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On memorability of place and installation

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Abstract: Memorability of place and artwork is an important issue for exhibitions in museums and galleries. Understanding the memorability of an exhibition and its effects on visitors might guide curators and designers in exhibition design. The main questions of this study are 'Can a temporary installation remain memorable for visitors?' and 'Which features of installations and place affect visitors?'. The study focuses on the visitor experience to understand the memorability of both an installation named Brain Forest Quipu and the exhibition place which is the Turbine Hall in the Tate Modern Museum. Therefore, visitor comments on social media (Instagram and YouTube) and the Internet were examined with the content analysis method. In order to make the analysis clearer and obtain more precise data, words that are taken from comments were grouped under "Definition" and "Interpretation" titles. Also, five parameters that can affect memorability were identified based on the literature review and included in the analysis. As a result, visitors' comments revealed the feelings and expressions which both installation and exhibition place created, and it can be said that installation had an impact on most of the visitors because of its topic and the representation. However, it was hard to define the degree of memorability because of the lack of information about visitor's background and interests. On the other hand, using this perspective about social media comments to discover the thoughts and feelings of visitors can be useful for future studies. The method can be developed with the involvement of some other scientific measurement techniques used in studies on memory.

Keywords: installation, visitor experience, memorability, exhibition design, Tate Modern Museum, social media

INTRODUCTION

Memorability of installations and places is a significant issue for exhibitions in museums and galleries. Exhibitions are designed for people, and they work as places where people can visit, learn and expand their visions. Therefore, it is an important point to think about how people will experience the exhibition while placing artworks and designing space. In addition, the experience of visitors does not end after visiting the exhibition; there can be some lasting impressions in memory. Even though it is not possible to remember every detail; some parts of the experience might be retrieved easier (Konkle et al., 2010).

Memory can be defined as arrangement of visuals or sets of events that are captured by a camera as they are (Khairudin et al., 2013). As regards memorability, it is about how people remember some nonverbal or verbal messages because of their effect on their lives (Knapp et al., 1981). Since experience is personal and related to physical environment, perception and feelings, the degree of memorability is different for everyone too. According to Benson et al. (2012) things that are meaningful for someone are ten times more memorable than regular and random things. Moreover, things which cause feelings of fear, amusement and disgust are more memorable than content and awe (Dubey et al., 2015).

In this study, memorability can be understood as long-term recall and emotional impact in the context of installation art and exhibition place. Atmosphere of the place, design of the installation or the interaction with others are some of the factors which affect memorability. With this point of view, some questions like 'Which features of installations and places affect visitors?', 'Do people remember the exhibitions they visit or do they only remember the installation or place?', 'Can a temporary installation remain memorable?' arise. While keeping these questions in mind, this study aims to explore the impact of an installation named Brain Forest Quipu, which was exhibited in the Turbine Hall of the Tate Modern Museum (London, UK) in 2022, on visitors and its potential memorability.

This impact is not limited to the artwork itself but also includes the emotional impact left by the exhibition space. The reason for selecting an artwork exhibited in Turbine Hall of Tate Modern Museum as the case study is to contribute to the growing body of literature regarding the works displayed in this hall. The hypothesis of the study is: 'Through collective experience of a

temporarily exhibited installation, the artwork can become memorable for visitors.' Social media comments were collected and analysed to understand the degree of memorability and the parameters that influence it. Methods used in this study are explained in more detail in the methodology part.

THEORETICAL BACKGROUND

The term installation, in its most basic form, refers to the placement or arrangement of certain objects or items in a space. In installation art, some questions highlight the importance of the relationship between space and object, such as which objects will be placed in which space, their positions within the space, and why those positions are chosen (Sözen, 2010). The necessity of unity between the artwork and space makes installation art distinct from traditional art forms, such as painting and sculpture (Rosenthal, 2003).

As regards the aspects of installations, it can be said that space plays an important role. In addition, some installations might be site-specific so that more knowledge about the history, culture, and social life in that place is needed to understand the meaning behind the artwork (Cheung et al., 2022). Another aspect of installations is the high variety of material use and it can be seen in many different spaces either in permanent or temporary forms (Sözen, 2010). It is especially monuments and some sculptures that are built with durable materials like marble and stone. This material choice represents the wish of permanency and durability of the objects, which is both physical and mental (Chung, 2010).

At this point, deeper meanings and emotions come to the fore, too. Some cultural, historical or environmental events related to issues such as human rights, health and pollution (Lacy, 1995; Blair et al., 1998) or people who played a significant role in there become important memories. Thus, artworks associated with them can be a way of remembering (Worth, 2003). Also, due to the diversity of materials, techniques and meanings that installations contain, it is not incorrect to describe installations as having an experimental aspect (Sarıkartal, 2007; Sözen, 2010). This experimental quality makes installations open to constant changing and evolving (De Oliveira et al., 2005). Thus, the creation of an installation becomes a complex and dynamic process.

