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Minimalist structures in urban space: a criticism to the works by Sol Lewitt from point of view of Arthur C. Danto with an emphasis on arrangement of works in urban environment

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Abstract
Urban spaces and in other words urban design and architecture have been found with close linkage with art and beauty especially the arts such as painting and sculpture. Addressing beauty at different areas such as creation of galleries to offer works of art, addressing form of urban spaces and representing works of art in urban environment have improved social life and increased identity, consensus and collective solidarity. On the other hand, it can provide an interesting and calm environment for the citizens and residents. Concurrent with the socio-political developments in the twentieth century and the progress of science and technology, all the areas of the arts were subjected to change. The metamorphosis of the art and stylistic developments took place and a large number of artists tended to innovative phenomena. Since the art at the twentieth century especially the second half of the twentieth century sought to affect the addressee, a group of the contemporary artists including sculptors have not known the tight enclosure of museums and galleries to represent their works and preferred to display their works at open space and wide and large places of cities. Representing works at open space requires largeness of dimensions of works at multiple scale and use of modern materials and techniques. Sol Lewitt (1928 - 2007) has been regarded among the artists at contemporary age at the area of Minimalism and Conceptual Art. American philosopher and theorist and contemporary art critic, Arthur Coleman Danto, has conducted articles in criticism to works by Sol Lewitt and has appeared in exhibition of his works. Lewitt made the earliest structures in 1965 and continued his activity at the 1970s by expansion of plans and planning for the larger projects which have been being made based on morphological and conceptual ideas. Ultimately his arrangements were proposed at huge scale and extended from the space of galleries and museums which tended to conceptual and minimalist art to the urban space. In the present research, works of this artist and ideas of Arthur C. Danto about minimalism and works of Sol Lewitt are analyzed. The main questions are as follow: What outcome representation of these works has in natural environment and urban space? how the border between art has removed the daily life and addressee?
Key words: *Sol Lewitt, minimal structures, urban space, Arthur C. Danto, works of art*

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Introduction

In the early 1960s, two artistic movements in the United States were present at scene with contradictory orientation. Pop art was full of images and colors and minimalist art was trying to reduce the image and colors. These two trends have a point in common which lied on this point that both worked on "cold and lifeless" of the image. Pop art by series reproduction of daily images reduced their cassette. Minimal art reduces effect of form and color in real shapes to a minimum extent which this can be carried out by means of simple and early geometric elements and neutral colors or selection of the materials which could not be mixed. Minimalist thinking from the moment of emergence in the early 1960s to the wide range which encompassed industrial and architecture design and fashion has been constantly a world devoid of dispersion and an experience replete with unity and integrity. A world that was initially centered on several particular artists gradually spread in everywhere.

Literature review

Numerous studies have been conducted on minimal art which some have been in English language and some translated to Persian language. The examples include Lordana Parmesani in the Rebels of the twentieth century, Movements, theories, schools and trends (2010), Howard J. Smagula in contemporary directions in the visual arts (2003). Sol Levitt is also one of the leading artists of contemporary age that his name has been witnessed and addressed in books and publications related to contemporary art. Philosopher and theorist of contemporary art, Arthur Danto, has paid attention to art and works of Sol Lewitt and has written articles about Minimalism and the conceptual art. However, no study has been conducted in connection with this artist and his works, Arthur Danto's criticism to Sol Lewitt's works and minimal art and especially the structures presented by Sol Lewitt in urban space.

Research method

The present research has been conducted via descriptive-analytical method; the data has been collected via library method via the written and digital sources. To collect sample, internet has been used.

Minimal Art

Minimalist art which was emerged in the United States in the early 1960s concurrent with Pop Art has grounded on the concept of reduction and soulless of the work. With the proliferation of urban forms, media and advertising images, minimalist art proposed simplicity of the form solutions arisen from basic geometric elements and natural or industrial materials that their selection was due to simple structures. Minimalist art has reduced form and color impact as much as possible and produced the works that tended to embed in the urban fabric in an opposite manner by means of their accuracy with silence in the concept and plan. According to Sami Azar, minimalism in its broad definition refers to the evolved and industrialized art of modernist minimalism.

