Mediating Role of Social Media in the Memorability of Street Sculpture Art: Jogja Street Sculpture Project 2017 as Case Study

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ABSTRACT

Street sculpture art is sculpture that is deliberately presented in public spaces. The Jogja Street Sculpture Art 2017 event chose the Kotabaru area as a public space in which to display statues. There were various forms of public responses to the statues. The physical environment where a statue is placed is the primary field and the awareness of sculptures has become increasingly prevalent because pictures of sculptures are increasingly frequently uploaded on social media platforms. Social media has become an important field in which the public can respond to statues without seeing them physically. A statue, whether it inspires discourse or not, can become dominant in the field of social media. Eventually, a gap forms regarding whether a statue is in discourse with other statues. This research study attempts to identify how sculptures have occupied the physical world and social media has helped to determine the sculptures' level of memorability. This study uses the critical discourse analysis (CDA) research method. The results of the analysis show that memorability is influenced by the irregularities of a statue's visual elements, the relationship between the physical environment and the narrated, hyperrealistic historical background and the statue's level of memorability, the last of which is affected by the factor of entertainment. The study concludes that the visual achievement of street sculpture art is no longer seen in terms of the power of the aesthetic elements of a sculpture's visual structure but is influenced and publicised by the power of

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social media. This means that the content generators of social media have power over the visibility and enjoyment of street sculpture art. Hence, public power has been used as a foundation for social media accounts, regardless of whether the statue itself is memorable.

Keywords: *public power, street sculpture, social media, memorable, art, city culture*

INTRODUCTION

The Jogja Street Sculpture Project (JSSP) 2017 is a sculpture exhibition on display in public spaces. The exhibition exhibits 54 sculptures from 50 Indonesian sculptors and three works from three foreign sculptors from Japan, Thailand and Reunion Island. The exhibition ran from 10th October 2017 to 10th January 2018. The "Kotabaru" is an elite area in the center of Jogja, which was built by Thomas Karsten. Today, the art deco buildings still stand, firmly characterising the colonial style (*KOMPAS.com* 2017). Art deco is an artistic style that asserts the concepts of modernity and chicness and constantly explores the creation of various styles, aesthetics, ideas and products that characterise the 1920s and 1930s (Talvik 2005: 47).

Street sculpture includes all forms of artistic expression that artists direct towards the public, especially those located in the center of crowded areas or that utilise crowds focused on various activities in areas that are freely accessible to the public (Fabian et al. 2012: 251).

Sculpture works are no longer exhibited only to certain groups, though there are some limits in time and space for displaying these works. This is motivated by the connection between some statues and the important historical events they depict and the scarcity of sculptures being created as original works of art, both of which create a barrier that separates the statue from the public. Sculptures such as statues and carvings made by contemporary natives in a region are called "works of art" when sufficient effort has been made to create original works that are characteristic of the area (Ismail and Azmi 2015). Street sculpture is a new form of sculpture that is deliberately brought closer to the public and has been prepared appropriately for the possibility of being touched or held until damaged due to the frequent access the public has to it. The opportunity exists for multiple copies of a statue to be owned by two, three or even more people. There is no originality in just one statue, as sculptures exhibit the art of reproduction by representing shared aesthetics (Durham and Kellner 2006).

Street sculpture art is deliberately presented in public spaces for the purpose of eliciting responses from the public (Pinder 2005). This study was performed to help understand the responses and actions of the public towards sculpture, as there are times when the public does not respond to a sculpture or it is not seen because it blends with the environment. In

some cases, street sculpture art is seen, but the community does not respond to it. In fact, the design of street sculpture art requires time to convey ideas and moral messages to the community.

The objective of this study is to study and discover the visual components of street sculpture art that has been successfully designed and public responses to that art as well as the significance of social media's treatment of such art, which has intersubjectivity with the environmental structures it occupies.

(a)

(b)

(c)

Photo 1 Examples of street sculpture art across the world: (a) *River Children*, Singapore, (b) *De Vaartkapoen (Policeman Being Tripped)*, Brussels, Belgium and (c) *Die Badende (The Bather)*, Hamburg, Germany.
Source: http://www.youramazingplaces.com/40-unusual-and-creative-statue-and-sculpture-art-part-2/.

(a)

(b)

(c)

Photo 2 Examples of street sculpture art as part of the Jogja Street Sculpture Art 2017 event:
(a) *Last Tank*, (b) *Angin Surga* and (c) *No Money No Live Match*.
Source: http://www.youramazingplaces.com/40-unusual-and-creative-statue-and-sculpture-art-part-2/.

