



Morphology of Selected Outdoor Sculptures in Ijebu Ode, Ogun State, Nigeria.

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ABSTRACT

Outdoor sculptures beautify landscapes, foster cultural identity, inspire community engagement, and provoke thought. Their three-dimensional forms and intricate details are crucial to understanding their meaning, impact, and artistic value. However, only a few audiences examine these forms, creating a laxity that has not been properly addressed. The study, therefore, aims to identify and analyse the formal characteristics of randomly selected outdoor sculptures in Ijebu Ode with a view to gain a deeper understanding of the artwork and its context within the public space. The study employed a direct field research method to examine the sculpture's structure, composition, space, and tactile qualities. Findings show that outdoor sculptures in Ijebu land are constructed in various forms, ranging from representational figures and objects to abstract shapes and geometric designs. Some sculpture forms show dexterity, with visual elements, principles and physical characteristics of the sculptural design in consonance with the surrounding space. Others are poorly created without carefully considering form and other elements and principles of sculpture. The distinct style showcased in most sculptures is realism. The study concludes that the formal characteristics of outdoor sculptures can offer many advantages that enrich the viewer's experience of outdoor spaces. By carefully considering these characteristics, artists and designers can create works that meet high standards of artistic, cultural, and historical significance.

Keywords: Outdoor sculpture, Morphology, form, space, Ijebu Ode

Introduction

Sculpture has been a significant artistic expression throughout history, enhancing public spaces, parks, and urban landscapes with symbolic and thematic meanings. Their three-dimensional forms and intricate details contrast with the environment and create a sense of visual intrigue. Sculpture as a work of art can be permanent or temporary. It can stand independently or be attached to any architectural wall or support. It has the possibility of making society better, but there are several steps involved. First, the sculpture must reach the public. Then, the people must appreciate the value of the sculpture and change their behaviour to improve society. According to Aristotle, an Italian philosopher, people find pleasure and satisfaction in art (sculpture) that enables them to relax and find enjoyment without any danger to themselves or others (Oladugbagbe, 2016: 128).

Efforts to evolve modern sculpture forms, styles, and themes in Nigeria came up after a few European artists who lived in Nigeria executed outdoor sculptures in public places in some cities (Akintonde 2013: 90, Oladugbagbe, 2016: 117). It was from around 1920 to 1950 that the importance of sculptures to adorn the public places and architecture of Churches, Government, and Private organisations became prominent (Beier, 1960: 10). This development invariably promoted the erection of outdoor sculptures. The elitist changes that had taken place in the lives of some Nigerians opened avenues for the patronage of realistic and non-realistic sculptures of exotic European style that had some adaptations of traditional forms and inclinations. As a result of European empowerment to beautify the environment, notable memorial and architectural sculptures became increasingly popular. Among the famous ones are the Soja Idumota, a figure sculpture formerly located in Lagos, which has now relocated to Abuja, the Federal capital city of Nigeria, and the Emotan bronze figure at Oba market in Benin City. There are many other sculptures created by Nigerian-trained artists on the landscapes of Nigerian towns and cities (Oladugbagbe, 2016: 118). Today, Nigerian cities, particularly, have experienced new academic works of art substituting indigenous cult images, even though as insightful as some of these sculptures are in public places, most outdoor sculptures are either life-size or beyond. As such, many are monumental.

Other outdoor sculptures spread across Nigeria's southwest zone, particularly in Ijebu Ode. These sculptures decorate city spaces, express feelings, tell a story, and teach or scare the viewers in their locations for many years in the city. These sculptures encompass a range of forms, themes, styles, materials and techniques that make them perceptible for studies. A cursory observation of these sculptures across the sphere of Ijebu Ode is associated with cultural heritage, ceremonies, personages, festivals, and ancestral traditions. Some of these sculptures are dynamic, while some are expressed passively in their respective locations. Besides their visual statement, the viewers must understand the formal elements coupled with sculptural principles that make these sculptures expressive and artistically significant, with other formal qualities governing their physical outlook in their respective locations. For a sculpture to be well expressed and appreciated, several elements define it. These elements include- line, mass or volume,

space, shape, value, colour, rhythm, continuity, emphasis, balance, texture, and proportion. They are often used together or organised in a sculpture to make it unique.