Apart from the technical parts of the creation of an installation, artists' wishes and aims are the foundations of this process. Leaving a long-lasting or permanent effect on visitors' memory can be one of the main wishes or goals of an artist (Davis and Bainbridge, 2023). The experience of the place and surrounding objects also affects the memorability of the installations. According to Patricia C. Phillips (1989), the state of an installation's permanence and memorability can be determined according to the thoughts and evaluations of individuals in society. From this perspective, it can be said that there is no guarantee of how long their works will remain memorable.

At this point, memorability is referred to as a long-term recall of the installation and emotional impact on visitors. Since both are related to experience, it appears that understanding the installation and space can only occur through experience, which can be thought of as the interaction between the body and space. According to Henri Lefebvre (2014), space is a living place made up of experience and the activities within it; it is not an empty void detached from its surroundings. Through the body and senses, people connect with space and make sense of it. Also, Pallasmaa (2011) emphasises the importance of involving other senses rather than only sight. If other senses like touch and hearing are included, the richness of the experience increases.

The experience can be seen as a dialogue in which humans also influence and shape space rather than being a one-sided process. As a result of this mutual dialogue, the space and objects within it find a place in people's memories. At this stage, involvement of visitors and the interaction with the artwork may be a factor pertaining to memorability. Traditionally, visitors can be seen only as viewers of the artwork; however, sometimes the degree of involvement increases and visitors become active participants in the process of production and exhibition (Oktay, 2003). Installation named '10,148,451' designed by Tania Bruguera can be an example of both visitor involvement and collective experience. The installation becomes visible when all the visitors lay down on the floor and activate the heat-sensitive floor (Tate, 2023c). In this way, participation and collective experience might affect the degree of memorability.

Even though aesthetic beauty and unusualness might not be associated with the increase of memorability (Parikh et al., 2012), the memorability of installation and place is related to the presence of different elements such as form, colour, sound or texture. Texts and titles are some important visual elements that can influence memorability as well. They attract attention and give some messages that might be meaningful for someone (Borkin et al., 2016). Also, when the exhibition space is concerned; well-designed circulation and clear information, interactive objects and innovative designs are important factors that can enhance the visitor experience and strengthen memorability (Agboola et al., 2025; Baldwin and Ching, 2017). However, lifestyles, personalities and backgrounds of people might have a significant effect in relation to remembering (Öymen Özak and Pulat Gökmen, 2009).

Since this study aims to discover if the installation and place are still remembered and the emotional impact lasts on visitors, five parameters are defined after the literature review. These parameters are: "being site-specific", "presentation of the art and how it materialises", "content of the art and its emotional impact on the viewer", "degree of the viewer's involvement" and "collective experience" (Tab. 1). In the continuing part of the study, these five parameters are evaluated with an installation exhibited in the Turbine Hall of the Tate Modern Museum.

Tab. 1. Details of installation and visitor comments. (Source: Authors, 2025)

Artwork name	Artist name	Exhibition dates	No. of visitor comments and date range
Brain Forest Quipu	Cecilia Vicuña	11 Oct 2022 – 16 Apr 2023	23 comments Oct 2022 – May 2023

The Tate Modern Museum in London was born out of the idea that there should be a gallery for international contemporary and modern art. It was considered that the old Bankside Power Station, a former power plant, could be used as the gallery space. The conversion project of the power plant into a gallery was carried out by Swiss architects Herzog & de Meuron. Thus, by the year 2000, the old power station began operating under the name Tate Modern Museum. The museum consists of four sections: 'The Turbine Hall', 'The Tanks', 'The Chimney', and 'The New Switch House'. This study focuses specifically on the Turbine Hall area. Located at the centre of the museum, the Turbine Hall is massive, measuring 152 meters in length and 35 meters in height. The space's steel beams, brick walls, and narrow vertical windows on opposite sides were left unchanged during the conversion project (Fig. 1) (Tate, 2023d).

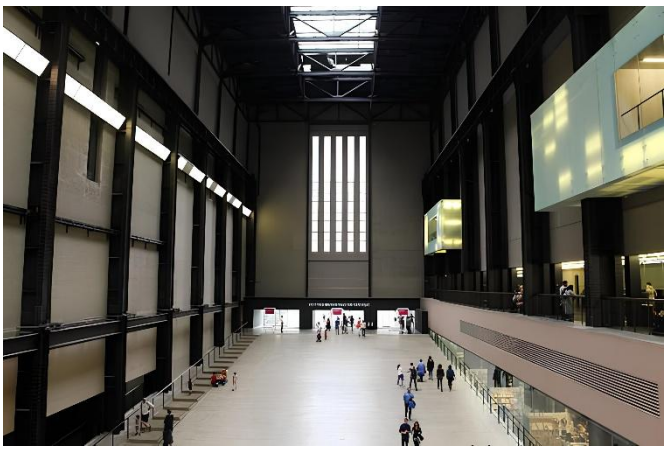

Fig. 1. General view of the ground floor of the Tate Modern Museum, the Turbine Hall. Photo © the wub, 2015, CC BY-SA 3.0. (Source: Wikimedia Commons, 2023)