The uniqueness of street sculpture art lies in its use of the physical environment of the public space where the statue is placed. Public space is an open area that can be accessed by the public for group or individual activities (Iqbal et al. 2017: 131). Public space is an important part of city life because it provides a function and facilitates social interactions, provides aesthetics and spurs economic activity, which enriches the quality of the urban environment. The purpose of displaying sculptures is precisely tied to certain public spaces— for example, in pedestrian areas, on river banks or at other unexpected places.

The continuity between the ideas behind a sculpture with the physical environment in which the statue is placed certainly builds upon interrelated meanings. A modality is developed by the good visual elements of a statue as well as the elements of the environment in which the piece is displayed. Modality is a power that has the potential to influence others. Modality is a tool or means used by speakers to describe their attitude (Abdurahman 2011). Hence, both sides of this modality interact with each other to stimulate the public to reading a sculpture's message and meaning.

"Jogja Utopia" was the theme of the 2017 JSSP event where the public was invited to "take an excursion" around the new city area. The concept of utopia is a conglomerate of variety of ideas to enrich the possibilities of life, to provide normative orientations and to stand as a model for the future (Peters and Humes 2003).

Sculpture ideas have emerged that respond to their physical environment, such as:

1. A tank sculpture composed of rice sacks erected across the road from the Pamungkas Military Meeting Hall (ABRI). The tank sculpture material, which is generally made with metal or resin, is unique.

2. A statue of a signpost to heaven placed in the middle of the crossroads of four houses of worship. Luggage with nametags are ready to be carried on the trip to heaven.

3. A statue of a pedicab driver stands atop the wheel behind of his rickshaw, which has been turned over against the wall of Kridosono Stadium. This statue remembers past events at which pedicab drivers, with their economic limitations, wanted to watch free football matches.

Memory is the arrangement of images or sequences of serial events, like a camera that captures images objectively as things are (Khairudin et al. 2013).

The statues stimulated the eyes of the public, aiming to generate interest and make people specifically stop to approach, touch and climb the sculptures as well as to take pictures

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with them and upload those to social media. If there are some people who are not aware of the form and placement of a new statue or if the public is not even aware of the existence of the statue, this could prevent the provocation of responses such as seeing, reading, approaching and even interpreting the message of the statue.

Memorability describes how someone remembers verbal and nonverbal messages for a longer period of time because such messages are considered to have an influence on the person's life (Knapp, Stohl and Reardon 1981: 27). If the message of a sculpture is not interpreted, it means that it has no memorable elements or the content of the statue contains a concept that is too complicated or philosophical. Sometimes, statues that depict funny characters are able to make an impression upon people even if there is no message to be read in a statue that makes people remember the statue. Sculptures are only one depiction of an identity (icons) and do not contain any hint of certain symbols. Therefore, it is necessary to know how a statue builds its memorability, as it can also advance a society's way of thinking.

Social media has a role in making statues memorable to society. For example, when someone uploaded an image of the "tank sculpture" to social media, others followed suit on their social media. Memorability can be tainted by media writers when they express their own opinions without conducting a survey of the public. This phenomenon might affect the memorability of a sculpture. It is common that social media plays an important role in turning a statue into a trending topic.

LITERATURE REVIEW

Sculpting, rather than painting (which is generally limited by inner-circle dialogues), is the art of the masses (Moor [2001] in Shahhoseinni [2015]). Urban sculpture is a three-dimensional volume with artistic form and expression that is considered from many different angles. The main function of sculptures is invoking an idea, expressing an identity or transmitting a message to the visitor. Urban sculptures have different visitors and even illiterate people interact with this medium (Shahhosseini 2015).

Visualisations that are memorable "at-a-glance" have memorable content. The visualisations that are most memorable "at-a-glance" are those that can be quickly retrieved from memory (i.e., require fewer eye movements to identify the visualisation). Importantly, when these visualisations are retrieved from memory, many details of the visualisation

are retrieved as well (Borkin et al. 2016). This phenomenon indicates that memories and flashbacks or signs of a tradition, culture or faith are more important for an individual and an orientation towards modern art. The public's perception should be considered, as should the generalities and modernisation of the artwork.

Titles and text are key elements in visualisation and help viewers recall the message. Titles and text attract people's attention, are dwelled upon during encoding and, correspondingly, contribute to recognition and recall. People spend the most time looking at text in a visualisation and, more specifically, the title (Borkin et al. 2015). In this study, what is meant by text is the visualisation of icons that represent certain meanings and are read in daily life.

Contrary to popular belief, attributes of unusualness and aesthetic beauty are not associated with high memorability and in fact, they are negatively correlated with memorability; these attributes were not common among the top few selections in the results of the study, indicating that other features more accurately determine memorability (Parikh et al. 2012).

