, allowing for an ease of transfer between modes of transit and potentially accessibility.



adjusting the grade of the road to allow for buses to potentially meet the level of the metro lines (the top ones), and allow for pedestrians to transfer with ease and at grade.

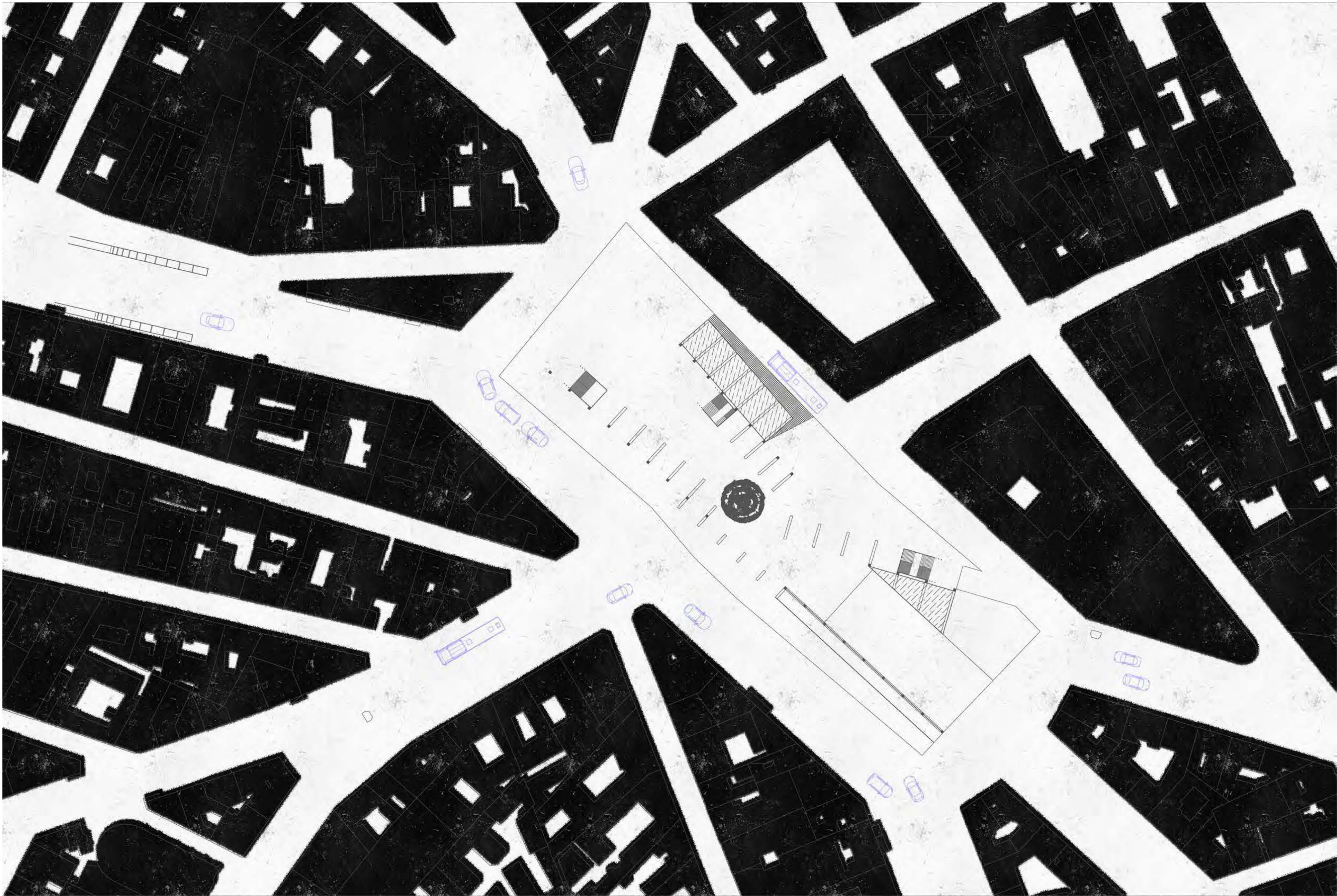
***gestures***





***design***

