

The Sound of Concrete between Interspaces of Modern Art and Science – Case of a Sculpture Spiral by Harunori Fujimoto, Forma viva Maribor 1983

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Abstract: - At the Forma viva international sculpture symposium, Maribor presented an urbanistically interesting approach to artistic creation in concrete. Selected established artists were invited to install sculptures alongside newly constructed concrete buildings. This involves realizing artistic ideas using one of the most demanding materials, concrete, at the fourth Forma viva venue. It is a challenge for all participating artists, engineers, lawyers, and other experts in the collaborative creation of artworks in an open urban environment. The research in this article focuses on the possibilities of using digital tools and artificial intelligence in contemporary artistic creation. The article provides an answer to how modern technology, based on past projects, enables artists to create new transitions in various art spaces. The research is based on the example of Japanese artist Harunori Fujimoto and his concrete sculpture titled Spiral, created as part of the international sculpture symposium Forma viva in Maribor in 1983.

Key-Words: - AI, art, concrete, sound, space, transformation.

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1 Introduction

Puncer wrote "In contemporary times, we are witnessing the rise of forms of in-between spaces populated by objects and phenomena from the broad and very heterogeneous field of (visual) art, which require interdisciplinary integration and multidisciplinary treatments, intersectional collaboration between disciplines, and the introduction of new methodological approaches, often resulting from the combination of existing methods and procedures. The hybrid, fugitive character of contemporary art is therefore manifested in the opening up of interspaces, not only between different artistic fields and disciplines, but also in areas such as the new economy, politics and contemporary science. In contemporary times, we are witnessing a huge increase in hybrid forms of intermediate spaces, populated by objects and phenomena from the broad and very heterogeneous field of (visual) art, which require collaboration and integration between different disciplines, transdisciplinary treatment and the introduction of new methodological approaches. I analyse the phenomenon of contemporary art with inter- and transdisciplinary theoretical tools that incorporate contemporary principles from the humanities (for example, historical anthropology of art) and social sciences (socio-political and economic aspects), as

well as natural sciences (mathematics, physics, chemistry, civil engineering) and technological sciences (artificial intelligence)", [1].

An example of a co-creative collaboration between art and business that required more and more professional cooperation is the international sculpture symposium Forma viva in Maribor from 1967 to 1986. Politics, economy, science (profession) were brought together with artistic creation. This kind of cooperation could also be understood as an interspace of cooperation and crossing of artistic activity.

2 The Phenomenon of Multiple and Interprofessional Cooperation at the International Sculpture Symposium Forma viva Maribor 1967–1986

Concrete gained importance in mass construction in the 20th century, beginning in the 1950s. It is particularly established in the years from 1960 to 1970 during the period of Brutalism, the mass construction of concrete housing, [2]. In the post-war period, as an aspect of class architecture. The class architecture of Brutalism is strongly established in the former Yugoslavia, Slovenia and in the

industrially developing Maribor after the Second World War. The concern of the city mayor's office placed an urbanistically interesting and logical approach of artistic creation in the neighbourhood of raw concrete at the youngest international symposium of sculptors *Forma viva* in Maribor between 1967 and 1986. Highly regarded local and foreign artists were invited to the enlarged working-class suburbs of Maribor's streets to install artworks in the building material concrete in newly constructed urban formations (initiated by the construction company Stavbar), characteristically influencing the transformation and quality of the interspaces of art. It is the creation of artists' ideas in one of the most complex sculptural materials of the time, and which posed the greatest challenge to all (co-)working stakeholders in the (co-) creation and systemic approach in achieving the outlined artistic ideas. I would like to draw attention to the vitality of these sculpture meetings, to their international character, which has followed them throughout Europe and at home.

