Anatomy of Experience

A Perspective through the Body-Space Interaction

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beden
mekan
deneyim
dijitalleşme
body
space
experience
digitalization

Günümüzde ekonomi ve siyasetin toplumsal yaşamı biçimlendiren temel unsurlara dönüşmesi, teknolojik gelişmelerin ve küreselleşmenin etkilerinin yaşamın her alanına entegre olması, modern yaşamı oldukça parçalı bir süreç haline getirmiştir. Araştırmanın hipotezi, dijitalleşmeyle birlikte deneyimin ortadan kalkması ve bu çok parçalı sürecin artma eğiliminde olmasıdır. Çalışmanın amacı, deneyim kavramını derinlemesine anlamak ve kayboluşunu değişen beden-mekan ilişkisi bağlamında tartışmaktır. İki temel araştırma sorusu bulunmaktadır: "Deneyimi oluşturan değerler nelerdir?", "Dijitalleşen dünyada deneyimin kaybolması beden-mekan ilişkisi bağlamında analiz edilebilir mi?" Öncelikle, deneyimin bileşenleri 29 öğrenciden edinilen yazılı veriler doğrultusunda çözümlenmiştir. Deneyimi oluşturan beş temel bileşen keşfedilmiştir: Anlam arayışı, rastlantısallık, hatırlama, duyumsama ve hissetme. Keşfedilen bu bileşenler, dijitalleşmeyle birlikte değişen beden ve mekan anlayışları bağlamında değerlendirilmiştir. Dijitalleşmenin dünyayla etkileşimimizi genişletme potansiyeline sahip olduğu, ancak aynı zamanda deneyimlemenin özünü değiştirme riski de taşıdığı sonucuna varılmıştır.

Today, the transformation of the economy and politics into fundamental factors shaping social life, the integration of technological advancements and the effects of globalization into every aspect of life, have made modern living a highly fragmented process. The hypothesis of the research is that the disappearance of experience and the highly fragmented process in question tend to increase with digitalization. The aim of the study is to deeply understand the concept of experience and discuss its disappearance through transformed body-space relationship. Two main research questions are posed: "What are the values that constitute experience?", "Can the disappearance of experience be analyzed in the context of the body-space relationship in the digitalizing world?" Initially, the components of experience were analyzed based on written data obtained from 29 students. Five main components that make up the experience have been discovered: establishing meaning, randomness, remembering, sense and feeling. These discovered components were evaluated in the context of the evolving notions of body and space with digitalization. It was concluded that digitalization has the potential to expand how we interact with the world, but it also poses a risk of altering the very essence of what it means to experience.

INTRODUCTION

Today, the transformation of the economy and politics into fundamental factors shaping social life, and the integration of technological advancements and the effects of globalization into every aspect of life, have made modern living a highly fragmented process. "The modern process, as defined by Bruno Latour as the separation of hybrids into components such as subject and object, culture or society and nature, mind and matter; has come to signify a tendency toward purification and boundary creation. The feeling of a cohesive life is gradually disappearing." (Jay, 2005) In the modern world, everyone does more or less the same thing at roughly the same times each day, but everyone is becoming isolated while doing so. Hence, "Benjamin grieves the misery of human experience, Adorno warns that the possibility of experience itself is endangered, and Bürger regrets the loss of opportunities for authentic experience. In this context, it can be said that the experience of the modern individual, deprived of life stories, is also being confiscated." (Jay, 2005) The hypothesis of the research is that: The disappearance of experience and the highly fragmented process in question tend to increase with digitalization. In this sense, the aim of the study is to deeply understand the concept of experience and discuss its disappearance through digitalization, which is prevalent today. The analysis was made in the context of the body-space relationship. Two main research questions are posed:

- What are the values that constitute experience?

- Can the disappearance of experience be analyzed in the context of the body-space relationship in the digitized world?

Initially, the components of experience were analyzed based on the written data obtained from 29 participants. Five main components that make up the experience have been discovered: establishing meaning, randomness, remembering, sense and feeling. Then, these discovered components were evaluated in the context of the evolving conceptions of body and space with digitalization.

