

**REPUBLIC OF AZERBAIJAN**

*On the rights of manuscript*

**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE ROLE OF SCULPTURAL MONUMENTS IN THE  
ARTISTIC FORMATION OF THE URBAN ENVIRONMENT  
(BASED ON THE CITIES OF BAKU AND GANJA)**

Specialty: 6215.01 – Descriptive art

Field of science: Art criticism

Applicant: **Guler Gulaga Mammadova**

**Baku – 2023**

The dissertation was performed at the department of the "History of Art" department at Azerbaijan State Academy of Arts.


Academic director: People's artist, professor  
**Fuad Mammad-Emin Salayev**

Official opponents: People's artist, professor  
**Jalil Gafar Huseynov**

Doctor of Philosophy in art-criticism  
**Aslan Akbar Khalilov**

Doctor of Philosophy in art-criticism  
**Nurana Mirali Salimli**

Dissertation Council - Ph.D 2.34 of the Supreme Attestation Commission under the President of the Republic of Azerbaijan, operating at the Azerbaijan State Academy of Arts

Vice chairman of the Dissertation Council:  doctor of art-criticism sciences, professor  
**Sevil Yusif Sadikhova**

Scientific Secretary of the Dissertation Council:  doctor of philosophy in art-criticism, associate professor  
**Khamm Zalimkhan Asgarova**

Chairman of the scientific seminar:  People's artist, professor  
**Salkhab Isa Mammadov**

## **GENERAL CHARACTERISTICS OF THE RESEARCH WORK**

**Relevance of the research and the degree of development.** The synthesis considering that of arts has been part of human life since ancient times, it is possible to say that the people who lived and created in those places, along with architects, artists and sculptors, participated in this process. If we pay attention to the history, then we can see that many cities or architectural ensembles, which are beautiful today, were created as a result of this kind of union.

That in such cities, the synthesis of architecture and plastic arts was not only decorative, but they also played the role of carriers and exponents of the ideas that existed in the society at the time. At the root of such attention in living spaces of different scales, there is no doubt that cities play an important role in human education. In this sense, in exchange for the natural sequence of generations, their efforts to preserve the beautiful architectural traditions created earlier are also related to the respect for the spiritual heritage left by their ancestors. This was also due to the fact that they felt very comfortable in these spaces created with logic and foresight.

When we look at the history of the development of sculpture in connection with Azerbaijani architecture, we must say that it happened rapidly in the 20th century, and that this trend has an international scale. In this sense, the study of the development of monumental art, including sculpture, which is a part of it, which should be aligned with the principles of urban planning, is relevant. Although the visual art of that century was mainly developed based on the artistic principle of "socialist realism", which was characteristic for that period and limited the creative imagination of sculptors due to its "framework", we have to say that it created a figurative connection of different periods in the created plastic examples. Thus, the plastic models created in that century and included in the city architecture are important because they create a connection between times, as they keep alive the essence of the events of the distant past and the images of the creators of the events. If this is which we apply these emphasize issues more comprehensively to the reality of Azerbaijan, then we will see that the tradition of protecting and renewing the architectural environment

formed in Baku, the capital of the republic, and in Ganja, the second largest settlement of the country, is continued even today.

It should be noted that in the urban development taking place in Azerbaijan, including Baku and Ganja, sculpture gradually gained importance and squares became an integral part of streets, and it related on the development of the architecture of these spaces in a different direction from the tradition. In this sense, one cannot but agree with the opinion of Shamil Fatullayev, a prominent researcher of our national architecture: *"In the 19th and early 20th centuries, the architecture of Azerbaijan, in contrast to the Eastern Muslim countries, was based on ancient local architectural traditions, developed in two directions - purely local-national and European."*<sup>1</sup>

In the 20th century and during the years of Azerbaijan's independence, the unprecedented expansion of sculpture in its architecture shows that it is possible to successfully use sculpture with a multifaceted plastic solution in the renovation of the architectural faces of cities. Thus, the role of sculpture in human life, which is an integral and important field of fine art, is undeniable.

If it is possible to get acquainted with the examples of sculpture displayed in museums and galleries only by visiting those cultural centers, on the contrary, the monuments erected in the streets and squares of the cities are a real source of aesthetic beauty for everyone without invitation. The examples of bench sculpture are presented in a somewhat closed manner, and monumental plastic works are presented quite openly for many years. Despite the fact that monumental sculptural monuments are of social importance, it is natural that the creative attitude towards them is different. Thus, those monuments, which play an exceptional role in the artistic formation of the urban environment, are also very important in the formation of the taste of the society, in the upbringing of their spiritual and patriotic feelings. Each monument removed and erected in the city also has significant educational significance. In this case, there is a need to study how the steps taken in this process affect the spatial solution. Therefore, the study of the role of such plastic samples in the artistic

---

<sup>1</sup> Фатуллаев Ш.С. Градостроительство и архитектура Азербайджана XIX – начала XX века / Ш.С. Фатуллаев – Ленинград – 1986 – с. 419.

formation of the urban environment is relevant.