Access to the Turbine Hall is provided either through the ramped entrance on the ground floor or the visitor entrance located on the first floor (Larsen, 2017). While entering from the entrance on the first floor, visitors reach a bridge that overlooks the Turbine Hall from an upper level. Visitors go down the stairs in this area and they can explore the exhibitions on the ground floor (Tate, 2023a). Starting in 2000, various installations were exhibited in this hall. The first of them was the work I Do, I Undo, I Redo by French artist Louise Bourgeois. The installations are typically displayed for 5–6 months. After this period, the installation is removed and the space is prepared for the next work. The vast scale of the Turbine Hall has allowed artists to create works that are unconventional and on a much larger scale than typical (Tate, 2023d).

The installation targeted and discussed in this study is Brain Forest Quipu, which was exhibited in the period between 11 October 2022, and 16 April 2023 (Tate, 2023b). The reason of selecting this installation as the case study is to contribute and increase the visibility of installations exhibited in the Turbine Hall. Although there is a lot of research about the Tate Modern Museum, a gap in the literature can be seen regarding the Turbine Hall and the installations in it. This work was created by Chilean artist Cecilia Vicuña and takes its name from quipu, a record and communication system used by the Quechua people living in the Andean mountains.

Quipus were used between 2500 BCE and the Spanish conquest in the 16th century. They consisted of long textile cords with knots of different colours and shapes. In Andean and Inca civilisations, this technique was used for purposes such as numerical calculations, recording stories and poems, and it served as an alternative communication method, distinct from written language. Therefore, it can be said to have a relationship with memory. For over fifty years, Vicuña has researched and utilised quipus in her works. Drawing inspiration from traditional quipus, her artworks feature various knotting techniques and materials (Hyundai Artlab, 2025).

The Brain Forest Quipu installation consists of multiple parts like sculpture, sound, and video. Taking advantage of the height of the Turbine Hall, the installation includes two quipus that are 27 meters high and suspended from the ceiling. One of the quipus is positioned at the ramped entrance of the space, while the other is placed further inside. The installation's location within the Turbine Hall is marked in orange (Fig. 2). At the top of both quipus, there are large rings that allow for the hanging and movement of the materials suspended below (Fig. 3) (Searle, 2022).