The installation of a sculpture by the Japanese artist Harunori Fujimoto (1948-) entitled *Spiral* in Maribor, Nova vas in Staneta Severja Street (Figure 1, Figure 2 and Figure 3) in 1983, made of reinforced concrete and measuring 1200 x 180 x 180 cm, was particularly interesting. The sculptor, born in 1948 in Shimonoseki, graduated in architecture from Kyoto University in 1974. He also studied sculpture in Japan from 1971. From 1979–1980, he studied at the Accademia di Belle Art in Bologna. From 1974, he worked as an architect in Osaka and in 1981, he set up his own office for environmental planning and design in the same city. In the same year, he took part in a sculpture symposium in Hagi, Japan, and became a consultant for the design and planning of the construction of Shizuki Park there. [3] wrote: "The architect and sculptor Harunori Fujimoto (1948-) designed *Spiral* for the platform along Staneta Severja Street in the Maribor-South residential neighbourhood, which was built according to the 1973 plans by the architect Vladimir Braco Mušič (1930–2014). The poetic form in the middle of large apartment blocks seems out of a world, and the stepped structure seemingly makes the *Spiral* even more exquisite; recently, the environment of the *Spiral* has changed considerably; in line with modern trends, the facades of the apartment blocks have been clad in insulating cladding and given a vivid colour, without following the recommendations of the conservators", [3].



Fig. 1: *Forma viva*, Harunori Fujimoto, *Spiral*, 1983, 1200x180x180 cm, Plaspad at Staneta Severja Street 10 a, Maribor, Slovenia

Source: created by the authors

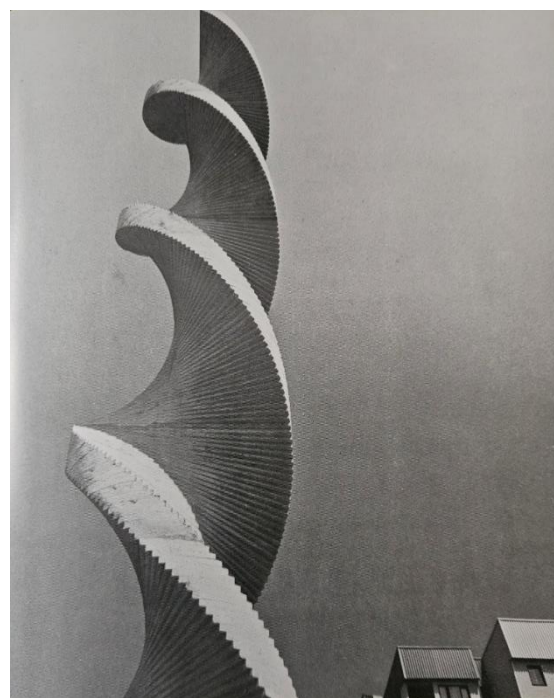


Fig. 2: *Forma Viva*, Harunori Fujimoto, *Spiral* – detail, 1983

Source: created by the authors

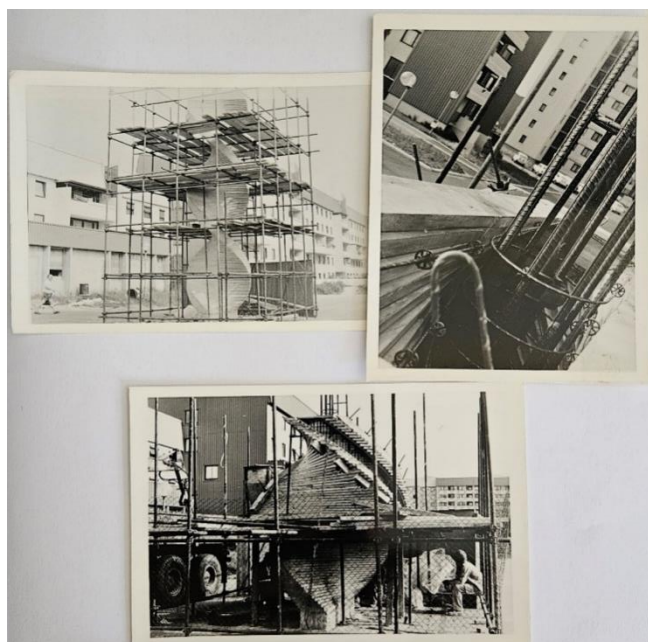


Fig. 3: Construction plant Stavbar Forma viva, Harunori Fujimoto, Spiral, 1983
Source: created by the authors

The concrete sculpture obviously calls for a mathematical notation of an elaborate curve resembling a sinusoid. and the first transition between art and science (maths).