Regarding memorability, Ebbinghaus's memory experiments showed that meaningful things are remembered approximately 10 times longer than random, meaningless things. The forgetting of information is most rapid within the first nine hours of exposure; therefore, repeated learning sessions over a longer interval of time improves memory retention on any subject. Items towards the beginning and end of a series are most easily remembered. Items that have been forgotten can be relearned faster than new things learned for the first time (Ebbinghaus 2012).

Some of the experiences we go through and the information we learn may need to be remembered, but much is also irrelevant and would take up valuable "storage space" in our memory. Sometimes we forget important things because of transience, absent-mindedness, or blocking. Our memories become confused through misattribution, suggestibility and bias. We remember things we want to forget through persistence (Schacter 2012).

Repeated exposure to a brand can create a liking for it, even when the brand is presented without any factual information and requires no decision-making from the person viewing it. The form of experience we have come to call "feeling" accompanies all cognitions. The advertising industry has always attributed to significant advertising potential to exposure (Zajonc and Hermann 2012).

Real art is lurking where it is least expected. The designation of "real art" is sometimes applied to work made by people who do not easily fit into mainstream society. The practitioners of real art tend to be self-taught and pay little attention to prevailing artistic trends. Such art tends to be created purely for individual satisfaction rather than for financial profit (Dubuffet 2017).

Art is a form of life. Artists are conditioned by their contexts, beliefs, histories, emotional dispositions, physical needs and communities. The world that they try to interpret is a world of constant change. There can be no general "artistic impulse" or instinct in the creation of art that is totally independent of the institutions in which the artist operates (Wollheim 2011).

METHODOLOGY

In his book titled *Critical Discourse Analysis,* Norman Fairclough proposed three stages in the research method of critical discourse analysis (CDA): (1) text analysis, (2) analysis of discourse practices and (3) analysis of social practices (Fairclough 2000: 1).

The first stage is text analysis. Street sculpture art is an object that is identified as a visual structural element. Not all statues are described based on their visual structure; special descriptions on statues often inspire discourse in personal discussions and newspapers and on social media platforms. A deeper understanding of the structure of visual elements is obtained from brochures, labels or plaques placed near the work and news on local social scenes. The researchers also conducted an interview with relevant sculpture artists.

In the second stage, the analysis of discourse practices, the placement of the work and the public's response to it are examined. The work's placement includes how the text is produced and the classification of the work is based on the physical condition of the public space or environment and the presence or absence of a correlation between the statue and the environment it occupies. The appreciation of sculpture is expressed in several ways. Data on the public response to a given sculpture were obtained by documenting several sightseeing groups around the Kotabaru area.

In the third stage, the analysis of social practice, the bulk of the data analysis occurs and the focus is on the dominance of the response to the work in news and social media. The researchers searched for relevant keywords, the presence of statues in the media and the

content that was most frequently discussed. The analysis of the data leads to an understanding of how the stability of the statue is constructed and patterned and who plays a role in spreading the statue's message. The findings and results of this study emphasise the critical aspects of the same.

ANALYSIS AND RESULTS

Street Sculpture Art as a Text

Street sculpture art is an extension of the general medium of sculpture. Its uniqueness lies in the placement of statues that consider the physical environment and public interactions that are within the physical environment. Hence, these two aspects become part of the street sculpture art. In the statue itself are several visual elements that have aesthetic value; such works are not just a combination of several random objects. Aesthetic values are obtained from the composition of shapes, colors, sounds and motions. The aesthetic trends also change with time, as things that were previously considered to have aesthetic value eventually lose that consideration. Aesthetics are oriented towards the style of the content in a work of art.

Street sculpture art is a manifestation of visual signs and messages that are related to the contemporary context, namely, urban culture (Bolzonella 2016). Jogja is no longer a backward village. It is obvious that many artists have encountered ideas at similar events prior to the JSSP 2015 and outside of street sculpture art references on the internet. Artists interpret contemporary style trends and begin to identify the visual identity of other artists. However, various alternatives have emerged from existing ideas and artists avoid using too-similar ideas and maintained their own visual identity. There have been observations made in the field regarding artists' processing of the aesthetic elements in various ways. The following are some ideas that researchers have considered to be novel.

Public Response to the Placement of Statues in the Dream City Region

Street sculpture art has been placed in the Kotabaru area, which is complete with various public facilities and is considered to be a suitable field for interpretation. Kotabaru is often interpreted in terms of various urban problems, such as pluralism, conflict, commercialism,

capitalism, citizen aspirations, public participation and the social consequences of the development of the city (Kuncorojati 2017). In addition, Kotabaru is considered to be an imitation of the ideal city (utopia) or region, though situated in the reality of Yogyakarta's life today; hence, "Jogjatopia" was selected as the JSSP 2017 exhibition concept (Millah 2017).