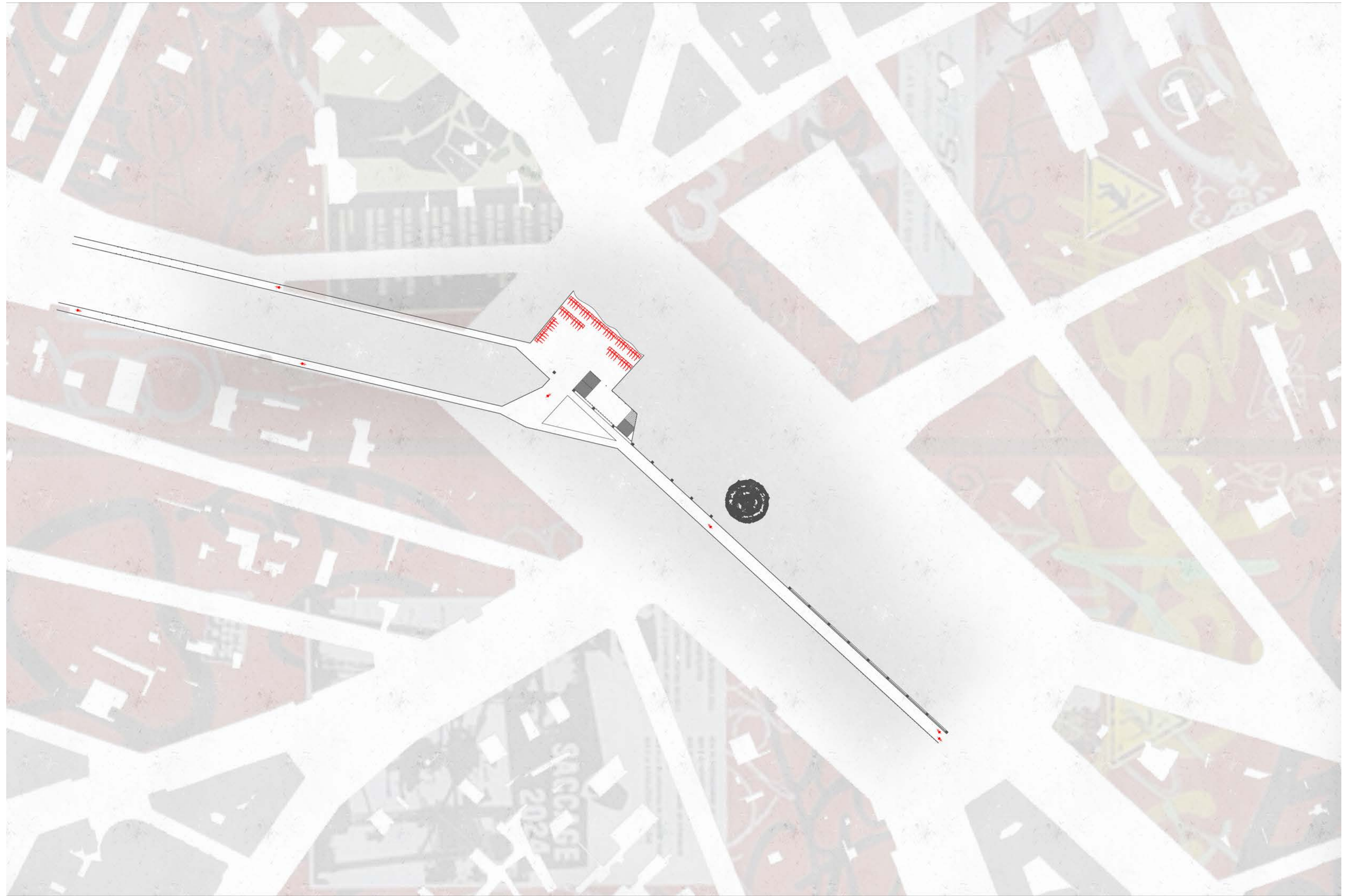




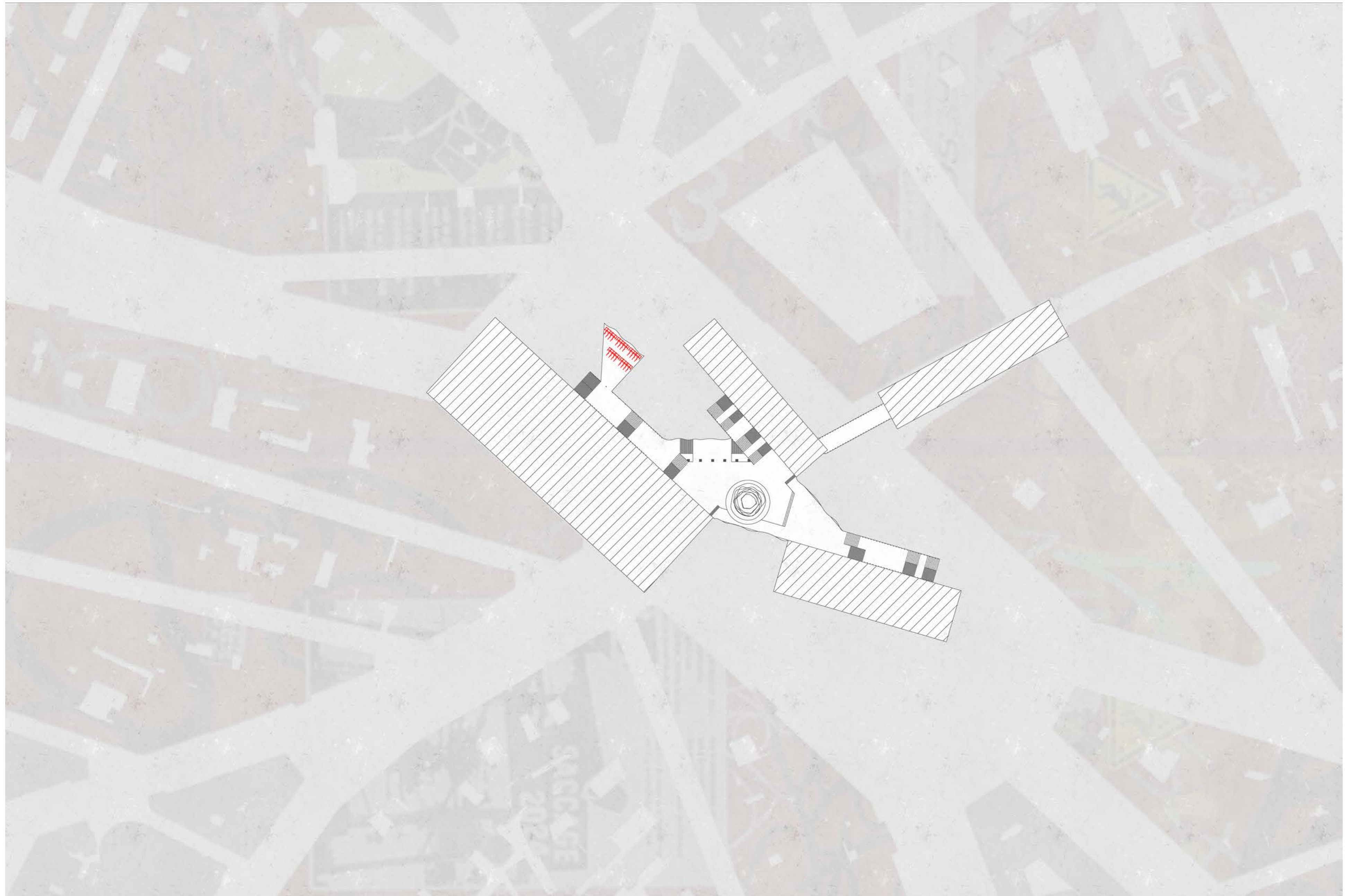
ground plan



bike plan

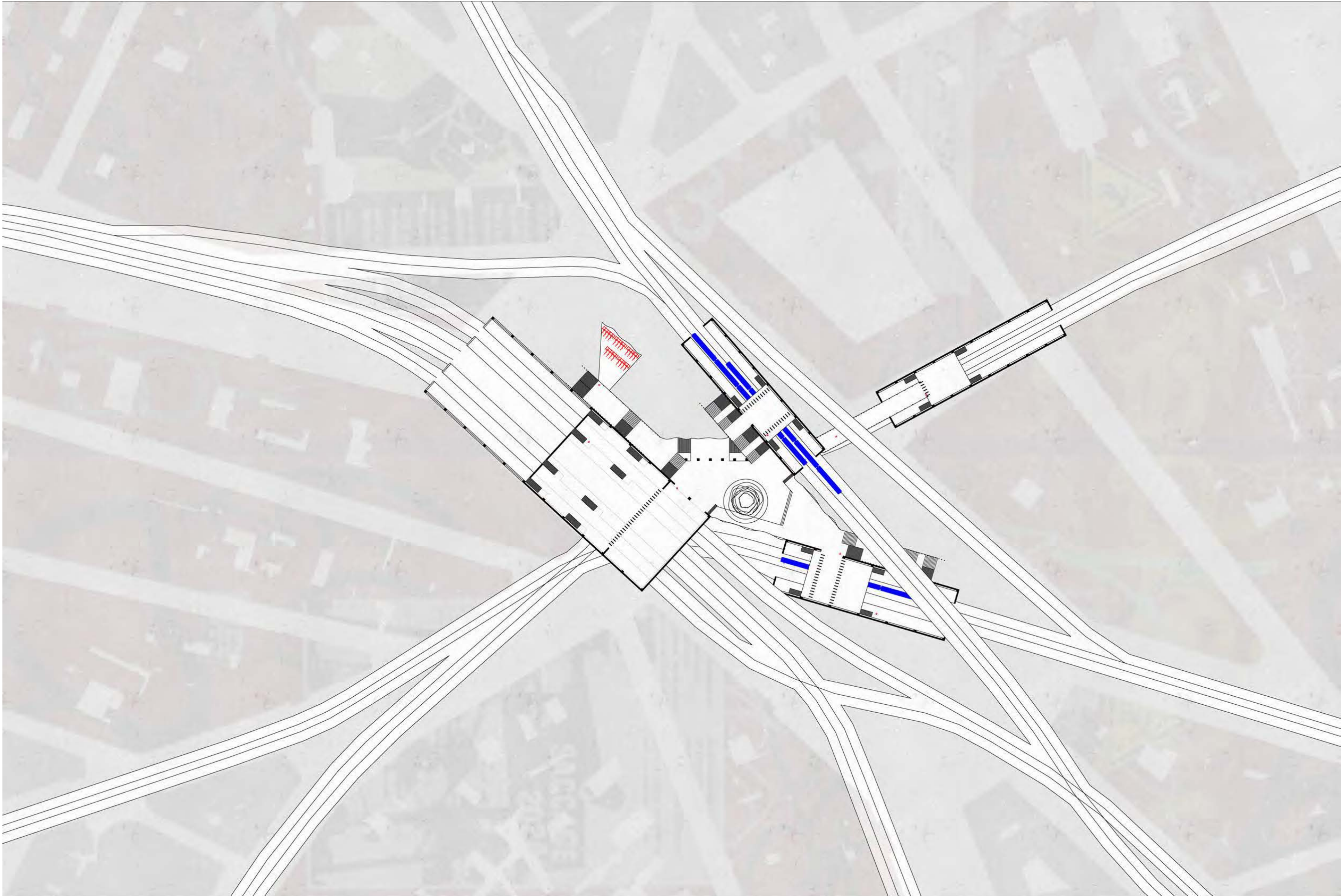






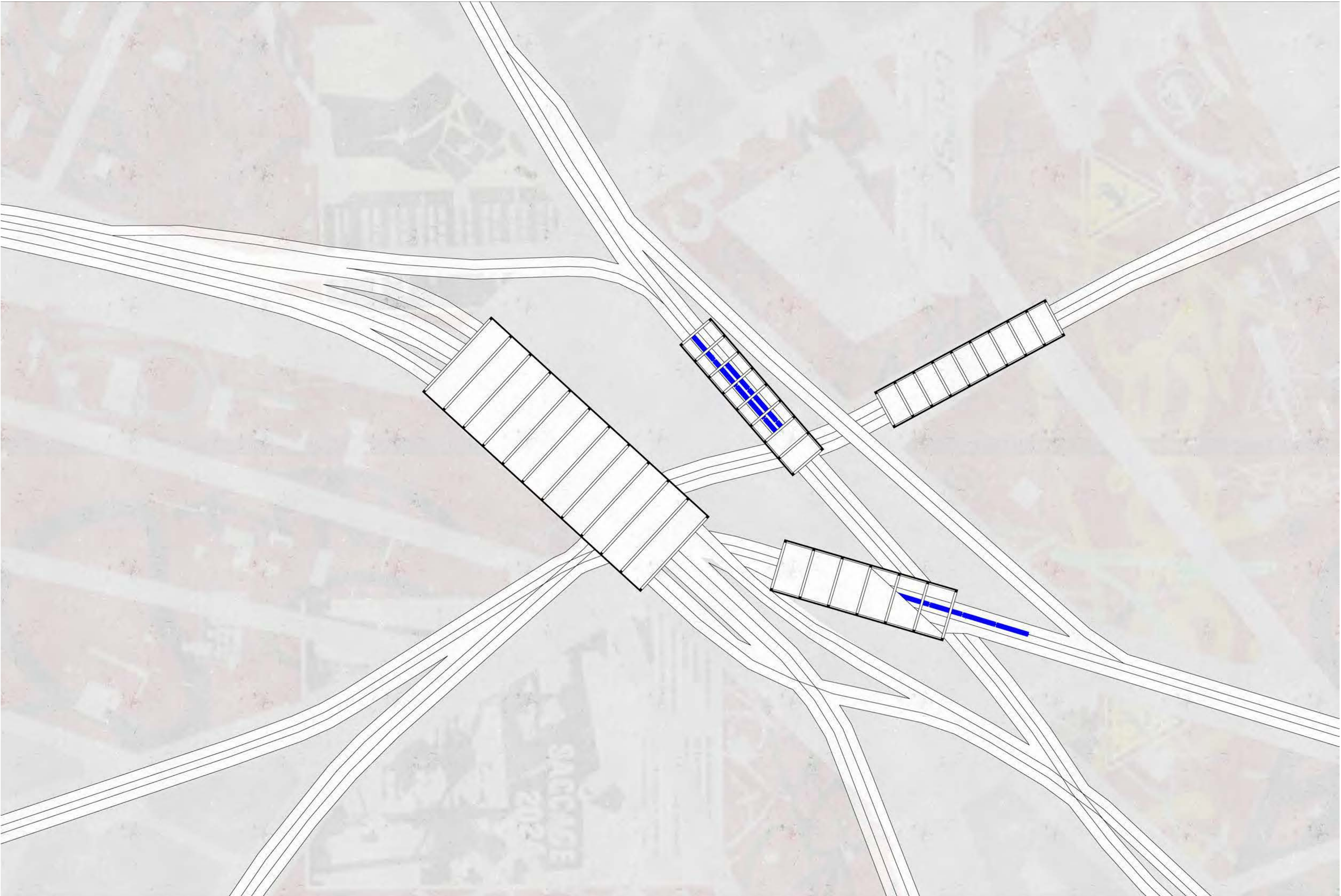