Leaving aside the unnecessary elements and achieving compression in an art work which is the dogmatic rule in the modern art have intertwined in deeds of minimalists with a industrial spirit and scientific wisdom (Sami Azar, 2012, p. 142). It can say that this movement aims to achieve a new framework for a critical postmodernism, which it could be achieved through another thing from point of view of minimalists. Therefore, they will tend to industrial products and brought new objects into the arena. This has been the greatest legacy of the founders of minimalist art that now has become a common phenomenon in contemporary art. Their effort which paved the way for creation of a new art wave seemed ambiguous for the future of art especially due to insecure and doubtful status which raised in differentiation of artwork and normal object. Finally minimalist object went beyond modernist painting, whereby the radical movement which had started with simple and smooth canvas by Jackson Pollock (1912 – 1956), Mark Rothko (1903-1970) and Barnett Newman (1905 –

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1970) appeared in geometric volumes and industrial foundations. This minimalist explosion influenced art of the 1960s and called the modernism to another orientation. Minimalist art emerged in the early 1960s, but its products were first exposed in 1963. In the same year, firstly Donald Judd and Robert Morris solo exhibitions were held and later Carl Andre, Dan Flavin and a number of artists joined them. Minimalist sculptures were a number of very simple and sliced geometric volumes (Modular). Sol Lewitt, above all the pioneers of this movement, created works on the basis of coordinated or modular foundations using iterative geometric elements and aligned them with numerous articles in explaining the concept and logic of these foundations. From point of view of some people, minimalists were very dull and their works were deliberately made so that art lovers could not buy these works to grace their home. Dimensions of some minimalist works are very large. From point of view of some, minimalists were devoted artists because they made their works as simple as possible and this devotion stimulates their feelings and dilution. Soon afterwards, minimalist art was recognized as a different and major style and a comprehensive exhibition of works of great minimalist artists was held in New York's Jewish Museum in 1966 (Hart, 2004: 1044).

Urban space

Urban landscape as a result of the interplay between the factors developing the city and urban community at various cultural, social, economic and natural areas is the first manifestation of the city which has remained in the mind and memory of citizens and affected their behaviors and spirits at urban environment. In other words, Urban landscape is a wholeness that remains in the man's mind even after leaving the environment and results from the interaction between man and environment; further Urban landscape refers to an interconnected totality of images, symbols and signs that gives reality to the concepts, values and meanings. Image of any environment can be segmented to three components of identity, structure and meaning. To make a certain image of the object, it is first necessary to identify the object and specify its differences with other objects and then consider it as an independent and separate unit (Larice and Macdonald, 2007:157). It is second necessary to determine the spatial and morphological relationship between the image of any object in mind and other objects and the object requires some certain meanings for the addressee. Kevin Lynch believes that it is very difficult to determine the meaning in the urban landscape. In fact, it seems that the difference on the meanings for physics of city in people's mind is much more than the differences in identity and structure of city. Further, he believes that no change occurs in physic of city to the extent that its structure and identity alters (Lynch, 2006: 22). Statues and symbols represent an artistic reflection memories, people, and beliefs and so on.These urban elements in some cases have been proposed as a cultural-social symbol and found with human aspect and represented with notions of their designer in some cases. In the latter statues, designers are trying to display valuable cultural and social concepts in their society in an objective way and oblige their viewers to get to thinking. Other features of these statues are in this way that the viewer at first glance cannot perceive the real concept of the statue because the value concepts have not extrinsic symbol. Therefore, the viewer will think about it so as to have the same thought as the designer's thought, which this is the aim of designer. Public spaces in cities have been constantly a context to manifest the cultural values at any period. The term "public space" is called to the places such as museums, parks, play grounds, streets, squares and so forth which can be designed and managed to provide a special use and activity. Designers of urban space must pay a particular attention to this point that public art can be effective in creation of living environments in cities and improvement of physical, social, economic and cultural context.

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In the second half of the twentieth century, a part of the contemporary art was separated from the museums and its specific audience and appeared in people's lives. This was not a one-sided approach, welcomed by the people such that its effect was appeared in the buildings, squares, parts and public spaces. Artists get presence among the addressees and transformed the city to a great museum instead of waiting for the addressee in their exhibition. The works of arts in the museums and galleries had their own specific addressees, yet the viewers of the arts presented at urban space have been among the people who shared feeling and idea of the artist.