Heru Purwadi, deputy mayor of Yogyakarta, identified many special aspects of the area of Kotabaru and revealed efforts to strengthen the Kotabaru area as an urban heritage location (*SERUJI* 2017). The exhibition was open to sculpture artists who sought to bring a message to the public, but the problem was that the community might not understand the ideas of artists. Why might this happen? Heru argued that "artists have a way of thinking critically with society, while people have a pragmatic outlook on daily life" (https://seruji.co.id/daerah/jateng-diy/54-statue-will-display-at-jogja-street-sculpture-kotabaru/).

The JSSP aims to display sculptural artwork that speaks to current events. The sculptors conducted research on the urban space to be used as a field for the presentation of interesting works of art; hence, the following analysis of sculptures that utilise the physical environment is undertaken.

Portrait of Social Practice and Social Media Platform in the Idea of Jogja Street Sculpture Art

The idea of these sculptures is to represent each artist's self within what Jogja is and what Jogja's utopia is. Jogja's identity still seems to be that of an icon that seeks to consistently reinvent itself. The reinvention of the icon is accompanied by various narratives that show that "this is the current Jogja and the dream of Jogja". The ideas of the criticism of social practices can be identified in the sculptures as follows.

There has been a phenomenon in the age of industrial revolution 4.0: the acceleration of the spread of information through social media. There are many people who have long since been conditioned to receive their news through social media. The most dominant social media platform today is Instagram.

In Jogja, influential Instagram accounts are Jogjaku, Jogjacity and Jogjastreetsculpture. Jogjaku is an Instagram account that has content about interesting locations around the province of Daerah Istimewa Yogyakarta (DIY). The target followers of Jogjaku are tourists who want to know about tourist attractions in Jogja. In addition to the

location of tourist attractions, the Jogjaku account also posts about events that will take place in the city of Jogja and promotions of various products and services.

Content of the Jogjacity.id Instagram account includes posts from multiple followers who take photos in several places that are landmarks of the city of Yogyakarta. Followers share their experiences with travel in the province of DIY. In addition to content about the landmarks of Jogja, this account also contains news on crime and incidents that occur around the city of Yogyakarta.

The Instagram account Jogjastreetsculpture is one of the media programs of the Indonesian Sculptors Association. The account includes content about art collections on display in the streets around the city of Jogja. In addition to posting about street art, the Jogjastreetsculpture account also publishes information on art events held around the province of DIY.

The Jogjaku and Jogja city social media accounts certainly have the power to choose what content to upload. However, it is noted that while social media accounts do have this power, if they display images that offend the public, they will be bullied on social media. This means that the choice of images published and liked on social media has a clear pattern. Hence, the hope is that the content will be shared by the public and by social media groups and that the public will like more content and increase the number of friends and followers of the city's social media accounts.

The researchers conducted a field survey to gather information from 60 random respondents. The 60 respondents, who had all seen the series of statues on display, were asked which sculpture was most remembered, memorable and attractive.

Based on the following chart, one can see that the highest level of memorability is for the *Last Tank* and that the lowest level of memorability is for *Maicayang Teges*. The *Last Tank* has the highest memorability because the audience can interact with it. The audience does not just take selfie pictures with it; they can ride the tank and play with friends on it. Meanwhile, *Maicayang Teges* does not attract much attention from audiences. It does not have any strong concept or an embedded message and it is located in bushes, where people ignore the existence of the sculpture.

Figure 1 Social media followers of the Jogjaku Instagram account.
Source: https://www.instagram.com/jogjaku/.

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Figure 2 Social media followers of the Jogjacity Instagram account.
Source: https://www.instagram.com/jogjacity.id/.

Figure 3 Social media followers of the Jogjastreetsculpture Instagram account.
Source: https://www.instagram.com/jogjastreetsculpture/.