pedestrian plan





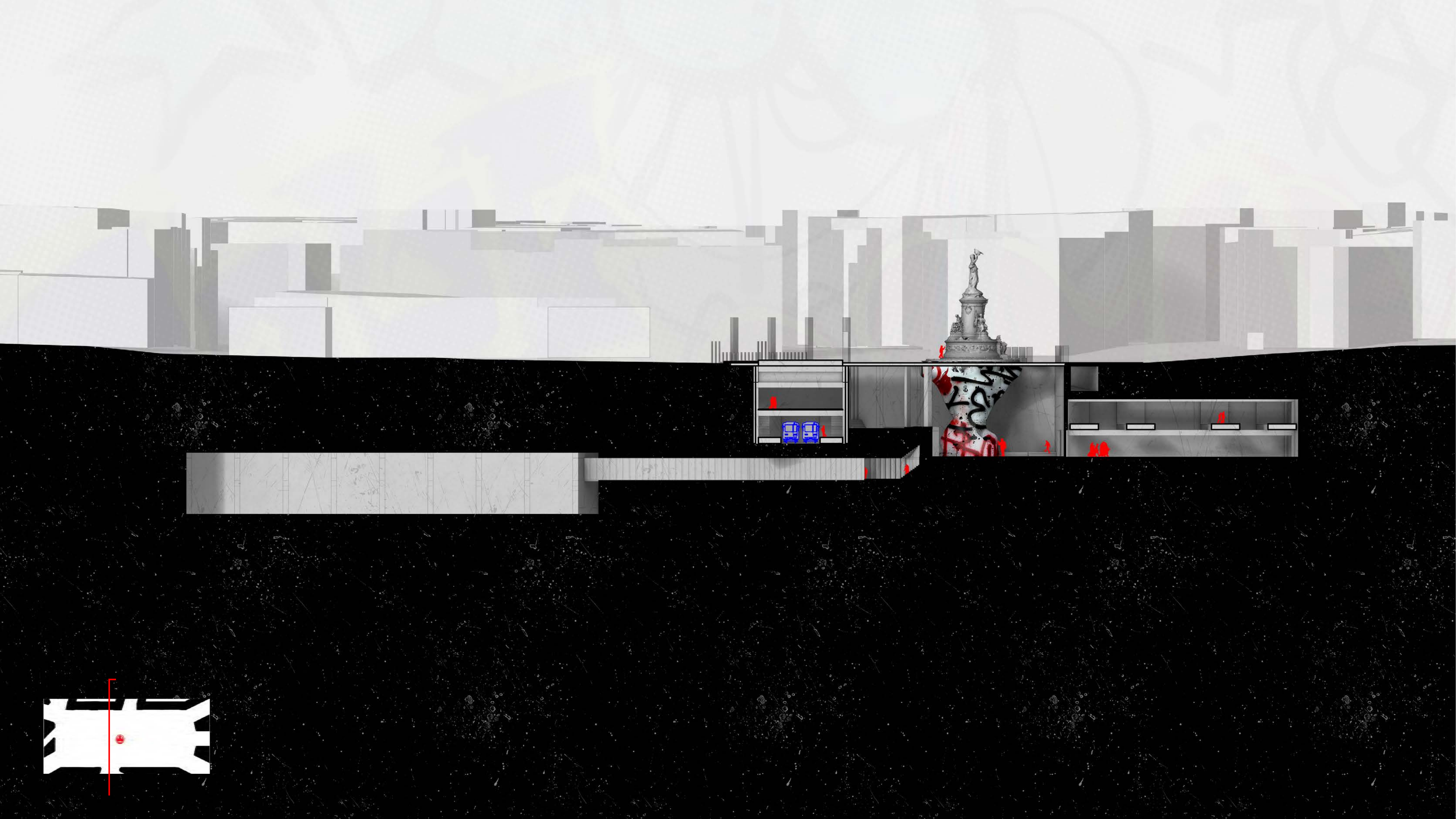
metro entry plan



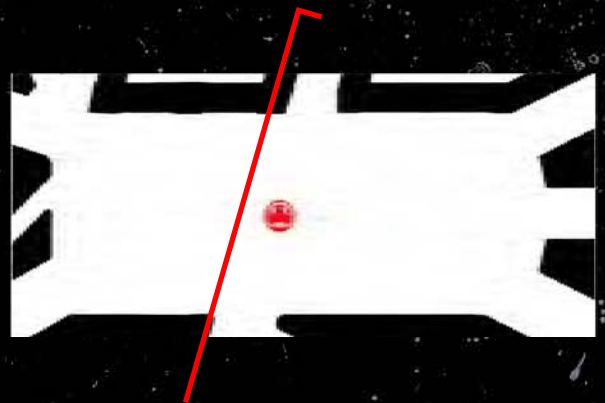
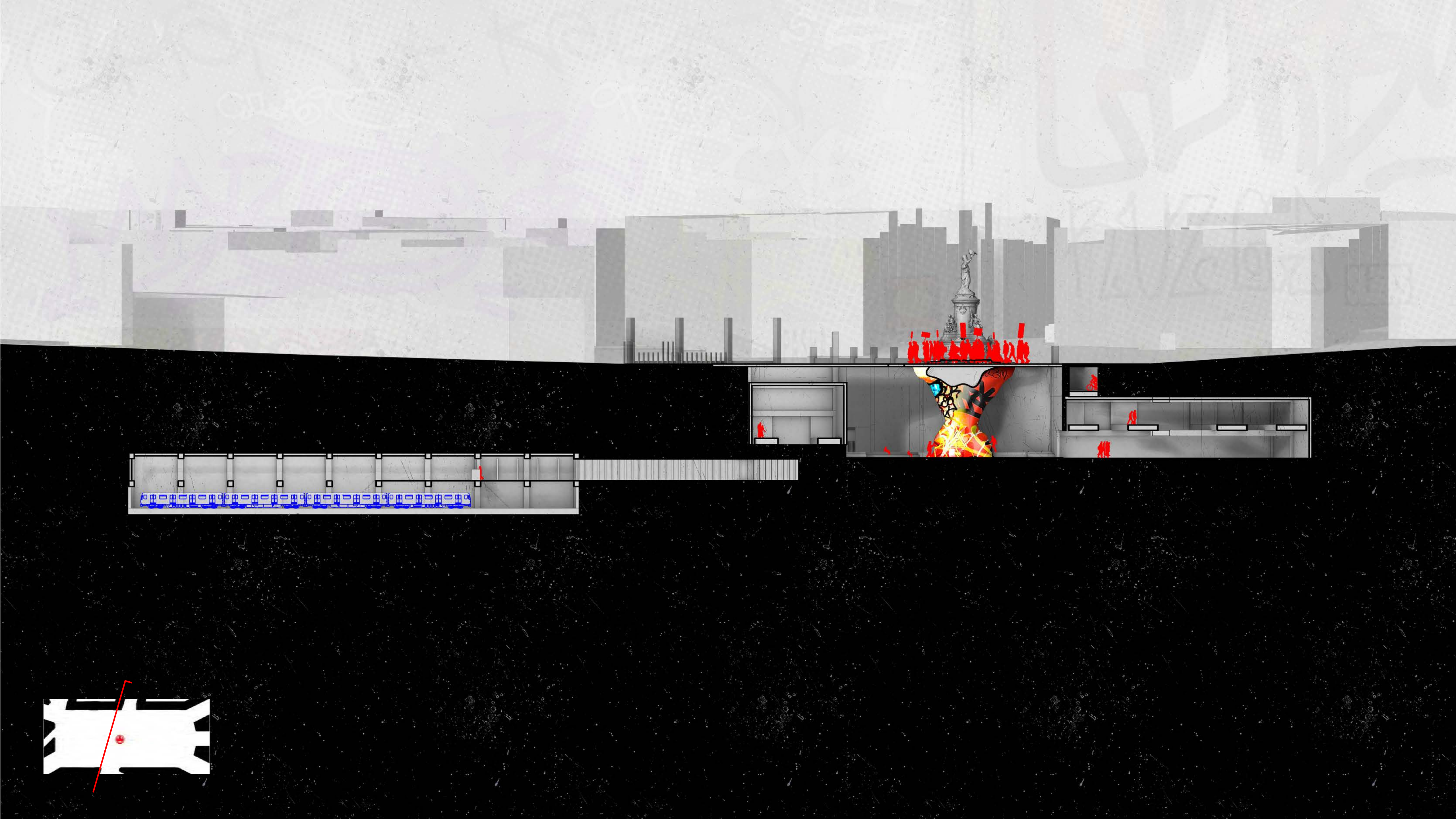


