



## Sustainability of Sculpture and Monument in the Built Environment

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**Abstract.** Sculptural monument has been described as an exhibition of works of the visual arts or practices not displayed in galleries and museums but featured or performed in streets, city squares or public spaces and accessible to the public. therefore, this paper documents the sustainability of sculpture/monument in the built environment an illustrated step-by-step approach in the designing, Sculptural monuments are three-dimensional visual art forms that are executed through varying techniques and materials as memorial or funerary monuments, the materials for representation are usually solid in form in view of the purpose and the period they are to serve. It was observed that good management of any public utility would not only ensure its accessibility to the teaming public, but its sustainability will further ensure the longevity This study reveals that public sculpture has played significant role of beautifying the built environment, it also provides the social function of education, information and enhancing social order by preserving the cultural history of the people the past and at contemporary times in societies

**Keywords:** Sculptural Monument, execution, cultural values, aesthetics and Environment.

### 1. Introduction

Sculpture also regarded as plastic art is a branch of the visual arts it consists of Painting, Graphics, Photography, Textiles, Ceramics and Crafts among others. Sculpture like architecture and crafts are arts usually executed in three dimensional forms as against the two dimensionalities of photography, graphic, painting/mural and textile designs. Sculpture is usually derived from a variety of materials such as clay, wood, stone, metal, bronze and other contemporary materials like mortar, fiber, marble, metal assemblages, mixed media as well as installation art. Sculpture can be executed in the

round, bas or high relief forms and using contemporary techniques.

Furthermore, sculpture's mode of execution could be carving, modeling or casting, while carving is worked in subtractive technique; modeling may be in either subtractive or additive methods. The process, techniques or materials of sculpture are significant in determining its size; this is also important in the maintenance and sustainability of the sculptural works which are expected to be durable lasting generations. For example, many of the erected Egyptian sculpture executed centuries back are still standing till date. Giving its monumental status and depending largely on the material and purpose, sculptures are usually sited in the public and in open spaces within the built environment, and as such are regarded as "public art".

Public art has been described as an exhibition of works of the visual arts or practices not displayed in galleries and museums but featured or performed in streets, city squares or public spaces and accessible to the public (Miles 1997, Amin 2008). It follows therefore, that public arts include but not limited to outdoor sculptures, architecture, billboards, mural paintings, posters, signage, photography and other forms of advertising pictorials among others. Public art are creations of artists, it may also have evolved from communal efforts and expressed in variety of materials and methods either as permanent or temporary public installations (Chang 2009)

It then holds that, art affirms, confirms and interfaces with other physical visual elements in the built environment to complement the socio-cultural and politico-economic realities of the people from where it was sourced; Art is also expected to enhance alignment with the bionetwork in order to project the aesthetics of the built environment (Beyes 2010). All sculptures in public places though may suffice as

public art; but all public art may not be sculpture as there are other forms of arts displayed in the public. This is because the contemporary term “public art” has been broadened to accommodate new media such as architecture, murals, stained glass, ceramics, mosaic, tapestry, paintings assemblages and all forms of installations or participatory performances as well as static and digital billboards among others (Childs 2010; Gressel 2012; Mader 2019).

The significant intent of public outdoor sculpture therefore is for it to be concisely and appropriately located. The ideal siting of the sculpture, it is believed, will further enhance its socio-cultural and politico-economic relevance to the environment for which they are produced such that it projects and remains a pride creation of the public, by the public and for the public; a case of collective ownership. The appropriate siting of sculpture in the public space such as roundabouts, civic centres or public buildings is expected therefore to boost collective ownership which will transform into the pride of the people. Popular and historically relevant sculpture tends to change the urban interface by opening the environment up for different socio-economic opportunities, harmonious organization and beautification; the creative organization of public arts can take any form of visual culture (Rees 1976, Cosgrove 1985, Beyes 2010). The above example better fits (Plates 1a & b): Madam Efunsetan Tinubu and the Fountain View of Tinubu Square, a popular site with lockup shops and bus-stop to provide and boost socio-economic opportunities in Lagos Island.