Of the respondents who shared their impressions, there were some who saw the sculpture after having seen it on Instagram and there were also some who saw sculpture before seeing Instagram. There was a correlation between when a viewer saw the sculpture and the memorability of the sculpture; which sculpture is the most frequently remembered is influenced by two sides. On the one hand, a sculpture's memorability is influenced by social media and is emphasised again when a person sees the object directly. On the other hand,

if a person has already passed the object, the object is then reemphasised by social media. Seeing a physical object and seeing it through social media mutually strengthens the object's memorability. A person's cognitive level is influenced by his or her having seen the objects directly or through social media.
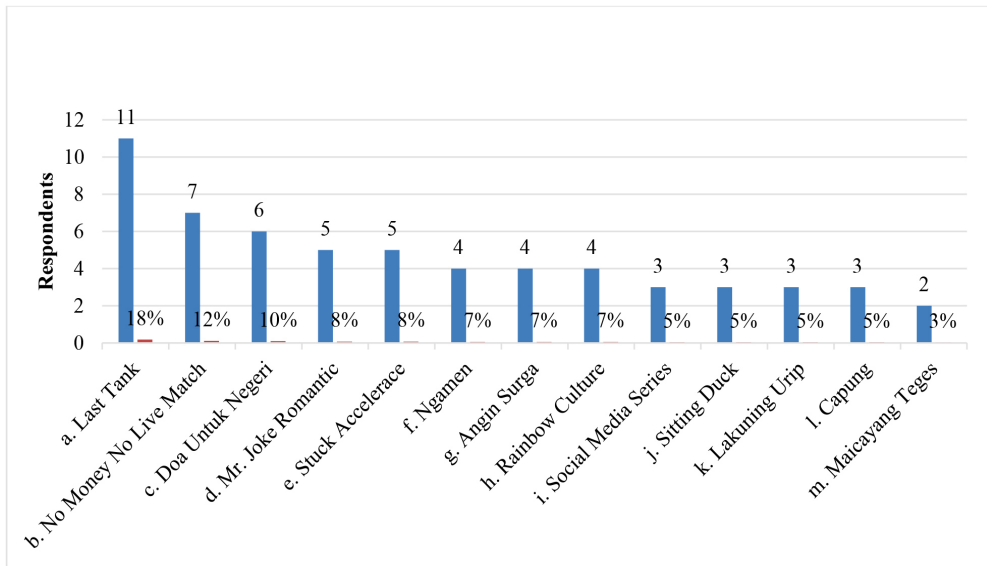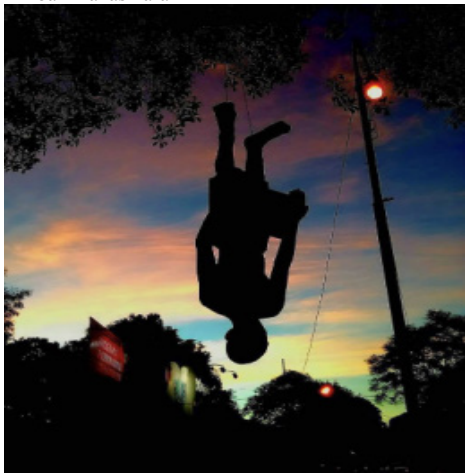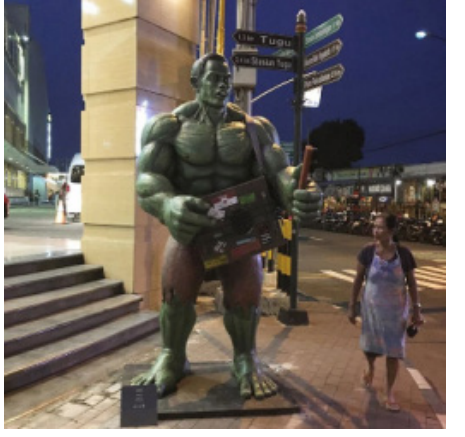

Chart 1 Sculptures' memorability for 60 respondents.

Table 1 Attractiveness of contemporary visual element processing.

No.	Name of the statue and name of the artist	Processing of visual elements	Attraction of visual elements
1	*Social Media Series* Ambar Pranasmara	The use of a human body painted red, filled with social media icons, and hung on a tree.	Statues are generally placed on land in a standing position. This statue is placed in a hanging position. The purpose of the hanging position is to invite the public to consider a different type of statue.
2	*Ngamen* Amboro Liring	A body that resembles the superhero the Hulk but with the face of a villager placed along a street with musicians.	In general, heroic characters are visualised as large, masculine characters. In this statue, the superhero is actually presented faces with strong Asian features. The attraction that arises is the contradiction between the ideas of superheroes and local faces.

Table 1 (*continued*)

No.	Name of the statue and name of the artist	Processing of visual elements	Attraction of visual elements
3	*Mr. Joke Romantic* Dwi Galuh Kusuma Atmaja 	A body with a bare skull inside a television frame.	In general, statues do not display anything terrible. However, this statue uses a frightening visualisation. Moreover, the statue will be displayed to the public.
4	*No Money No Live Match* Harry Susanto 	The idea here is to rerecord past events, without any form of distortion. The visualisation is evocative of the bodies of buskers in Bandung that are painted in silver.	Sculptures, in general, encourage the aesthetic processing of shapes, but the visual elements of this sculpture actually combine two elements as they are in real life.