Often, only a few audiences look into form, which is an essential attribute of the physical aspect of sculpture, such as its shape, structure, composition and other tactile qualities, which allow it to exist as a tangible object in space. Sculptural form in a formalised sense has two meanings: it can refer to the overall form taken by the sculpture- its physical nature; or within the work- through various elements, principles, methods and materials that make up the work. Therefore, the study examines the sculptures as a whole and subtly analyses all the visual forms- the way it is made and what they look like with a view to emphasising the visual elements, principles and physical characteristics of the sculptural design in consonance with the surrounding space of all the outdoor sculptures in Ijebu Ode.

Literature Review

As an art form, sculpture has been the subject of extensive study and scholarship throughout history. It encompasses a range of styles, materials, and cultural contexts, making it a rich field of inquiry. Relevant works in this research will be evaluated under the following discourses: Studies on African sculpture, Studies on sculpture as an expression of cultural identity, and Studies on outdoor sculpture in Nigeria.

On African sculpture, Abel (2010) appraises the aesthetic and ethnological approaches scholars use to classify African sculptures to simplify their understanding and appreciation. He notes that understanding and appreciating traditional African sculptures was one of the early problems encountered by strangers in producing culture when they first encountered the works and when the study of African sculptures became intense in the early years of the 20th century. He further submits that the problem was partly due to the variety of styles used to express the sculptures, the volume of sculpture production in the continent, and their numerous functions. In the same vein, Mangiri (2014) identifies the elements of aesthetics in traditional African sculptures and the intellectual and creative ingenuity of the African traditional sculptor. The study adopts the exploratory approach to shed some light on the general concept of aesthetics and determine whether the carved figures, possessing purity and rigour of design, attest to a standard aesthetic level. The study reiterates that the features of African sculptures are geometrical. Most figures are highly stylised, while some are naturalistic or abstract.

There are also numerous studies on sculpture as an expression of cultural identity. Abasgolizade (2011) accentuates the significance of outdoor sculpture. She observes that they help enrich the visual quality of cities and social life spaces and are reliable symbols and signs of collective identity and culture. This stance corroborates Paul Stirton's (2012) submission that sites and environments play an influential role in shaping the meaning of a public monument as the subject and design of the monument itself. He further posits that physical and cultural environments are as important in generating meaning as the ostensible subject, form, or style, especially in contexts where the spaces and meanings are contested. Studies by Robinson (2015) and Shahhosseini (2015) also present a comprehensive examination of how sculpture serves as a vehicle for expressing and shaping cultural identity. All these works serve as a baseline for examining outdoor sculptures in Ijebu Ode to the spaces they occupy.

Odiboh (1987), Ikpakoronyi(1997), Adelowo (1999), and Akintonde (2009), among others, studied outdoor sculptures in public spaces, particularly in the southwest and eastern parts of Nigeria. Their studies provide varying records useful for a broader understanding of these sculptures and some parameters to further study outdoor sculpture in Nigeria. Chukueggu (2010), Oladugbagbe (2012), and Oladugbagbe and Akintonde (2015) investigate the development of outdoor sculpture in Nigeria. Their studies gave an in-depth discourse on the development of sculpture practice with the influence of Western education. Adekoya (2015) focuses on the patrons of the outdoor sculpture in Ijebu and Remo of Ogun State that have significantly contributed to the aesthetic development of T-junctions, roundabouts, and market squares in the area. He categorised them into six different groups. These are individual patronage, government patronage, corporate patronage, churches and schools, self and family patronage, and age-grade patronage. As in-depth as these researches are, they did not specifically cover any discourse on the structure and form of outdoor sculptures in Ijebu Ode.