ANATOMY OF EXPERIENCE

The discovery and practice that the body gathers from the communication it establishes through abstract or concrete contact with its environment, produces experience. The concept of experience, as Jay (2005) states, originates from the Latin word *experientia*, meaning 'trial, proof or experiment.' A trial is interpreted as an action of seeking or questioning, while its opposite is often described as mandatorily repetitive, limited, and devoid of content. In this sense, experience is a concept derived from the multifaceted discoveries of the body, which serves as a point of connection in spatial relations.

Merleau-Ponty (2013), who embraces Heidegger's understanding of being in the world, describes the body as an intersection and states that the body is the center of the world of experience. Based on Merleau-Ponty's conceptualization of the body, Morris (1997) also argues that the experience of the world exists at the intersection of body and space. It is the body that establishes life. As long as the body, which is the foundation of experience, keeps perceiving it can keep shaping spatial experience. The living space is a place of discovery for the body that moves freely within it, determining its movements and therefore its relationships. Through constantly changing, collapsing, and reflourishing relationships, the body forms its perception of the world and reproduces its experience. In this context, if space is defined as a place where the body holds on to and is centered in, it is possible to say that the body is a transition for the space for experiences to occur.

The body cannot detach itself from the world, just as the world cannot exist as a reality independent of the mind. "Body is the 'hexis' of all of perceptions, in addition to a 'place' where meaning and significance originate in terms of perceptions." (Viljoen, 2010, p.325) Husserl suggests that the analysis of how people perceive the world can be made in the context of experiencing life. The actual reality is that which forms in the subject's mind through experience. The actions of the body cannot be explained by general laws, and space exists as long as it can be perceived and experienced by the body. How the space is perceived changes based on a body's emotions, thoughts, sense of self, relationships with others, and cultural influences (Low, 2003). Borrowing from Merleau-Ponty, if perception is accepted as a fracture within the vitality of the world and the universe is considered a continuum where time and space meet, perception continuously updates this layered state (Marks, 2002). With the fracture in perception, the body that steps outside of ordinary actions begins to experience space differently. The new relationships established through the increase of layers from the body to the space bring about the integration of body and space. Space has now changed. There is only so much space as there is experience.

Just as the perception of space and body has changed from the past to the present, the form of experience also undergoes transformation. The tendency towards globalization rather than regionalization and the increase in the scale of homogenization require a questioning of space and experience with more diverse inputs. While the issue of experience is now a phenomenon that needs to be examined in the context of contacts in many social, cultural and sociological fields, the emergence of experience becomes more complex with digitalization. In order to trace the change in process, it is first necessary to analyze the components within the content of experience and then to seek these components within the context.

RESEARCH METHOD

In order to deeply examine the components of experience and the types of relationships through which it arises, a study was conducted with 29 students as part of the "Body, Space, Experience" course at the Department of Architecture, Eskişehir Technical University, during the 2023-2024 academic year. The students were asked to walk along an axis connecting two points located in the city center of Eskişehir, Turkey, and to convey this experience in a text of 200-300 words.

The students carried out discoveries related to space while being aware of their senses and perceptions. The text produced as a result of the experience was expected to answer the following questions:

- What kinds of experiences related to space did you discover?

- What types of sensory relationships occurred with the space?

- Are there spaces that evoked positive and/or negative emotions in you? If so, describe them; if no emotional change has occurred, discuss why.

Additionally, since stops and the amount of time spent are important along the route, they were advised to walk several times at different times. Afterwards, raw data texts were collected to examine the points and components where the experience pattern became more frequent or diverged.

The methodology of the study involves analyzing the data through content analysis of the texts using the "MAXQDA" software. Creswell (2013) emphasizes that content analysis is a flexible data analysis method that combines inductive and deductive approaches. The coding system used in content analysis is an effective tool for revealing both superficial and deeper meanings. The systematic revelation of hidden meanings within the text produces the conceptual framework. In this regard, the data/texts collected from the students were first read, and specific meaning clusters related to the experience were found and thus codes were defined. The coding process involves identifying common points within the data. These codes were categorized based on their relationships with each other. Through these inductive stages, the components and frequencies related to experience were discovered. Thus, a data set was obtained to interpret which concepts stood out within the text and the potential existence of relationships between the concepts.