Arthur Coleman Danto

Arthur Coleman Danto was an American art critic and philosopher. He is best known for having been long-time art critic for The Nation and for his work in philosophical aesthetics and philosophy of history. Danto was born in Ann Arbor, Michigan, January 1, 1924, and grew up in Detroit. After spending two years in the Army, Danto studied art and history at Wayne University and then pursued graduate study in philosophy at Columbia University. Arthur Danto attained his PhD in Columbia University and taught higher education degrees by providing Treatise on the Philosophy of History; Arthur Danto died on October 25, 2013, aged 89 in Manhattan, New York City (www.wikipedia.org). Danto in one of his articles entitled "from philosophy to art criticism" writes I have turned to art criticism from philosophy which I taught it in Columbia University; further he said when I was writing the book "The Transfiguration of Commonplace (1981)", I never thought to address artistic criticism and continue it for 20 years in a professional way (Danto,2002,15). Danto became prominent among artists, artistic critics and people due to his criticisms. Many people know him as a critic of the Nation magazine and this has led to his reputation beyond senior teacher and philosopher who is teaching at the University. Danto enthusiastically participated in many exhibitions of works by contemporary artists and written in many catalogs of exhibitions of art works, tended many philosophical and artistic ideas into the public debate. He linked art with awareness and sought discovering the linkage between art and philosophy.

Danto says artistic works have emerged by evolution of the minimalism movement as a conscious movement, whereby it gradually lacked visual attractions and linked to the philosophical texts. Objects were mainly industrial such as rows of brick, simple square-shaped metal pieces, fluorescent light bulbs, simple metal models and pieces of prefabricated buildings. If someone does not read texts, he could scarcely get to know about these objects, i.e. the works which had lost their entire visual attractions. It can assume this status that the objects must be put aside and just the texts remain. In 1969, conceptualism emerged as an artistic movement emerged and put aside the objects or concealed them by relying on ideas for art (Danto, 2005: 14).

Sol Lewitt

Sol LeWitt was an American artist linked to various movements, including Conceptual art and Minimalism. LeWitt came to fame in the late 1960s with his wall drawings and "structures" but was prolific in a wide range of media including drawing, printmaking, photography, and painting. He has been the subject of hundreds of solo exhibitions in museums and galleries around the world since 1965. Sol LeWitt (1967) published an important writing "the paragraphs about conceptual art" which accounts for the theoretical statement under Conceptual Art. He aimed to propose the explanations about the serial approach in his conceptual minimalism works in addition to elaborating conceptual art. The structure of this article has been represented with separate paragraphs in which it is said that idea and concept of an artwork is important to the same extent to its apparent manifestation. At the same time, a leading idea of a work to be a successful starting point for it, it does not require

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being logical or complicated, that is, a good art work can develop based on a simple idea. Despite Joseph Kosuth & Lawrence Weiner, he believed that understanding the concepts to evaluate quality of art work and idea behind it is required. Understanding his works associates to the place positions of the exhibition in which the works are available, thus each of these works appear in a different form depending on the gallery space (Sami Azar, 2012, p. 75). LeWitt says when an artist applies the conceptual form of art, this implies that all the decision makings and plans have been made in advance (Danto, 2005:95). Danto added that concept of this term lies on this fact that artistic work is a transcript of an idea using a medium which that idea makes it. LeWitt started to transcript his ideas in 1967. Yet later when he started to draw wall paintings which turned to the most genera of his works, he assigned transcription of his ideas to those called with draftsmen. In 1971, he wrote in a text that the artist fosters the wall painting in his thought and plans it, but draftsmen complete it. It is clear that there is a functional differentiation between artist and draftsmen that both have various skills, not required for each to have the same functions (Ibid, 96). LeWitt's insistence on representing his works on the floor differentiates his works from works of other artists, while most of works by Flavin, Judd and Morris were installed on wall or hanged on the ceiling.