Methodology

The data for this study was gathered through direct field surveys and descriptive methods. A direct field survey was used to identify and investigate outdoor sculptures in Ijebu land to achieve the objectives of this study. A descriptive method was employed to analyse the sculptures based on their forms, themes, styles, and media. In addition, visual aids were used to record photographs of the sculptures for analysis.

Structure, Composition, Form, Space and Tactile Qualities of Sculpture

As a three-dimensional art form, sculpture is a dynamic and multifaceted medium. Its rich and complex nature synthesises technical skill, aesthetic vision, and spatial awareness. By understanding a sculptural piece's structure, composition, form, space, and tactile qualities, a viewer can deeply appreciate the medium's ability to communicate ideas, evoke emotions, and transform spaces. Structure in sculpture refers to an artwork's internal framework and overall physical stability. This encompasses the visible and hidden components that ensure the sculpture maintains its intended shape and form over time. The underlying framework or support system gives a sculpture its form and stability and prevents it from collapsing.

On the other hand, form defines the overall shape and contours of the sculpture. Unlike painting or drawing, which relies heavily on the illusion of depth on a flat surface, sculpture exists in real space, demanding a different approach to the concept of form. In sculpture, form encompasses the work's contours, texture, and spatial relationship with the environment and viewer. Composition in sculpture is the arrangement and organisation of visual elements within a three-dimensional artwork. The key aspects of composition in sculpture are balance (symmetrical and asymmetrical), emphasis, movement, rhythm, unity, proportion, and texture. Good composition in sculpture increases the viewer's or spectator's visual understanding and

communicates messages that can evoke emotion or technical skill. By understanding the principles of composition, sculptors can create aesthetically pleasing and meaningful works.

Space in sculpture refers to the three-dimensional area with which the sculpture occupies and interacts. The positive space is the space the actual solid form occupies. Negative space is a defining space around the sculpture's form, creating visual interest between the solid form. Open forms have significant negative spaces, inviting interaction with the surroundings. Closed forms are more solid and self-contained. By understanding the role of space, sculptors can create visually appealing, engaging, and thought-provoking works. Tactile quality refers to the physical characteristics of a sculpture's surface that influence how it feels to the touch (texture and materiality). It is also about the sensory experience of the sculpture, inviting viewers to engage with the artwork visually and through touch. Different materials have distinct tactile and visual qualities. Sculptors use texture to evoke sensations and emotions.

Therefore, outdoor sculptures in Ijebu Ode can only transcend their role as isolated objects to become an integrated element of the environment when their structure, composition, form, space, and tactile qualities are considered. They can also endure environmental challenges, engage with their surroundings, and resonate meaningfully with viewers. These considerations ensure that the sculptures survive and thrive as part of the larger landscape or community they inhabit

Sculptures in Ijebu Ode: An Analysis of Forms

Sculptures in Ijebu Ode encompass a wide range of forms including Geometric and Abstract, Human form and experience, Culture and Mythology, and Historical Events and Figures. Geometric and abstract sculptures emphasise form and design rather than literal representation. They often incorporate geometric shapes or fluid lines to convey concepts like unity, strength, or resilience like the Untitled figure (Plate 1) erected at the Ibadan garage roundabout in Ijebu Ode.