FINDINGS

When the texts were divided into codes and analyzed, the findings were as follows:

Establishing meaning: the texts describe the students' experiences and perceptions of the urban environment, highlighting the complexities and nuances of establishing meaning within the city. Key themes include the interplay between order and chaos, the sensory impressions that shape one's understanding, the search for identity and connection, and the tension between the familiar and the unfamiliar. While the students walk the layered and ever-changing nature of the city, they also seek to find meaning and a sense of belonging. Some of the contents encountered in the texts on establishing meaning can be listed as follows:

- Experiencing a sense of detachment or dissociation from the surrounding reality.

- Perceiving a sense of exhaustion or withdrawal from the intense atmosphere.

- Feeling a heavy, oppressive presence or weight in the environment.

- Perceiving a lack of identity or individuality in the built environment.

- Evoking associations or memories of familiar places or experiences.

- Feeling a sense of connection or resonance with the urban environment.

- Feeling a heightened awareness or connection to the physical environment.

- Reflecting on the nature of human existence or the individual's place within the urban context.

- Evoking a sense of introspection or philosophical questioning.

- Experiencing a sense of ambiguity or paradox in the urban environment.

Randomness: it is a central theme in the texts, as the students describe a journey through the city characterized by spontaneous decisions, unexpected encounters, and a sense of being drawn in unpredictable directions. The students follow impulses, take unplanned routes, and stumble upon diverse sights and experiences, from encountering buildings to discovering hidden alleyways. Overall, the texts highlight the role of chance, intuition, and the unplanned in shaping one's urban exploration and experience. Some traces of randomness in the texts are listed below:

- Wandering aimlessly.

- Impulsive decision-making.

- Coincidental encounters.

- Following inner instincts.

- Discovering new paths.

- Stumbling upon unique sights.

- Unplanned interactions.

- Feeling drawn to certain locations.

- Surrendering to the flow of the moment.

- Discovering hidden corners of the city.

- Shifting between different routes.

Remembering: it evokes a range of personal experiences and emotions. Certain scents, tastes, and sounds can also transport individuals back to the past, evoking feelings of nostalgia and connection. The act of remembering can elicit a sense of belonging, as well as a deeper understanding of one's personal history and growth. Ultimately, the texts highlight the powerful role that memory plays in shaping our perceptions, emotions, and sense of self. Data regarding the act of remembering in the texts are as follows:

- Recalling a favorite meeting spot with old friends.

- Remembering a book that evoked a specific place.

- Feeling guided by a familiar, pleasant scent from the past.

- Remembering family outings and picnics.

- Recalling the now-defunct building and its history

- Remembering the taste of a specific dish or food item.

- Recalling the fear and risk of encountering the tram when first arriving in the city.

- Remembering exploring the city for the first time with a

roommate.

- Reminiscing about the first arrival in the city with family.

Sense: the texts describe the multisensory experience of exploring an urban environment, with a focus on the diverse sounds, smells, textures, and visual elements encountered. Key aspects include human voices, traffic noises, and various environmental sounds like water, wind, and birdsong. The awareness of silence is also part of the experience of hearing. The texts highlight the scents ranging from coffee and pastries to spices and fish. Human perfumes and the smell of the river can be added to these. Visually, the environment is characterized by light, colours, buildings and street characteristics. Expressions like "reflections on surfaces and water, structural continuity and movement, diverse crowd, shadows on facades, people's hasty movements, low-rise buildings, rhythmic green trees, narrow and wide streets" are indications that the experience takes place with visual awareness. Varied textures, tram vibrations, rainy weather effects, sunny day impacts, cobblestone walkways are expressions that represent the sense of touch. Taste has been the sense least associated with space. Generally, the expressions are those that describe direct experience, such as tasting a food in a place, or the transfer of sensations, such as feeling the taste of a color seen.

Overall, the texts paint a vivid picture of the sensory richness and dynamism of the urban setting.

In the texts, sight is quite dominant compared to the other senses. As seen in Fig.1, 28 students included the act of seeing in their experiences. 3 students in particular experienced this sense intensely. 8 students produced their texts in relation to sight at an average level. The second most exposed sense is hearing. However, the number of students who experienced hearing intensely was 1, and the others had this experience at the lowest levels. Touch and smell were the senses that most students came into contact with. It seems possible to claim that tasting remains quite in the background in spatial experience.