3 Mathematical Functions as a Starting Point for Sculpture Design

In this article, I do not wish to present specific mathematical results that show a direct, quantitative comparison between the physical dimensions of the original sculpture and the simulation created by artificial intelligence to confirm the accuracy of the transformation of "Spiral," but rather to indicate the possibilities of this type of transformation. A quantitative comparison between the physical dimensions of the original sculpture and the simulation is the subject of further in-depth research. Details regarding the simulation environment, expectations, a clear breakdown of the computational methods, specific neural network architectures used for "style transfer" or "vectorization" mentioned in the text, and integration constraints used in volume calculations are also the subject of one-dimensional research. This is a conceptual approach to the future possibilities in the connection between science and art.

- Mathematical functions can serve as a compelling foundation for sculpture design, offering both aesthetic and structural guidance. By understanding and utilizing mathematical principles,

artists can create works that are not only visually striking but also convey deeper mathematical concepts.

Examples of Mathematical Functions in Sculpture Design:

- Conical Structures,
- Sculptural Graphs.

By breaking down the sculpture into recognizable shapes or defining the cross-sectional area mathematically, it is possible to create a mathematical function that represents it. Integrating these functions allows for volume calculation. Reciprocals can be used in relation to other properties, such as density and mass distribution, to gain deeper insights into the sculpture's structure.

In conclusion, mathematical functions offer a rich source of inspiration and technical guidance for sculpture design. By integrating these principles, artists can create unique, meaningful, and visually captivating works that bridge the gap between art and mathematics. Whether through traditional materials or innovative technologies, the intersection of these fields continues to fuel creativity and exploration. The next logical step leads us to the use of modern digital technology and AI assistance.

4 Role of Digital Tools and AI Assistance

The phrase "Role of digital tools and AI assistance in contemporary arts" refers to how modern technology, particularly digital tools and artificial intelligence (AI), impacts and shapes the creation, distribution, and experience of contemporary art. In summary, digital tools and AI play a significant role in modern art by transforming how art is created, shared, and experienced, leading to new possibilities and debates in the artistic community.

AI can assist in transforming a photo of a sculpture into a graphic design (Figure 5) in several ways:

1. Image Enhancement: AI can improve the quality of the photo by enhancing details, adjusting colors, and increasing clarity, giving designers a better base to work from.

2. 3D Modeling: AI can analyze the photo and generate a 3D model of the sculpture (Figure 6), which can then be used in animations, games, or virtual displays.

Overall, AI can streamline the creative process, allowing designers to focus on more complex aspects

of their work while automating some of the technical tasks.

AI can assist in transforming sculpture into mathematical equations (Figure 4) by utilizing algorithms and techniques from fields such as computer vision, 3D modeling, and machine learning. Here's how this process could work:

1. 3D Scanning,
2. Data Analysis,
3. Visualization and Simulation.

By automating these processes, AI can make it easier to digitize, analyze, and recreate sculptures in a mathematical way, opening up new avenues for artists, engineers, and designers.

Thorough error analysis for transitions driven by artificial intelligence; for example, when converting a photograph into a mathematical sine curve or a model that can be printed in 3D, and what the deviation from the original physical geometry is, is the subject of further research, as well as examining the numerical stability of algorithms used to generate sound outputs based on Python, to ensure that the results are reproducible and not artifacts of specific software versions.

5 Subject of Research

The subject of research is the sound of concrete between the interspaces of modern art and science – the case of a sculpture, *Spiral* by Harunori Fujimoto, *Forma viva* Maribor 1983.

5.1 Theory and Aim of the Study

The object of the research is the possibility of combining science, art and the use of contemporary digital tools and AI assistance in the creation of new artistic ideas and the digital transformation of existing ones in the interspaces of art. It includes the possibilities of knowledge from science (e.g., mathematics) and art, digitisation, digital transformation and the definition of different art interspaces, as well as approaches to the creation of artistic ideas in different genres with digital transformation in the conditions of digital transformation of the contemporary world.

