

ISSN 2224-5294

ҚАЗАҚСТАН РЕСПУБЛИКАСЫ
ҰЛТТЫҚ ҒЫЛЫМ АКАДЕМИЯСЫНЫҢ

Абай атындағы Қазақ ұлттық педагогикалық университетінің

Х А Б А Р Л А Р Ы

ИЗВЕСТИЯ

НАЦИОНАЛЬНОЙ АКАДЕМИИ НАУК
РЕСПУБЛИКИ КАЗАХСТАН
Қазақстан Республикасының
педагогикалық университетінің

NEWS

OF THE NATIONAL ACADEMY OF SCIENCES
OF THE REPUBLIC OF KAZAKHSTAN
Abay kazakh national
pedagogical university

**SERIES
OF SOCIAL AND HUMAN SCIENCES**

6 (328)

NOVEMBER – DECEMBER 2019

PUBLISHED SINCE JANUARY 1962

PUBLISHED 6 TIMES A YEAR

ALMATY, NAS RK

Б а с р е д а к т о р

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Меншіктенуші: «Қазақстан Республикасының Ұлттық ғылым академиясы» РҚБ (Алматы қ.)

Қазақстан республикасының Мәдениет пен ақпарат министрлігінің Ақпарат және мұрағат комитетінде 30.04.2010 ж. берілген № **10894-Ж** мерзімдік басылым тіркеуіне қойылу туралы куәлік

Мерзімділігі: жылына 6 рет.

Тиражы: 500 дана.

Редакцияның мекенжайы: 050010, Алматы қ., Шевченко көш., 28, 219 бөл., 220, тел.: 272-13-19, 272-13-18,
<http://soc-human.kz/index.php/en/arhiv>

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Типографияның мекенжайы: «Аруна» ЖК, Алматы қ., Муратбаева көш., 75.

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Известия Национальной академии наук Республики Казахстан. Серия общественных и гуманитарных наук. ISSN 2224-5294

Собственник: ООО «Национальная академия наук Республики Казахстан» (г. Алматы)

Свидетельство о постановке на учет периодического печатного издания в Комитете информации и архивов Министерства культуры и информации Республики Казахстан № **10894-Ж**, выданное 30.04.2010 г.

Периодичность 6 раз в год

Тираж: 500 экземпляров

Адрес редакции: 050010, г. Алматы, ул. Шевченко, 28, ком. 219, 220, тел. 272-13-19, 272-13-18,

<http://soc-human.kz/index.php/en/arhiv>

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News of the National Academy of Sciences of the Republic of Kazakhstan. Series of Social and Humanities.
ISSN 2224-5294

Owner: RPA "National Academy of Sciences of the Republic of Kazakhstan" (Almaty)

The certificate of registration of a periodic printed publication in the Committee of information and archives of the Ministry of culture and information of the Republic of Kazakhstan N **10894-Ж**, issued 30.04.2010

Periodicity: 6 times a year

Circulation: 500 copies

Editorial address: 28, Shevchenko str., of. 219, 220, Almaty, 050010, tel. 272-13-19, 272-13-18,
<http://soc-human.kz/index.php/en/arhiv>

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Address of printing house: ST "Aruna", 75, Muratbayev str, Almaty

NEWS

OF THE NATIONAL ACADEMY OF SCIENCES OF THE REPUBLIC OF KAZAKHSTAN

SERIES OF SOCIAL AND HUMAN SCIENCES

ISSN 2224-5294

<https://doi.org/10.32014/2019.2224-5294.213>

Volume 6, Number 328 (2019), 73 – 79

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Kazakh National Academy of Art named after T. Zhurgenov, Almaty, Kazakhstan

Khalima/17@mail.ru; dina_kz_96@mail.ru**DESIGN OF SHOPPING AND ENTERTAINMENT CENTERS
AS A MULTICULTURAL OBJECTS OF THE PRESENT**