Other examples may include memorial statues and monuments of local or national heroes, for examples (Plate 2: Prince Moremi Ajasoro; Chief Obafemi Awolowo, Saaunan of Sokoto, Usman Danfodio and Chief Nnamdi Azikiwe, Plate 3) and religious or architectural sculpture and installations that may be permanently or temporarily erected. They may also include street or garden furniture, sculptural signage among others. A sculpture can come in any size, from miniature to super-structure of above life-sizes. There is also no limit to the subject-matter which could be personages, abstract or event forms. Size is significant with monumental sculpture; its monumentality has to do with the material as well as the place where it will be sited. The conspicuous form of a sculpture is often with the intent that it will be sited in space, where size becomes significant; in order to draw people’s attention. The above elements in conjunction with entrenched aesthetic attributes merge to project its socio-cultural relevance wherever it is located.

Sculpture is the core focus of this study; it also qualifies as public art; since public art covers all arts sited in public spaces and accessible to the public. Specifically, therefore, this study examines the concept and meaning of sculpture, it delved briefly into the history of monuments in Nigeria; it also looked at the significance of sculpture and the need for their sustainability and how it can be achieved.

## 2. Sculptural Monument, Concept and Meaning

Sculptural monuments are three-dimensional visual art forms that are executed through varying techniques and materials as memorial or funerary monuments, statues of heroes. They could also be head or tombstone made in tribute of the dead for his or heroic achievement. A public outdoor sculpture could be monumental in form. Its gigantic nature is enmeshed in the materials, technique and the purpose for which it is meant; the materials for representation are usually solid in form in view of the purpose and the period they are to serve. For instance, the sculptural images of Pharaohs in Egypt and Roman Caesars are good examples of monumental work still standing today in view of the solidity of their materials and its sustainability. Sculpture as an art form could be representation of iconic subjects or events of victories in war or the independence of a nation-state; it could also express and communicate socio-cultural and aesthetic thought that evokes response through tangible forms.

The sculptural expressions in turn relay harmonious rhythm that unites in fascinating symmetrical or asymmetrical aesthetic balances that appeal to the eyes and emotions (Cosgrove, 1985; Beyes, 2010). As works meant for public spaces like city squares, roundabout, roadsides, hospitals, civic centres, stadium, and amusement parks, among others, it does require some form of conspicuousness if their presence would be significant. While two-dimensional works in mural painting and photography which represent an illusion of three-dimensional space on a two-dimensional surface may be significant in small form and colour, architecture, crafts and sculptures intended for public space needs to be conspicuous within urban design.

Therefore, large framed sculpture tends to have lasting impact on people. Sculpture really inhabits space often shared by people as they appreciate its tactile texture. A good example is Plate 1a: Madam Efunroye Tinubu with adequate space to move around, to form an interrelated whole with the built environment (Slergerb 1991). As observed by

Jackson (1991), the major goal of designing a city is to achieve socio-economic efficiency and to attain a healthy ecological balance within the city. The works though serving different purposes are categorized as public arts. For any work of art to be significant in space, it ought to be monumental, while smaller works may attract the closeness to be appreciated, bigger works would gain far enriching appeal when viewed from afar. Therefore, the gigantic form of a sculpture will largely capture and draw people's attention with some recognizable significant features. This probably informs the tendencies for exaggerating or massive works of above life sizes intended not only to induce appeal but also ensure its longevity.

In concept and expression, memorial sculpture resolves around the thought pattern of the artist as the creator. Such sculptures are often in commemoration of the dead in recognition of their invaluable contributions to the development of the society in diverse field of endeavours such as the economy, politics, religion and security among others. The remembrance of the dead by the living for their impactful contribution while alive, it is believed may stir up the desire by those yet living, if they know they would be immortalized at their demise. This to a large extent would engender order and transmit good moral behaviour that would elicit patriotism, justice and equity in the society. The desires for the endowed in the society to impacting the less privileged will further induce social order and tranquil harmony among the people. Therefore, the art of memorial sculpture provides a social function of social order, in the pre-literate African cultures regulation; communication and commendation are made in religious practices using arts (Folarin, 2004).