Table 1 (*continued*)

No.	Name of the statue and name of the artist	Processing of visual elements	Attraction of visual elements
5	*Last Tank* Indra Lesmana and Andri Ariyanto 	This sculpture uses a gunny sack filled with chaff.	In general, sculptures are made using hard material that is not easily broken.
6	*Sitting Duck* Joko Apridinoto 	This sculpture combines two different motorbikes facing in opposite directions.	In general, statues lead in one direction, but the contradiction in form makes this statue unique.

The information and analysis show that the ideas behind sculptures are associated with various social practices and phenomena.

1. Differences in religion are narratives raised when there is a struggle between various interests.

2. A dependence on devices used to update social media statuses with false imagery has become inherent in our culture. Gadgets are storefronts that continue to be watched and people are unaware of which important actors or players should be watched. People's time is now spent watching screens instead of working or gaining achievements. Likewise, such devices have played a part in the loss of the oral communication culture and have created a preference for typing and sending messages.

3. Pedicabs, Javanese letters, mountains, kebaya, bicycles and cultural icons have become unifying icons in Jogja. These identities have reawakened the memory of Jogja, a city that still glorifies Javanese culture and togetherness.

4. A social narrative is a form for artists to express their concerns, while artists and the public share the same fate and experience the same events. This means that the artists' ideas are more easily accepted and that the potential of sculpture can be indirectly fulfilled.

DISCUSSION

The Attraction of Visual Street Sculpture Art

The visual attraction of a sculpture consists of two fields, namely, the physical field and the virtual fields.

1. In the physical field, the power of visual attraction is seen in the type of public gaze used to regard an object directly. There are several types of public responses that are frequently seen, namely, some members of the public: (a) are not aware of new objects, (b) realise that there are new objects and despite their new awareness, they continue to ignore the objects, (c) have been aware of the objects for a while, (d) pause to observe the objects, (e) approach the objects to look more closely at them, (f) touch the objects to feel the structure of the material, (g) hold, climb, or otherwise interact with the objects, (h) have more expressive reactions to the objects,

(i) take selfies with the objects and (j) upload their photos of the objects to social media.

2. As for the social media field, the visual appeal of the sculptures is observed on a screen, whether that screen is a computer monitor or a mobile device. Visual structures can still be seen and still have influence in the social media field, but what is lost is the physical atmosphere of the environment in which the sculpture is placed.

An object's increasing level of memorability is indicated by the achievement of a number of "likes" or "comments" on content about the object on social media platforms. If an image is "liked", every other follower who has "liked" it will also be notified. The public engaged in cyberspace is consistently reminded of what has been liked and commented upon. Posts on social media retell the messages conveyed by the sculpture. Through social media posts, there are possibilities for the public to interpret a sculpture as expressed by the sculptor, or the sculpture can be interpreted as a meaningless work. A lack of interpretation of a work of art also conveys a public meaning. This means that a message that can sometimes generate admiration for an object even if the message is not deep. As the amount of data on social media is visible, a sculpture's appeal can be compared to that of other sculptures. As a result, most social media accounts that have followers have power to call more attention to a statue that is already reported to be famous. Hence, having a social media account is a new source of power for creating fame and the public legitimises the content of social media accounts. However, it is undeniable if the public does not like the content, the power of the social media account begins to be reduced; conversely, when the content includes a trending topic, a social media account will continue to fortify its related media accounts. Thus, the public has power over what is uploaded on social media accounts.

Based on the results of this study, it can be seen that to create attraction towards sculpture art, artists are: (1) making their works' visual elements appear more prominent than the surrounding objects, (2) placing their work in improper places but still orienting them to be easily visible and (3) exploring visual irregularities. How long the public is interested in an object is influenced by the technical processing of that object's visual elements.

Based on observations of visual element processing, visual irregularities are narrated excessively or by using hyperrealism by means of (1) enlarging, widening and increasing the

scale of size excessively, (2) using more striking colors, such as silver, green, or yellow, and (3) using materials that are not commonly used (for example gunny sacks, shovels, etc.). This strange, hyperrealistic visual narrative becomes a method by which the public can actualise themselves on social media based on the number of people who like or otherwise indicate appreciation for an uploaded image. Thus, the public will "think" for a moment about whether the image to be uploaded has allure. The uniqueness of an object in terms of the novelty or uniqueness of its location makes a sculpture "Instagrammable". Instagram has private accounts that are more monumental, iconic, novel, unique, or sensational. Thus, the benchmark of attraction is one more category by which an object on display can satisfy the rules of being "Instagrammable" and can thus become even more well-known.