Plate 1

Untitled, Year unknown, Concrete, Ibadan garage, Ijebu-Ode

Photograph by Oluwagbayi Oni, 2024

This *Untitled* sculpture is inherently spatial, existing in three dimensions and interacting with the environment around it. The interplay between the positive and negative space adds dynamism to the sculpture, creating a structurally balanced inverted triangle shape composition in two variances. The triangles are aligned in a slightly offset manner, creating tension and asymmetry. Their inverted nature disrupts traditional expectations of triangular stability, leading to a sense of suspension or precarious balance. The proportion of the two triangles to each other affects the sculpture's overall impact. A significant difference in size creates a sense of dominance and subordination, resulting in a more harmonious composition. The scale of the sculpture commands a presence in its environment, inviting viewers to move around and experience its spatial relationships from different angles. Concrete as the medium of expression adds a sense of permanence and solidity. Abstract sculptures can represent a variety of emotions, often leaving room for personal interpretation. The symbolic representation of sculptures varies greatly depending on cultural context, individual interpretation, or the artist's intention. To understand the reason behind using geometrical shapes in sculpture design, it is important to look at the value these shapes hold in design. The geometric shape is the basic form commonly employed in sculpture to represent precision and create structural stability, and spatial interaction.

Sculptures that showcase human form and experience are the most common throughout the landscape of Ijebu-Ode. One example is the *St. Sebastian* statue (Plate 2), erected at the St. Sebastian Catholic Cathedral, Odo Egbo, in Ijebu-Ode. The sculpture depicts an early Christian saint shot with arrows. The Roman emperor Diocletian is believed to have martyred him during the persecution of Christians. He is the patron saint of archers and athletes and is venerated as a protector from the bubonic plague and a patron of plague victims.



Plate 2

St. Sebastian, 2011, Fibre Glass, Ijebu-Ode

Photograph by Oluwagbayi Oni, 2024

The sculpture features a detailed, muscular male figure, emphasising the idealised beauty of the human form. The realistic rendering of muscles, veins, and skin enhances the sense of suffering and vulnerability. The body is typically semi-nude, with only a cloth draped around the waist, allowing for an unobstructed view of the anatomical precision. The body is slightly contorted, with the head tilted upward. The arms are tied behind him, stretching the torso and accentuating the muscle tension. The legs are positioned asymmetrically, with one supporting weight and the other slightly bent, adding to the sense of strain and vulnerability. Technically, the structure and composition of the St. Sebastian statue influence how it integrates with its environment and engages viewers. The sculpture, with its fluid forms, subtle details, and textures that create striking highlights and casts dynamic shadows under natural light, looks engaging and coherent from all perspectives. The sculpture's spatial design aligns with its surroundings. This fusion of realism and symbolism makes the sculpture not just a depiction of martyrdom but also an exploration of human endurance and faith. The statue, cast in fibreglass and standing tall at about 7 feet on a square pedestal was commissioned in 2011 to commemorate the centenary anniversary of Catholicism in Ijebu-Ode. The technicality in composition, rendering of forms and spatial quality in St. Sebastian can also be said of the realistic statue of a Doctor examining a pregnant woman (Plate 3) made of fibreglass at Oore-Ofe Hospital at New Garage in Ijebu-Ode, as it fulfils the foregoing in terms of structure, composition, form and spatial quality.

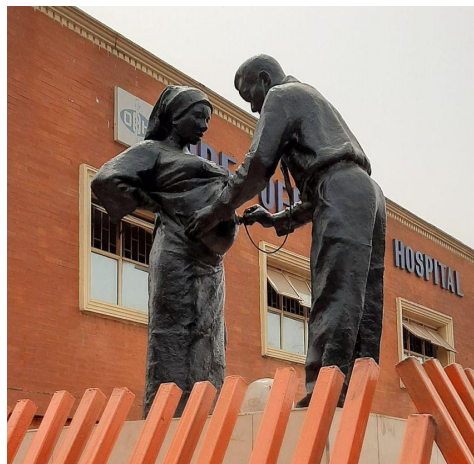


Plate 3

Doctor Examining a Pregnant Woman, 2010, Fibre Glass,

Oore-Ofe Hospital, New Garage, Ijebu-Ode

Photograph by Oluwagbayi Oni, 2023

The sculpture is a composition of a pregnant woman being assessed by a doctor using a stethoscope. The anatomical accuracy of both figures is essential to conveying realism, with careful attention paid to body proportions, natural postures, and facial expressions. The pregnant woman's enlarged belly contrasts with the doctor's professional stance, emphasising the theme of care and medical observation. The arrangement and organisation of elements within the piece create a harmonious, balanced, visual and spatial effect. The relationship between different parts of the sculpture affects its aesthetic and realism, positively engaging the viewer. The pregnant woman's clothing, an iro and buba (traditional wrap) flow naturally over her form,

