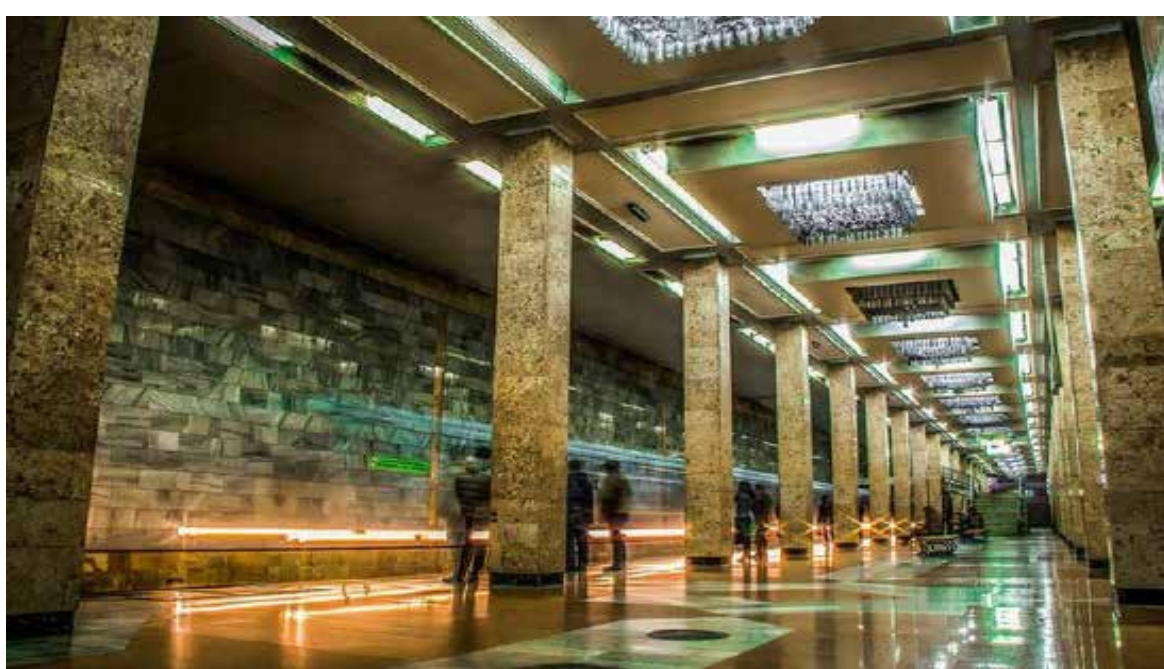


Urban Legends



Notes From The



UNDERGROUND TASHKENT METRO

by Luke Coffey



Calendar 2017-2018

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Exercise 1

Set the title in a sans serif font, any size or style. The Body Copy must be in a serif font, and must not be larger than 11 pts. Divide the copy into 2 columns: 1st column MUST be FR/RL, the second column MUST FL/RR. A credit line (writer's names) may be serif or sans serif, but should be no larger than 8 pts.

On 26 April 1966, Tashkent, the capital of Uzbekistan, was changed forever: a major earthquake measuring 7.5 on the Richter scale destroyed much of the city. An estimated 300,000 people were killed, and the old quarter of the city virtually ceased to exist. In the eyes of the Soviets, this tragedy turned into an opportunity to create a 'model Soviet city'. The rebuilding effort was carried out by workers from all over the USSR. Within a couple of years, tens of thousands of new homes and buildings were constructed. In fine Soviet fashion, what were once simple two-lane roads became wide, grand boulevards. Parks and squares large enough for military parades also featured heavily in Tashkent's new urban design.