Examples abound across the globe of historic sculptures. For instance, the legendary Egyptian Pharaohs, the iconic Caesars of the Romans and in contemporary times, the Statue of Freedom in Washington D.C. and others across the globe. These and many more historic and laudable examples of commissioned sculptures are executed to commemorate exemplary military victories, iconic feats as well as to celebrate the institutions of democracy. Back in Nigeria, are four white monumental horses suspended above the Tafawa Balewa Square (TBS) (formally the independent square, Lagos) gate and seven red eagles. There are heraldic objects from the nation's Coats of Arm which symbolizes strength and dignity (Akande, 2015).

Also, at the Tinubu Square, Lagos is the fiberglass statue of Madam Efunroye Tinubu (Plate 1a) whose full name is Efunroye Osuntinubu Olumosa (1810-1887), the Square was named after. Madam Tinubu's statue is a magnificent monument erected in her honour as a violent, valiant and powerful Yoruba warrior. It has been reported that of all the tourist sites in Lagos State, Tinubu Square has the record of being the most visited. This may be unconnected with its location which is at the epee-centre of Lagos Central Business District (CBD). The cenotaph was originally commissioned and dedicated by the then Governor of Lagos, Asiwaju Bola Ahmed Tinubu's administration (1999-2007). The statue was erected in recognition of Madam Tinubu's heroism and sacrifices for the common good, and inspires the womenfolk (Akitoye, 1987).

Another historic female figure whose statue was erected in the city of Ibadan is Chief Efunsetan Aniwura (1790-1874) Plate 6. She was the second Iyalode of Ibadan land, Efunsetan was revered to a successful merchant and trader whose impact covered the political, economic, military and religious sphere of Ibadan. It was argued that her fame placed her as one of the richest Yoruba woman of her time (Hartle 2011). The significant role that Moremi Ajasoro (Plate 2) also played in the history of Ile-Ife won her iconic recognition. A Princess of Ile-Ife, and a prominent figure that lived in the twelve century. She was reputed to have led Ile-Ife in a major war that got her victory over the enemy's kingdom. Her significance led to three of her statues been erected in Ile-Ife alone and a female hall in Obafemi Awolowo University where one of the statues is sited is named after her (Umeh, 2016).

Located at Alok in Ikom area of former Cross River (now Akwa Ibom) State are about three hundred monoliths (Plate 10) of between 0.3 and 1.8 metres (1 and 6 feet) high laid out in circles. The monoliths which are phallic form had some stylized features of faces with decorative inscribed line patterns and inscriptions believed to be a form of writing and visual communication (Hartle, 2011; UNESCO, 2011). The statue was in built in memorial of the Late Chief Ganiyu Oyesola Fawehinmi (SAM, SAN) Plate 4, (1938-2009). He was a fearless legendary legal-luminary and human right activist per excellence, who revolutionized the law reportage and dedicated and dedicated is entire life to freedom fighting and enthronement of true democracy in Nigeria.

### 3. The Significance of Public Outdoor Sculpture

Sculptures sited in public places are significant in many ways, their importance are borne out of the diverse purposes they serve; some of which include commemorative, historical and aesthetic. Some sculptures share historical relevance with the location where they are cited. For instance, the Ikon monoliths which are naturally erupted volcano with human facial inscriptions UNESCO. The *Statute of Liberty* of the Americans in Washington D.C. Land (2012) has observed that every visit to a public art is a tour for and encounter to culturally inform and enrich both the visitor and indigene. Therefore, public art relays a culturally rich and enduring narratives of shared history of contemplative engagement of the community where it is located (Hartle, 2011).

Sculptures that commemorate local and national heroes often connect the tourists with the socio-cultural and political history of the host community. These works of art often share some socio-cultural and historical significance; it also beautifies the environment where they are located, these in turn attract tourists with attendant economic benefits. In the views of Ademuleya, Adeyanju and Ijisakin (2015), public art educates the public to understand the history of a place, its past, the environment and cultural relevance and people who visit and use the site. Sculptural monuments contribute immensely to the beautification of the built environment. Public art, especially outdoor sculptures which is the focus of this study are vast developing in the south western Nigeria when compared with other geographical regions, but its sustainability has been poor.