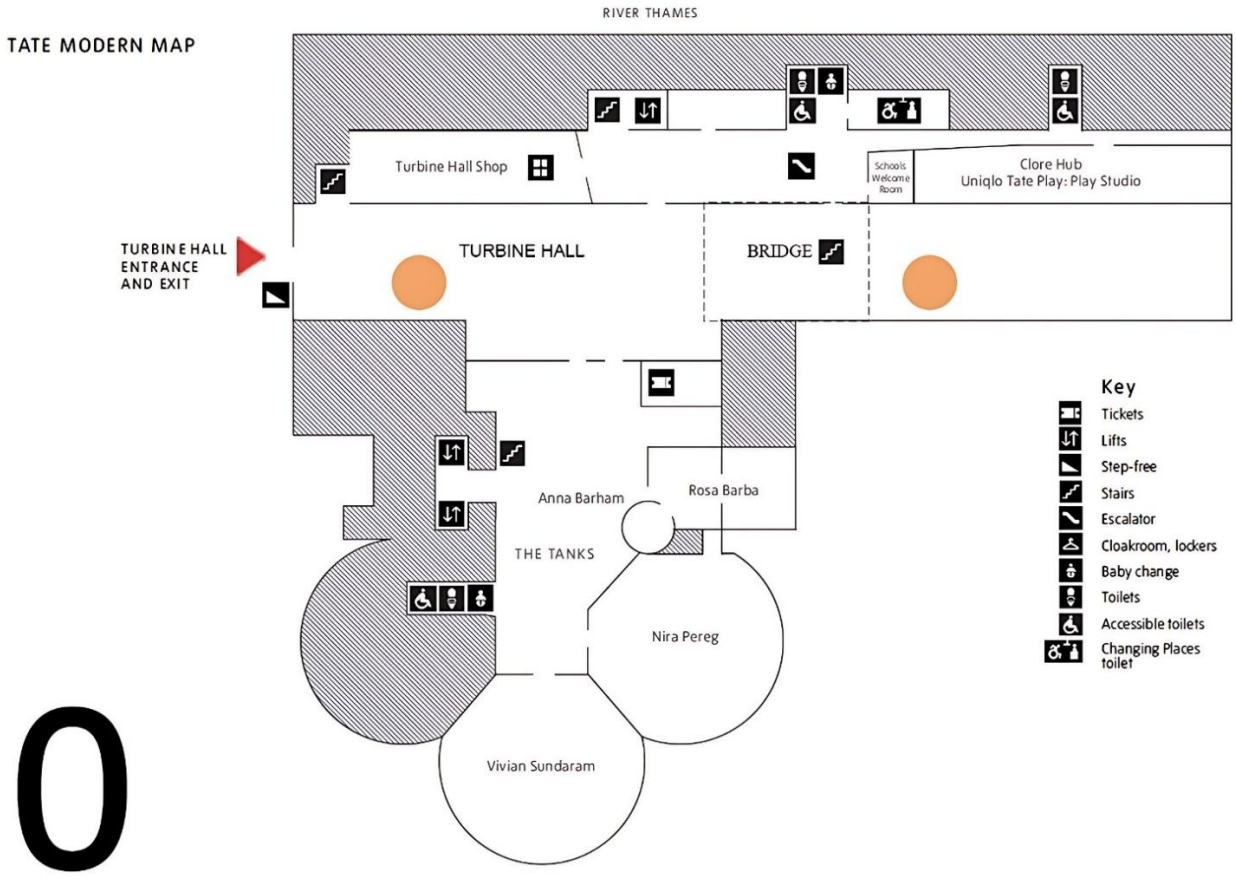

Fig. 2. Location of the installation in the Turbine Hall. (Source: Tate, 2023a, modified by Authors, 2023)

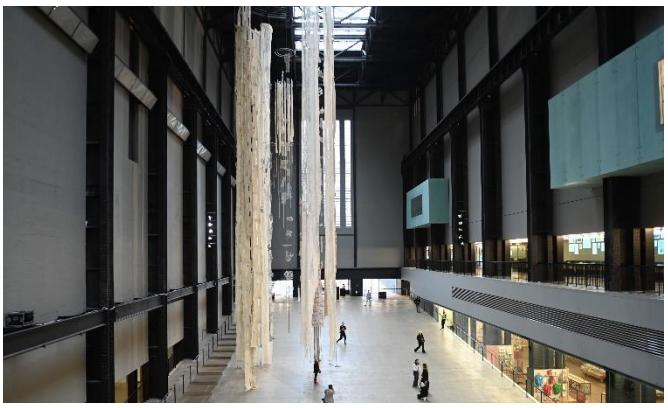

Fig. 3. The 'Brain Forest Quipu' installation. Photo: Neil Hall/EPA. (Source: Searle, 2022)

Visitors wandering around or beneath the installation can view it from various angles. Additionally, there are chairs positioned around the work where visitors can sit and observe both the installation and the surrounding space. The installation combines different materials such as plant fibres, wool, objects found in the surrounding environment, string, and cardboard to create bleached and ghostly forms resembling trees (Fig. 4a). During the process of gathering materials for the installation, Vicuña collaborated with local Latin American communities, women, activists, and artists. They worked together to collect various materials along the banks of the River Thames.

The bleached white colour of the quipu evokes imagery of dried forests and dying coral, prompting visitors to reflect and raise awareness (Fig. 4b) (Tate, 2023b; Judah, 2022). In addition to the visual elements of the installation, background sounds of drums, trumpets, and bird calls create echoes of the forest or a holistic silence, highlighting the auditory aspect of the work. These sounds come from two eight-hour "sound quipus" composed by musician Ricardo Gallo. The speakers embedded within the suspended wool cords emit two distinct pieces of music, which sometimes play sequentially and sometimes overlap. Between each sound, there is a complete silence, allowing visitors to become more aware of the surrounding sounds within the space (Tate, 2023b).

Fig. 4a. Some materials used in the installation. Photo © Tate Photography (Sonal Bakrania). (Source: Tate, 2023b)

Fig. 4b. A closer look at a Quipu material. Photo © Tate Photography (Sonal Bakrania) (Source: Tate, 2023b)

METHODOLOGY

The method used in this study comprises two main phases. In the first phase, five parameters that are efficient on memorability were determined with findings from the literature review. These parameters are being site-specific, presentation of the art and how it materialises, content of the art and its emotional impact on the viewer, degree of the viewer's involvement and collective experience (Tab. 1). In the second phase, visitor comments on social media platforms (Instagram and YouTube) and art review articles on the internet were collected to understand the memorability of the installation.

Social media usage increases day by day and social media has become a data pool because of a large group of posts, comments and information. Although social media was not initially regarded as a data source, over time its increasing use has shown that it contains a large amount of data on issues such as users' beliefs, attitudes and behaviours (Sloan et al., 2015). Social media data has been used in areas such as detecting psychological stress (KVTKN and Ramakrishnudu, 2022), mapping cafe usage based on the number of likes (Bits 'n Bricks, 2017), and identifying user needs (Arup, 2013; cited by Dağdelen, 2019).