York Subway, the simplicity of Rome's Metropolitana and the roomy carriages of the Métro de Paris. Each station's architecture and décor are unique, centring on a particular theme – usually some proud aspect of Uzbekistan's people, history or culture. Ming O'rik ('Thousand Apricots') station, for example, pays tribute to that popular fruit and its prevalence in Tashkent. Bodomzor station displays ceramic images of chillies and bread, two important staples of Uzbek daily life. The first station to be built, Mustakillik Maydoni ('Independence Square'), sits across the road from the Senate building. The marble used in its construction comes from the Kizil Kum desert in western

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Notes From The

Underground

Tashkent Metro

A major part of this transformation was the Metro, the jewel in the crown of the new Tashkent. Twenty-nine uniquely designed stations spanning 36 km of track offer a stunning example of Soviet architecture at its best. There are three main lines: the Chilanzar Line, opened in 1977; the Uzbekistan Line (1984); and the Yunusabad Line, (2001), for which an additional eight stations are currently being built or planned. The Yunusabad has fewer trains operating, so the average wait between each train outside rush hour can be as long as ten minutes, as opposed to the average of five minutes on the other two lines. Because Tashkent is located in a seismically active zone, the city has been growing outwards instead of upwards. This urban sprawl is the reason why a fourth line, the Sirghali Line, is currently under construction. It will extend the Metro further south, though no realistic timeframe has been given for its completion.

Upon entering a Tashkent Metro station, the warm, stale smell found in almost any underground system in the West quickly dissipates once you have purchased your light-blue plastic token and passed the guard barriers. Wide platforms and high ceilings give the impression, in many of the stations, of being in a light, airy, immaculately clean hall. The ubiquitous policemen patrol every platform, which reassures one's safety concerns (though foreigners should expect to be asked for identification). Relative to the city's size, the Tashkent Metro has the reach and accessibility of the London Underground, the efficiency of the New

Uzbekistan. Numerous chandeliers brighten the platform and the star patterns in the marble floor represent the contribution made to

Uzbek history by Ulug Bek, a fifteenth-century astronomer prince and the grandson of Timur. One stop from Mustakillik Maydoni on the Chilanzar Line is Pakhtakor station, the second to be completed, which displays beautiful mosaics of cotton – the main cash crop and export of Uzbekistan. Dominating the walls are bronze sconce lamps that resemble early nineteenth-century candelabra. Next to Pakhtakor station, on the Uzbekistan Line, is Alisher Navoi station, named after the fifteenth-century Herat-born father of Turkic literature. Its walls are decorated with scenes from this famous poet's work. Thanks to its domed architecture, Alisher Navoi stays cool even during the height of summer. Two stops from Alisher Navoi to the south is Kosmonavtlar station, dedicated to Soviet space travel. Images of cosmonauts line the walls, including those of the first human in space, Yuri Gagarin, and the first woman in space, Valentina Tereshkova. The station's large grey pillars lead up to its dark ceiling, and the clever use of both dim and bright lighting gives it a celestial feel.

One could spend days exploring the Tashkent Metro in detail. The uniqueness of each station is awe-inspiring, and there is a general sense of anticipation when approaching the next stop. It is said that the Metro was a reward for the sacrifices made by Tashkent's citizens during the 1966 earthquake; for the city's inhabitants it is a mark of pride, and for the foreign tourist, the object of envy and marvel.

Luke Coffey currently works as a special adviser to the British Defence Secretary.

February

2017

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5	6	7	8	9	10	11
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Exercise 2

Use the width of all your 4 columns for the single text block. The title should be Sans serif all caps. The text should be centered lines in a serif font. Your choice of point size and leading. Add a related dingbat, or small decorative element.

Notes From The

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UNDERGROUND Tashkent Metro



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Exercise 3

Use solid leading, justified alignment, sans serif text. Use 2 columns in your grid for the single text block. The title should be a serif font. It's size, style, and position is up to you.

Notes From The Underground Tashkent Metro

By Luke Coffey

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Exercise 4

Use exaggerated positive leading, justified, sans serif text. Use 3 columns in your grid. Create a lead-in design element by treating a few of the words to distinguish them from the rest of the text.

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Exercise 5

The body copy will be used twice. One time must set with positive leading (FL/RR) .Then repeated with exaggerated negative leading (FR/RL) (this text will be illegible) Use 2 text blocks in the entire width of your grid.

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Exercise 6

Use a serif font for the body copy and sans serif for title. Set the body text justified in one block the width of the entire text area. Add an image with a text wrap (contour, not square). The text must run around the image with a comfortable outset (approximately 0.25 inch.). Set a credit line (writer's names) in serif or sans serif, but should be no larger than 8 pts. Title size, style, and position is up to you.

