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MEKÂNSALLIK, KAMA MUTA VE TASARIM: BİR MODEL ÖNERİSİ
(SPATIALITY, KAMA MUTA, AND DESIGN: A MODEL PROPOSAL)

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ÖZET

Bu çalışma, genellikle sosyal bağlamlarda, özellikle sanat ve performans sırasında deneyimlenen ani ve yoğun bir duygusal tepki olan Kama Muta deneyimi ile mekânsal dinamikler arasındaki ilişkiyi araştıran teorik bir çerçeve sunmaktadır (Fiske, Schubert ve Seibt, 2016). Kama Muta'nın mekânsal dinamiklerin duygusal ve duyusal etkilerini anlamak için kavramsal bir araç olarak işlev görebileceği hipotezini öne süren bu araştırma, Lefebvre, Soja, Harvey ve Massey'nin teorilerinden yararlanmaktadır. Aidiyet, hafıza, öznellik, sosyal sermaye ve ilişkisellik gibi dinamiklerin kültürel mekânlarda, özellikle de performans sanatları mekânlarında Kama Muta deneyimini nasıl geliştirdiğini incelemektedir. İstanbul'un Kadıköy ilçesini ve alternatif tiyatro sahnelerini bir örnek olay incelemesi olarak kullanan çerçeve, eş zamanlı mekânsal dinamiklerin bu duygusal tepkiyi nasıl derinleştirmek için etkileşime girebileceğini araştırmaktadır. Önerilen bu modelin, mimarlık ve şehir planlamasında gelecekteki araştırmalara rehberlik etmesi, mekânsallığın duygusal ve sosyal boyutlarıyla etkileşime giren estetik ve kullanıcı merkezli tasarım stratejilerinin geliştirilmesini desteklemesi amaçlanmaktadır.

Anahtar Kelimeler: Eşzamanlı dinamikler, Kama Muta, Mekânsallık, Mimarlık, Tasarım

ABSTRACT

This study presents a theoretical framework exploring the relationship between spatial dynamics and the experience of *Kama Muta*, a sudden, intense emotional response often experienced in social contexts, especially during art and performance (Fiske, Schubert, & Seibt, 2016). Hypothesizing that *Kama Muta* can function as a conceptual tool for understanding spatial dynamics' emotional and sensory effects, this research draws on theories from Lefebvre, Soja, Harvey, and Massey. It examines how dynamics such as belonging, memory, subjectivity, social capital, and relationality enhance the *Kama Muta* experience within cultural spaces, particularly in performing arts venues. Using Istanbul's Kadıköy district and its alternative theater stages as a case study, the framework explores how concurrent spatial dynamics can interact to deepen this emotional response. This proposed model is intended to guide future research in architecture and urban planning, supporting the development of aesthetic and user-centered design strategies that engage emotional and social dimensions of spatiality.

Keywords: Concurrent dynamics, Kama Muta, Spatiality, Architecture, Design.

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1. INTRODUCTION

The relationship between spatial dynamics and individuals' emotional experiences has recently become a focal point of interest in the fields of architecture and urban planning. The notion that space, beyond being a mere physical entity, serves as a framework that shapes individuals' social and emotional interactions lies at the center of theoretical debates in these disciplines (Lefebvre, 1991; Soja, 1996; Harvey, 2012; Massey, 2005). However, how intense emotional reactions and experiences are triggered by spatial elements remains an underexplored area of research.

The primary objective of this study is to theoretically examine how a sudden, intense emotional reaction known as *Kama Muta*, which occurs during moments of social bonding, interacts with concurrent spatial dynamics. *Kama Muta* is defined as an emotional intensity triggered when social bonds between individuals are strengthened, providing a crucial conceptual framework for understanding how such emotional responses can be elicited within architectural and spatial design contexts (Fiske, Schubert & Seibt, 2016).

This study builds upon theoretical approaches that address how space is shaped by social, cultural, and political processes. The work of theorists such as Lefebvre (1991), Soja (1996), Harvey (2012), and Massey (2005), who argue that spatiality is shaped by social and political processes, provides the foundational theoretical framework for this research. The model developed from this perspective analyzes how spatial dynamics—including spatial belonging, memory, subjectivity, social capital, and relationality—interact and how these dynamics trigger the *Kama Muta* experience.