Abstract. The process of urbanization in post-Soviet Kazakhstan is accompanied by the construction of modern types of multifunctional complexes. One of the principal places in this process is the construction of shopping and entertainment centers as a new form of synthesis of commercialization of the spheres of trade and entertainment culture. The article discusses the prerequisites for the appearance of such objects in the world and national culture. In this regard, a brief analysis of the emergence and evolution of retail space in the history of humankind is given as the forerunner of many forms of socio-economic communications. In the process of urbanization, they played a huge role, which is also observed in the dynamics of the development of the culture of post-Soviet countries. In general, for a short period of the building boom of shopping and entertainment complexes, along with the solution of functional tasks, there is a desire to create the most comfortable human environment. The increased aesthetic demands of society have led to the expansion of the field of activity of architects and designers when plastic architectural form and interior design have a significant place in modern types of structures, especially this kind of object as multifunctional complexes. As an example, the text of the article gives a brief analysis of the architecture design of certain types of shopping and entertainment complexes in Baku and Almaty.

Key words: artistic, architecture design, interior design, Kazakh art, culture, aesthetics, urban environment.

In the history of human development the role of specific places of gathering people in order to solve the pressing tasks of information, exchange of products cannot be overestimated. Such public places were almost key factors in the development of society; the history of urbanization of the environment was largely determined by the “points” of the departure of caravan and trade routes. In the conditions of globalization these trends have become even larger, as the market remains the center of global capital accumulation and growth.

During the period of independence, urbanization in Kazakhstan has acquired a huge scale, one of the trends in which has become innovative principles of growth of public shopping and entertainment centers. Unlike the previous practices of creating similar squares (Roman Forum, Greek Agora, markets, men’s yards, etc.), these are new forms of population, concentration in specific spaces of the city, focused in the present only on trade and provision of entertainment services. In the history of world culture, the precursors of such forms of social communications are normal.

In the most foreseeable and near ancient culture, Greek agora was the square, gathering place for the people to hold meetings and trade; Roman forum (for example, the oldest of them - Romanic Forum) was also originally a trading square, eventually turned into the center of the political and religious life of the society [1,2].

Roughly the same was happening in the countries of the East. Our Central Asian region is a vivid testament of the growth and development of the cities on the caravan and trade paths of the Great Silk Road [3]. In the works of medieval travellers there is evidence of trade and cultural contacts of nomads with all surrounding peoples. But more accurate and detailed information was preserved in the sources of the XVIII-XIX centuries.

In the history of Kazakhstan’s development of this period, the men’s yards in Orenburg, Orsk were well known, and the largest annual Koyandinsko- Botov fairs (Karkaralinsk) in the Central Kazakhstan are

known; almost all Kazakh genera were gathered and changed the products of their activity, were traded with neighboring people. Organized in 1848, they held from 25 May to 26 June: “In 1869, the Karkaralinsk County Administration initiated a motion to recognize Koyandin, bargaining as an official fair. In 1900, Koyandin Fair had 30 shops, 276 shops and 707 yurts on the area of 55 square kilometers. They were placed in four long rows. Russian and Siberian merchants traded in two central goods. In neighboring Kazakh, Central Asian and Chinese merchants traded silk, carpets, oriental sweets, bread and chums. But the main commodity at the fair was cattle. Over 200,000 horses, cattle, sheep and goats were supplied for sale each year” [4]

Most notable to us, however, is the following information:

“At the fair the trade was accompanied by spectacular performances: attic, performances of Palauan’s, magicians. Claims and land disputes were resolved, collection of handouts collected taxes, parish congresses of bias were held. Separate from the trade series was the “official quarter”. The post office, the state bank, the courthouse and residential buildings gradually situated here. A Magometan prayer house was opened for the Muslim population, and a small chapel was built for the Christians” [4,5]. Thus, we can see the trading area, gradually becoming public with all the inherent features of the communication links for such space.

Cultural and trade relations in West Kazakhstan were marked earlier. Thus, in Orsk (Orenburg region) in 1739 the living room and men’s yards were built; and already in 1746 the fortress Orsk became a major shopping center. It is well known that the Orenburg region played one of the key roles in the communications of the East and the Great Steppe with Russia. These trading areas were also places of cultural exchange (now these territories are the part of the Russian Federation).