Feeling: feeling was described through a range of sensations and emotions in the texts. Some experiences evoked feelings of relaxation, harmony, and peacefulness, such as pleasant aromas, serene environments, and soothing music. In contrast, other situations triggered discomfort, anxiety, and a sense of being overwhelmed, like crowded and impersonal spaces.

The texts highlighted how the interplay of different elements, from architectural design to ambient sounds, could elicit both positive and negative emotional responses. A total of 59 emotional states

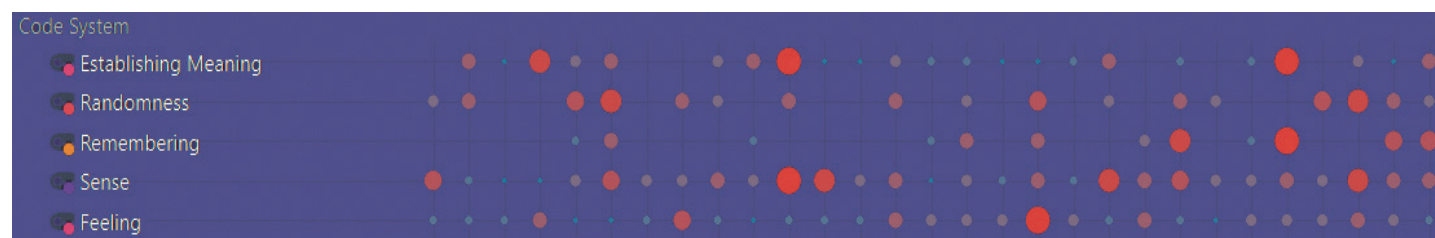Fig.1 – Frequency of use of senses in students' texts (Produced by MAXQDA).

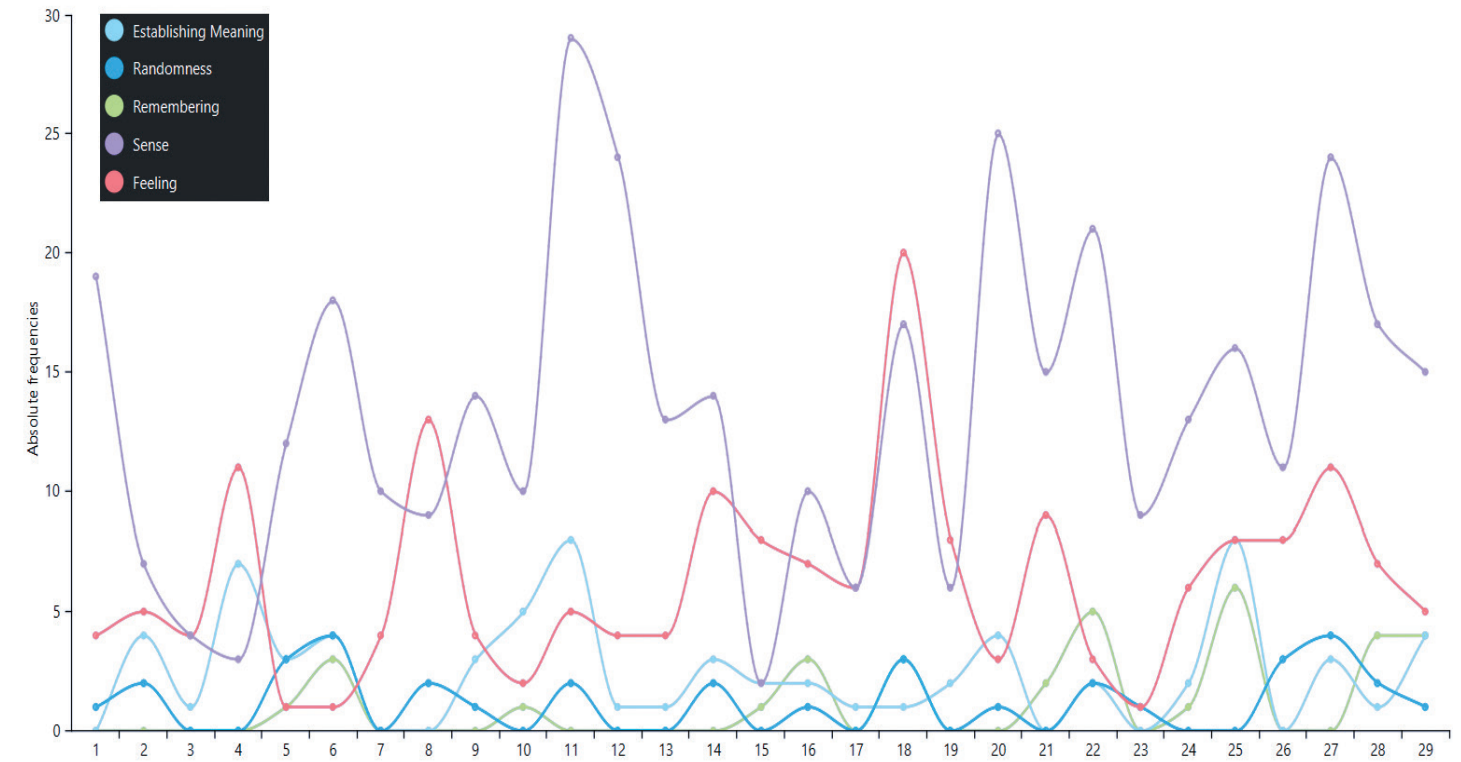Fig.2 – Frequency of use of explored categories in students' texts (Produced by MAXQDA).