with gentle folds emphasising the curvature of her breasts and belly. The material's texture is indicated through smooth, flowing lines. The tactile engagement between the figures, and the careful rendering of textures and spatial relationships, create an engaging and meaningful visual narrative. The work serves as both an artistic representation of medical practice and a tribute to the essential role of doctors in maternal health. However, the posture of the woman could be the idea of the artist or the client as pregnant women are assessed while they lie on their backs. In contrast to the excellent depiction of forms in Plate 2 and Plate 3, Plate 4 showcases irregularities in forms.



Plate 4

Chief Timothy Adeola Oduola, 1995, Fibre Glass, Folagbade, Ijebu-Ode

Photograph by Oluwagbayi Oni, 2023.

Adeola Oduola (Plate 4), is a freestanding figure sculpture erected at the Folagbade junction in Ijebu-Ode to commemorate the contribution of the industrialist towards the Nigerian manufacturing sector. The sculpture is a larger-than-life piece, cast in fibreglass and mounted on a cylindrical and square base. The business mogul is sculpted standing in a relaxed mood with his hands by the sides wearing Agbada, Sokoto and Buba (a Three-piece Yoruba traditional attire that indicates affluence). Though rendered in realism, the sculpture lacks the subtlety and fluidity of forms, which betray one of the most fundamental aspects defining the essence of a three-dimensional art form. The rigid nature of the hands and legs shows the sculptor's shallow knowledge of anatomical accuracy. One of the most essential characteristics of a good figure sculpture is its anatomical accuracy. The human body is composed of intricate proportions, muscle structures, and joints, and a successful figure sculpture reflects a deep understanding of these elements which is absent in the sculpture of Adeola Oduola. Detailed attention was not given to the smaller features like the contours of the face, and the articulation of fingers and toes which contributed to the diminished resemblance of the subject. The draperies of the agbada lack subtle flow as the folding on the shoulders emphasises volume over the line. Several key qualities characterise a well-rendered drapery in sculpture. Firstly, the depiction of folds effectively conveys the mass and form of the underlying human figure, enhancing the sculpture's realism and dynamism. It is clearly understood that the sculptor intends to depict the Aso-oke (a hand-woven cloth made of cotton that originated from the Yoruba people) which seems thicker in texture but fails to give cognisance to the natural flow of the fabric as depicted in the Statue of Oba Sikiru Adetona (Plate 5).



Plate 5

Oba Sikiru Adetona, 2010, Fibre Glass, Folagbade, Ijebu-Ode

Photograph by Oluwagbayi Oni, 2023.

The Statue of Oba Sikiru Adetona shows technical precision in representing forms. The statue is carefully and creatively constructed and displays aspects of gracefulness and movement that characterise and define a high-quality figure sculpture. The various individual elements of the statue, such as the contours of the face, and the articulation of fingers add realism and depth. The proportions and musculature of the figure, the definable tendons and veins distended from the skin of the hands, the folds and creases of the fabric, and the apparent softness of the surface of the material, all convey a vivid sense of a well-sculpted form. With all its elements collectively considered, the statue represents various ideals in contrast to the Statue of Chief Adeola Odutola. The statue is symmetrical, composed along the vertical axis from the top to the sculpture's base. The statue also cast in fibreglass, is mounted on a square marble base and represents the Awujale and paramount ruler of Ijebuland in a standing position, wearing Agbada, buba, Sokoto and fila while holding a staff to commemorate his 50th Coronation Anniversary in June, 2010. As opposed to the statue of Chief Adeola Odutola, the sculptor paid attention to the details in the head where he realistically represented the monarch's face. While the statues of Chief Timothy Adeola Odutola and Oba Sikiru Odutona represent statesmen, the Agemo Statue (Plate 6a and 6b) celebrates aspects of Ijebu cultural tradition.