If we take into account that the first studies dedicated to Azerbaijani architecture and sculpture coincided with the Soviet period, we can emphasize say that a comprehensive scientific attitude was not shown to the issue involved in the research in the past period. Although monographs dedicated to Azerbaijani sculpture, books and albums dedicated to the life and work of well-known artists were published in the past, the issue we highlighted in them was not a separate research topic. In the work of Shamil Fatullayev's, who has considered one of the well-known researchers of our national architecture, covering the development of urban planning in Azerbaijan at the end of the 19th - beginning of the 20th century, the lack of mention of this issue was mainly related to the inclusion of sculptures in urban architecture starting from the Soviet period.

C. Novruzova's, who is one of the continuous researchers of this field, has not touched upon the solution of the problem of synthesis of arts in Azerbaijan in the numerous books, albums and newspaper-magazine articles published. In these publications, the artistic-aesthetic characteristics of individual monuments are discussed more. Information about the ceremonial opening of various monuments in Baku and in the regional centers of the republic has also been provided in various genre writings of other authors. This important issue has been neglected even in serious studies dedicated to Azerbaijani architecture. Sculptors tried to fill this void created by art historians, at least partially. First, Jalal Garyagdi wrote in "Baku" newspaper "Monument is the beauty of the city"<sup>2</sup>, and then Fuad Abdurrahmanov in his articles "Literature and Art" newspaper" published in "Issues that make me think: about the art of sculpture"<sup>3</sup> they touched on the issue of urban environment and monuments, at least partially.

If during the Soviet era, the issue of the influence of statues on the urban environment was not seriously considered, on the contrary, in the years of independence, experts expressed their concern about the existing problem, at least partially. Arif Shahbazov, Honored Builder

---

<sup>2</sup> Qaryağdı, C. Abidə şəhərin yaraşığıdır // "Bakı" qəz., 13 iyul 1967-ci il,

<sup>3</sup> Əbdürrəhmanov, F. Məni düşündürən məsələlər: heykəltəraşlıq sənəti haqqında // "Ədəbiyyat və incəsənət" qəz., 11 may 1963.

of the Republic, in the article “Statue and City”<sup>4</sup> published in “Panorama” newspaper, showed a critical approach to the issues that have accumulated in this field for years. Although some controversial conclusions were expressed in his conclusions, his emphasis on the existence of gaps in the placement of statues in the architecture of cities is an indicator of an objective attitude to the existing problem.

In the book a named “Development stages of 20th century Azerbaijani sculpture”<sup>5</sup> written by art critic Ziyadkhan Aliyev, the issue of the scarcity of plastic examples reflecting the intersection of tradition and modernity in our national sculpture was emphasized as a trend experienced in our contemporary fine art.

Honored architect Nariman Aliyev's book a named “Heydar Aliyev and the Architecture of Baku”<sup>6</sup> not only looks at the updated view of the capital during the Soviet era and chronologically, but also includes photos of monumental art examples, including statues, in various places, and mentions their artistic merits was opened.

Although several books dedicated to the cultural-historical environment of Kirovabad<sup>7</sup> and Ganja were published, the issue involved in the research did not find a scientific interpretation in them, both during the Soviet and independence periods.<sup>8</sup>

**Object and subject of research.** The main research object of the dissertation work is the monuments included in the architecture of the cities of Baku and Ganja. At the same time, the object of the research includes the placement of the monuments in the streets and squares according to the urban planning principles, and the art analysis of plastic samples of various forms and contents.

---

<sup>4</sup> Şahbazov A. Heykəl və şəhər (Şəhərdə qoyulan və çıxarılan heykəllərin tarixindən) / Panorama 1997, 21 fevral, s. 4.

<sup>5</sup> Əliyev, Z. XX əsr Azərbaycan heykəltəralığının inkişaf mərhələləri / Z.Əliyev – Bakı – 2016 – 192 s..

<sup>6</sup> Əliyev, N. Heydər Əliyev və Bakının memarlığı / N.Əliyev – Bakı – 2003 – 224 s.

<sup>7</sup> Бретаницкий А. / А.Бретаницкий, А.Саламзаде. Кировабад – Москва –1960 – 136 с.

<sup>8</sup> Əhmədov F. Gəncənin tarix yaddaşı / F.Əhmədov – Gəncə – 2007 – 244 s.; Gəncə tarixinin aktual problemləri // (II elmi-praktik konfransın materialları) – Gəncə – 2010 – 360 s.; Gəncənin maddi mədəniyyət abidələri – Bakı – 2004 – 110 s.; Qiyasi, C. Nizami dövrü memarlıq abidələri – Bakı – 1991 – 264 s.; Yusifov, M. Gəncənin maddi mədəniyyət abidələri – Bakı – 2004 – 110 s.