Works of Sol LeWitt

LeWitt is regarded as a founder of both Minimal and Conceptual art. His two and three-dimensional work ranges from wall drawings to hundreds of works on paper extending to structures in the form of towers, pyramids, geometric forms, and progressions. These works range in size from gallery-sized installations to monumental outdoor pieces. LeWitt's first serial sculptures were created in the 1960s using the modular form of the square in arrangements of varying visual complexity. In the early 1960s, LeWitt first began to create his "structures" a term he used to describe his three-dimensional work. His frequent use of open, modular structures originates from the cube, a form that influenced the artist's thinking from the time that he first became an artist. Batchelor says that Lewitt liked to separate his works from traditional sculptors and because of this reason, he called them structures (Batchelor, 2013, 11). After creating an early body of work made up of closed form wooden objects, heavily-lacquered by hand, in the mid-1960s he "decided to remove the skin altogether and reveal the structure." This skeletal form, the radically simplified open cube, became a basic building block of the artist's three-dimensional work. In the mid-1960s, LeWitt began to work with the open cube: twelve equal linear elements connected at eight corners to form a skeletal structure. From 1969, he would conceive many of his modular structures on a large scale, to be constructed in aluminum or steel by industrial fabricators (Marzona, 2011,78). Beginning in the mid-1980s, LeWitt composed some of his sculptures from stacked cinder blocks, still generating variations within self-imposed restrictions. At this time, he began to work with concrete blocks. In 1985, the first cement Cube was built in a park in Basel. From 1990 onwards, LeWitt conceived multiple variations on a tower to be constructed using concrete blocks. In a shift away from his well-known geometric vocabulary of forms, the works LeWitt realized in the late 1990s indicate vividly the artist's growing interest in somewhat random curvilinear shapes and highly saturated colors.

The reality lies on this fact that the idea behind LeWitt's art approaches to design rather than painting or sculpture. Most of these works have been originated from two-dimensional forms and transformed to three-dimensional objects and their incomplete form in empty and solid volumes has caused intensification of their design mode. In 1966, LeWitt extended his personal geometric structures in larger compounds. He states that serial compounds

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are multisegment sets with regular changes and the subject of these compounds lies on the differences between segments. Taste or unconscious forms will have no role in the work. an artist who creates a complex does not intend to make a beautiful object but just acts as a staff to propose the basis governing this set. Serial project (no 1) refers to four three-segment sets made of box-shaped squares and rectangular that are in row whether open or close. Each one fourth A, B, C, D includes three rows of three elements. This one fourth has been arranged in a way representing sequential growth of structures in the central axis of network. This work can be represented in form of separated compounds (Osborne, 2012, p. 150) (image 1).

Use of color has been limited in works by LeWitt and centered on white color to a large extent, but major colors including yellow, blue and red have been less likely paid to attention. Arthur C. Danto in the book "Unnatural Wonders" by writing an article has proposed the explanations about this artist, some exhibitions and his works, mentioned as follows: About halfway through the installation of Sol LeWitt's art on the fourth floor of New York's Whitney Museum of American Art, a small alcove gallery is given over entirely to Autobiography, a work from 1980. Autobiography consists, by my calculation, of 1,071 simple black-and-white photographs, arranged in 3×3 square grids. The pictures are of an almost striking banality and they show the most ordinary of objects: tools, balls of twine, shoes and articles of clothing, kitchen utensils, snapshots, books, houseplants (image 2).

In a video interview, Sol LeWitt: Four Decades, on continuous view outside the lobby gallery, the artist tells the exhibition's curator, Gary Garrels, that a far better picture of him can be gotten from the photographs of all the things he lived with than from an ordinary portrait. The question has been raised as to why he did not then title the work Self-Portrait. My sense is that it is because "autobiography" implies the concept of a life, and a life is something lived. The ordinariness of the objects inventoried further implies that there is nothing out of the ordinary in LeWitt's life, that it could be the autobiography of Whoever, Wherever. Arthur C. Danto writes: I cannot forbear observing the philosophical significance of the fact that Autobiography fails to include a photograph of LeWitt himself (Danto, 2005:94). Another work of Sol LeWitt includes the structure in the Sculpture Garden in Minneapolis. Sculpture Garden is considered as a modern phenomenon which is as the result of various factors in art of architecture, urbanization, technology and contemporary social conditions, allowing the viewer to observe the sculpture in an open space and observe a fundamental difference between scale, volume, environment space, man and nature elements. Existence of both art and nature in a place deepens impact of feeling and thought of the artist on the addressee. At current age, after trajectory from nature aversion, once again an affective trend to the nature was emerged in the Naturalism and Romanticism. In this outlook, the man with all his freedoms is limited to the nature's demands and moved in a way the nature has conducted him (Sabri, 2013, p. 296). Therefore, the contemporary artists are adhered to provide the places by collaboration of managers responsible for beautification of city in which the people feel presence of art and nature concurrently. Minneapolis garden is the greatest sculpture garden in United States located in Minnesota in which there are forty artistic installation. A variety of Plant species along together with human artwork have a decisive role in the design of space. Minneapolis Sculpture Garden refers to vibrant and lively place for art and a flat and wide space in daily life and interactions in the modern world. Existing layouts in the garden have been prepared from various materials (wood, metal, stone, glass and concrete) and their manufacture dates back to the period between 1926 and 1998. Most visual arts in