rail plan

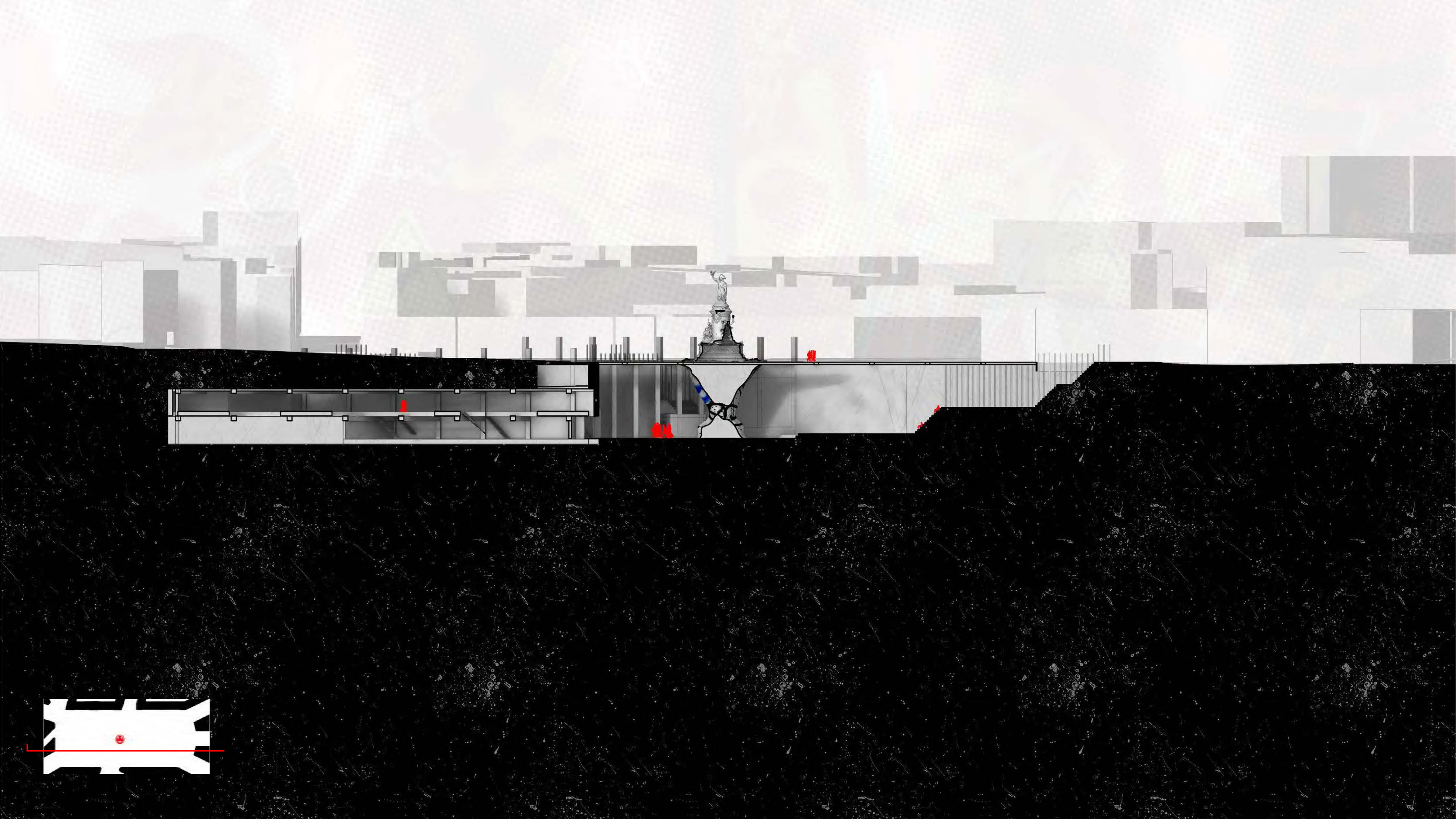




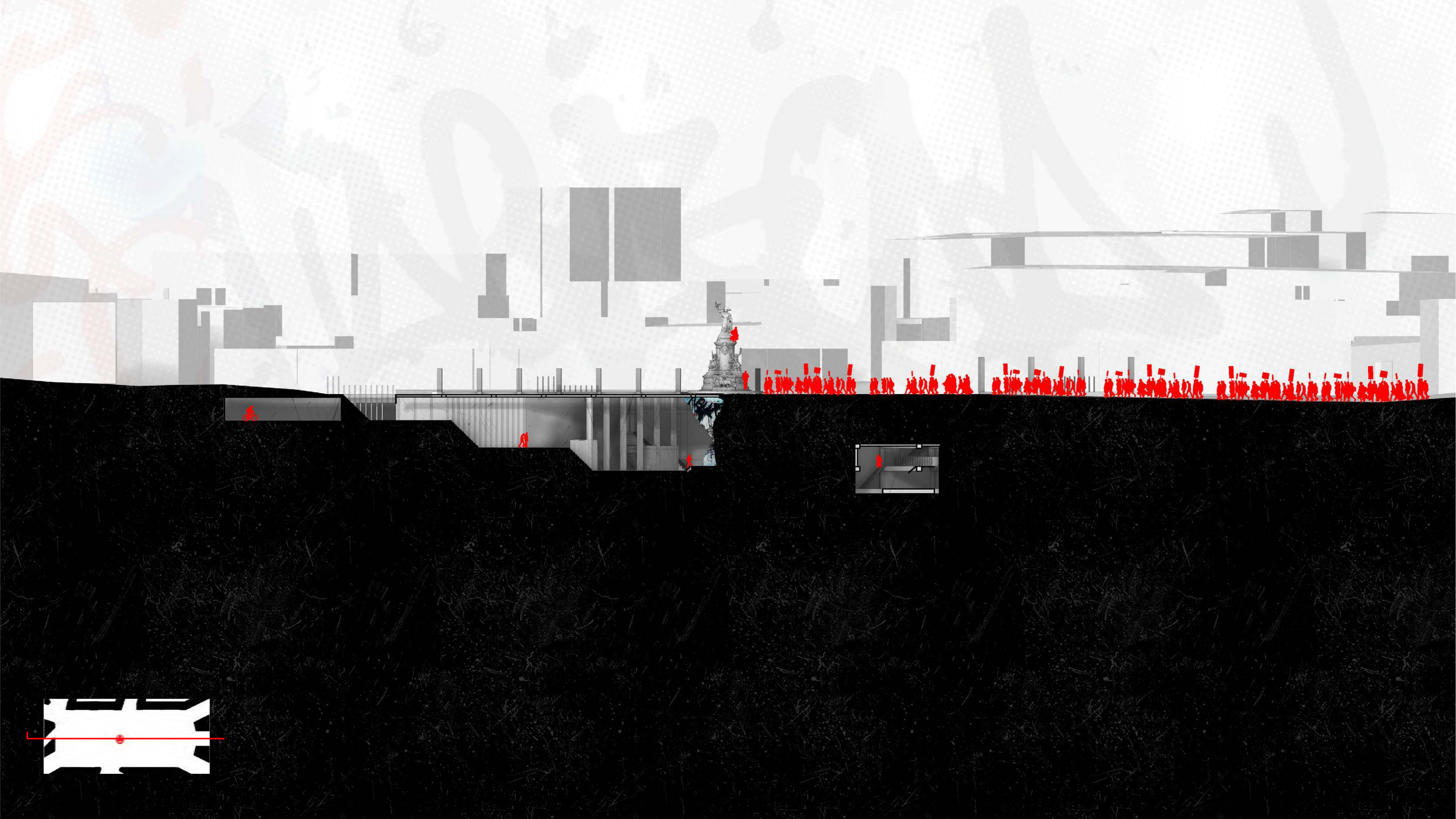