The subject of the research is to investigate the development of Azerbaijani art from the 20th century to the present day, as well as sculpture, which is part of it, through the problem of the synthesis of arts and the impact of monuments on the urban environment. This process also includes examining the artistic and aesthetic merits of those monuments in the context of the application of emerging artistic trends.

**Objectives and tasks of the research.** The main goal of the dissertation is to determine the role of sculptural monuments in the artistic formation of the urban environment in the example of the cities of Baku and Ganja. This scientific goal includes the recent history of the use of sculpture as an environment-creating artistic tool in Azerbaijan, the efforts of individual sculptors and architects to solve this problem, which is valued as a synthesis of arts. The scientific interpretation of the effect of the aesthetic burden on the urban environment, which various monuments instilled, is considered one of the important goals of the research. This issue is carried out in certain historical periods, defining and evaluating the ideology-dependent and independent aesthetics carried by this process during the Soviet period and the years of independence is one of the important goals of the research.

The determining role of sculptural monuments in the artistic formation of the urban environment on the example of the cities of Baku and Ganja in the context of the synthesis of arts involves solving the following tasks:

- The classification of monuments erected in Baku and Ganja cities;
- To provide an art critic analysis of the monuments located in these two cities;
- To determine the principles of placement of monuments in the urban environment;
- To analyze the features of the aesthetics of placing monuments in architectural complexes;
- To estimate the importance of using color in the formation of the artistic environment of the city with sculptures;
- To provide a scientific analysis of the monumentality of the

monuments;

- To determining whether the monuments meet the requirements of solving the problem of the synthesis of arts.

**Research methods.** Historical-cultural and historical-artistic approaches were preferred as methodological bases. In the research, a complex method was used, that is, the visual material was comprehensively analyzed. The main works have been analyzed, as far as possible, space has been allocated to all studied examples of creativity and scientific-theoretical research. In addition, archival documents were examined and analyzed, articles published in the press were summarized and interpreted, scientific and theoretical literature related to modern art studies was studied.

**Main provisions of the defense:** The selection of examples of sculptures decorating the cities of Baku and Ganja as research objects is based on the following provisions:

- To specifying the examples of plastic that can affect the definition of its architectural face in both cities;
- To determining the role of sculptural monuments in making the architectural environment look more attractive and effective;
- To substantiation of ways of solving the issue of the synthesis of arts with the intersection of two types of art;
- To evaluation of attitude toward scale and color as an aesthetic resource in the artistic formation of the urban environment;
- To scientific-theoretical justification of the attitude to the renovation of the architectural environment of Baku and Ganja cities with plastic examples;

**Scientific novelty of the research.** The first time the problem of the synthesis of arts found in Azerbaijan - in urban planning - was involved in scientific analysis as a dissertation topic. Therefore, the ideas that make up the opening of the topic, conclusions and conclusions, being new in the research, determine the novelty of the scientific content of the research. The scientific novelty of the work is reflected in the following provisions:

- The Soviet era was interpreted as the bearer of artistic and



- aesthetic value of innovations in the architecture of Baku and Ganja cities;
- Evaluated of the problem of synthesis of arts in the context of adherence to ideology;
  - During the period of independence, it was observed that the national-historical value carrier became the leading trend in urban planning;
  - The scientific justified of the role of sculptural monuments in the artistic formation of the urban environment.

**Theoretical and practical significance of the research.** The current research, expanding the history of Azerbaijani art, determines the role, place and method of application of sculptural monuments and artistic formation of the urban environment in the general development of fine art and art studies. The results and provisions of the research reflect how the problem of the synthesis of the arts, which includes the richness of Azerbaijani art, is solved and explained on scientific grounds.

The study can be taught within special courses on “History of Azerbaijani fine art” in art-oriented higher and secondary institutions, and to students of artists and art historians. The results of the study can serve as theoretical recommendations for architects and sculptors working in the field of urban planning.

**Approval and application of the dissertation.** The dissertation was completed at the "History of Art" department of the Azerbaijan State Art Academy. The main content, scientific provisions and results of the research are reflected in 10 articles.

**Name of the organization where the dissertation work was carried out:** The dissertation was completed at the “History of Art” department of the Azerbaijan State Academy of Arts.

**Total volume of the dissertation by characters, indicating the volume of structural units of the dissertation separately:** The dissertation consists of an introduction, two chapters, four paragraphs, a conclusion and a list of references and album of illustrations.

Including: introduction – 12,157, 1.1. - 63,228, 1.2. - 40,823, 2.1. - 55,680, 2.2. - 44,824, result - 15,829, total volume of work – 234,299 consists of signs.

## THE MAIN CONTENT OF THE RESEARCH

In the introductory part of the dissertation, the topicality of the topic is substantiated, its purpose and tasks set before it are defined, information about its scientific innovation, practical importance, structure, and scope is reflected.