While searching for comments, keywords like Brain Forest Quipu, Cecilia Vicuña, Tate Modern Museum, and Turbine Hall were used. Even though there were more comments on social media, only English-language comments were collected. Also, irrelevant and duplicating comments were excluded. It is significant to mention that the collected comments may reflect solely digitally active visitors instead of the total number of visitors. However, it can still give some ideas about the emotional impact. Therefore, a total of 23 comments were gathered and processed (Tab. 2). Following the Personal Data Protection Law, any parts of visitor photos or names on social media were anonymised. Then, content analysis, which is a qualitative data analysis method, was used to analyse the comments.

Tab. 2. Parameters that affect the memorability. (Source: Authors, 2023)

Parameter	Detailed information and references
Being site-specific	Permanence in memory increases since it strengthens the sense of place. (Cheung et al., 2022)
Presentation of the art and how it materialises	The features of artwork such as colour, size, form, material and techniques used have an impact on the viewer. When these features are different or unusual, the artwork's memorability increases. (Chung, 2010; Öymen Özak and Pulat Gökmen, 2009; Parikh et al., 2012)
Content of the art and its emotional impact on the viewer	Content that coincides with the viewer's area of interest and catches their attention, as well as the emotions and thoughts the artwork evokes in the viewer, are important factors that affect its memorability. (Worth, 2003; Benson et al., 2012; Dubey et al., 2015; Lacy, 1995; Borkin et al., 2016)
Degree of the viewer's involvement	Being a viewer is a one-sided interaction so its impact on memorability might be limited. By stepping out of the role of a mere viewer and becoming involved in the production or exhibition process of the artwork can increase its memorability. (Blair et al., 1998; Oktay, 2003; Pallasmaa, 2011)

Collective experience	Interaction with others and experiencing something as a group makes the experience different, so hence it increases the memorability. (Lefebvre, 2014)

In written texts, elements such as words, terms, concepts, themes or characters are some of the components evaluated within the scope of content analysis (Berg and Lune, 2017). The process of qualitative data analysis begins with a detailed examination of the data obtained through various sources and techniques. This review helps to separate data that is relevant to the research topic from that which is weakly related. In this way, the data is reduced only to the relevant data, which is identified and either named or coded. Once the data is named, similar pieces of data are grouped under the same category. Subsequently, these categories are assigned names. Next, the categories are compared to understand the relationships between them. At this point, the data is interpreted, tested against the study's hypothesis, and eventually compiled into a report as was indicated by Gürbüz and Şahin (2018).

For the data analysis, MAXQDA 2020 Analytics Pro, a software suitable for qualitative data analysis, was used. The visitor comments were collected in English, so the program's interface was set to English too. The comments related to the installation and Turbine Hall were uploaded into the program for coding. At this point, every word, which is relevant and irrelevant in the comments, was understood as data in the program. Therefore, irrelevant data needed to be eliminated to achieve more logical results. The data was assessed within the five parameters outlined in the study's conceptual framework. Then, the data was compared with the study's hypothesis, and various interpretations were drawn based on this comparison.

As a result of this process, firstly, a word cloud was created based on the relevant and most frequently used words. In this word cloud, the size and boldness of the words are proportional to their frequency in the comments. The next step was categorising the codes as 'Description' and 'Interpretation' to understand the meanings. These group names were chosen by the authors after reading each comment and seeing the data in the program. Codes focusing on the descriptions of visitors about the installation and place were grouped under the description category, while codes that express the emotional responses and impressions were included in the interpretation category. A frequency table of the codes is provided in where 'Description' codes are italic and 'Interpretation' codes are in regular font (Tab. 3). In addition, these codes were interpreted while matching them with the five parameters as well (Tab. 4).

Tab. 3. Frequency of codes that were entered into the program. (Source: Authors, 2023)

Code	Frequency	Percentage	Code	Frequency	Percentage
installations	*31*	*15.65*	interesting	2	1.01
Andes	*14*	*7.07*	impressive	2	1.01
community	*14*	*7.07*	*severity*	*2*	*1.01*
moving	12	6.06	*communication*	*2*	*1.01*
mesmerising	11	5.55	imposing	1	0.50
destruction	*10*	*5.05*	forbidden	1	0.50
space	*9*	*4.54*	intimate	1	0.50
reminder	*7*	*3.53*	*benches*	*1*	*0.50*
culture	*7*	*3.53*	*ritual*	*1*	*0.50*
loss	*7*	*3.53*	*ecology*	*1*	*0.50*
nature	*6*	*3.03*	*masterpiece*	*1*	*0.50*
knotted	6	3.03	amazing	1	0.50
mourning	*5*	*2.52*	iconic	1	0.50
rainforests	*5*	*2.52*	noisy	1	0.50
monumental	5	2.52	powerful	1	0.50
large	4	2.02	cavernous	1	0.50
beautiful	3	1.51	*size*	*1*	*0.50*
tearful	3	1.51	*height*	*1*	*0.50*
memorial	*3*	*1.51*	*volume*	*1*	*0.50*
scale	3	1.51	ethereal	1	0.50
indigenous	2	1.01	awe-inspiring	1	0.50
mysterious	2	1.01	**Total number of codes**	**198**	**100**
poetic	2	1.01	***Description***	***131***	***66.1***
remember	*2*	*1.01*	**Interpretation**	**67**	**33.9**

* The codes in italic represent the "Description" category while the codes in regular font correspond to the "Interpretation" category.