Fig.3 – Comparison of categories according to students (Produced by MAXQDA).

were discovered in all of the texts and they were treated as a single category called 'feeling'. Overall, the texts explored the nuanced and subjective nature of human feelings in relation to one's surroundings.

The frequency of the categories used in texts can be examined in Fig.2.

Students were intensely oriented towards the senses and conveyed their various feelings. 12 students provided data on how they remembered their previous experiences while experiencing the city. 17 students included unexpected encounters and sudden changes of route in their experiences. 23 students provided data indicating that they questioned their relationship with space during their urban experiences.

Fig.3 represents fluctuations in the frequencies of five categories. In the context of the body-space-experience relationship, this visualization highlights the dynamic interplay of cognitive, emotional and sensory processes as individuals interact with spatial environments. The dominance of 'feeling' and 'sense' in their frequencies suggests that sensory perception

and emotional resonance play a critical role in mediating the human experience of space. Peaks in 'feeling' could indicate moments of heightened emotional response, possibly linked to unique spatial configurations, environmental stimuli or personal meaning attached to the location. Similarly, the constant but striking presence of 'sense' could reflect the body's ongoing sensory engagement with its environment.

The less frequent but notable occurrences of 'making sense of' and 'remembering' underline the temporal layers of spatial experience. "Remembering" peaks may correlate with spaces that evoke personal or collective memory, linking past experiences to present perceptions. Randomness, on the other hand, may indicate moments of unpredictability or chaotic spatial conditions in which the body struggles to assign coherence or order.

Brought together, the fluctuating patterns across these dimensions illustrate how bodily engagement with space transcends static perception to encompass an ever-changing matrix of feelings, memories and interpretations. The

graph seen in Fig.3 could inform architectural or spatial design by highlighting the importance of creating environments that balance sensory stimulation with emotional and cognitive coherence, fostering meaningful and memorable experiences. In this context, experience is a dynamic interplay of sensory perception, emotional resonance, memory, and attribution within a spatial or temporal context. It emerges from the body's continuous engagement with its surroundings, where sensations and feelings dominate immediate responses, while memories and randomness introduce depth and unpredictability.

Peaks in sensory and emotional dimensions highlight the intensity of moments, while fluctuations reflect the constantly evolving nature of experience. Defined through these interactions, experience becomes a holistic process, integrating physical, emotional, and cognitive layers into meaningful encounters with space and time.

In this context, the relationship between change in a category and loss of experience today should be discussed.