But really big changes in the development of such areas have, of course, contributed to the 20th century. In Soviet Kazakhstan, the construction of cities led to the rapid growth of both the residential sector, social and cultural centers, including the construction of shopping spaces. Many urban districts are built from scratch, but in Soviet practice the reliance on the former locations of shopping centers was seen in the grid of urban districts. For example, in Taraz (Jambul in the Soviet period), the old market square is still preserved in the structure of urban fabric. And only in the present it was decided to transfer it, to carry out archaeological excavations on its site, because the ancient city was located here.

The fact of preservation in the space of trading places is quite interesting in the Soviet era; the previous forms of public and cultural communications, as in Karaganda in the old city (October district of the period) in the forties-fifties, early sixties of the 20th century there was very large bazaar (Market). Also often has arrived the circus-chapito (mostly motorcyclists displayed circus tricks). Even there was a small zoo (noted by the author Truspova H.H. as a resident and witness of the events of Karaganda of the sixties last century).

But in the Soviet period there were already shops in the previous ancient forms of retail space; they are completely separated from public and cultural objects. In the history of world culture, such division was occurred during the ancient period.

Unlike Soviet practice, in the present time there is once again necessary to combine the trade series with other types of public zones, primarily entertainment. This is a general trend in the development of world architectural practice, dictated by the new economic requirements of the culture of globalization, as a new round of commercialization of trade and entertainment culture.

Our survey is mainly a visual study of the materials, collected so far on the basis of the results of the trip (internship) to Azerbaijan, and several objects of Almaty.

Post-Soviet Azerbaijan has built new objects of architecture; urbanization of the environment in many ways coincides with the world trends of development, including new multifunctional complexes. For example, in the capital - Baku city- there are several large shopping and entertainment centers, the main of which are: Ganjlik Mall, Park Bulvar, Port Baku Mall, Metropark Mall , 28 Mall, and others.

For instance, Ganjlik Mall complex was built in 2016 by Czech architects, the Prague workshop Chapman Taylor, is considered the largest shopping and entertainment center of Baku [6]. It is close to the transport highway, making it more difficult to fully view the complex visually.

The exterior is a modern architecture, with strict geometric parameters, enclosing metal structure of colonnade and canopy over the roof. They give a respectable classic catch to the complex. Advertising signs are built into the lower part of the building, against the background of the plane of the wall made of

smooth facing material brown tones. Glass terraces of the upper tier are observation platforms; there is a view of the city (Atatürk park shopping center, residential complexes) (Figure 1, 2). From the terrace of the shopping and entertainment center the whole environment is well viewed, for example, another shopping center located opposite Caspian Shopping center.



Figure 1 - View from Atatürk Park to Ganjlik Mall, Baku [6] 2-Figure. View from the road, Baku. Photo: Nurpeis D

At night, the additional lighting of the exterior changes the appearance of the entire complex.

The building has two main entrances and one through the subway, which is very convenient for the visitors. In the interior floor tiers are clearly highlighted against the background of the huge space of the center of the complex, strictly functional shapes of the transparent glass shaft of the elevator. The function as a whole defines the solution of architectural and spatial problems.

One of the interesting terms of interior design Ganjlik Mall is the bowling play area, located on the 3rd floor: the contrast of colored wall graffiti against the background of muted space, bright slot machines and motorcycles seem to reflect the “rebel spirit” inherent in adolescence. Interesting is the muted dark blue colorist and Cinema Plus, which creates the illusion of the mystery of space. On the same floor there is a game department for children “Wonderland”, where visitors are expected a whole town in bright tones.

Among the shopping and entertainment centers of Baku, Park Bulvar (Figure 3) is the most distinguished among others. The five-store volume of the building is more similar to the structure of cultural purpose; it is difficult to perceive its architecture as a shopping center. It is characterized primarily by unusual plastic of architectural shape: two egg-shaped glass volumes (entrance portals), rounded, streamlined roof, smoothly flowing into the plane of external walls, translucent glazed parts in combination with concrete, the trends of the development of architecture of the XXI century.

Park Bulvar complex is located near the embankment, where the beautiful panorama of the city opens [7]. One of the interesting solutions of interior design are the elevators in the form of colored capsules, viewed at night through the mosaic of stained glass (Figure 4). In the beletage, at the entrance on the right side, there is a piano, any visitor can play, with music heard throughout the building.