Public Accessibility of Street Sculpture Art

Whether the message meant for the audience is interpreted or not depends on how strongly the message is read and the quality of the reading and understanding of the message when the statue is seen, looked at, observed and approached. This means that using space that is accessible or in closer proximity to the public is important. Finally, there exists a photographic style in which a face appears but the background of the photo is distorted—as if legitimising the subject's observance of the sculpture or as proof that he or she was close to the sculpture. When a sculpture is not easily accessible or approachable, it is unlikely that there will be photos that immortalise the sculpture in the strange style of the selfie.

The researchers found the ideas of the artists to be divided into two parts: (1) ideas related to social criticism and (2) ideas related to adding an artistic touch to urban spaces. It is noted in this research that some sculptures are felt to be aesthetic elements that beautify public space, though the level of secularity of this idea still needs further examination. The production process of a sculpture requires choosing processing materials for the installation and a creative process that is not easy. Public space is a type of capital that strengthens meaning and plays a part of the physical element of a sculpture. Thus, meaning depends on how strongly the public space conveys the content of the story of a sculpture, which mostly involves inviting the public to enter the public dialogue. The measurement of the public response is based on the "likes" given to objects on social media and not on the depth of understanding of the meaning. The public response is strengthened by observing how many

other people have seen the object, how many people like it and how many times it is shared or retweeted; a "like" on someone else's post will legitimise a person within a community that shares the same ideas.

Public Power over Social Media

Social media platforms such as WhatsApp, Facebook, Instagram, Twitter and Line are now more directed at being entertainment media. The content is given entertaining packaging regardless of whether it is political, economic, social, cultural or educational. Content posted on social media is not generally heavy news but the content is intended to be liked by the public. The narratives presented are lighter and tend to be about popular topics. Social media posts tend to be "safe" and are given entertaining and relaxed packaging.

Street sculpture art is a visualisation of artists' ideas that sometimes not only have an aesthetic element but also carry social criticism. Due to the tendency of the public to be entertained by the novelty of an image, anything that can entertain the public or provoke a public response can be uploaded as an image. From the explanation of the findings, it can be seen that the Jogjaku and Jogja city Instagram media and posts are dominant on social media and are seen by their followers. The interpretation of how many images are "viewed" or "liked" by the public as well as whether the public "like" a statue, implementation of an event, or other news from the Instagram group, are not questions that are examined here. The notification function on social media will remind social media participants the images that they have been seen and liked and will prompt them to view the images again and again. This discussion signifies that the public has the power to determine the reputation of a piece of street sculpture art.

Thus, whether the content of a sculpture includes an entertaining idea or the idea of social criticism, the work will continue to be publicly neutralised if it does not have an educational or entertaining message; entertaining aspects are preferred over educational aspects. Expressions that evoke humour or provide a fresh atmosphere, amazement or astonishment are the benchmarks of success in social media entertainment. The public memory of a unique visual object depicting an entertaining event will last longer than one that carries an educational purpose. Social media content is only limited to the outermost layer of perception; sometimes, the truth of the content is not guaranteed and the content will not be

judged based on its reality. This is exemplified by the statue of the pedicab driver, entitled *No Money No Live Match*, as the pedicab was overturned and the driver stood upon it as if the soccer field truly had something hidden behind the wall.

The pedicab statue is intended to depict a marginalised worker in a field that has been impacted by the growth of online transportation platforms (motorcycle taxis, Gojek and Grab), though this information was not always understood by the public. The sculpture has been made visually attractive, is displayed at a notable height, is painted in silver and exists in sufficient conformity with the public space where the statue located. The events that inspired the sculpture are probably not widely known by the children who like the statue. This means that even though the message of the historical reality of the event is unreadable the work has been created to be visually attractive and will thus continue to be remembered.

Mentioning street sculpture art on several social media platforms has become an entertaining experience, thus extending the duration of a person's phubbing with his or her gadget. This entertainment will not last long if the public does not experience intimacy with the object in question. When a statue that has been mentioned is easily approached, it is responded to directly with the creation of selfies; it is common for these photos to be uploaded on social media. The Hulk-bodied superhero figure singing with a tool from a toolbox has become an object that is frequently approached by the public.