**I Chapter** of the dissertation, **“Sculptural monuments as a tool in the artistic formation of the appearance of cities”** entitled **“Review of the 20th century Baku sculptures from an artistic and ideological aspect”**, it is named that **1 paragraph**, before the ideological connection of the 20th century Azerbaijani sculpture took place, it was built in the wave of the development of the oil industry in Baku. sculptural forms with different contents were used in estates and suburban garden houses. An example of this is the sculptural decoration of the facade of the “Phenomen” cinema. Unfortunately, these statues, which gave the building a special beauty, were removed from the facade in later times. Despite all this, two years before the sovietization of our country - in 1918, the demands of the decree called “Monumental Propaganda” applied by communist ideologues have been implemented since the twenties of the new century. The first steps taken in this direction were related to the perpetuation of the memories of the ideologues of the international communist movement and outstanding revolutionary figures. According to the decree of the Committee of People's Commissars of the RSFSR, the statues of Karl Marks and Friedrikh Engels, created by the sculptor Yakov Keilikhis, were erected on Seaside Boulevard. The shortcomings of both works were the same - these sculptures, which were more noticeable as bearers of iconographic signs, were far from the qualities that could characterize monumental monuments due to their aesthetics. Therefore, those statues, which were demanded to be dismantled by the capital community and erected in 1920-1921, were later blown down.

Local authorities are resorting to a “personal” method to eliminate the irritation of the residents of the capital against people they don't know. For this purpose, a monument dedicated to the 10th anniversary of the death of Mirza Alakbar Sabir was erected in the garden located in the neighborhood of the “Ismailliya” building with the Castle walls

in Baku. The shortcoming of the monument, which was cast in concrete and placed in the open air by the sculptor Yakov Keilikhis, was that it responded to the aesthetics of bench sculpture rather than monumentality. Thus, the monument, which did not meet the artistic and aesthetic requirements and was far from monumental, was replaced by the monument designed by Jalal Garyaghdi in 1958. The author worked with special effort on the portrait, which is the main meaning-content carrier of the figure.

Stepan Erzya, who worked in Baku in the twenties, was one of those who benefited from the synthesis of sculpture and architecture as an effective artistic tool. In 1923-1925, he created the image of an oilman-worker for the design of the House of Miners' Union in Baku (now the building where the Union of Composers of Azerbaijan is located) was the first manifestation of this participation. Although it was originally intended to place this round figure on the exterior - in front of the building, at the last moment, its placement in the interior - inside the sign, caused a significant decrease in the aesthetic values that it can give to the environment. However, as a memorable plastic expression of the image of the worker in the work, it lives on in our history of national fine art.

The study of the history of placement of monuments in different places shows that the best ones are usually selected from the projects created during the competitions. In 1938, in order to celebrate the 800th anniversary of Nizami Ganjavi's birth in 1941, an All-Union competition was announced to create a painting and sculpture portrait of the poet. Although many famous sculptors of the USSR participated in that competition, the project was assigned to Fuad Abdurrahmanov. The garden where the statue will be located in Baku is designed by architects M.Useynov and V.Ivanov. The famous architect S. Dadashov and a young sculptor help in the architectural solution of the monument. So that, even in the last century, logical space capacity was created in advance for the monuments to be erected, but much later, the tendency to erect ready-made statues in certain, often inappropriate places has strengthened. Although it is known in advance that such works will fail, it is a pity that this tradition still remains. In this sense, the artistic and architectural works done around the monument

of Nizami Ganjavi can be considered successful.

After his success in the “Nizami competition”, Fuad Abdurrahmanov won the competition announced in 1949 for the monument of the war hero Hazi Aslanov. The monument of tank troops general Hazi Aslanov, who was awarded the title of Hero of the Soviet Union, deserves to be considered exemplary in terms of the successful unity of sculpture and architecture (M.Useynov) volumes.

The artistic events that determined the influence of the statues on the architecture of the capital were limited only to the above-mentioned examples of plasticity. So that, in the late 1950s and 1960s, when the statues came to the city, they continued with the erection of “Samad Vurgun”, “Bahram Gur” and “Poet Mikayil Mushfiq” monuments in different corners of the capital. The fact that these monuments were preserved their previous valuable aesthetic capacity even after they were made public is primarily the result of their creators, sculptors such as Fuad Abdurrahmanov, Gorkhmaz Sujaddinov, Albert Mustafayev, Aslan Rustamov and Munavvar Rzayeva, who continue to have a positive impact on the city architecture and the sculptures they created.

In 1962, Tokay Mammadov and Omar Eldarov created one of the most successful works of Azerbaijani plastic art - the statue of Muhammad Fuzuli. The main reason why the total height of the monument reaches 11 meters (the height of the figure is 5.5 meters) gives a poetic atmosphere to the theater square is that the authors found a unique artistic solution for both the figure and its chair.