Tab. 4. Interpretation of codes and parameters. (Source: Authors, 2023)

Being site-specific	**Number of comments**	**Codes**
	1	cavernous
	2, 20	monumental, imposing
	3	size
	5	iconic, space, monumental, scale
	6	space, height, volume, noisy
	13, 15	large, scale
	18	severity
	Evaluation: It has been expressed with the words like 'monumental', 'size', and 'scale' that the artwork is a massive two-part installation utilising the full height of the Turbine Hall. However, rather than occupying a specific area of the hall, it could have utilised a larger portion of the space. The installation transforms the iconic and serious structure of the Turbine Hall into an emotionally charged space.	
Presentation of the art and how it materialises	**Number of comments**	**Codes**
	17	knotted
	19	ethereal
	Evaluation: The artwork is made up of knotted ropes and fabrics. It is believed that the use of these materials in only white creates a spiritual or ethereal atmosphere for the installation.	
Content of the art and its emotional impact on the viewer	**Number of comments**	**Codes**
	1, 23	intimate, memorial, mourning
	2	reminder
	3, 7, 15	poetic, moving
	4	ecology
	5	awe-inspiring
	7	culture
	8	powerful
	9, 19	communication, loss
	10, 16	masterpiece, nature
	11	interesting
	6, 9, 12, 18	tearful, beautiful, mesmerising
	13, 17	impressive, Andes, culture, remember
	14	amazing
	20	mysterious, destruction, rainforests
	Evaluation: The use of an ancient communication technique on the verge of extinction combined with the theme of the destruction of rainforests has deeply moved visitors and it can be understood by the words of 'moved', 'mourning', and 'tearful'. The installation is considered a powerful reminder both in terms of its subject matter and its huge scale, making it emotionally impactful.	
Degree of the viewer's involvement	**Number of comments**	**Codes**
	3	forbidden
	5	benches
	15	community
	Evaluation: It has been mentioned that visitors are not allowed to touch the artwork itself and can only interact with material samples placed in separate boxes. Visitors are free to walk around the installation or sit on the surrounding benches to observe it. However, it has also been noted that the artist creates her works in collaboration with the community.	
Collective experience	**Number of comments**	**Codes**
	-	-
	Evaluation: In the comments examined, nothing is mentioned about the experience taking place collectively.	

FINDINGS AND RESULTS

The content analysis of the collected data in the MAXQDA 2020 Analytics Pro software on the compiled comments made by visitors who experienced the installation Brain Forest Quipu on Instagram, YouTube, and other online platforms (Fig. 5a-c) resulted in a word cloud (Fig. 6), two groups of codes (Fig. 7), a code frequency table (Tab. 3), and a table for the parameters that affected the memorability of the installation and place (Tab. 4) were produced. Some of the codes express the impressions and feelings created by the installation, while other codes highlight the physical characteristics of the installation and space. Therefore, the headings 'Description' and 'Interpretation' in the frequency table are important for a clearer understanding of the meaning behind the codes extracted from the comments.

The words mentioned in visitor comments about the installation are displayed in the word cloud in Figure 6. The size of the words corresponds to how frequently they appeared in the comments. The names of the codes, along with their frequency and percentage values, can be seen in Tab. 3. 66.1% of the codes were categorised under the 'Description' category, while the remaining 33.9% were in the 'Interpretation' category. According to Table 3, the most frequently repeated words by visitors as follows: installations (f=31), Andes and community (f=14), moving (f=12), mesmerising (f=11), destruction (f=10), space (f=9), reminder, culture, and loss (f=7), knotted and nature (f=6), mourning, monumental, and rainforests (f=5), large (f=4), tearful, beautiful, memorial, and scale (f=3). The rest of the repeated words and their frequencies and percentages can also be seen in Tab. 3.

Words like 'installations' and 'Andes and community' were the most frequently used to define the type of artwork and a part of its topic. On the subject of memorability, since it is associated with emotional impact and long-term recall, high frequency of

codes like moving, mesmerising, mourning, tearful, and beautiful can be interpreted as the installation touched visitors' feelings. For example, it was understood that topic of the installation affected the visitor in comment 7 and it left a moving effect that is related to the parameter of 'Content of the art and its emotional impact on the viewer' in Tab. 4.