The conception of Kotabaru's public space as part of the dream of an ideal city is contradicted by the social criticism that is currently underway. In the midst of the rapid development of the city of Yogyakarta, there are still a number of phenomena of deterioration that make it difficult to find a decent livelihood. The Hulk statue is an entertaining social criticism. The enchantment of the statue is not due only to its unnatural visual elements. In terms of the social-humanist aspect, the statue's visual elements will increase the stability of the statue in the face of the phenomenon of Jogja's changing urban culture.

Table 3 Relationship between social practice and critical ideas based on social practice.

No.	Street sculpture	Social practice	Critical ideas based on social practice
1	*Angin Surga*	Religious differences are issues of horizontal conflict.	Enjoy the difference in a fun way. Just like this sculpture, there are many choices of roads that lead to heaven.
2	*Social Media Series*	Digital social media now dominates urban society in Jogja: selfies and selfie culture, rampant *tongsis*, a dependence on power banks, hunting for Wi-Fi signals, and excessive phubbing. Likewise, the use of social media takes up a great deal of time (WhatsApp, Facebook, Twitter, Instagram, Line), as it often involves routine image posts and status updates, following and unfollowing, friending and unfriending, and other (pseudo) false depictions of one's life.	Statues of human bodies are filled with social media icons and are dependent on the *Social Media Series* tree by Ambar Pranasmara.

Table 3 (*continued*)

No.	Street sculpture	Social practice	Critical ideas based on social practice
3	*Lakuning Urip* 	Jogja is still the second most popular tourist destination after Bali. There is legislation preventing additional hotels from being built, which results in a drying out of the tourism "well water". This statue confirms the moratorium on hotels in Jogja.	The idea of a dry well displayed in the middle of the road conveys the idea of growth bubbles and apartments becoming hotels.
4	*Ngamen* 	Social inequality results in difficulty in finding a decent livelihood.	The idea of a statue of a pedicab driver watching football, mothers begging, and hulk buskers all convey how such people still seem to enjoy life.

FINDINGS

The critical findings in this study are related to the visual achievement of street sculpture art, which was initially thought to be best measured by individual perceptions, but now, the memorability of a work of art has been determined to be more collectively dominated or influenced by public power. After a person sees other sculptural objects that are considered more attractive by the public, then the possibility of attraction changes and adapts to what the public likes. Visual memorability and appeal is legitimised by publicity on social media. Thus, the strategy of shaping public opinion towards the memorability of street artwork is influenced by social media (Facebook, Instagram, WhatsApp) and having friends, groups or followers.

A sculpture relies on impressing the public, even though the community may not understand the sculpture's aesthetic composition. The sculpture will be considered a stranger in the community of a social media group if the group members do not share a love of the statue. The public has power over street sculpture and public power has been implemented through social media accounts to make sculptures more memorable.

To achieve high memorability levels, street sculpture art must have a strong message, large size and location that is easily accessible to its audience. The content of the message embedded in street sculpture art must be memorable and easy to recall. This content can be social criticism or humorous messages. The large size of a sculpture allows its audience to interact more freely and creatively with the sculpture. It also allows the sculpture to be climbed or to provoke audiences to pose in certain photogenic ways so that the photo will be interesting enough to be uploaded on social media. Locations that are easily accessible and in public spaces will attract larger audiences, while street sculpture art that is difficult to reach will make its audience reluctant to get close and will result in limited visibility, which affects the memorability of the street art.

CONCLUSION

The level of memorability of street sculptures is influenced more by social media platforms that exist in cyberspace than by experience in the physical field. The structure of visual irregularities of a sculpture will not be impactful if not many people look at, accidentally

see, or stare at the sculpture, as the impact is dominated more by social media. The visual irregularities that followers perceive are shared on social media. The power of street art or a sculpture on social media is greater than the power of the sculpture's physical form; relatedly, when a person has seen the original physical, sculpture, the sculpture's meaning is more strongly confirmed with each of the increasing number of notifications in social media accounts that the person follows. This means that what is considered the physical environment of street sculpture art is increasing; it is not only the physical environment in which the statue is placed but also the public's response to the social scene that takes notice of the visual structure of the statue.

The memorability of a sculpture is constructed by how phenomenal the narrative of social criticism in the sculpture appears to be; if a sculpture is more memorable, it will be easier to invite the public into the dialogue between the public and the sculptural work. The public response is gauged by whether an object is noticeably liked and not by the depth of understanding people have of the object's meaning. The public's response is greater when the number of people who see, like, share, comment on and retweet images of the sculpture on social media is greater. A "like" on someone's post will legitimise that person within a community that shares the same interests and ideas.

The depth of social criticism in a sculpture will continue to be publicised in the context of the educational and entertaining message of the sculpture if the message is not overly "heavy". Social media is largely a medium of entertainment for the public and it influences the memorability of street art and sculpture.

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