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Exercise 7

Set your text in sans serif in 2 justified blocks. Use any number of grid columns. Add one image that will be placed between the 2 columns of text. The text must runaround/wrap the image box with a comfortable outset. The title size, style, and position is up to you.

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Exercise 8

The width of the justified text should be 2 columns on your grid. Size the title to the width of the text. Use rules and dingbats in a creative way. The size and style of the type in different paragraphs can vary in a creative way.

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September

2017

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10	11	12	13	14	15	16
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Exercise 9

Begin the text with a drop cap set in a sans serif or decorative display font. Then follow it with a text transition in serif small caps, then regular serif text for the rest of the copy. Justify your text. Set the text in one block the entire width of the text area. Make the title sans serif in the same style as the drop cap. The size and position is up to you.

Notes From The Underground Tashkent Metro

By Luke Coffey

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October

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8	9	10	11	12	13	14
15	16	17	18	19	20	21
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29	30	31				

Exercise 10

Use a raised cap with text transition in italics, then regular serif text justified. Use 3 columns of your grid. Size, style, and position of the title is up to you.

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Exercise 11

Use a sans serif font for both, title and text. Set the title in caps and small caps. Kern carefully and size it to 2 grid columns wide. Justify the text across 3 grid columns. You choose the size and leading. Use rules and bars creatively as design elements.

NOTES FROM THE

UNDERGROUND

TASHKENT METRO

by Luke Coffey

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Exercise 12

The serif text must be set in 3 individual blocks using 3 grid columns. Column height (top to bottom) can vary for copy blocks, but must not exceed 15 picas. They can be shorter. Align the text to the baseline grid. Title must be sans serif, upper and lower case, sized to the width of 3 columns.

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28	29	30				

Exercise 13

Create a hanging or reversed 5 pica indent use 4 grid columns for the single text block. The serif text must be justified. Add an image with a credit. Use a text wrap around the image or the picture box. Title and credit specs and position are up to you.

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by Luke Coffey

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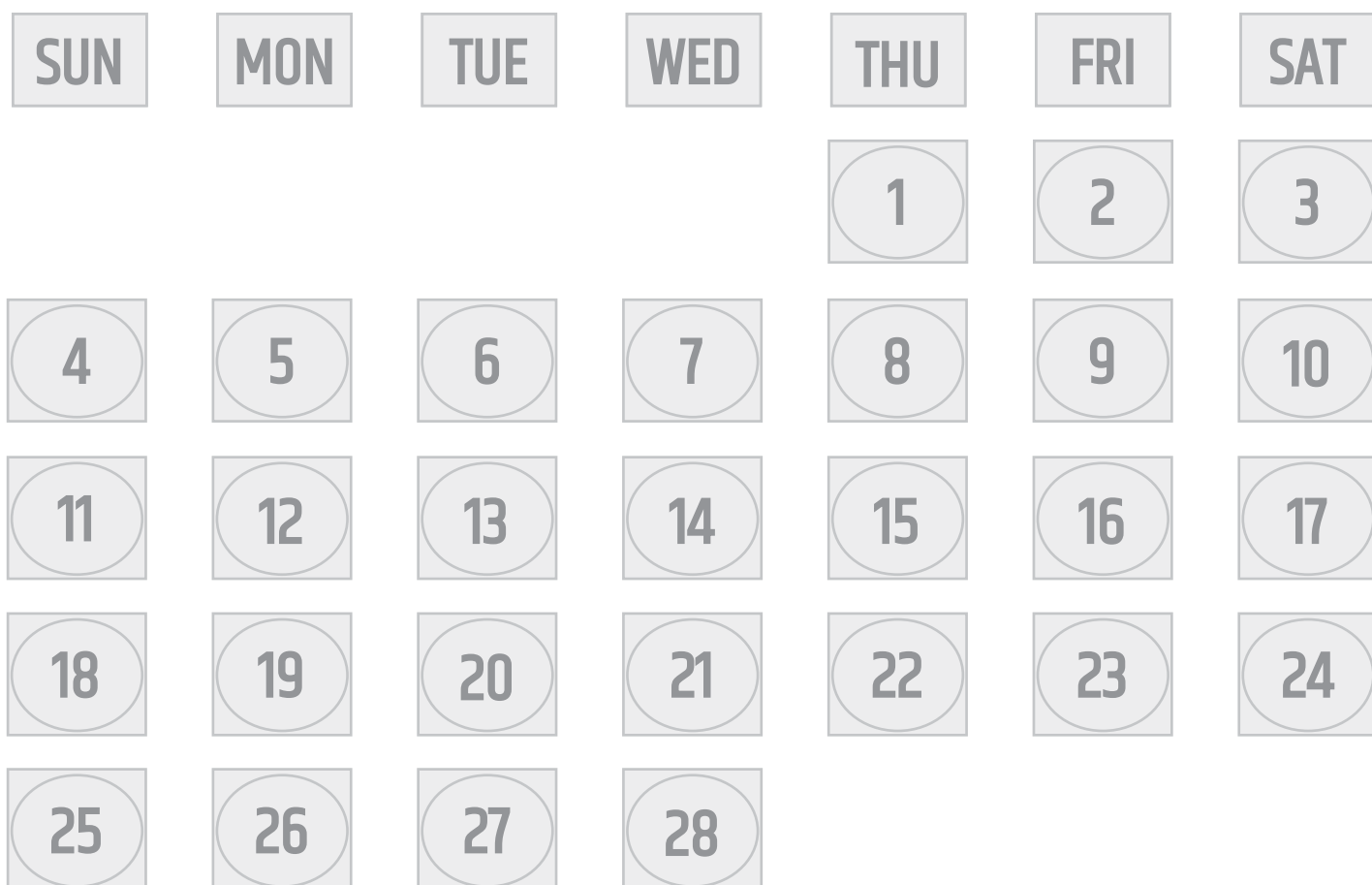
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Exercise 14