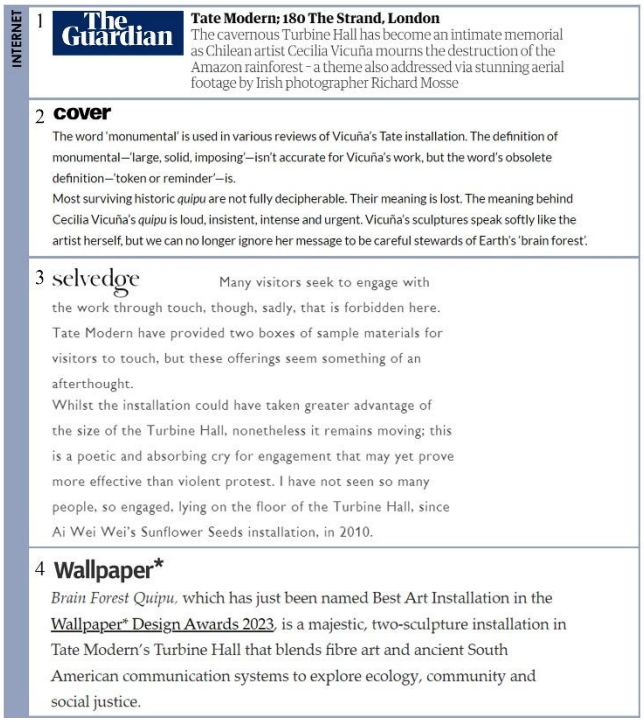

Fig. 5ab. 23 comments on the installation – part 1/3. (Source: Authors, 2023)

Also, it was observed that frequently used words mentioned above related to that parameter, too. Another example is the word of beautiful in comment 6, which was related to the appearance of the installation. The word represents admiration and the emotional influence of the artwork. When it comes to physical appearance of the installation; monumental word in comment 9 and large and scale words in comments 13 and 15 emphasise the size of the installation. Being site-specific becomes an important parameter at this point because the huge dimensions of the Turbine Hall create an opportunity to make large-scale artworks.

(7) "…The most moving Tate Turbine Hall installation for years… is a moving lament to a disappearing world, the loss of an ancient language and to the destruction of communities, their ways of life and cultures."

(6) "Two large sculptures hang from the roof … As much as they are visually engaging, tactile and rather beautiful, these heartbreaking sculptures also recall dead vines and shedding bark …"

(9) "Nobody entering the Tate Modern and finding at the Turbine Hall can miss the two monumental sculptures made by Cecilia Vicuña…"

(13) "…The scale of her work is just breath taking and story behind them thought provoking."

(15) "…Vicuña is a poet and activist and works with community to create her large scale quipu sculptures."

A comment related to 'Degree of the viewer's involvement' parameter from Tab. 4 explains that it was forbidden to touch the installation, so viewers stay as observes. However, a local group of people was involved in the creation process of the artwork. As regards the 'Collective experience' parameter, no data could be obtained from comments. The reason might be the limited data or the nature of the work, which has a low degree of viewer involvement.

(3) "Many visitors seek to engage with the work though touch, though, sadly, that is forbidden here. Tate Modern have provided two boxes of sample materials for visitors to touch, but these offerings seem something of an afterthought."

Fig. 5b. 23 comments on the installation – part 2/3. (Source: Authors, 2023)

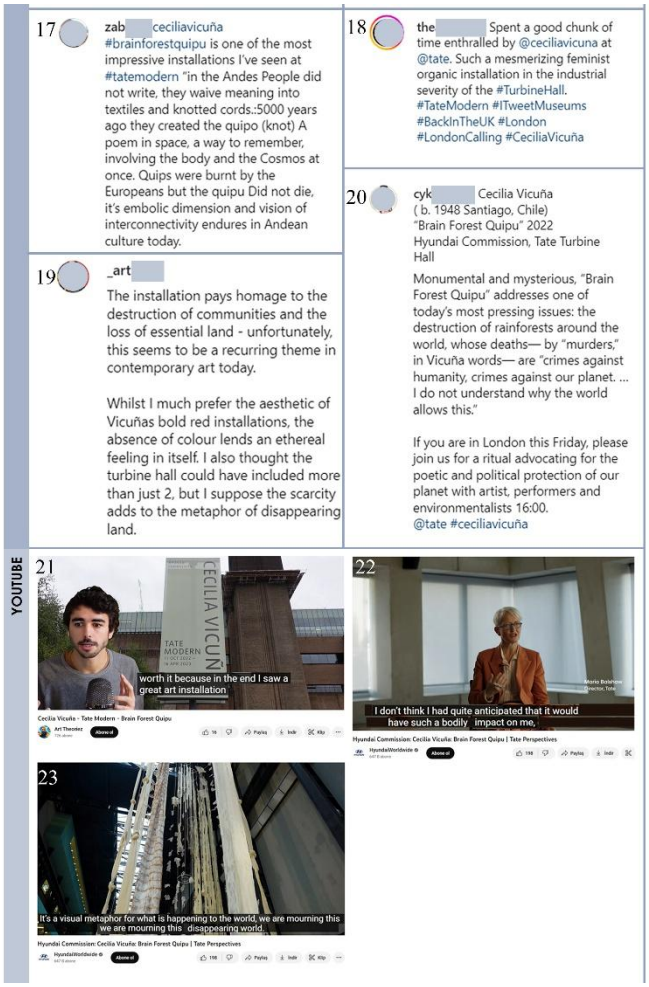

Fig. 5c (left). 23 comments on the installation – part 3/3. (Source: Authors, 2023)