DISCUSSION

Everyday life is a phenomenon where the act of consumption occurs merely by seeing. Pallasmaa (2024) argues that vision is the only sense capable of adapting to the increased speed of the technological world. The world of the eye leads individuals to live in a constant "now," where speed and simultaneity flatten everything. As consumer products try to adapt to the pressure of ever-increasing speed, a kind of alienation effect emerges. Now, it is not how things happen that matters, but only the outcome. When success is achieved, the path taken, i.e., the experience, is erased, leaving only the action (Connerton, 2009).

Robins believes there is a connection between the dominance of the visual sense and the impulse toward immateriality and the avoidance of experience, asserting that the key issue is the matter of experience itself. The denial and rejection of experiences in modern culture, and the adaptation of image technologies to modern life in order to lighten the experience of living, occupy the minds (Robins, 2002). The city, too, has been restructured as a postmodern center of consumption, turning into a spectacle, a "dreamlike landscape of visual consumption" (Urry, 2002). The spectacle focuses on form, and form is independent of content, i.e. experience.

In the city, a routine everyday existence results in the destruction of experience. Modern society, like a television viewer, experiences the world in a narcotic manner; the body, having lost its sensitivity within space, passively moves towards targets placed within a fragmented and discontinuous urban geography (Sennett, 1996).

In this context, what makes everyday life today more unbearable than ever is its inability to be transformed into experience? Berke (2017) discusses the necessity for everyday architecture to reject dictating to be looked at, thereby allowing the user to produce their own meaning. However, the criteria

of taste that have entered the architectural environment reject bodily existence. This does not actually mean that experience is absent today. Experiences still exist, but they happen outside of the human. The body is only a spectator of this experience. The body is not within the urban experience. Spatial awareness is gradually becoming more superficial. As Debord (2021) points out, the more the viewer watches, the less they live; the more they accept finding themselves in the images of dominant needs, the less they understand their own existence and desires.

Daily life has evolved from being a pattern in which new possibilities of space and action are organized, to a state where the content is made up of "passive bodily experiences" (Sennett, 1996). In this process, the sense of an integrated life is disappearing (Jay, 2005), and the process can be characterized by the concepts of rupture, alienation, or fragmentation. Although the perception that modernity tries to discipline gives way to a libertarian discourse, the body continues to occupy a similar position within the framework of different entities of power (Demir, 2019; Kılınç, 2016). Thus, while the body is promised freedom in the postmodern era, the body is actually under control. In fact, although a paradigm shift is being discussed, the issue of being under control is a phenomenon that has been going on since the process, Modernism began. In that period, society had already begun to experience a new, discontinuous modern experience.

In everyday life where the "new" emerges from different perspectives, experiences that constantly create themselves in the "now" are produced. Experience is not a value passed from the past to the present, but knowledge that emerges and disappears in the ordinariness of daily life. The body, trying to experience the new urban life, is under the control of the central authority that presents and desires the production of everyday, homogenized experiences. The obsession with the ideal body, especially revealed through the

Modulor, suggests that space should also be of ideal measurement and form. In this bodily proposition, influenced by Cartesian thinking, it is clear that objectification and the sole relationship with space are established through scale. Functional and hierarchical spaces are organized within the context of analytical standards. Space is perceived by the volume of geometric composition and measurable values. The space, reflecting the metaphor of the machine, on the other hand; is a prosthetic that complements the fixed structure of the body. The body does not leak through the openings of space; the openings are for observing the outside from the interior.

In a space depicted as "completed", the body is in a position where it cannot foresee any experience. The body, which acquires experiences determined by rules, repeats the designed relationships. Architecture intends to move away from chaos and maintain order. In this sense, the city is an important tool in organizing the body, controlling its habits, and defining its ideals. The body, in turn, is a structured order that should not be disrupted. Therefore, in both time periods, during Modernism and after digitalization, the body continues to be under control in different contexts.

Loss of experience can be discussed regarding the parameters obtained in the findings section as follows:

Establishing meaning: experience no longer enables personal meaning-making but instead serves as a mechanism for control, where the body functions within a predefined urban system that dictates its movements and interactions. The body no longer accumulates meaning through time and space but instead moves through disconnected, regulated experiences.