The narrower subject of the research is the case of the digital transformation of a concrete sculpture called *Spiral* by the Japanese sculptor Harunori Fujimoto. While many authors have published numerous papers on various art genres, very few have specifically explored the role and significance of the digital link between science and art and the possibility of using contemporary digital tools and

AI to translate the artistic idea in different art interspaces. Therefore, in the future, artists should examine the meaning and possibilities of digital transformation of artistic creation in their own perception, the perception of the cultural environment and the wider social community. The proposed model for the digital transformation of artwork aims to foster a better collaboration between science and art and to integrate digital transformation in the realisation of creative artistic ideas. The proposal is designed for use in various artistic genres and allows for further development. Based on the author's theoretical insights and practical experience, the main part of the article presents an example of the digital transformation of a concrete sculpture by the Japanese sculptor Harunori Fujimoto in a visual art space.

5.2 Methodology

The research concept stems from the choice of the research topic on the connection between concrete, brutalism and the international sculpture symposium *Forma viva* 1967-1986 in Maribor, and the possibility of moving between the interspaces of art through digital transformation and AI assistance. It is a data collection exercise involving fieldwork through observation, photography, study of documentary material from various sources, as well as personal interviews with key stakeholders and interviews with random interviewees. The following methods were used to familiarise ourselves with the content of the research area:

- literature study (books, journals, articles, newspapers, reports, standards, etc.);
- studying the content of professional and scientific articles (including on the Internet);
- study of documents and experiences of experts in the field of art historical studies and research in the history of art and other professional fields in Maribor;
- study of documents of construction and other Companies in Maribor, which are being studied construction and building projects in Maribor; studies of companies that participated in the *Forma viva* project in Maribor;
- interviews and consultations with experts, artists and other experienced professional individuals and connoisseurs;
- own experience and insights taken into account in the research;
- study of documents from various archives (Maribor Regional Archive, Maribor Cultural Heritage Institute Archive, Maribor Art Gallery Archive, RTV Maribor, private archives)
- studies of documents reported in various media

(newspapers, television, etc.);

- fieldwork by viewing and photographing concrete sculptures and

- conducting 20 to 25 unstructured interviews with

selected and random direct and indirect

contemporaries of the international sculpture

Symposium Forma viva in Maribor 1967-1986;

and

- the use of modern digital tools and AI assistance.

According to the aims and design of the research work, a quantitative study was also carried out. The descriptive statistical research method was used to analyse the questionnaire on a sample of 105 respondents. It is suitable for descriptions of the values of variables, frequency distributions, graphical methods for displaying frequency distributions (graph), descriptive statistics (mean: arithmetic mean), etc. The main hypotheses raised in the survey, which were not empirically investigated, were tested by means of the questionnaire.

The empirical research in the main chapter explores the possibilities of using modern digital tools and AI in the artistic creative process. Particular emphasis is given to transitions in artistic interspaces of creation. The chapter also contains the methodology of the research, from the digital transformation plan, the plan for the implementation of the AI-assisted artistic transformation, the method of analysis, and the interpretation of the answers. The content of the research was original. The main point is to answer the questions: how can contemporary digital transformation and AI tools be used to create artistic achievements in different artistic interspaces? Our research shows that contemporary digital tools and AI allow for limitless possibilities of artistic creation in different art interspaces and are logically justified.

The purpose of this paper is to explore and define the possibilities of transitions in the in-between spaces of contemporary art with the help of digital tools and artificial intelligence, using the example of a concrete sculpture, Spiral, by the Japanese sculptor Harimoto Fujimoto. The focus is on the transition of a three-dimensional concrete sculpture in a natural environment, based on photography, into a graphic form, then back into a three-dimensional form by

means of 3D-printing, and further based on the spiral shape into a mathematical function, enabled by the musical notation of the initial concrete shape by means of a musical score. This allows the reinterpretation of the work of art in the interspaces of art and science. The research objective was to

identify and prove the possibility of contemporary use of digital technology and AI assistance in the contemporary creative process of the artist, who can use contemporary technology to move into different interspaces of art. The reflection involved interdisciplinary thinking, which allows one to understand the creative artistic process from the perspective of different interspaces of science and art.