In the second half of the 20th century, the construction of new residential areas, parks and gardens, streets and avenues in the capital required the enrichment of their general plan structures with elements of artistic and aesthetic capacity. Despite being located in the central districts of Baku due to its time, “In memory of 26 Baku commissars” (1966, sculptors N.Mammadov and I.Zeynalov; architects H.Alasgarov and A.Huseynov), “Monument of Mashadi Azizbeyov” (1976, author T. Mammadov and H. Mukhtarov), “Monument of Felix Dzerzhinsky” (1977, author. A.Salikov and H.Alasgarov), “Monument of Gazanfar Musabayev” (1978, author. K.Alekbarov and H.Mukhtarov), “Monument dedicated to the 11th Army “ (1980,

authors T.Mammadov and H.Mukhtarov), “Monument of A. Chaparidze” (1980, authors O.Eldarov and R.Aliyev) and “Monument of Karl Marks” (1980, authors I.Zeynalov and M.Useyinov) it was natural that it was taken from places during the years of independence. The main reason for this was the presence of ideological and political points against the independence of Azerbaijan in those monuments. Let's admit that these works of art, which are known to have added new shades to the architectural aura of Baku during the Soviet period, were valuable for their artistic capacity.

**Chapter, of “Aesthetics of the space-spatial solution of 20th century Ganja sculptural monuments”** the entitled, it is a named that **2 paragraph** the first sculptural works that were publicized in Ganja, as well as in Baku and other cities and regions of the republic, were mainly the images of revolution and state leaders. Lenin's monument erected in Vazhzalyani square of the city was the first example of plasticity that entered the architectural aura of the ancient city. The author, who presented the figure made of concrete as a carrier of movement, was able to achieve the dynamism of the monument.

In 1935, the area in front of the present Puppet Theater, right next to the bridge built over the Ganja River, was chosen for the monument presented in order to perpetuate the memory of S.M.Kirov. Twelve years later, in 1947, Nizami Ganjavi's monument was erected in front of this monument in the field across the bridge, which was thought-provoking. The monuments comparing, of two people whose lives and activities contrasted with each other, it was obvious that these plastic samples would have a negative impact not only on the architectural, but also on the spiritual and psychological aura of the city. In 1947, in connection with the anniversary of Nizami, a monument to the poet was opened in Ganja. The bronze monument to the brilliant poet and thinker created by F. Abdurrakhmanov, standing on a white marble chair (architects M.Useyinov and S.Dadashov), determined the expressiveness of its silhouette, due to its successful placement in place and good visibility from all sides of the execution.

In 1951, according to the master plan of the city Farman Imamguliyev, who was the project author of New Ganja, Gulustan, Mahrasa garden and other settlements, and the chief architect of the

city, participated in the creation of various industrial facilities in Ganja in the following years and provided architectural solutions for many monuments. In the 1960s, the "Khamsa" monument erected to the author in front of the Nizami Ganjavi Palace of Culture in the city (architects M. Useynov and S. Dadashov) was accepted as another expression of Fuad Abdurrahmanov's respect for this homeland and the personality of the poet. The total height of the monument reaches 5 meters (the height of the bust is 1.5 meters) and it consists of a rectangular pedestal made of red granite and a bronze bust. The architectural solution of F. Imamgulyev, monuments of Qatyr Mammadin and Farhad, tombstone monuments of Muhammad Hadi and Qanbar Huseynli erected in the city in 1960-1970s was also implemented by him.

One of the works in 1978 that had a positive effect on the formation of the architectural environment of the city was the monument of Mehsati Ganjavi. The author of this bronze monument located in "Memorial Park" is Munavvar Rzayeva. It is quite clear that the famous poetess, who is depicted in a sitting position, is alone with her thoughts. A not too high white marble pedestal was chosen for the monument in order to ensure that creative, human lives are more prominent for the viewer. As a result of this successful architectural solution of the monument surrounded by greenery, it is undeniable that the pleasant impression received from it is felt. But in the years of independence (2014) in Ganja, in connection with the creation of the "Mahsati Center", the location of the monument was changed and it was placed next to the cultural object located on Javad Khan Street.

**II Chapter** of the dissertation, **“Solution of the problem of synthesis of arts in the sculpture of Azerbaijan during the period of independence”**, **“Searches for monumentality in Baku sculptures”**, it is named that **1 paragraph** with the independence of our republic in 1991, the radical changes that took place in its life began to be felt in the architectural face of the capital. The historic in 1994, **“Contract of the Century”** concluded by our country with many leading states of the world quickly bore its economic and political fruit, and the construction works in the country, including in the capital, began with great speed. All this led to great changes in

architecture and urban planning. In the course of time, the enrichment of those spaces with sculptural works led to the new appearance of streets, squares, parks and gardens. In addition to celebrities who have left a deep mark in the history of Azerbaijan, the inclusion of statues of prominent personalities of countries that are friendly to our country in the architectural environment of the capital had a strong effect on the unique artistic influence of the place.