The interior design is largely built on a bright color contrast with an emphasis on artificial lighting, but in general in the artistic design of interiors (especially the children’s zones of Hippyland); there is a lot of common design with the Kazakh objects.

The distinctive feature of Azerbaijani shopping and entertainment complexes, which we have been able to get acquainted, is functioning mostly as shopping centers. While in Kazakhstan the objects erected in the last ten years fully correspond to the name “shopping and entertainment”, with shopping areas and entertainment facilities, much attention is paid to the creation of recreation areas in the literal sense of the word. For example, benches and different design objects are designed to create a comfortable space for family rest. At the same time, along with entertainment facilities (cinema, children’s grounds, cafes and restaurants), there are also cohabiting zones. In Azerbaijani shopping and entertainment centers seats only in the food court zone.



Figure 3 - Park Bulvar, Baku [7]



Figure 4 - Park Bulvar, Baku. Photo: Nurpeis D.

Development of shopping and entertainment centers is a common vector of development of similar business structures in world practice, including Kazakhstan, where their first signs appeared in the late Soviet period (most of all built in Almaty) [8, 9]. Such shopping centers are among these complexes: Grand Park, Dostyk Plaza and Alma-Ata, Mega, Atakent Mall, Globus, Mart and others.

There are complexes very similar in architectural art solution (mainly in style hi-tech), but in general all of them have the features, expressed both in plastics of an architectural form and in interior design.

For example, Atakent Mall is a part of the largest exposition complex of Almaty, the Kazakhstan center of business cooperation “Atakent”. In the period of sovereignty on this square the closed market of Karkara and the center cellular “Student” of communication was originally constructed.

In Soviet times it was a territory of social and cultural purpose of VDNH (Exhibition of Achievements of the National Economy), where citizens loved to spend their free time [10].

In 2016, reconstruction of the entire Atakent complex, the largest trade and social exhibition center in Central Asia and the CIS, began, with a total area of 96 hectares (the territory of the complex and the park zone). The consultants of the reconstruction project are representatives of Kanayan Retail & Development Consulting, the project company of “Urban Planner and K” LLP, the architectural studio Sfera and the construction company of “Expo-Story” LLP.

The rationale for the reconstruction concept states, that the share of trade and entertainment zones in the percentage should be equal to 60/40%. Thus, the city authorities want to preserve the special cultural significance of this historical place on the map of Almaty. In this regard, Atakent Mall Shopping and Entertainment Center is an implementation the commercial share of trading space and entertainment areas is balanced.

It should be noted, that the architecture of the object is not very expressive, has a simple rectangular geometric shape, glass facades are not transparent, only from the inside can you see what is happening from the outside. Everywhere reflecting light material coatings. Functionalism as the leading style defined the parameters of this object [11].

Atakent Mall highlights not only the balance between trade and entertainment services, but also a new approach to the family recreation culture; so there is a desire to organize people’s leisure in terms of its benefits. Thus, it has opened a trampoline park “Gravity”, children’s city of professions “Profiland”, club for archery and crossbow “Target”, “Balaland” and new 5-point cinema “Atakent Movie Park”. The list of the centers notes the desire to create sports and educational direction of the cultural time of the citizens in the space of this object.

With the regard to the architectural and artistic solution of the interior space of the complex there is a preponderance of preferential saturation of flowers, although there are also pastel tones in the design of individual zones, especially children’s playgrounds and children’s town. For example, Balaland is located in the open part of the space of the complex, where there are both playground and places for parents. In

general, in shopping and entertainment complexes of Kazakhstan zones for the children often appear fairy tale town. Atakent Mall is not yet fully operational and some parts of the space are still waiting for its completion [11].

In the series of shopping and entertainment centers of Almaty there is a complex of the classical variation of its architecture. Globus is a multifunctional complex, consisting of shopping and entertainment business center, built with the elements of medieval architecture of our Central Asian region. The interior space has two enters: the first in the form of triangle at the entrance, the second - the shape of a circle, in the depth of the building.