It has been observed that of all the tourist sites in Lagos State, Tinubu Square is one of the most visited. The cenotaph is located on a 2000 square meter land said to have been donated to the British by Madam Tinubu. The site first accommodated the Court at the CBD of Assizes which was demolished for the construction of tourist water fountain was donated by the Lebanese Community in Nigeria in commemoration of the nation's independence. Recently, the Lagos Government under Mr. Akinwumi Ambode embarked on the restoration and renovation of the statue, the square and the fountain which has improved the lightening and security on a 24-hours service.

This significant improvement of the Square has tremendously attracted more tourists which in turn busted the economic status of shop owners. This continuing success has been made possible through commissioning of an independent firm, Kenny Adanson International to manage and maintain the Square and its facilities. The above achievement was

in fulfillment Governor Ambode's administration to use art, culture, entertainment and hospitality to project and promote Lagos State as the hub of creative art and tourism in Africa (Akitoye 2013).

It has been established that sculptural monument in Nigeria are erected in response to specific needs of commemorate, historical or aesthetic purpose or both. What is significant however is the assurance of their safety, security, accessibility, visibility and durability opined Sheffery, (2007). Wherever embraced, sculpture in public places has been observed to have some socio-cultural relevance with site possibly of which it is located thereby giving it some health and aesthetic connection with the built environment. Its presence, where beautifully located tends to enliven and refreshes the lifeless and dull urban spaces where they are sited, thus significantly showcasing the socio-cultural elements of the city's beautiful landscape.

In general term, monuments go beyond sculptural outfits alone, it could be historic edifices whether natural feature or man-made which can be identified with as symbol or object of milestone achievement. Nigeria however richly endured with both historical and culturally rich iconic monumental landmarks which one considered to have existed over 500 years (Ki-Zerbo, 1998). One of such monuments is 'Kofar Sobuwar,' one of the Kano City walls; built between 1905-1134 as a defense wall. The City Wall, 50 feet high is a UNESCO world Heritage Site. Historically sculptures made with weather resisted materials survived to tell what Wangboje referred to as the story of Africa's early civilization (Wangboje, 1976). Unlike painting, that traditionally present an illusion of three dimension on a two dimensional surface, sculpture inhibits the space shared by the viewer with the advantage of tactile feel of its surface.

These works were exhumed and remained finds by archaeologist to be housed in Museums across the country while others like the *Opa Oranmiyan* (a replica) mounted in Ile-Ife remained the prowess of the African people in sculpting. The statue of Moremi Ajasoro (Plate 2), represents an iconic and legendary figure among the people of Ile-Ife and indeed the Yorubaland. Moremi was a Princess and an important Yoruba figure; she lived in the twelfth century and was reputed to have led Ile-Ife to major victory over fierce enemy kingdom. All of these works has unique historical significance; one of such historic statue is *Oduduwa* (Plate 5) statue located at Mayfair Roundabout, Ile-Ife, the cradle of Yorubaland. The significance of *Oduduwa* lies in the history and religion of the town, the Yoruba and the Yoruba

across the world. It also has socio-economic significance on tourism in Ile-Ife, and the inherent aesthetic ideals in the statue where people from across the globe travel to as tourists to appreciate.

The Yoruba of Southwestern Nigerian are lovers of arts, they are generally considered to have contributed significantly to the development of art in Africa. Prior our contact with the Whites, the arts of the African people were domicile with things in the palaces and shrines where they performed sacred functions and served as palace decorations in Southwestern Nigeria (Ademuleya, Adeyanju & Ijisakin, 2005). These diverse artistic languages then became public heritage housed in museums with establishments of colonial government, while others were mounted in the public. Considerably, sculptures in the kings places were made to complement the architecture and shrines which restricted to palace visitors. Most of the works were created to commemorate the virtues of the kings and heroes in the community.

From the pre-independence era to the post-independence, this enhanced the creation of regions and states ultimately lead to the growth of city-centres. These capitals grew to become the economic nerves of the state with major industries that attracted people, workers and buyers. Its importance is also pivotal on socio-economic factor of tourism in the town, and the attendant aesthetic values in the sculpture (Ijisakin 2014). This resulted in steady growth of other businesses. With expensive infrastructures, and more people and the impending need for public art which significantly complements the built environment. This perhaps could have inspired urban planners and the built environment professionals of the need to pay significant attention on the aesthetic beautification of the environment. Some of these environments design professionals have been identified by Zhou (2014) to include artists, architects, geographers, urban planners, sociologists, cultural and religious historians and archeologists. The working together of these specialists would inspire harmonious relationships of man nature and the ecosystem.