**Plate 6a***Agemo*, 2001, Concrete, Itofo Roundabout, Itofo, Ijebu-Ode

Photograph by Oluwagbayi Oni.

The statue of *Agemo* at Itofo Roundabout in Ijebu-Ode was commissioned by the Egbe Mafowoku Ijebu in the year 2000 to celebrate aspects of the cultural history, practices, and symbols of the Ijebu people. The statue stands tall on a base with 16 slabs of *Agemo* figures in low relief, representing the sixteen *Agemos* from various Ijebu towns known as *Agemo merindinlogun*. Concrete, as the medium of representation, shows a dancing figure with contours that suggest swirling movement and gesticulation. The form of the sculpture is asymmetrically balanced, with the top weight shifting sideways. On top of the *Agemo* is a headdress with bird-like figures in flight. The choice of concrete as the medium for this particular sculpture is imperfect for the *Agemo* costume. *Agemo* masquerade uses costumes made of raffia strips, covering the entire body from head to toe. Such raffia strips are dyed in various colours. In this case, the sculptor depicts a block of concrete with impressed lines that vaguely represent the perfect costume of the *Agemo*. Material and building form in sculpture are inextricably linked, each shaping and defining the other. Material dictates what forms are possible, how they relate to space and light, and what cultural or symbolic meanings they evoke. This relationship guides the artist's vision and the viewer's experience, establishing a dialogue between the work's physical, conceptual, and aesthetic aspects. Looking at the *Agemo* statue, one can tell that the sculptor lacks an understanding of the relationship of technique and material to the interpretation of form.

Further to the rendition of form present in the *Agemo* statue, the depiction of the *Agemos* on the sixteen slabs (Plate 14b) around the base did not show artistic proficiency in representing form. The relief figures lack articulation and depth without a convincing impression of a three-dimensional structure. Relief sculpture as an art form combines many features of the two-dimensional pictorial arts and the three-dimensional sculptural arts. On the one hand, a relief, like a picture, is dependent on a supporting surface, and its composition must be extended in a plane to be visible. On the other hand, its three-dimensional properties are not merely represented pictorially but are, to some degree, actual, like those of fully developed sculpture. The reliefs of Donatello, Ghiberti, and other early Renaissance artists make full use of perspective, which is lacking in the relief figures of the sixteen *Agemos*. The sculptor only created a shabby impression of the *Agemo* masquerades with a flat shape and lines running downward without giving careful attention to the form and three-dimensionality of the figures.

**Plate 6b***Agemo*, 2001, Concrete, Itofo Roundabout, Itofo, Ijebu-Ode

Photograph by Oluwagbayi Oni, 2023



Plate 7

Youth Corper, Renovated 2020, Concrete, Ijebu-Ode

Photograph by Oluwagbayeri Oni, 2022.

Youth Corper was renovated in 2020 and painted in multiple hues. The figure portrayed the artist's deficiency in understanding the technicalities of the human form. The sculpture which was directly modelled in concrete stands at about 6 feet tall on a rectangular-shaped pedestal and is rendered in realism, characterised by lampoon form and a shallow understanding of human anatomy. Observably, the figure lacks cohesive volume, appearing blocky and flat rather than robust and three-dimensional. The forms and contours of the face are poorly depicted without attention to detail. The muscles that characterised the arms were not clearly defined, resulting in a rigid form. The creases and folds in the uniform are unnatural. The fabric rendering looks stiff instead of flowing naturally. The overall composition of the saluting youth corp member lacks the proper representation of the elements and the principles of sculpture. While Plate 7 showcases a human form, Plate 8 is an emblem.