The monument to People's Artist Azim Azimzade (architect A.Agaronov), created by the famous sculptor O.Eldarov and opened in 2001, was moved to behind the newly commissioned shopping center a new address - Icherisheher, after ten years in the area near the Heydar Aliyev Palace. Although the new address of the monument is called "Art Park", it is clear that the sculpture, made of various materials, is "squeezed" in the place where it is located. Thus, since the granite bust reaching 3 meters in height and the bronze figures lined up on one side are placed very close to the stone wall surrounding the park, the lack of distance to feel their roundness adds negative emotions to the impression.

The inclusion of Shah Ismail Khatai's monument on the architectural map of our capital can be primarily associated with the independence of our republic. The authors of the monument is the well-known sculptor İ.Zeynalov and Z.Mehdiyev, and the architects are R.Huseynov and Q.Aliyev. However, it is impossible to consider its inclusion in the urban environment completely successful. Thus, the location of the monument in the city's Khatai district - on Safarov Street, where traffic is always active, in the middle of the main road - has made it difficult to see and visit it from the very beginning. Although certain changes were made in the general appearance of this street and the monument's podium (2007), the inconsistency that arose earlier was not eliminated. The issue of land for this reason has always been a topic of discussion in various circles. Finally, in 2020, it was transferred to another place - to a new park built between the Leyla clinic and the Central Neftchilar hospital, which is close to the previous area. As a result of this relocation, which was carried out based on the project of the well-known English architect Mansur Book, the monument now faces Yusif Safarov Street. In the new

location, the architectural solution of the monument has also acquired a different aesthetic appearance. The previous sumac-colored chair first of all was replaced with a special rectangular area (height 40 cm) and white marble (height 240 cm). Therefore, in the current case, the bronze monument, which is 2.5 m high, is clearly “read” on the illuminated pedestal. The arched-pillared architectural element surrounding the monument also gave integrity to its surroundings and also caused the statue to acquire a historical aura. If in the past, the presence of sunlight behind the monument did not allow to observe the facial features of the image, it is undeniable that this deficiency has been overcome in the present case.

The monument of prominent playwright Huseyn Javid erected in 1993 in Yasamal district of the capital (author O.Eldarov) became exemplary in all senses. In fact that the bronze monument located in the garden in front of the Azerbaijan National Academy of Sciences (architects R.Aliyev and Y.Gadimov) became an effective and aesthetic resource as an attractive artistic of synthesis of arts in this composition, thanks to the joint efforts of sculptors and architects solution of the space is undoubtedly the result of the successful solution of the problem.

If the monument of maestro Niyazi (author Omer Eldarov) located in the greenery is somewhat “compressed” in terms of space, the statue erected two years later in the capital in honor of the National Hero of Azerbaijan - Albert Agarunov, of Jewish origin, was lucky in this respect. Young sculptors Rahib Garayev and Zamik Rzayev, preferred the figurative-symbolic artistic solution of the composition. The monument, with a total height of seven meters, is well “read” against the Rzayev, who realized the realization of the statue under the guidance of Academician Omar background of the building with a glass facade, giving an attractive and proud effect.

The interpretation of the development of the architecture of the republic's capital, related to the sculptural examples, and the landscape of the independence period, shows that since this was mostly done with the renewal of the city in all senses, it seems that not so much attention was paid to the issue of its synthesis of arts. If we have to evaluate what happened, then it is possible to come to the following



scientific conclusions; construction works were carried out in violation of the capital's master plan; new buildings have had a serious impact on the traditional architectural landscape of the capital; since the scale of the previously erected monuments was not taken into account, the negative effects of the skyscrapers erected on them were undeniable.

**Chapter “Ganja sculptural monuments as carriers of spiritual spirit”**, in the **2 paragraph** it is named that during the independence period of the city, the “sculpture workshop” gained respect among the people of Ganja for their enlightened deeds and was enriched with the images of intellectuals. In this sense, the monuments dedicated to Ahmed Javad, Mirza Shafi Vazeh, Qanbar Huseynli, Mir Jalal Pashayev, Muhammad Amin Rasulzadeh, Ismet Gayibov, Nigar Rafibeyli, Mirza Abbas Abbaszadeh and others can be named.