Use the width of all four columns of the grid for a single text block. The second paragraph must indent on the left and on the right (you choose measurement). Add space before and after that paragraph. Title and credit specs up to you.

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2018

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11	12	13	14	15	16	17
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Exercise 15

Divide your text into 2 blocks of serif type. Pull a quote, embellish it, and place it between your 2 columns. Use a text wrap carefully around the pull quote.

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Exercise 16

Use sans serif all caps for the title. Make the title vertical. Use a serif font for the text in one block Flush left/ragged right. Pull a quote and drop it out of a black box. Creatively position it within the layout. Use all 4 columns of your grid.

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Wide platforms and high ceilings give the impression, in many of the stations, of being in a light, airy, immaculately clean hall. The ubiquitous policemen patrol every platform, which reassures one's safety concerns (though foreigners should expect to be asked for identification). Relative to the city's size, the Tashkent Metro has the reach and accessibility of the London Underground, the efficiency of the New York Subway, the simplicity of Rome's Metropolitana and the roomy carriages of the Métro de Paris.

Each station's architecture and décor are unique, centring on a particular theme – usually some proud aspect of Uzbekistan's people, history or culture. The first station to be built, Mustakillik Maydoni ('Independence Square'), sits across the road from the Senate building. The marble used in its construction comes from the Kizil Kum desert in western Uzbekistan. Numerous chandeliers brighten the platform and the star patterns in the marble floor represent the contribution made to Uzbek history by Ulug Bek, a fifteenth-century astronomer prince and the grandson of Timur. One stop from Mustakillik Maydoni on the Chilanzar Line is Pakhtakor station, the second to be completed, which displays beautiful mosaics of cotton – the main cash crop and export of Uzbekistan. Dominating the walls are bronze sconce lamps that resemble early nineteenth-century candelabra. Next to Pakhtakor station, on the Uzbekistan Line, is Alisher Navoi station, named after the fifteenth-century Herat-born father of Turkic literature. Its walls are decorated with scenes from this famous poet's work. Thanks to its domed architecture, Alisher Navoi stays cool even during the height of summer.

One could spend days exploring the Tashkent Metro in detail. The uniqueness of each station is awe-inspiring, and there is a general sense of anticipation when approaching the next stop. It is said that the Metro was a reward for the sacrifices made by Tashkent's citizens during the 1966 earthquake; for the city's inhabitants it is a mark of pride, and for the foreign tourist, the object of envy and marvel.