Therefore, these professionals should regularly work in tandem with others in order to allow the rhythmic harmony of all the natural and man-made elements in a healthy and aesthetic manner. These elements include among other roads, railway lines and terminals, buildups, signposts and billboards, street lightening and drainage channelization. These must however be done with considerate knowledge and realization for the integration of the existing social-

cultural, and political-economic essence for sustainable co-existence and development. This should be done in a manner that allows for projects enhancement the beautification and well being of the people (Pollock and Sharp, 2012; Zhou, 2014).

#### **4. The Challenges of Public Outdoor Sculptures**

The revered importance of public outdoor sculpture as the projection of societal cultural values, and enhancement the aesthetics of the built environment are not in doubt. The contending issues of abuse, vandalism and neglect have been recurring. Scholars who have written on the unpleasant states of public outdoor sculpture include among others Odiboh (1987), Adelowo (1999), Oladugbagbe (2005), Akintonde (2008a) and Akintonde, (2013) have made considerable submissions on the diverse problems of outdoor sculpture in the southwest. The beautiful execution and ideal mounting of public outdoor sculpture has been observed not to be complete without the acceptance by the public as well as good plan for its maintenance. Public response to such works may include outrage, delight, misinterpretation, ignorance, pride which may be borne out of political, religious or cultural bias (Crush, 2014). The above may engender reactions may embrace or mar the works leading therefore to abusive or destruction.

There are however different viewpoints to the abuse and vandalism public outdoor sculpture. Scholarship have revealed that in developing countries including Nigeria issues of poor quality of works, poor maintenance and abuse are prevalent (Akintonde and Rom Kalilu 2013; Akintonde and Oladugbagbe (2015). Varying degrees of abuse were identified ranging from defacement, tying of banner and pasting of posters on works, as well as indiscriminate blockage of the views through signpost erecting among others. Aremu, Ijisakin, Bello and Aremu, (2015) also identify neglect by the supposed bodies that were saddled with the responsibility of management and maintenance as a form of abuse. In their views, lack of maintenance will put outdoor sculpture in poor state whether due to the age of the work, the substandard use of materials and poor location may combine to endanger the work.

No creation of man has the tendencies to last for life, as such; the adverse influence of weather is also significant in defacing and destroying outdoor sculptures. The effect of environmental conditions on outdoor sculpture is devastating; irrespective of the choice of durable materials for such work, environmental impact is a key component for

consideration hence the need for deliberate and structured management and maintenance opined (Houghton *et. al.* 1996 and Marold, 2009). Similarly, natural extruded Ikom monoliths are subject to degeneration, its continuous exposure to weather conditions puts the works to risk of erosion and disintegration which has revealed the need for adequate management and maintenance in order to sustain its continuous existence (UNESCO, 2014).

### 5. Management and Sustainability of Public Outdoor Sculptures in Nigeria

Good management of any public utility would not only ensure its accessibility to the teaming public, but its sustainability will further ensure the longevity. This is generally true of public outdoor sculpture on whose tax payers' money has been expended to put up. Therefore, proper management is perceived to ensure that art administrators are saddled with the task of the care of public art. Should public outdoor sculpture fulfill the role of providing positive impact on communities by attracting economic growth through tourism, sustainability of cultural identity, understanding and social harmony. It then becomes necessary to have a body to be saddled with structured plan for the management and maintenance public outdoor sculpture.

Their responsibility will be to ensure the management and maintenance public outdoor sculpture in order to guarantee its sustainability. This main objective ensures the primal fulfillment of art aesthetic pleasanry, memorializing functions and civic education to the public (Akintonde, 2008b; Akintonde and Kalilu, and Akintonde, 2013).

It should be noted that the guideline for the control of public outdoor sculpture does not begin with the execution and mounting of such works in public space, rather from the point of its commissioning, governments at all levels in Nigeria are guilty in this regards. Akintonde (2013) has argued the lack of adequate planning for appropriate site selection for the erection of outdoor sculptures; before commissioning of such sculptures. He opined that patrons arbitrarily choose sites based on political gains without recourse to the law. The quality of materials, execution and the choice of appropriate site where it will be located, significantly determines community acceptance, response and the proper care needed for such work to be sustained (Miles, 1997 and Crush, 2012).