Randomness: the organic formation of meaning is deformed by controlling bodily movement, standardizing space, and enforcing

efficiency and order. The shift from spontaneity to predictability transforms experience from a rich, layered process into a structured, mechanized routine. The body follows rigid, structured paths, mirroring an industrialized system of efficiency.

Remembering: the continuity of memory is disrupted by imposing a fragmented and discontinuous urban experience. The city becomes a tool of control rather than a space of lived history and personal associations.

Feeling: the structured nature of modern urban life minimizes the emotional intensity of experience. The body moves through a systematized cityscape that does not allow for emotional depth or unpredictability, replacing personal resonance with designed, expected responses. Spaces and bodily actions become uniform, reducing the diversity of individual interpretations.

Sense: spatial design, driven by Cartesian logic and functionalist ideals, reduces sensory engagement. Spaces are measured, standardized, and designed to regulate movement rather than stimulate unpredictable sensory encounters. All sensory experience is based on vision and is temporary.

With the addition of digitalization to this context, the process becomes more hybrid.

HYBRIDIZED EXPERIENCES

In the current moment, where communication has increased and accelerated, virtual environments and identities are discussed, and debates on reality take place. With the production of portable communication devices, the body can access many things simultaneously on a global scale. This situation has also led to the leakage of economic and social relationships, along with the act of tracking these relationships by the authorities, into the technological context (Castells, 2000).

The body is considered an organism intertwined with technology and described as a cyborg. While the body is idealized and purified, the difference between the body and the machine has disappeared. Cyborgs, being both natural and artificial, ironically represent a body that is restricted and controlled by the dominant mechanism (Haraway, 2013).

The body practices the order of the dominant power in daily life. An existential state is present where the distinction between the living and the non-living becomes blurred, and where boundaries disappear (Teyssot, 2005). Considering organ transplants, pacemakers, contact lenses, and dental fillings, the body is hybrid and no longer purely biological. Even the widely used mobile phones in daily life are part of the cyborg body. Now, instead of binary states like virtual-real, inorganic-organic, or natural-artificial; hybridization, integration, and unity are dominant. However, this integration is not a merging.

Everything represented through codes becomes an adjunct of the body. McLuhan (2003) argues that, in every era, the objects people use are already extensions of the body. Hacking (2006) on the other hand, discusses how practices such as corneal implants, organ transplants, and pacemakers have made the body even more Cartesian. The body, which previously had immaterial souls, was Cartesian, but now, as it begins to consist of interchangeable parts, it becomes Cartesian once again. Moreover, replacing a part of the body makes it into a machine and thereby reduces it to the "other", leading to the alienation of the body (Bäckström, 2020). The body in question is installed certain cultural codes and behaviors, and the passive body, which must act within these norms, remains an object still.

Hayles (1999) states that consciousness is reduced to a secondary position, the body becomes a manipulable prosthesis, and the boundaries between simulations and physically existing in the body become blurred. Just

as a prosthesis can be altered, the body can also be easily renewed. In fact, the biological body is seen as insufficient in the technological age, and the idea of disembodiment is even proposed. Thoughts predicting that consciousness can be uploaded into a computer reject the necessity of having a body to exist.

New forms of experience are being sought by exploring the possibilities of being in two different places at once and the probabilities of living in two separate bodies (Şentürk, 2017). Zizek claims that the experience occurring in cyberspace is not about completely getting rid of the body, but about having a virtual body. The body is being recoded and recreated. The body, a living organism, and the digital data attached to it display a hybrid character. Although hybridization is discussed, each part of the body is individually accessible, meaning the body is fragmented (Breton, 2016). In fact, as technology advances, the body continues to fragment and be reduced into smaller details.

The digitization of space is an inevitable result of the technological developments that are being experienced. However, in this process, the mind takes precedence over the body, and the body remains in the background among the values that come into contact with space. Although these technologies provide an active experience for the body, the interaction occurs between the screen and the body, while physical space maintains its existence separately with its material reality.

In this context, the sense of sight remains privileged. In this new dimension, which is dimensionless, the body perceives the entire environment through the relationship it forms solely by sight. Between the physical body and space, vision serves as the sole means of communication, enabling the experience to take place in the mind. While sound may sometimes accompany this experience, the Cartesian relationship between the body and space continues. What changes is the representation of this dialectic becoming encoded.