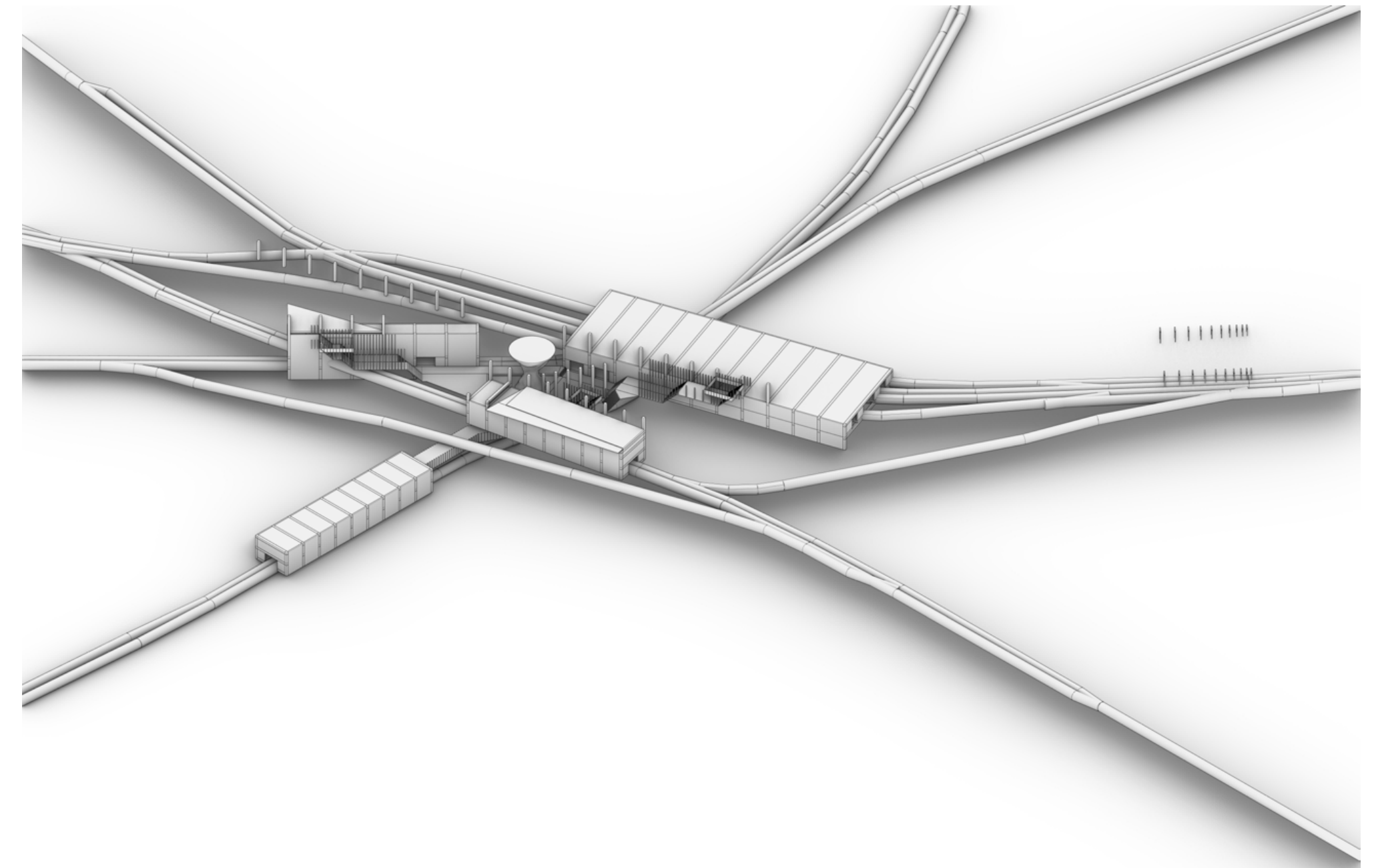
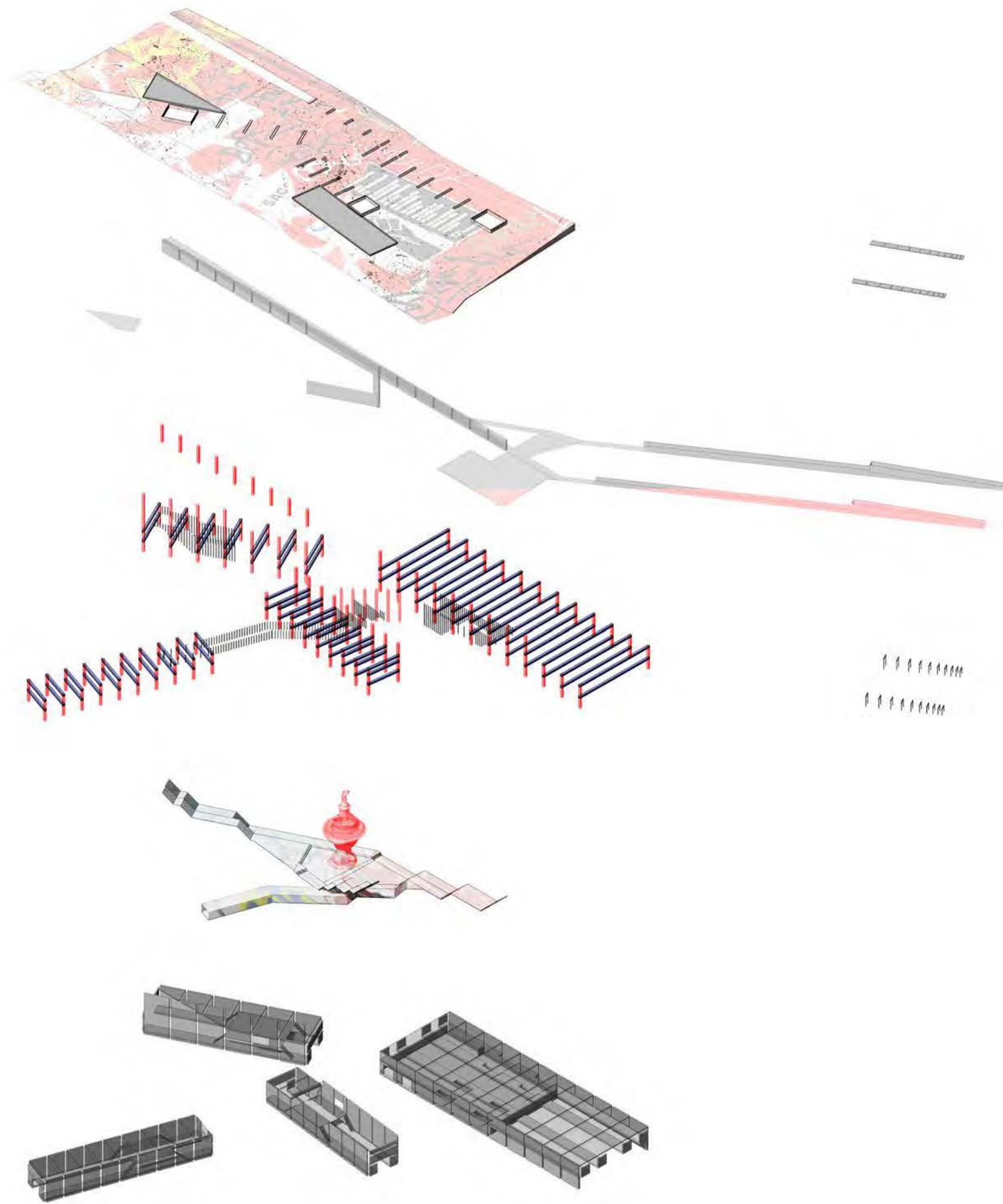