In the years of independence, in order to perpetuate the memories of our sons and daughters who were martyred for the sovereignty of our lands, the creation of various memorials has become a tradition. One of these forms is the construction of springs in their honor. The statue-spring (architect Latif Rustamov) created near the building where Ruzigar Gasimov (1956-1990), a martyr of Karabakh war (1956-1990) lived in the area covering Haydar Aliyev avenue and Samad bey Mehmandarov streets, is one such example. The architectural-sculptural object named “Ruzigar Source” (1992) consists of a hexagonal pool, a platform rising from it (height -2,500 cm) and a concrete bust of the martyr (height -1,200 cm) that completes it. In the portrait prepared by the local sculptor Mashti Rustamov, the courage and struggle characterizing the character of Ruzigar Gasimov, who rose to the height of martyrdom, can be felt.

In return for the fact that the land of Ganja produced many figures of science, literature and art, it is probably natural that there are many monuments in the city, which are an expression of the respect of local residents to their memory. The monument erected to the poet Nigar Rafibeyli, who has a special place in the Azerbaijani literature of the 20th century, is also of this type. The author of the work, which was inaugurated in 1996, is our well-known female sculptor Munavvar Rzayeva. The monument, located on the stone-paved lane of the

garden (architect Farman Imamguliyev), has an interesting composition. The monument, which is 30 cm. high from the ground and is located on a square red granite area, has a half-meter vertical pedestal. The preparation of the pulpit from red granite is due to its intention to form unity with the golden-green shades of bronze.

Thus, on November 20, 1991, as a result of treacherous enemy aggression in Nagorno-Karabakh and Garakend skies, Ismat Gayibov, who died in a helicopter, studied at this school. The author of the bust-monument erected near the school is the local sculptor Asaf Hasanov. The presentation of the monument in close connection with the stone fence surrounding the school (architect Arif Suleymanov), made it visible to those who visited this conditioned.

We must say that a memorial complex created in Ganja during the years of independence is unique in Azerbaijan, and by instilling a sense of respect for the creators of this history with respect for the glorious past of various old people who came here, we must say that it played an important role in educating them in the spirit of patriotism. The “Sabiskar” (the name is derived from the word “Sabzavat” (place of vegetables)) existing in Ganja since the first half of the 19th century is known today as the place of many historical monuments and tombs. This complex, created in 2011, with the proposal and financial support of Haji Adil from Ganja, has become the “Alley of Honor” of Ganja by itself. This place is dedicated to the famous personalities of Azerbaijan, generals, founders of Azerbaijan People's Republic, founders of “Difai” Party, leaders and martyrs of 1920 Ganja uprising.

In 2018, in connection with the 100th anniversary of the birth of Azerbaijani composer Gambar Huseynli, the author of the famous song “My little chickens”, whose fame spread far beyond Azerbaijan, a monument was placed in Ganja, at the upper entrance of “Khan Garden”. The sculptures and busts made by Nizami Ganjavi, Meh sati Ganjavi, Mirza Shafi Vazeh, Samad Vurgun and other local artists can be valued as an aesthetic resource that has a positive effect on the architecture of the place, as a whole, and solving the problem of the synthesis of arts.

In the example of Ganja, the influence of sculptural monuments on the artistic formation of the environment can also be seen in the

example of statues located near the city. This collection of sculptures, located in Hajikand settlement, is named “Nizami Ganjavi: Predecessors and Successors” (2018). This complex, located in the settlement park on the side of the road to Goygol (architect Latif Rustamov), has no equal in Ganja in terms of the number of statues. Thus, seventeen statues decorate the territory of the park. As the name of the park suggests, there are statues of well-known personalities who lived and created in this country during the Nizami Ganjavi era and the following centuries. In addition to Nizami Ganjavi, among these sculptures made by the local sculptor Asaf Hasanov, there are poets Mahsati Ganjavi, Mirza Shafi Vazeh, Abul-Ula Ganjavi, Givami Ganjavi, Sheikh Zaman, Omar Ganjavi and Dr. Khatibi Ganjavi, as well as Usta Bandar, the leader of the Ganja rebellion, the general there are statues of Afrasiyab and others. It has been confirmed by observations that people visiting Goygol inevitably stop by this attractive place and enjoy this proud park.

**As a result**, the research on the topic was concluded and the following results were obtained:

- After classifying the monuments erected in Baku and Ganja, it was determined that those statues were erected in order to perpetuate the dear memory of socio-political, scientific and cultural figures, including the historical and cultural events that took place in the republic.