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Image 1. LeWitt, serial project (no 1); baked enamel finish on aluminum (source: www.moma.org)

the garden are the crafts by the artists known in the art world such as Richard Serra (1939), Claes Oldenburg (1929) and Jenny Holzer (1950). Overall, the interior space of garden and its unique layout and design create a sense of intimacy and tranquility in the person who tends walking in it in a busy day (www.walker-art.org). Minneapolis opened in 10 September 1988 officially and on closer look it refers to the integration of art museums and urban parks with unique compilation which meets the personal, public and social dimensions of city. During the coordination and management carried out, millions of people have visited it since the opening of the Garden Art Museum (Ibid). X with Columns is called to the work of LeWitt in Minneapolis Sculpture Garden (image 3). In this structure, LeWitt has used Geometric Forms, Neutral Materials and Cinder Block likewise his other works. He says that such materials have been used since they are unattractive and non-artistic. Low-tech materials in the manufacturing process causes creating the structures with basic geometrical form, that is, exactly what Lewitt has turned his attention to it (www.artsconnected.org).

According to Arthur C. Danto, the artistic movements dated back to the middle to end of the 1960s such as minimalism and conceptualism have emptied the art from most of the features attained throughout the history. There was no longer necessary an art created by an artist and a special skill was no longer required to create art. There was no longer need to a



Image 2. Sol LeWitt, Autobiography, 1980; Source: collection.whitney.org

special object. Currently, the artists organize philosophical works that the philosophers failed to fulfill them or displayed no interest to them. Therefore there is no way to say that art became a philosophy in the 1960s and later. Currently the concept of art has emptied from any unnecessary thing which just philosophy remained from it, under which the main concern is what has remained from art?

Now it was the time when the artists were free to emerge art in any way they sought (Danto, 2005:14). Catherine Meier has claimed that works of conceptual art have not the aesthetic qualities; since a part of conceptual art is theo-

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Image 3. LeWitt, X with Columns, Geometric Forms, Neutral Materials and Cinder; Block (source: www.walkerart.org/collections/artworks)

retical, this term intends to display a thought of art about itself, i.e. an analysis of the concept of art (Meier, 2010, p. 177). Splotch means spraying color or spot is another works by LeWitt. This work is an object with irregular curve forms which has been colored with happy colors and seemed similar to a cartoon mountain range (image 4). Layout of this work on the campus of New York City parks (2011) along with a number of other structures of Sol Lewitt that had been created by him during 1965-2006 transformed the park into a public art garden. Looking at the structures by Levitt, the prospect of conflict between natural and industrial landscapes can be seen. Parts are made of compounds of synthetic materials such as polychrome or processing of natural elements such as painted wood or aluminum. The natural environment can be found in his work by the title of spot and industrial concept can be found in modular cubes. LeWitt has grounded his work based on these two concepts. This green park with vision of towering skyscrapers provides a suitable environment for his structures (www.publicartfund.org).