According to the general orientation on the eastern motive, in the interior there is a very interesting design of the restaurant Tybeteika (author of the project architect Kamitov N.), made in the spirit of Eastern (Uzbek) themes. The project uses an eastern type of wooden arcade, in the decoration of the walls, with the image of animals and objects of the traditional dishes, everywhere soft light of eastern types of lamps. Unfortunately, in the present owners can close the restaurant and the design can be lost [12].

Actually, this complex functions mainly as the shopping center (*Figure 5*).



Figure 5 - Main entrance to the complex Globus, Almaty. *Photo: Nurpeis D.*

The number of built shopping and entertainment complexes of the city is only increasing, despite the most favorable economic conditions of the country's development in the post-Soviet period. Thus, another shopping and entertainment center "Mart" is located on the outskirts of the city towards Almaty 1, on the street Sholokhova (Arcada Company). This architectural structure is closer to the road; the contrast of brightly green and black color exterior highlights the object from the environment. The interior is represented by the equally bright saturated colors of yellow and orange, revitalizing the overall corridor-sash space. The atrium illuminates the main escalator, zone of the food court, from the other end of the building we see other escalators, illuminated by additional interesting forms of design of lamps (*Figure 6*).

This facility is distinguished a large complex, consisting of two separate structures: Mart and Mart Village. That is a kind of town of two shopping centers, divided by parking space.

The feature of March Village is in general interior design; the idea of Village (farm shopping center) is underlined by all possible means (*Figure 7*). So, mostly there is retail space, with small areas for children's play zones. But all shopping areas unite under the "village color": style of interior design, creating a feeling of some common space of the farm. Thus, the overlap of the central part of the interior is represented by a flacon with an abstract form of composition, in the coloristic solution of village nature, decorative belt with the image of flowering sunflowers. Since March there are all entertainment areas (Miracle Island, Holiday Park, Legorod (play area), Jack Tir, Arman Cinema). Therefore, March Village is focused mainly on trade. In this case, the architectural and artistic solution of the object came from the functional purpose of the object in the full sense [13].

We have used only a small part of the collected extensive material, but, in our opinion, it clearly demonstrates the main vector of the development of similar types of structures in the modern context. Each of them strives to meet the requirements of time, to meet the increased aesthetic needs of the person.



Figure 6 - Mart, Almaty Photo: Nurpeis D.



Figure 7 - Mart Village, Almaty-1.
Photo: Nurpeis D.

Trading complexes with their entertainment blocks, which transmit mass culture, partially replace typical objects of the cultural purpose, rooted in the times of antiquity and determined the future of Western cities. The theatres, libraries, later museums, as well as baths, forum and “palaces” for centuries became a model of the city center as a real and symbolic public space. The object of culture became the central element of the cultural space [14, P.51].

Possessing special ethno-national forms, content mass culture acts as the universal cultural project, means and mechanism of expansion of Western civilization. So-called new cultural consumers simultaneously choose and prefer ethnic, local and world, popular, traditional and modern culture, if it gives them pleasure [15, P.169].

Based on the results of the survey of materials, collected and previously conducted by us on the general development and peculiarities of the architectural and artistic solution of trade and entertainment complexes in the central cities of Azerbaijan and Kazakhstan- Baku and Almaty- the following conclusions were made:

1. Modern urbanization of the environment in all post-Soviet countries (Azerbaijan and Kazakhstan, particularly) follows the global development trends.

2. The age of globalization has led to more active commercialization of the spheres of trade and entertainment culture, which has resulted a new type of synthesis, expressed in the form of the development of the architecture of shopping and entertainment complexes.

3. The distinctive feature of such objects of Almaty of the XXI century is the reference to the creation of comfortable environment; the objects fully correspond to the name “shopping and entertainment”, where the shopping areas and entertainment objects pay much attention to the creation of the recreation areas in the literal sense of the word.

4. The peculiarities of the architecture of the trade and entertainment complexes of Baku, investigated by us, are more expressed by the specificity of plastics of the architectural form.

5. Feature of the architecture of trade and entertainment complexes of Almaty in the focus of the balance between the trade and cultural, entertainment zones in the buildings of recent years.

6. The design of the interiors of all shopping and entertainment centers has one commonality: saturation of the coloristic solution, use of artificial lighting, constantly changing artistic-shaped expression of space.