- At the initial stage of decorating the capital with statues, priority was given to their ideological capacity;
- Gradually, sculptures that could satisfy the local population with a general meaning-content burden were included in the city architecture;
- Foreign carvers directly participated in the creation of these statues in various forms;
- The arrival of national sculptors to art has been determined the renewal of the artistic space in all senses;
- The participation of local carvers in prestigious art competitions took place;
- The more serious attention has been paid to the impact of sculptures on the urban environment;

- Azerbaijani sculptors have gained international reputation and their works have been erected in other countries;
- The promotion of the leaders of the current economic and political system took a leading place in the selection of the first plastic models that decorated the city;
- The process of perpetuating the memories of great personalities whose names are engraved in the blood memory of the people with plastic forms has been started;
- Unlike Baku, the construction of monuments in Ganja has been realized with the participation of the capital and local artists;
- In the development of urban architecture, the use of local materials, especially bricks, has been widely used;
- The renovating aura of public spaces through sculptural examples has become a tradition;
- The preference was given to the presentation of compositions that contain human and national values, related to architecture;
- In many monuments, a successful solution to the problem of synthesis of arts has been achieved;
- In the synthesis of monuments with architecture, special attention was paid to solving the issues of scale and color;
- The incorporation of sculptural complexes into city architecture has taken place;
- The organization and development of park sculpture was observed;
- The implementation of construction works was realized by violating the capital's master plan;
- New buildings had a serious impact on the traditional architectural landscape of the capital;
- Since the scale of the previously erected monuments was not taken into account, the erected skyscrapers had negative effects on them;
- The monuments related to ideology have been removed from the architectural space of the city;
- The power of the statues, which carry national-historical values, on the aesthetics of urban architecture has been used;

- With the renovation of the city architecture, the inclusion of monuments in different places took place;
- Here, for the first time in the republic, statues were erected to the events and personalities that keep alive our national-historical values;
- In the architecture of Ganja, the creation of sculptural complexes has been realized;
- From an ideological point of view, the sculptures that do not resonate with today have been removed from urban architecture.

**The main content and provisions of the dissertation are covered in the following articles:**

1. Müstəqillik dövrü Bakı heykəllərində monumentallıq axtarışları // “International Black Sea journal Sosial Sciences Symposium”. (IBSESS). Baku-Azerbaijan III Uluslararası Dergi Karadeniz Sosyal bilimler Sempozyumu – Bakı, 19-21 noyabr 2019, s.84-87.
2. Gəncə şəhərində Nizami heykəl və obrazının Şəhər mühitində əhəmiyyəti // “Elm, mədəniyyət və incəsənətin qarşılıqlı əlaqəsi və müasir cəmiyyətin inkişafında rolu” III Respublika elmi-nəzəri konfransı – Bakı, 28 noyabr 2019, s.183-188.
3. Из истории использования скульптуры в архитектуре г. Баку (1920-1930-е годы) // Paradigmata poznani, №4, Praga, Ceska republika, 2019, s. 91-94.
4. Heykəltəraşlıq abidələri - şəhərlərin görkəminin bədii formalaşdırma vasitəsi kimi // ADMİU-nun “Elmi əsərləri”. №27, Bakı, 2019, s. 129-134.
5. Nizami Gəncəvi abidəsinin şəhər mühitində əhəmiyyəti //“Axtarışlar”. AMEA-nın Naxçıvan bölməsi İncəsənət, Dil, Ədəbiyyat İnstitutu. №3, Cild 11, Naxçıvan, 2019, s.151-154.
6. Gəncə şəhərində ümummillə lideri Heydər Əliyev heykəlinin bədii xüsusiyyətləri // “Sənət Akademiyası”. № 2 (10). Bakı xoreoqrafiya akademiyası, Bakı, 2020, s.42-45.
7. Роль скульптурных памятников в архитектурной среде Баку // Miedzynarodowe czasopismo naukowe “Art Architecture

Technical science veterinary science Agricultural sciences”. Colloquium-journal № 22 (109), Część 1, Warszawa, Polska, 2021, s.27-30.

8. Связь скульптурных памятников Баку и Гянджи с городской средой // “Научные Исследования в сфере гуманитарных наук: Открытия XXI века”. XI Международная научно-практическая конференция. Пятигорск, 26 февраля 2021, с. 329-334.
9. Xalq rəssamı Natiq Əliyevin Bakı şəhərində yaratdığı heykəltəraşlıq əsərlərində Monumentalılıq axtarışları // “Mədəniyyət dünyası”. XXVIII buraxılış, ADMİU. Bakı, 2021, s.142-148.
10. Gəncədəki Nizami heykəlinin memarlıq mühiti ilə əlaqəsi // “Axtarışlar”. AMEA-nın Naxçıvan bölməsi İncəsənət, Dil, Ədəbiyyat İnstitutu. №4 (41), Naxçıvan, 2021, s. 226-229.

The defense of the dissertation will be held on 29 November 2023 at 14:00 at the meeting of the FD 2.34 Dissertation Council operating under the Azerbaijan State Academy of Arts.

Address: Azerbaijan State Academy of Arts, 26, Heydar Aliyev Avenue, AZ 1029, Baku

The dissertation is available at the library of the Azerbaijan State Academy of Arts.

Electronic versions of the abstract are posted on the official website of the Azerbaijan State Academy of Arts. [www.adra.edu.az](http://www.adra.edu.az)

The abstract was sent to the necessary addresses on 27 October 2023.

Signed: 25 September 2023

Paper format: A5

Volume: 36255

Circulation: 20