6 Research Results

The sample size of 105 respondents is not statistically representative of the population of Maribor, as the city has 977,500 inhabitants. Quantitative methods are used to a limited extent and in a supporting role, primarily at the level of descriptive statistics, where they serve to systematize the material and increase the transparency of the analysis. This is an interpretative epistemology whose primary goal is to understand meaning, discourse, and context, rather than to establish statistically generalizable laws.

Only part of analyses' results are presented here. The focus of this paper is on digital transformation. We were interested in how much the respondents were interested in art, especially in the international sculpture symposium Forma viva 1967–1986 in Maribor. And whether they think that modern digital tools and AI assistance can contribute to the contemporary development of art and the transition into the interspaces of science and art. An online survey was also conducted. Basic information about the survey is given in Table 1.

Table 1. Final status of the survey 05. 08. 2024

Metrics	Frequency
Completed survey (6) 105	105
Partially completed (5) 6	6
Total 111	111
Click on survey (4) 14	14
Click to address (3) 200	200
Totally inadequate 214	214
Total surveyed 325	325
	325

Source: created by the authors

Table 2. Descriptive statistics for question 13

Q13	Are you aware of the Forma viva sculpture symposium in Maribor?	Responses	Frequency	Percentage	Valid	Cumulative
		1 (YES)	39	35%	37%	37%
		2 (NO)	67	60%	63%	100%
Valid	Total	106	95%	100%		
		Average	1,6	Std. deviation	0,5	

Source: created by the authors

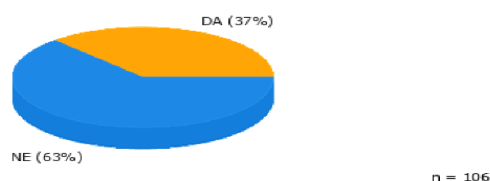


Fig. 4: Chart for question 13

Source: created by the authors

Figure 4 shows, that although 82 respondents, or 75 %, associated the term Forma viva with art and 57 respondents, or 52%, with sculpture, only 39 respondents, or 35%, were aware of the Forma viva sculpture symposium in Maribor. It is possible that they recognised Forma viva from the symposia of sculptors held in Seča, Kostanjevica, or Ravne na Koroškem. Table 2 gives the frequency of all valid responses.

Table 3. Descriptive statistics for question 24

Q24	Do you think AI will contribute to the development of sculpture?	Responses	Frequency	Percentage	Valid	Cumulative
		1 (YES)	76	68%	72%	72%
		2 (NO)	30	27%	28%	100%
Valid	Total	106	95%	100%		
		Average	1,3	Std. deviation	0,5	

Source: created by the authors

Descriptive statistics for question 24: 'Do you think AI will contribute to the development of sculpting (n = 106)?'

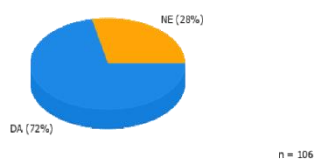


Fig. 5: Chart for question 24

Source: created by the authors

Figure 5 and Table 3 give the frequency of all valid responses. 106 respondents, or 95%, answered the question, and 76 respondents, or 68%, answered that AI will contribute to the development of sculpture.

Table 4. Descriptive statistics for question 25

Q25	How do you think AI could contribute to sculpting?							
	Sub.questions	Units					Citations	
		Frequency	Valid	% - Valid	Relevant	% - Relevant	Frequency	%
Q25a	Assistance in the design and planning of sculpture	65	106	61%	111	59%	65	100%
Q25b	Education and training of sculptors	40	106	38%	111	36%	40	62%
Q25c	Analysis and interpretation of artwork	17	106	16%	111	15%	17	26%
Q25d	Will not have a major impact on sculpturing	8	106	8%	111	7%	8	12%
Q25e	I am not sure	12	106	11%	111	11%	12	18%
Q25f	Other	2	106	2%	111	2%	2	3%
	Total		106		111		65	100%

Source: created by the authors

109 respondents, or 98%, answered the question. The largest number of answers was help with the design and planning of sculptures, with 65 or 59% of the corresponding answers and the fewest others with two answers or 2%.