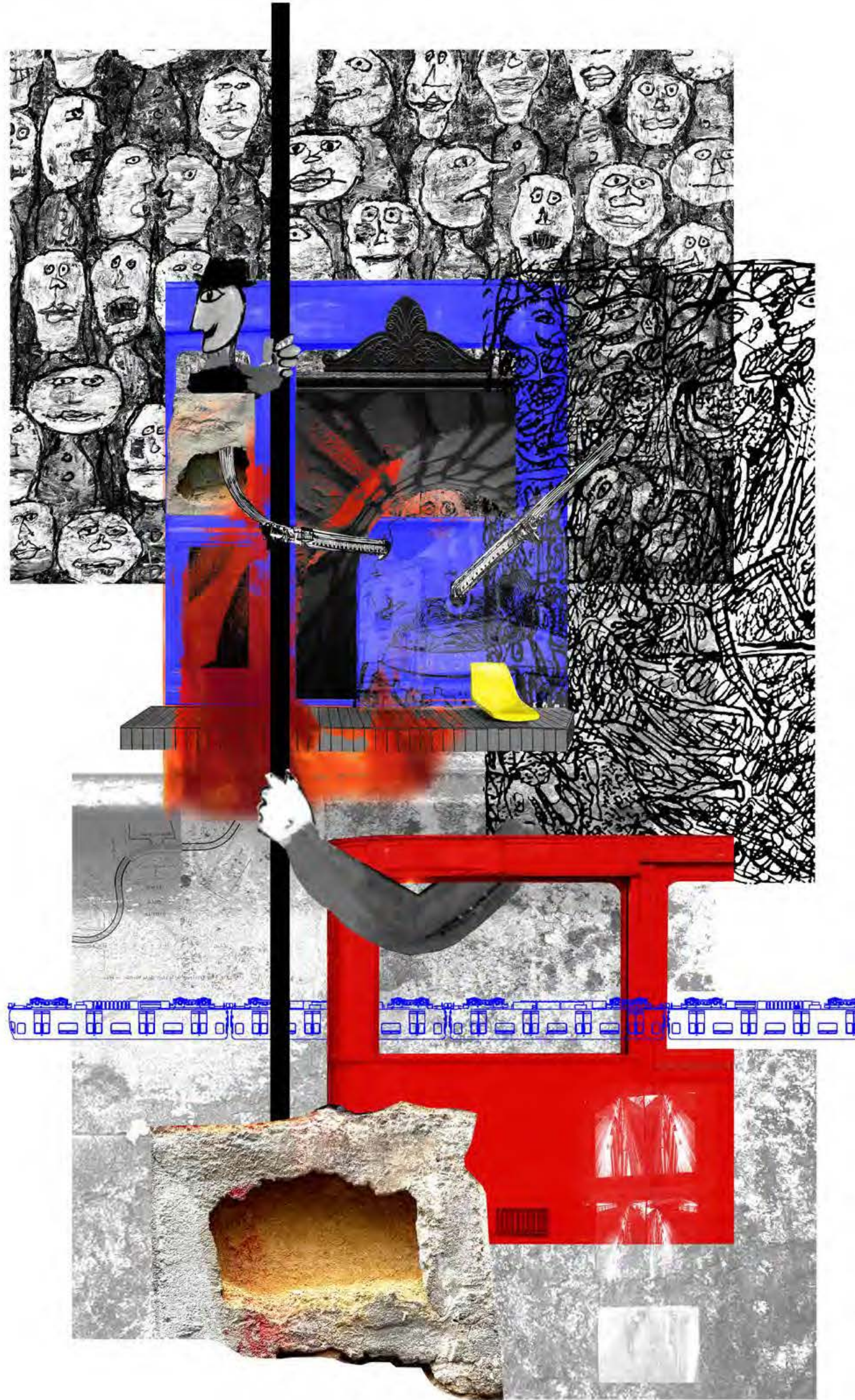












maintaining the integrity of the plaza, while adjusting the topography to accommodate for multiple uses and changes in grade/slope. using these changes to bring light underground.

celebrating the existing monument as a centerpiece for counter cultural practices and protest, celebrating the surrounding area's use of graffiti as expression.

making a transit connection between different modes - bus, rail, and bike, allowing for an ease of transfer between modes of transit and potentially accessibility.