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ЗАМАНАУИ МУЛЬТИМӘДЕНИЕТТІҢ НЫСАНЫ РЕТІНДЕГІ САУДА ЖӘНЕ ОЙЫН-САУЫҚ ОРТАЛЫҚТАРЫНЫҢ ДИЗАЙНЫ

Аннотация. Кеңес үкіметінен кейінгі Қазақстанның ортаны урбанизациялау үдерісі түрлі заманауи көпфункционалы кешендердің құрылысымен байланысты. Олардың ішінде жетекші орын алатыны – саудасаттық және ойын-сауық мәдениетін коммерцияландырудың жаңа формасы ретінде ойын-сауық орталықтарының тұрғызылуы болып табылады. Мақалада әлемдік және отандық мәдениеттегі ойын-сауық нысандарының дамуы мен пайда болуының алғышарттары қарастырылады. Осыған орай, сауда орталықтарының шығуы мен дамуына байланысты адамзат тарихындағы қоғамдық-экономикалық коммуникацияны көп формалардың бастаушысы ретінде қарастырып, қысқаша талдаулар келтіріледі. Кеңес үкіметінен кейінгі елдерде ортаны урбанизациялау үрдісі маңызды роль атқарып, олардың серпінді жетілуі байқалады. Жалпы адамзат ортасын мүмкіндігінше ыңғайлы жасау талпынысы, аз ғана уақытта сауда және ойын-сауық кешендерінің құрылыс серпілісімен қатар олардың функционалдық міндеттерінің шешімдері көрінеді. Қоғамның эстетикалық тұрғыдағы сұраныстарының көбеюіне байланысты дизайнерлер мен сәулетшілердің қызмет аясының кеңейюіне әкеліп, заманауи үлгідегі ғимараттардың архитектуралық пішіндегі пластика және интерьер дизайнына маңызды орын бөлініп, сондай-ақ, соншама күрделі көпфункционалы түрлердің нысанына айырықша көңіл аударылады. Мысал ретінде мақалада Баку және Алматы қалаларының сауда және ойын-сауық кешендерінің жеке-жеке сәулет дизайны талдауға алынады.

Түйін сөздер: көркемдік, сәулет дизайны, интерьер дизайны, қазақ өнері, мәдениет, эстетика, урбанизациялық орта.

УДК [747](#)

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ДИЗАЙН ТОРГОВО-РАЗВЛЕКАТЕЛЬНЫХ ЦЕНТРОВ КАК МУЛЬТИКУЛЬТУРНЫХ ОБЪЕКТОВ СОВРЕМЕННОСТИ

Аннотация. Процесс урбанизации среды в постсоветском Казахстане сопровождается строительством современных видов многофункциональных комплексов. Одно из ведущих мест в нем занимает возведение торгово-развлекательных центров как новая форма синтеза коммерциализации сфер торговли и культуры развлечений. В статье рассматриваются предпосылки появления подобных объектов в мировой и отечественной культуре. В связи с этим приводится краткий анализ возникновения и эволюции торговых площадей в истории человечества как предтечи многих форм общественно-экономических коммуникаций. В процессе урбанизации среды они сыграли огромную роль, что наблюдается и в динамике развития культуры постсоветских стран. В целом за небольшой период строительного бума торгово-развлекательных комплексов, наряду с решением функциональных задач, отмечается стремление создавать максимально комфортную среду человека. Возросшие эстетические запросы общества привели к расширению поля деятельности архитекторов и дизайнеров, когда пластике архитектурной формы и дизайну интерьеров отводится значительное место в современных типах сооружений, особенно столь сложных многофункциональных видов объектов. В качестве примера в тексте статьи дается краткий анализ дизайна архитектуры отдельных торгово-развлекательных комплексов Баку и Алматы.

Ключевые слова: художественное, дизайн архитектуры, дизайн интерьера, казахское искусство, культура, эстетика, урбанизированная среда.

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Редакторы *М.С. Ахметова, Т.А. Апендиев, Д.С. Аленов*
Верстка на компьютере *А.М. Кульгинбаевой*

Подписано в печать 10.12.2019
Формат 60x881/8. Бумага офсетная. Печать – ризограф.
17,3 п.л. Тираж 500. Заказ 6.