In this regard, the equivalents of the experience parameters accessed in the findings section in the context of digitalization can be discussed as follows:

Establishing meaning: this ability of the body, an intrinsic part of human existence, is disrupted by the overwhelming flow of information, where coded environments often prioritize functionality over depth. This shift risks rendering spaces devoid of narrative or personal resonance, undermining the connection between body and environment.

Randomness: this vital element of experience, is often suppressed in digital spaces, which favor algorithmically generated predictability over organic, unplanned moments. While digital tools expand cognitive and sensory reach, they limit spontaneity, bodily movement, and immediate engagement with space.

Remembering: memories, once deeply tied to physical spaces and personal encounters, are now stored as data, and detached from their original sensory and emotional contexts.

The body can still remember, but it may have a limited memory to keep up with a world where information and data are changing rapidly. Remembering now almost coexists with forgetting.

Feeling: emotion is still a sustainable process as far as controlled mechanisms allow;

but it too, falls apart in a highly fragmented context. Specifically, a sense of alienation arises as the body is fragmented into replaceable parts. Disembodiment occurs as bodily presence is questioned.

Sense: direct bodily engagement with the physical world, is now often mediated by screens and virtual environments, reducing tactile and spatial interactions to pixelated stimuli. This detachment challenges the directness of sensory perception, leading to a diminished sense of embodiment. Sensory experience is flattened, with vision becoming dominant while other senses diminish.

When the process is observed, the loss of experience can be represented in Fig.4.

Parameter	Experience		Period of Modernity	Period of Digitalization
Establishing Meaning	Every body produces new meaning in its interaction with space		Meaning is eroded by visual dominance and consumer culture	Meaning is coded and restructured through digital interfaces
Randomnes	The movements of the body are uncertain, and this uncertainty enriches the experience	LOSS OF EXPERIENCE	The space spectacle limits randomness, enforcing structured experiences	Randomnes exist within the digital realm, but is still controlled by coded systems
Remembering	The body relates space to past experiences		Breaking away from the past also weakens the relationship with past experiences	Memory is externalized and stored digitally, fragmenting experiences
Feeling	Feelings emerge from sensory and bodily engagements with space		Feelings are numbed by passive urban experiences and visual saturation	Feelings are mediated through digital interfaces, separating the body from direct experience
Sense	All senses contribute to spatial perception and experience		The dominance of sight suppresses other senses	The digital word prioritizes vision, with limited engagement of other senses

Fig.4 – The representation of loss of the experience (Produced by the authors).

The process results in a paradox. While technology expands the scope of experience, it simultaneously abstracts and codifies it, potentially leading to a diminished connection to the sensory, emotional, and unpredictable dimensions that define the richness of bodily experience.

CONCLUSION

Experience is a dynamic and holistic process shaped by sensory perception, emotional resonance, memory, and spatial-temporal engagement. Experience emerges from the body's continuous interaction with its surroundings, where randomness and fluctuation contribute to its richness and depth.

The experience is lost in the shift from an organic, fluctuating, and individually shaped process to a predetermined, homogenized, and controlled structure. The transformation brought by modernity limits the body's spontaneous interaction with space, replacing it with repetitive, rule-based experiences.

The loss of experience with digitalization stems from the abstraction and mediation of human interactions with the world. As sensory perceptions, emotions, and memories are increasingly filtered through screens and algorithms, the immediacy and authenticity of direct, embodied experiences are diminished. The digital realm often suppresses randomness and coincidental encounters that enrich human life. In essence, the connection between body, space, and meaning weakens, creating a fragmented and often superficial engagement with reality.

The outcome is that while digitalization offers unprecedented possibilities for expanding the scope of human interaction, it also risks eroding the fundamental elements of experience.

Experience is still possible, but it is no longer deeply rooted in bodily perception; instead, it is mediated, controlled, and structured through digital interfaces.

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NOTES

The study was produced from Gamze Şensoy Torun's doctoral thesis titled "An alternative search of the body – space relationship through the everydayness of the city: Tensions – releases", completed in 2023, under the supervision of Osman Tutal.