In Crush's view, the location of such work should accommodate and align with the historic appropriateness of the site and as such serve as the pride of the community. Should the community be ignorant of the relevance the art, such may lead to neglect that may result in abuse or vandalism. The community must not only be involved in the choice of what is to be installed in their community, they should also be grounded in its history. Miles (1997) observed the inappropriate siting of prominent works at busy roads and argued for more art in parks, squares and public spaces where people can pay adequate attention in appreciating such works. Senie (2014) agrees that when a public sculpture is placed in a poor location, the fund expended is wasted and the work abandoned; ultimately defeating the good intention of providing innovative and aesthetic interactions among the people.

Some key components of sustainability of public outdoor sculpture have been identified to include assessment, maintenance and treatment Mcnally and Hsu (2012). The study argued that the sustenance and management of public sculpture will thrive where there is strong and deliberate desire on the part of the government at all level for organization, control and freedom intersect; thus resulting in effective management which are the determinants for the survival of public outdoor sculpture.

Other studies on the maintenance, management, and sustainability of public sculpture acknowledged the important on effective management in the sustenance of public art. Marold (2009), Koscielyn (2007), Monique (2013), Heder (2013) and Whyte (2016) among others, agree on the need for collaborative effort in the management of public with the community as significant stakeholders. Suwaidi *et. al.* (2017) argued that community residents are stakeholder in the care for public art, but the residents must collaborate in this endeavour for positive result. Whyte (2016) suggests the need for a body constituted and assigned the responsibility for the care of public art, noting that greater percent of the success of public sustainability of public art is in its management, emphasizing the importance of space in maintenance and sustainability of public art; as spaces often allow for public activities and interactions in the example of Tinubu Square (Plate 1b). Hence, the need to plan and site public art in clean and well secure space.

Pullen and Heuman (2007) identified the care for art works after installation as a major factor in

sustenance of public art. Noting that effects of climate and weather as well as human activities informs the need for effective maintenance. Mossholder (2007), Aremu, Ijisakin, Bello and Aremu, (2015), Koscielyn (2007) argued that public art would deteriorate arising from neglect and poor maintenance. They argued that even the best of sculpture materials deteriorate faster outdoor more so when traditional and contemporary materials used are exposed to weather, pollution, and neglect, they deteriorate, hence, the need for regular maintenance.

The reflections of human attitudes arising from the day to day interactions with public works of art which may be for care, abuse or vandalism can be far reaching and remain significant issues of great concern needing effective control and management. Waentig (2012) defines preventive conservation as simply management which involves care, maintenance, monitoring, and risk management on outdoor public sculpture. The above submissions when imbibed it is believed would go a long way in redeeming the deteriorating states of most public art in southwestern Nigeria. Where her outdoor public sculpture would be sustained, relevant institutions to be empowered with up-to-date polices and finance should be created in order to allow for the positive execution of entrenched administrative and management strategies.

The increasing growth of cities and the need to beautify them inform the need for relevant policies and regulations for city planners to use as guide for enhancing orderly organization and management of public outdoor sculpture, indications reveal otherwise. The deteriorating state of most public outdoor sculpture in the nation shows lack of adequate attention for public art, as city administrators are greatly challenged at keeping with the pace of change without regulations. Ward-Jackson (2012) and Miles (1997) in their study on government attitudes to city decoration with public art identified the challenge of public art preservation strategies as finance. The suggested the establishment of a body at the national and local governments who will adapt routine structure for the maintenance and management of public art, in line with relevant legislations.

In developed countries where visual literacy is high public art is considered seemingly less essential, policy guidelines are often in place to guide the commissioning, management and maintenance of public art. This is however not true of Nigeria, who

lacked policies on the use and development of public art except for some encouraging measures been recently put in place in some parts of Western Region of which Lagos and Ile-Ife are significant. In these states, a conscious effort is being put in place through a public partnership arrangement for the maintenance and management of public art in order to enhance its sustainability. In Nigeria, there are two seeming bodies saddled with the administration of art as established by the Act of National Assembly, they are: National Council for Arts and Culture (NCAC) and National Gallery of Art (NGA).