Figure 6, Figure 7, Figure 8, Figure 9, Figure 10, Figure 11 and Figure 12 are conceptual approaches and will be more understandable in future research when explaining the specific AI models or parameters used to achieve these transformations, as well as the resolution and scale of the 3D-printed output in Figure 6. As this is a conceptual approach, they are sufficient for the scope of this article

Figure 4 shows the transition of a photograph of Harunori Fujimoto's concrete sculpture, Spiral, into a mathematical notation of a sinusoid using AI.

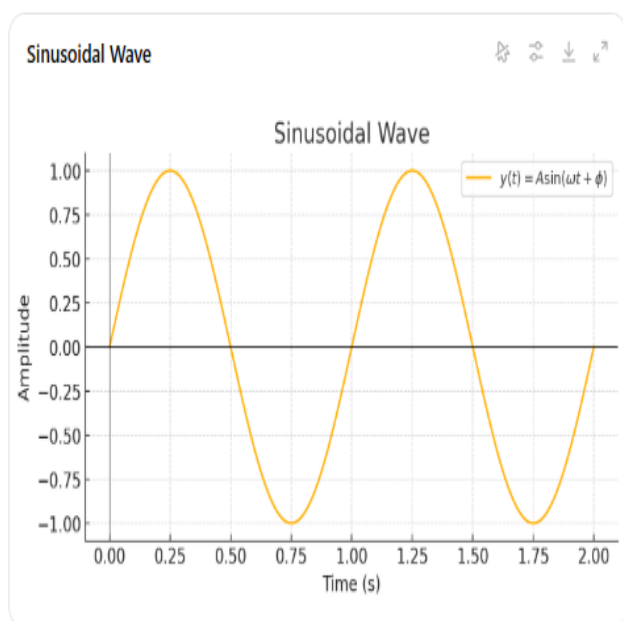


Fig. 6: Visualize the function Forma viva Harunori Fujimoto, 1983

Source: created by the authors

Figure 7 shows the transition of a photograph of Harunori Fujimoto's concrete sculpture, Spiral, into a graphic using AI.

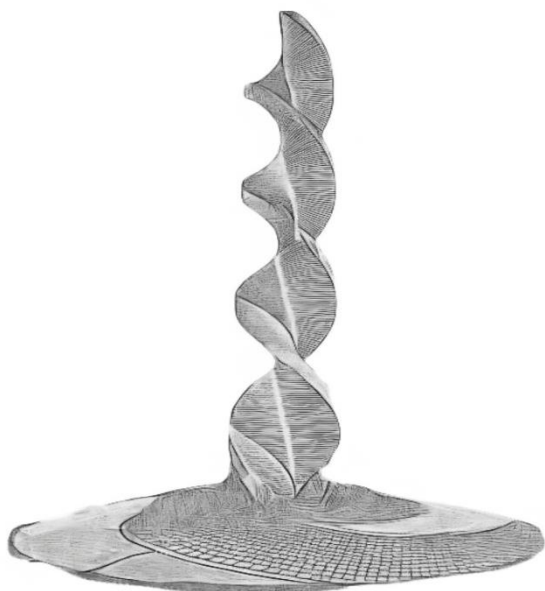


Fig. 7: Graphics AI 2024 – Forma viva Harunori Fujimoto, 1983

Source: created by the authors

Figure 8 shows the transition of the photograph of the concrete sculpture Spiral by Harunori Fujimoto to the AI 3D printing option.



Fig. 8: 3D print – Forma viva Harunori Fujimoto, 1983

Source: created by the authors

Figure 9, Figure 10 and Figure 11 show the transition of a photograph of Harunori Fujimoto's concrete sculpture, Spiral, into a graphic using AI



Fig. 9: Digital Request Transformation I

Source: created by the authors



Fig. 10: Digital Request Transformation II
Source: created by the authors

Figure 11 shows the transition of a photograph of Harunori Fujimoto's concrete sculpture, Spiral, into a graphic using AI.