The final step by Sol Lewitt was started since the mid-1970s with the development of plans for larger projects started; his large-scale installations attained more power of influence. For instance, it can refer to the four-sided pyramid (image 5). This work has been included of LeWitt structures which have been installed in the park in New York, available for the people. As known, postmodern art insists on effect on addressee which creation of a large-scale volume or structure is the easiest way to achieve this. Smagula says that large-scale sculpture is made for man not for any special function. The only inevitable need is to create the opportunity for exchange between man and aesthetic experience, called with social action; here the viewer without any prepared thought engages in contrast with material (Smagula , 2003: 58). In sculpture garden, an attempt is made to create linkage between art and nature, which this relationship is in a way that the art works are aligned with the backgrounds of nature elements. Works of sculpture garden can be installed in permanent or temporary. Some works which are consistent with the environment and park space are displayed in permanent and some other works are displayed in temporary to make diversity in space, so that layout of LeWitt structures on the campus of park in New York is considered in the second category.

Here, we refer to the explanation given for the Sol Lewitt structures by Danto. He says volumetric works or structural works mentioned by Levitt refer to the diverse composition of the cubes that are similar to skeletal Replica of the architectural or molecular struc-

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Image 4. LeWitt, spot, Acrylic on fiberglass, 2003; 203*335*274cm; Source (www.publicartfund.org)

tures. These works create diminished sense of complicated objects to the early components (Danto, 2005:100)(image 6). Sol Lewitt in his text in 1967 has put emphasis on this point that the imagination itself is considered as an artistic work even if it has not occurred in a visual form. Imagination is just a plan taken from minimalism and described reality of work from conceptual perspective (Parmesani, 2010, p. 159). It can say that the early components of the complicated objects that Danto has referred to them is the existing idea or imagination in Levitt's mind that has reached to an excellent quality replete with order and integration under influence of minimalist principles and rules. At the end of the topic above, we refer to this fact that the artistic work is as the result of the relationship with viewer and the conditions to observe it. Nowadays, artistic work announces that it associates to the institutionalized material space which preoccupies it, and the viewer gets presence in this work. We experience the work likewise the ordinary objects at real time and place. A look into the contemporary art through natural scenes and social environment together with a historical background which are determinants in creation of artworks improve the social discourse and understanding of the addressees from the contemporary art through direct participation in the artworks.

Conclusion

Nowadays, it can observe a wide range of the works which are associated to nature in the contemporary art. Therefore, a context of understanding emerges at the heart of artistic expression which causes conducting and improving the man's familiarity with nature and direct interaction with nature. The ultimate aim of a city is to create a creative environment and scene for the people who live in it, i.e. an environment which gives freedom to the people and provides creativity for them. Society needs a calm and meaningful environment and the artists should make attempt to meet this need. Minimalism with conceptual guidelines and geometry, rhythm, order, proportions spreads in space and remains a unique and memorable sense of place. Minimalism implies use of materials and elements as less as possible to express idea in the artwork and strives to achieve quality and simplicity leading to evolution. Minimalists believe that it can achieve superior quality of color, form, space and material using the industrial materials which are prepared in geometric form. Works by Sol Lewitt, artist of minimalism movement, are grounded on mathematical understand-

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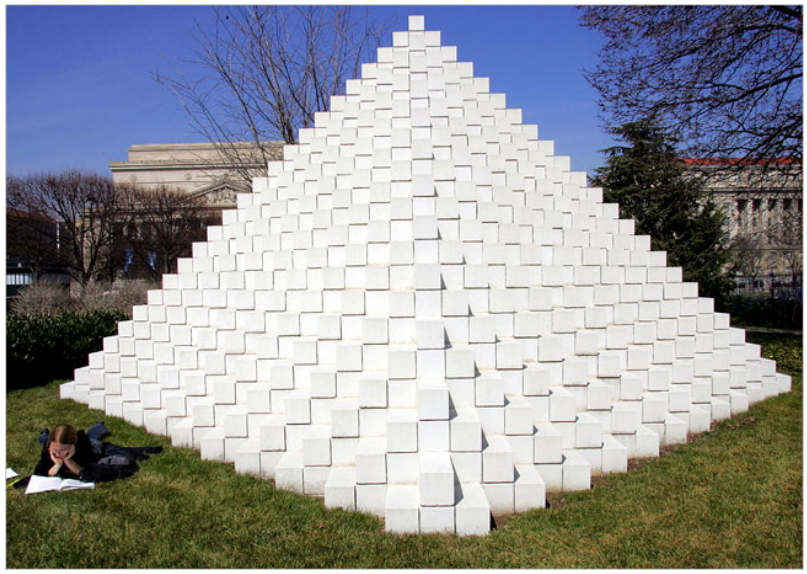
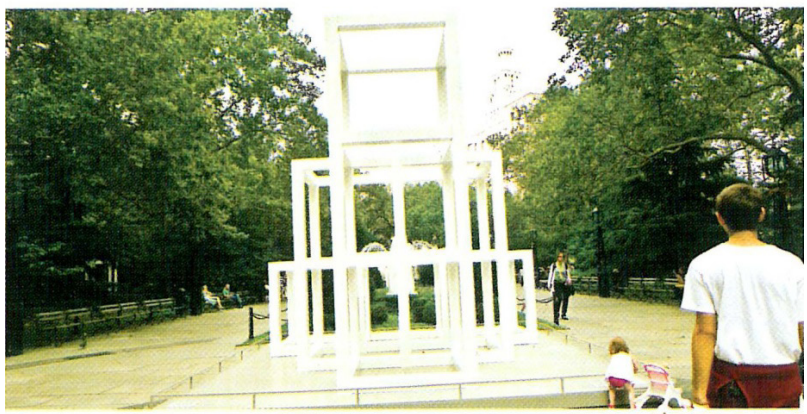