The NCAC established in 1975 was responsible to assist the Federal Government in the planning, coordination and management of arts and cultures nationwide, these include: promotion and development of Nigerian arts and culture as well as to assist the National Commission for Museums and Monument in the creation, acquisition, preservation of artistic works and cultural monuments. It also had under its purview the task to organize, promote, exhibit and develop the visual, performing and literary art, music, traditional dance, drama, opera, cinema, films, photography, painting, sculpture, architecture, town planning and crafts. As can be seen NCAC seem over burdened with more responsibilities than it can cope with. Though, with offices in states nationwide, NCAC hardly has enough manpower and operational structure to perform as directives are only dished out by the Honourable Minister.

Cumbered with the myriads of responsibilities than it can handle, led to the establishment of NGA in 1993 (amended in 2004) with the task to serve as storehouse for artistic creations and promotion of research as well as the education and appreciation of works art and related matters. The gallery, in addition to acquiring and collecting Nigerian works of art also, organises exhibitions, sponsors and promote research into all aspects of arts; it also promotes excellence in the theory and practice of arts through awards of grants to artists and arts scholars. The two agencies are responsible to the Ministry in charge of Art and Culture under Honourable Minister. While both had the liberty to raise funds, they however rely on government funding to carrying out their constitutional duties.

This is however not the same in developed countries where public art is highly prized and considered an essential part of the cityscape with the task for their maintenance and preservation entrenched as clauses and policy statement. This is true of the Canada and the United State of America, with councils are

saddled with the responsibilities of overseeing Public Art affairs. To achieve sustainability of sculptures is the significant need for administering enshrined workable policies on the importance of public art. These codified regulations should be backed by the act of the National Assembly and adequately localized. The importance of public art which beach (1992) highlights to include expression of community values enhancement and transformation of the landscape where they are located, and the heightening awareness socio-cultural and historical assumptions of the people.

Ijisakin (2014) has correctly observed that, when adequately sited for public view, public art forms a collective community expression, a reflection of the worldview of the people. This is summed up in the artist's response to our time and place in conjunction with the people's identity. Scholars in public art have collectively identified the issued gross abuse, neglect and vandalism as common problems of public art in Nigeria (Adeyanju 2004; Oladugbagbe 2005, and Akintonde 2013). In addition to the above are issued of substandard, rejection and politically motivated removal and replacement of sculptures in Ibadan and Lagos.

Akintonde and Oladugbagbe (2015) observed some the Steps taken to project, carefully plan and monitored the management and maintenance of public outdoor sculpture in the United States of America as a committee system known as the Committee for the Restoration of the *Statue of Liberty* under the surveillance of the Statue of Liberty-Ellis Island Foundation in collaboration with National Park Service (NPS). The committee hired the services of high level experts in various fields necessary for the restoration exercise which provided resounding success. Similarly, Hirzy (nd) opines in the statement below that:

*the ultimate responsibility (of a good conservator) is to preserve a work of art an irreplaceable treasure which must be approached with utmost care, skill, and sensitivity. When conservator is usually sensitive to aesthetic and art historical concerns and knowledgeable about material and methods, the results bring new life to the sculpture.*

The above task came bare in 2015 when attention was focused on the restoration of the deteriorated *Oduduwa* statue (Plate 8a) located at Ile-Ife. The eventual bid for the restoration may not be unconnected with the significance of the statue in the history and religion of the Yoruba people and of Ile-Ife as the source of the Yoruba in Nigeria and diaspora (Akintonde & Oladugbagbe, 2015). On

restoration of public outdoor sculpture Southwestern Nigeria, Akintonde and Oladugbagbe (2015), has observed that the first of such exercise was executed in 1997 on *Obokun* statue in Ilesa. This was eleven years after the original work was made.

The second of such exercise is *Oduduwa* (Plate 8a) which was commissioned in 1998 by the Department of Ife Affairs to a Lagos based sculptor in person of Abuede. Often, the execution and sometimes renovation works of these sculptures were commissioned to uninformed 'road-side-artists without theoretical knowhow in the concept of restoring the works (Akintonde & Oladugbagbe, 2015). Hence, the unhealthy states of most outdoor sculptures in the country. This is because the commissioning contracts do not always follow best practices. For instance, the original work doesn't last and renovation works may further jeopardize the quality of the work.