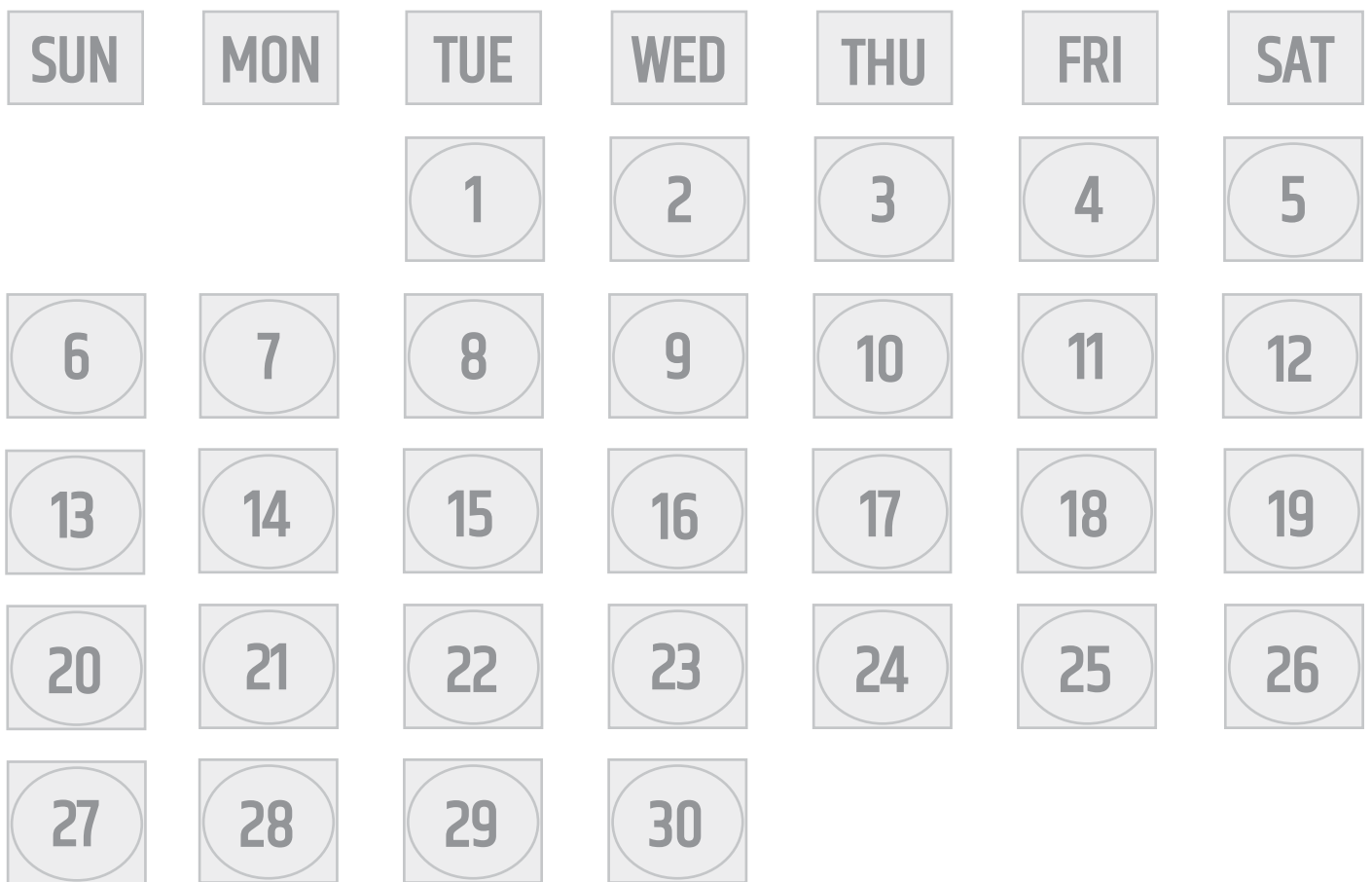
UNDERGROUND

Tashkent Metro

A major part of this transformation was the
Metro,
the jewel in the crown
of the new Tashkent.

May

2018



Exercise 17

Select a short quote or phrase from the text and place it on a curved path. Make it larger than the text. Text and headline specs are up to you.

Notes From the Underground Tashkent Metro

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