Image 5. Sol Lewitt, tetrahedral pyramid, 1997, concrete blocks, 4/9 × 10 × 5/4 m; www.publicartfund.org



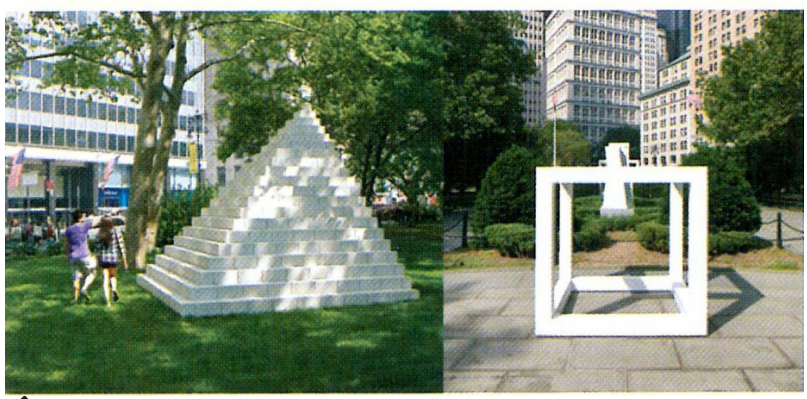


Image 6. Sol Lewitt and white three-dimensional networks, Park New York City, America
Source: (Sabri, 2013: 202)

ing of art that reflects the conceptual quality, blurred all visual notions such as shape, color and composition. Lewitt believes that the apparent form of an artistic work does not require any significance and the ideas, plans and discourses in the work develop the essence of art. American philosopher and theorist and contemporary art critic, Arthur Danto, has conducted articles in criticism to works by Sol Lewitt and has appeared in exhibition of his

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works. Danto knows himself as the art critic rather than art judge and says about contemporary art works, but suppresses about their art value and keeps criticizing about what occurred in the world of art. He believes that criticism intends to provide necessary information for the reader or viewer in order than he enables to connect with the force behind the work, i.e. the force which might lose due to change of concepts. Layout of some of the works by Sol Lewitt in the public space of cities including parks and sculpture garden as a manifestation of public art has raised a deep link between contemporary art works, nature and addressee. It is obvious that the space emptied of art has no attraction. Humans constantly require linkage with environment and acquisition of information from environment, i.e. an interaction which the artwork makes with the environment and vice versa as well as the interaction between artwork and addressee cause creation of tranquility and maintenance of creative space. Works of sculpture garden enjoy more opportunity for being viewed due to proximity to the calm park space. The viewers can stop versus the artwork and look it from different distances and angles. The effect and role of artworks in public spaces of cities including parks and squares foster the addressee's mind in addition to improvement of visual quality and creation of vitality and diversity in urban spaces. Large space in cities can be a means for most of the artists to create the works which are difficult to install in the workshops and galleries. As a result, a permanent artistic exhibition with numerous addressees has been created which affects improvement of visual knowledge of the society. Urban sculptures enable to get the art among people and familiarize the addressees with new or old artistic styles and increase their visual and artistic knowledge.

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