Fig. 6. Word cloud created from the comments about the installation. (Source: Authors, 2023)

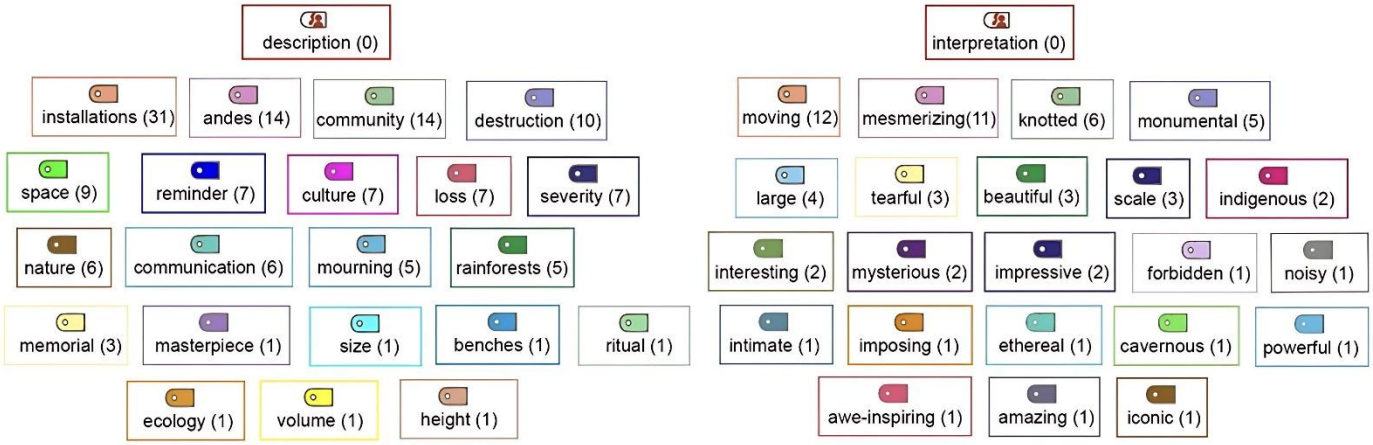

Fig. 7. The groups of codes. (Source: Authors, 2023)

DISCUSSION AND CONCLUSION

As a result, the emotional impact may be seen through the help of words like mesmerizing, moving, and large in relation with the installation's topic and representation. Increase of memorability when something or an issue is meaningful for someone or the community, was a theoretical expectation, and it can be said that the expectation meets the results of the findings. Also, these findings become consistent with another installation in the Turbine Hall named 'Fons Americanus' made by Kara Walker in 2019. Similarly, its representation and topic affect visitors and likewise, it is possible to see the emotional impact in the comments.

On the other hand, the effect of place on memorability could not be understood because of the limited information about the circulation in the exhibition place and its spatial features. In addition, it is difficult to understand the degree of long-term recall of the installation and place because solely reviewing comments and words in them is not an efficient way for this issue. Other methods like surveys or more scientific approaches that are used in memory studies, might be helpful to understand the long-term recall.

Regarding the parameters defined to understand memorability, it is evident that certain factors not included in these parameters play an important role in the memorability of the artwork and place. It is significant to express that this study has some limitations, such as a small number of comments, lack of demographic information about visitors and bias about only presenting digitally active visitors. Furthermore, the data about visitors' knowledge about the artist and her works, their interest in the topic, the social structure they were raised in, and their emotional states is lacking. Since this study is based on analysing social media comments, it has not been possible to include these various factors in the analysis. Nevertheless, social media usage as a data pool might be seen as an opportunity. It is a free, open space for people to express their ideas and experiences.

Future memory studies can adopt the perspective of using social media data with the integration of other traditional and scientific methods like survey, interview, eye tracking and galvanic skin response. Surveys and interviews might be useful to get background information of visitors, while eye tracking and galvanic skin response may render some objective results like where they mostly focus on the place or their physical response to artwork and place. Also, curators and architects can benefit from such studies while designing exhibition space. Some important data might be obtained from visitors while using the methods mentioned above in the process of artwork selection, to understand the suitability of circulation or which exhibition techniques to use for more effective and influential exhibitions. A triangulation of social media usage, traditional and scientific methods can increase the amount of data and render more layered results. This point of view encourages and opens more space to interdisciplinary research.

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