Plate 8

Lions International Emblem, Year unknown, Concrete, Ijebu-Ode

Photograph by Oluwagbayeri Oni, 2023

This sculpture of the Lions International logo translates a well-recognized emblem into a three-dimensional form, using balanced symmetry, relief depth, and expressive details to create a visually striking representation. The interplay of smooth and textured surfaces, careful proportioning of elements, and strategic layering of relief work ensure both readability and aesthetic appeal. The sculpture, created in concrete, conveys the core values of strength, leadership, and service associated with the Lions International organisation. The logo consists of a bold letter "L" in the centre, flanked by two lion profiles facing opposite directions, perhaps symbolising looking to the past and future. The design has a tactile and spatial quality, with raised relief for depth and prominence. However, the sculpture exhibits flaws in the representation of forms making the overall structure appear unrefined. The lions' facial features, especially the eyes are not well sculpted, resulting in an unnatural feel rather than regal and strong. The lion heads lack detailed fur textures, appearing too smooth. These irregularities in forms and texture especially the manes, were covered with the application of colour. Also, the circular border is an imperfect circle, appearing warped and unstable. To improve the sculpture, the sculptor should focus on precision in proportions, even relief carving, better texturing, and alignment of elements to ensure a well-crafted, dignified logo representation.

From the analysis of the works above, an outdoor sculpture will fulfil its role as an art by meeting the elements and principles that shape the language of three-dimensional expression. A sculptor's understanding and use of these components in executing a sculpture piece positively evoke emotions, breathe life into sculptural form, and make it acceptable to the audience.

Therefore, the analyses of sculptures from Ijebu Ode revealed works ranging from poorly executed to technically proficient. Some sculptures fall short of expectations and often suffer from disproportionate anatomy, awkward poses, and inconsistent or overly simplistic details. These flaws in some of these works detract from the realism, emotional resonance, and intended message. Elements such as balance, texture, and interaction with light are poorly handled, resulting in static, uninspired, or even comical representations that fail to honour their subjects. In contrast, some well-executed sculptures demonstrate mastery in capturing proportion, texture, and form. These works skillfully balance naturalism and expressive detail, allowing subjects to convey dignity, strength, and individuality, reflecting the handcrafted artistry of the sculptor.

4. Conclusion

Outdoor sculptures, with their formal characteristics, offer a unique set of advantages that enhance the aesthetic and functional aspects of the environment. Also, their nature draws the eye and creates a sense of visual intrigue. In Ijebu Ode, outdoor sculptures are constructed in various forms ranging from representational figures and objects to abstract shapes and geometric designs. The forms represented in some sculptures provide a dynamic contrast to the surrounding landscape, making them stand out and command attention with surface treatments that vary from rough and textured to smooth. The arrangement of elements within these sculptures creates a sense of unity and harmony. Some other sculptures are constructed without carefully considering the elements and principles that govern sculptural design by artistically uninformed sculptors. The materials used in executing these sculptures are concrete and fibreglass. Some retain the natural colour of their materials, while others are patinated to achieve specific aesthetic effects and heighten the viewer's consciousness.

All indices gathered from the sculpture analysis in Ijebu Ode establish that the formal characteristics of sculpture, such as shape, texture, and colour, can create a visually rich and engaging experience if carefully chosen. Artists can approach the arrangement of the elements of art in a work in many ways to achieve uniqueness in conception, design, and execution. Having an in-depth understanding of the principles of design in a sculpture also allows the viewer to add depth to the analysis of those works.

In conclusion, the formal characteristics of outdoor sculptures offer many advantages that enrich our experience of outdoor spaces. By carefully considering these characteristics, artists and designers can create works that enhance a site's visual appeal and contribute to its overall atmosphere, functionality, and cultural and historical significance, providing a tangible link to the past.

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