Fig. 11: Digital Request Transformation IV
Source: created by the authors

Figure 12 shows the transition of a photograph of Harunori Fujimoto's concrete sculpture, Spiral I, using AI into musical notation, based on the conversion of a concrete sculpture into a

mathematical notation of the sine transposed into musical notation.

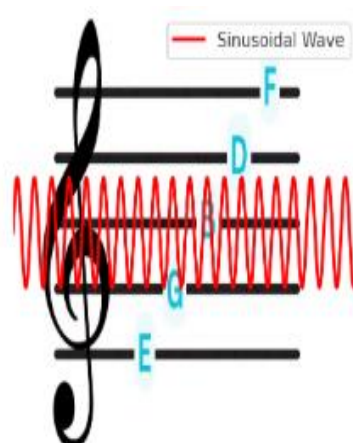


Fig. 12: Digital Request Transformation IV
Source: created by the authors

7 Discussion

Concrete gained importance in mass construction in the 20th century, beginning in the 1950s. It is particularly prominent in the years from 1960 to 1970 during the period of Brutalism, the mass construction of concrete housing in the post-war period, as an aspect of class architecture. The class architecture of Brutalism is strongly established in the former Yugoslavia, Slovenia and in the industrially developing Maribor after the Second World War. It is the material-concrete-that the artist is often not able to handle alone and needs the collaboration of other skilled artists. Therefore, concrete is treated and used less than marble, clay, or other materials. The collaboration between different skills in the use of concrete gives the final result - the sculpture - a new dimension of integrity and unique enrichment. Placed in an open urban space, exposed to natural and other influences, it thus perfectly fulfils the axiom *viva - alive*. Placing it in a living space means opening the artistic activity to a "living" natural environment, where the "form" is exposed to all the factors of urban life. It is a part of the artist, torn between the idea and the mass. Here it is shown that scientific disciplines of different profiles describe the world at different size levels from the subatomic world, chemistry, nanotechnology and the macro world with the same or related topological devices; we start from the thesis that the sculpture discipline should be theoretically reflexivized in the way Renaissance art was reflexivized with a linear perspective. The artist, calm, focused, trusts his passion, he elaborates in a concise, profoundly complex way what form is, what form *viva* is, he

uses his imagination to give all the power of the body to give birth to life out of a concrete mass. The priest, the possessor of a special gift, translates thought into form, spiritual power animates the figure and creates from nothing the solidity of memory, handing it over, offering it, sacrificing it to the spectator for understanding, admiration, or criticism. The two seemingly contradictory discourses on brutalism [2] – on the one hand, brutalism as concrete monstrosity, on the other hand, beautiful brutalism - by softening the brutality of concrete with artistic sculptures, present a research challenge for a city like Maribor. It is the material-concrete-that the artist is often not able to deal with alone and needs the collaboration of other skills. Therefore, concrete is treated and used less than marble, clay, or other materials. The collaboration between different skills in the use of concrete gives the final result – the sculpture – a new dimension of integrity with a unique enrichment.

[4] in the UK, [5] and [6] in the United States. Pure concrete featured heavily in the construction of revolutionary memorials in the former Yugoslavia, most of which are now overlooked and abandoned. Large monumental memorials were used to mark the place where battles were fought (Tjentište, Kozara, Kadinjača) or, for example, the site of concentration camps (Jasenovac, Niš). The monuments of the Revolution, with their distinctive appearance and intervention in the environment, are a consequence of the new artistic period of modernism, which is gradually replacing the socialist realism of the 1950s. Modernism, socialist modernism, is taking over the key role of artistic creation and the human figure is increasingly being replaced by abstract forms made possible by iron and concrete. Aesthetic questions of beauty or ugliness of abstract concrete forms are left to the observer. The beauty of the universe consists not only of unity in variety, but also of variety in unity [7] and ugliness exists, therefore, only in the sensible order, as an aspect of the imperfection of the physical universe compared to the ideal world, [8]. As a result, we like to make different lists of beauty or ugliness. The list is the origin of culture. It's part of the history of art and literature. What does culture want? To make infinity comprehensible. It also wants to create order - not always, but often. And how, as a human being, does one face infinity? How does one attempt to grasp the incomprehensible? Through lists, through catalogs, through collections in museums and through encyclopedias and dictionaries, [9]. The various lists of works of art remind us that there have always been avant-garde artists who have wanted to change the constraints of art and open up new spaces for art. And just as avant-