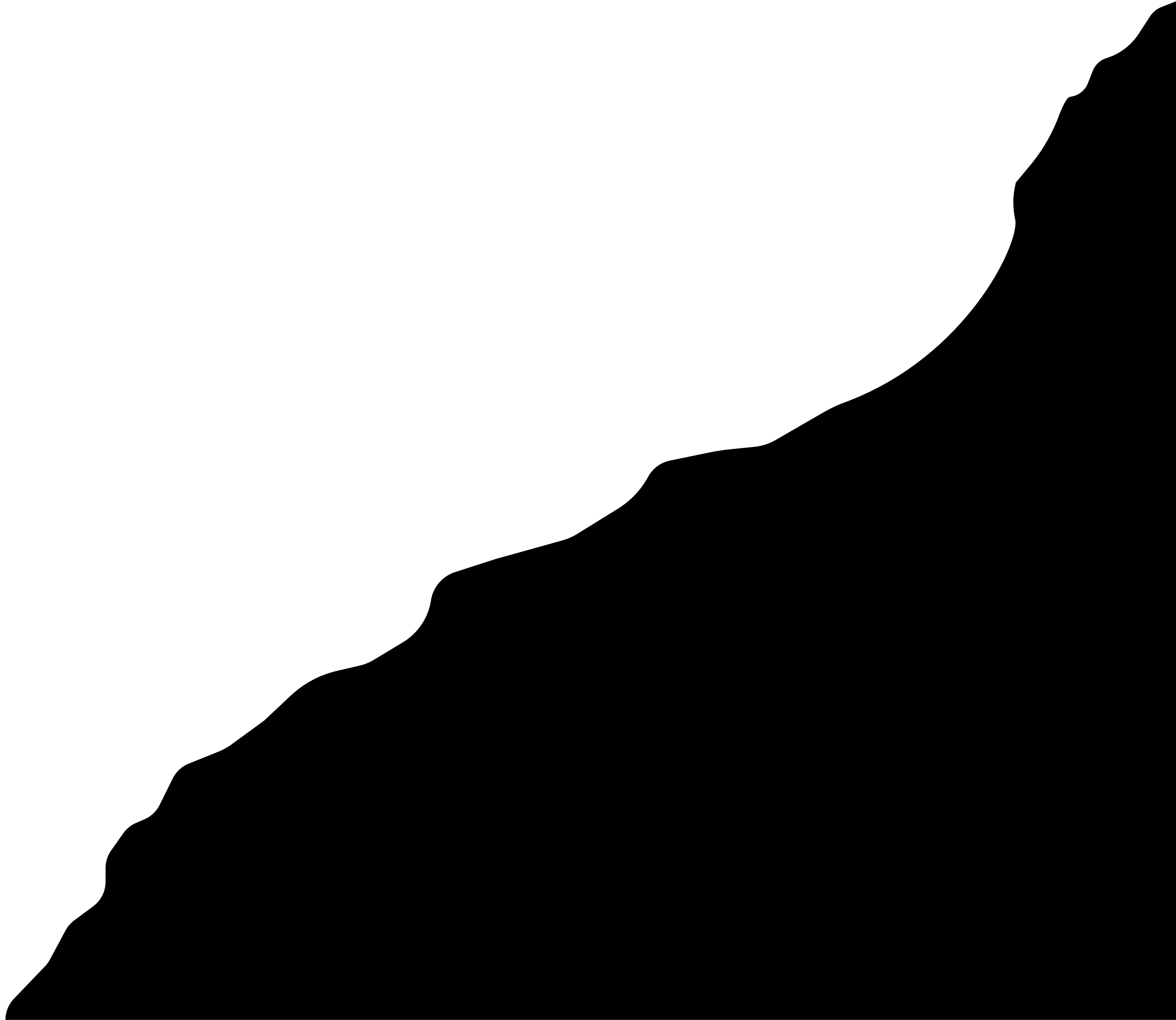
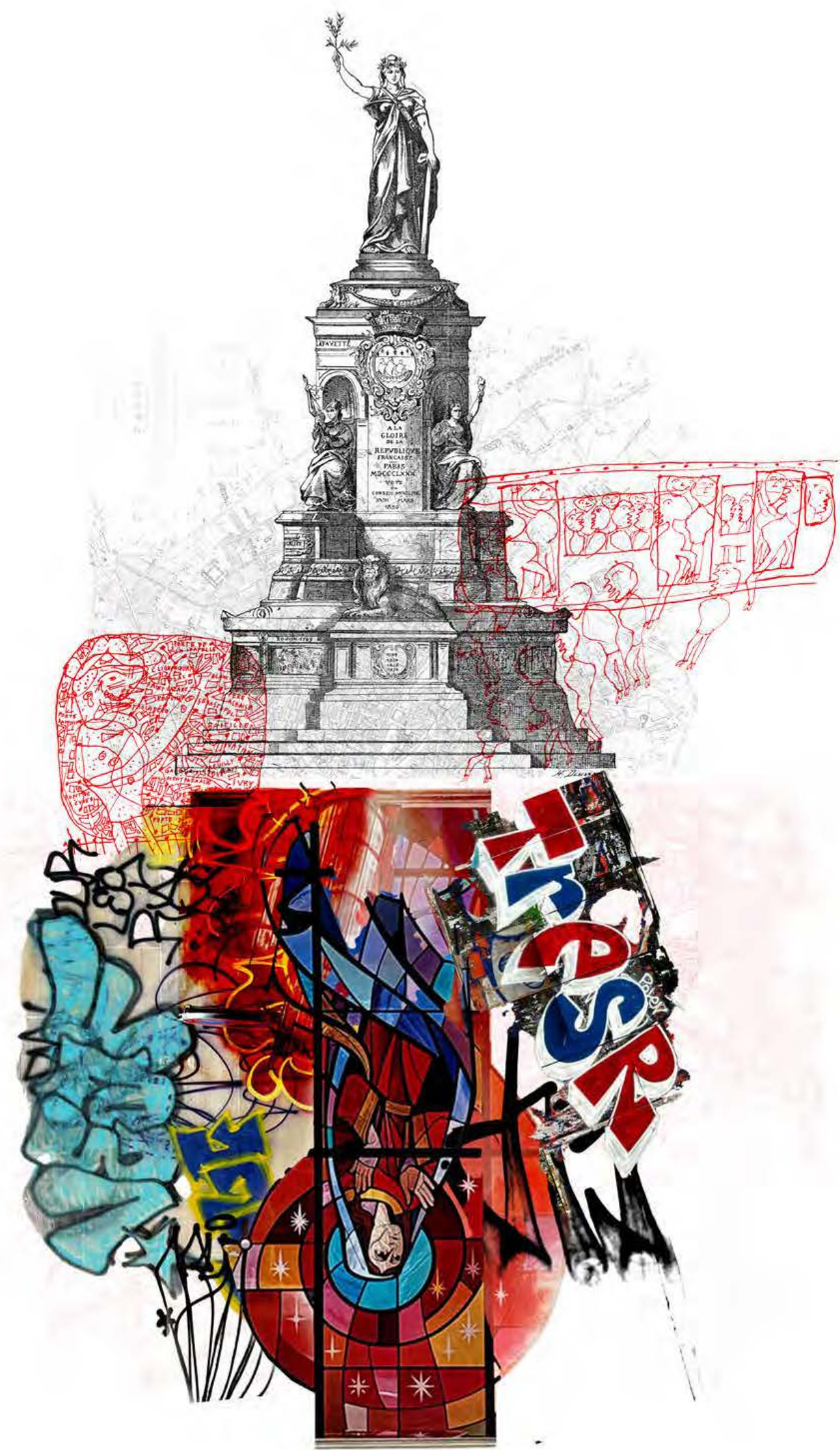
creating specific platforms and squares that break down the plaza into more comfortable sizes for pedestrians, and allow for potential changes in program and interaction of the visitor.

using the monument as a vertical center to move downward below into the underground and act as a center of countercultural practices and expression, makes a physical connection between grades.

adjusting the grade of the road to allow for buses to potentially meet the level of the metro lines (the top ones), and allow for pedestrians to transfer with ease and at grade.

***gestures***







***thank you***