

A COMPLEX OF ART FORMS USED IN SHAPING THE ARTISTIC IMAGE OF THE URBAN ENVIRONMENT: SCULPTURE AND THREE-DIMENSIONAL COMPOSITIONS (BASED ON THE CITY OF NAMANGAN)

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Abstract

This article analyzes the role of sculpture and three-dimensional compositions in shaping the artistic image of the urban environment. The study is conducted using the city of Namangan as a case study, specifically analyzing the artistic and spatial organization of Chorsu Square. The research methodology is based on visual analysis, field observations, and a comparison of historical and contemporary urban environments. The results demonstrate that the lack of artistic elements in modern areas reduces the aesthetic quality and social appeal of the environment. The article proposes a conceptual model for the development of public spaces based on interactive art objects.

Keywords: Urban environment, sculpture, art object, spatial composition, city identity, Namangan.

Introduction

The development of an artistic image of the urban environment is impossible without the comprehensive and harmonious integration of various art forms into public spaces. Only through the interaction of architecture, sculpture, fine art, decorative and applied arts, landscape and digital art can a modern urban environment be created that possesses aesthetic expressiveness, psychological comfort, and cultural richness.

The modern urban environment is viewed not only as a functional system but also as a cultural and aesthetic phenomenon. The attractiveness and identity of a city depend largely on its artistic image.

Sculpture and spatial compositions are essential elements of the urban environment, influencing human perception of space and their emotional responses. However, in many modern urban areas, including Namangan, artistic elements are insufficiently integrated.

The purpose of this study is to analyze the role of sculpture and spatial compositions in shaping the artistic image of the urban environment and to develop practical proposals.

The integrated use of art forms in shaping the urban environment contributes to the creation of aesthetic expressiveness, cultural identity, and social appeal. A systemic and context-oriented approach enables the creation of comfortable, emotionally rich, and culturally significant public spaces.



2. Materials and Methods

The study is based on the following methods:

- field observations (Namangan, Chorsu Square);
- visual-spatial analysis;
- comparative analysis of historical and modern urban areas.

Evaluation criteria:

- aesthetic expressiveness;
- functional compatibility;
- cultural content;
- user interaction.

This approach allows us to identify shortcomings in the urban environment.

The origin of the name Namangan has been examined by a number of scholars, including H. Vambery, V.V. Bartold, Ya.G. Gulyamov, Z.M. Akramov, A. Aliyev, H. Hasanov, A. Zhuvonmardiyev, and M. Diyori. The toponym "Namangan" is first mentioned in the work "Baburnama" [1].

V.V. Bartold, in his work "The History of Irrigation in Turkestan," notes that Namangan in the 17th century was a village near Akhsikent [2]. V.P. Nalivkin draws similar conclusions [3].

Kh. Khasanov cites several possible interpretations of the name: "salt mining site," "city of respected people," and "possibly meaning—pearl deposits" [4]. A. Aliyev interprets the component "gon" as "water" or "river" [5].

According to A. Zhuvonmardiyev, in 1502, Abdullakhan resettled captives to the Langarbobo region, which led to the name "Namakkon" [6].

The mention of Namangan in the "Shahnameh" testifies to the city's antiquity [7], which is also confirmed by the publications of M. Diyori [8].

Despite various versions of the name's origin, most researchers agree on its ancient Turkic roots [9].

In his work "The City of Virtuous People," Al-Farabi outlined the philosophical foundations of urban planning, applicable to ancient cities such as Namangan [10].

Archaeological research in 1976 uncovered ceramics from the 10th–13th centuries and coins from the Samanid era [11].

The manuscript "Tazkirai Bugrokhoniy," housed at the Institute of Oriental Studies, contains a reference to the nisba "an-Namangoni," further confirming the city's antiquity [12].

Excavations led by Masson uncovered medieval ceramics and coins from the Karakhanid and Samanid periods [13].

All of this indicates that Namangan was an important cultural and economic center on the Great Silk Road [14].

To solve the artistic problems of the city and create an environment that meets modern aesthetic requirements, a comprehensive approach is needed. A method for designing an architectural environment [15]. Based on the analysis, the author proposes a concept for the development of Namangan's artistic environment [16–18].



3. Results

3.1 Current State of the Urban Environment

The analysis revealed significant differences between the city's historic and modern districts. Historic areas boast a rich artistic content, while modern districts are characterized by a lack of visual diversity [19].

This reduces the overall attractiveness of the urban environment.

3.2 The Role of Sculpture

Sculpture performs the following functions:

- creating visual accents;
- enhancing emotional perception;
- expressing cultural values [20].

Furthermore, it serves as a spatial landmark and contributes to the formation of the city's identity.

3.3 Proposed Concept

The following solutions are proposed for Chorsu Square:

- interactive art objects;
- LED lighting systems;
- sculptural compositions reflecting national culture;
- Information systems using QR codes [21].

This approach makes public space more dynamic and attractive.



Figure 1.



Figure 2.

A project proposal for an interactive art object called “Iqro” prepared for the territory of the “Mulla Kyrgyz” madrasa located in Chorsu Square in Namangan (Figures 1-2)





Figure 3.



Figure 4.



Figure 5.

The path from Chorsu Square to the Dehkan Bazaar (Figure 3. Current state). Interactive art-object project proposal prepared for the area (Figures 4-5)



Figure 6.



Figure 7.



Figure 8.

Chorsu Square area (Figure 6 — current condition). Proposed art-object design solutions for the Chorsu Square area (Figures 7–8).



Figure 9.



Figure 10.



Figure 11.

Chorsu Square area (Figure 9 — current condition). Proposed art-object design solutions for the Chorsu Square area (Figures 10–11).





Figure 12.



Figure 13.



Figure 14.

Chorsu Square area (Figure 12 — current condition). Proposed art-object design solutions for the Chorsu Square area (Figures 13–14).



Figure 15.

Master plan of the Chorsu Square area and proposed art-object design proposals.

5. Conclusion

Sculpture and three-dimensional compositions play an important role in shaping the artistic image of the urban environment [22].

A study using the city of Namangan as an example showed that:



- artistic elements enhance the quality of the environment;
- strengthen the city's identity;
- promote increased social activity.

The proposed model can be applied to other cities.

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