gardes are constantly reflecting on their relationship to art, so aesthetics, as part of philosophy, reflects on its relationship to art and the avant-garde, whether they are perceived as autonomous or heteronomous.

In this paper, we wanted to evoke the memory of the international sculpture symposium Forma viva in Maribor 1967–1986 and, at the same time, to point out the contemporary possibilities of preserving memory by means of transitions in the interstitial spaces of art with the help of contemporary digital technology and AI. And at the same time, encourage artists to re-create in concrete and to use digital tools and AI in the creative process of realising their ideas. Respondents to the survey also confirmed that modern digital technology will contribute to the creative process and the development of art. Modern digital technology allows us to make the concrete sculpture sound the way we want it to sound. In other words, it is also possible to create an artistic sculpture out of sound by converting it into a mathematical curve and rotating it. As we have presented in the previous text.

The responsibility to ensure that reputations do not fade too quickly, that they do not become mere memories of what "used to be", lies with all of us. Unfortunately, the citizens of Maribor are not sufficiently aware of the unique enrichment of our environment, and not enough attention is paid to preserving and inspiring young generations of artists and the importance of being, [10]. Those who have a 'why' to live can bear with almost any 'how', [11].

8 Conclusion

Cooperation between art and business is not a process that is naturally present in the business of all organisations, and therefore, when exploring art-business cooperation in the past, it is necessary to highlight the importance of taking into account the difference between a purely for-profit entrepreneurial orientation and those that favour artistic (co)operation.

The overall conclusion is that Forma viva has established itself in the urban environment and has fully justified its reputation at home and internationally. The city fathers were aware of the need to place artistic sculptures in the enlarged working-class suburbs of Maribor, and they made sure that Forma viva was invited to open a new worksite and, logically, to use the material that the employees of the Stavbar construction company had proposed in 1967, namely, concrete. The material, which has so far been the biggest challenge for everyone, proved to be a rewarding experience for all the stakeholders of the manifestation. The main

characteristic of the Maribor open-air worksite is that in the creative (co)operation in the realisation of the artist's idea, there is a close involvement between the artist and the performers: the concreters, the technologists, the structural engineers learn from the sculptor, the adaptation is mutual and reciprocal. One of the possibilities of preserving the memory of the international sculpture symposium Forma viva Maribor 1967-1986 is the possibility of using modern digital technology and AI assistance. This kind of approach allows the transition of the artwork into the interspaces of art, from the graphic sheet, printing, to 3D techniques, as well as the transition into the mathematical notation of the rotation of a certain mathematical function into a musical sound notation. We tested the above with the example of a concrete sculpture called Spiral by the Japanese artist Harinuro Fujimoto. This is to encourage and stimulate artists of all artistic genres to travel into the contemporary interspaces of science and art.

The works of award-winning, internationally renowned sculptors created urbanistically interesting details that enriched Maribor and are becoming part of the cultural heritage. We wanted to draw attention to the vitality of these sculptural meetings, to their international character and popularity, perhaps even the reputation that accompanies them all over the world, from the two Americas through many countries of our old continent to the Far East. The responsibility to ensure that this reputation does not dissipate too quickly, and that it does not remain a mere memory of something that "used to be", lies with all of us. The citizens of Maribor are unfortunately not aware enough of the unique enrichment of our environment, and they pay too little attention to their preservation and inspiration to young generations of artists.

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Conflict of Interest

The authors have no conflicts of interest to declare.

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