The renovation of *Oduduwa* (Plate 8a) was thereafter commissioned to Akintonde Moses PhD in 2015 and the aftermath of the professional handling of the work is there presented in (Plate 1b). The process according to him involved painstaking removal of accumulated colour payment which was unprofessionally used on it. The restoration work was then carefully made in order to bring the sculpture back to its former state was evident in (Plate 1b). The effort of the Lagos State government must be commended in this regard.

Today, Lagos State stands as the most beautified with iconic sculptures an effort which commenced during the tenure of Asiwaju Bola Hammed Tinubu. This was further corroborated by Mr. Bola Timi Fashola who restored degraded works and erected several others. The love for art by the erstwhile government of governor Tinubu should be commended for renovation of existing works and erection of new public outdoor sculpture that reflects the socio-cultural clue of Lagos State in Lagos State.

In the spirit of sustainability of public outdoor sculpture, the Lagos State Government took a giant step not only to redeem Madam Tinubu's stature but also on central Business districts Agboola Dabri, the sole administrator, Lagos Island East Council Development Area, Abiola Are, and the Sole Administrator, Lagos Akinwumi Ambode also refrained that the government will continue to use artistic facilities such as Tinubu Square and others been constructed across the state to showcase the positive attractions and create a must-visit appetite for domestic and foreign tourists (Yemitan, 1987)

Akinwumi Ambode, The Governor called for the cooperation of the residents in protecting the site against vandalism and distortion of its historical and tourism value. It is the collective responsibility of all to preserve the rich cultural heritage in the state for present and future generations (Umeh, 2016).

## 6. Conclusion

This study reveals that public sculpture has played significant roles in the past and at contemporary times in societies across cultures and globally. Aside from playing aesthetic role of beautifying the built environment, it also provides the social function of education, information and the enhancement social order by preserving the cultural history of the people. All over the world, monuments are erected as a way of preserving human history and upholding societal

harmony and ethics. They are testaments of selfless leadership, colour and bravery of great men and women whose significant development advances the course of humanity. This monument however needs be sustained in other to sustain the people's history and the legacies of those who laboured to impacted the lives of the less privilege in the society.

Public sculpture has been successfully used to resonate meaningfully the cultural imperatives of the people; while it has also contributed to the better understanding and appreciation of public sculpture towards their promotion, management, and sustainability as a creative medium of artistic expression. It also further enhances the harmonious socio-cultural, physical, and aesthetic health of the built environment.



**Figure 1a:** Madame Efunroye Tinubu  
**Source:** Abiodun Salu (2016)



**Figure 1b:** Aerial view of well-maintained New Tinubu Square, Lagos.  
**Source:** Ayo Akinyemi, (2013)



**Figure 2:** Queen Moremi Ajasoro  
**Source:** Author's Field Survey (2020)



**Figure 3:** Chief Obafemi Awolowo, Sadauna of Sokoto Abubakar Tafawa Balewa and Chief Nnamdi Azikiwe  
**Source:** Abiodun Salu, (2019)



**Figure 4:** Late Chief Ganiyu Oyesola Fawehinmi (SAM, SAN), (1938-2009)  
**Source:** Abiodun Salu, (2019)



**Figure 5:** Ori Olokun  
**Source:** Author's Field Survey, (2020)



**Figure 6:** Madam Efunsetan Aniwura  
**Source:** www.takemetonaija.com (2016)



**Figure 7:** Three Idejo Chiefs Titled: Welcome to Lagos  
**Source:** Author's Field Survey (2019)



**Figure 8a:** Oduduwa  
**Source:** Author's Field Survey, (2020)



**Figure 8b:** Oduduwa: The Progenitor of the Yoruba Race  
**Source:** Moses Akintonde (2020)



**Figure 9:** Ade Are  
**Source:** Author's Field Survey (2020)



**Figure 10:** Ikon Monolith Source: Jeremy Weate (2010)



**Figure11:** various small communities which collectively formed the kingdom known as 'Igodomigodo" Source: Uzzi (2016)

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