The proposed model can be tested in cultural spaces, such as the alternative theater venues in the Kadıköy district of Istanbul. Kadıköy, a region known for its cultural diversity and artistic activities, provides a context where these dynamics intersect. These spaces, as cultural stages where social bonds are strengthened and emotional responses are triggered, offer significant potential for testing the model and serve as a strategic setting for future research (Dursun, 2016).

The methodology of this study is based on theoretical approaches aimed at understanding the emotional effects of spaces shaped by social, cultural, and political processes. It is argued that spatial dynamics such as sense of place/belonging, memory, subjectivity, relationality, and social capital should be examined through integrated analyses of concurrent dynamics. This model aims to provide a conceptual foundation for future empirical research.

In conclusion, this article offers a theoretical framework that analyzes the interaction of spatial dynamics and their effects on individuals' emotional and spatial experiences. By examining the role of these dynamics in eliciting social and emotional responses, the proposed model contributes a methodological approach for future studies, particularly in the context of performance art spaces.

2. SPATİAL DYNAMİCS: THEORETİCAL FRAMEWORK AND CORE DYNAMİCS

Since the late 20th century, spatiality has been increasingly explored within a broad conceptual framework across disciplines such as social sciences, geography, architecture, and urban studies. Space is no longer regarded solely as a physical entity but rather as a dynamic construct shaped by social, cultural, and political processes. Lefebvre's *Production of Space* (1991), Harvey's concept of spatial justice (2012), Soja's *Thirdspace* (1996), and Massey's theory of space production through social relations (2005) offer significant theoretical foundations for understanding how spatial dynamics are shaped by socio-economic and political contexts. These approaches help us grasp that space is not merely composed of physical structures but is

continuously produced and reshaped by socio-political dynamics (Lefebvre, 1991; Harvey, 2012; Soja, 1996; Massey, 2005).

Lefebvre (1991) views space as a product of social and political dynamics, constantly reproduced through social relations and ideological struggles. Harvey (2012), through the concept of spatial justice, explores how space is shaped by economic and political inequalities and highlights how it reflects social inequities. Soja (1996), with his *Thirdspace* theory, defines space not merely as a physical entity but as a phenomenon constructed through social interactions and cultural practices. Massey (2005), on the other hand, argues that space is dynamic, shaped by social relations and temporal contexts, and is constantly evolving. This theoretical framework suggests that space should not be viewed as a fixed and static physical structure but rather as a continuously reproduced social process.

Thrift's (2008) non-representational theory emphasizes that space's dynamic nature cannot be reduced to a static representation and is instead shaped by ongoing interactions and reproduction processes. According to Thrift, space is a dynamic structure, intertwined with both physical and emotional components, and individuals' spatial experiences are shaped in complex ways through these processes (Thrift, 2008). This perspective highlights that space is not just confined to its physical boundaries but is constantly reproduced through individuals' emotional and social interactions. Uysal and Güngör (2016) build on Thrift's perspective, focusing on how space is continuously reproduced through social and emotional interactions.

The impact of spatiality on individual and social experiences requires deeper analysis in light of these theories. Humanistic geographers have analyzed how space shapes individuals' identities and senses of belonging. Tuan (1977) and Relph (1976) emphasize how individuals' relationships with space influence their sense of belonging. These studies highlight how the relationship between identity and space is shaped. Sociologist John Urry (2007) argues that space is continuously reshaped through social interactions, mobility, and emotional connections. Urry's work seeks to understand individuals' relationships with space not just through physical dimensions but also through social mobility and interactions. This approach asserts that space is a dynamic social structure rather than a static one.

The relationship between space and social memory constitutes an important dimension of spatiality. Halbwachs's (1992) theory of collective memory explains how space is related to social memory and how this memory reinforces the sense of belonging. Memory serves as a key component of spatial belonging by integrating individuals' past experiences with space. Assmann and Czaplicka (1995) emphasize how cultural memory is sustained through spaces and how the historical and cultural meanings of space are kept alive within social memory. In this context, space should not only be seen as a repository of social memory but also as a tool that revives this memory. Nora (1989), through the concept of *lieux de mémoire*, highlights that specific spaces serve as places where social memory is concretized. These spaces function as carriers of collective memory, ensuring the continuity of social meanings.

A comprehensive literature review reveals that the core components of spatiality include a sense of place/belonging, subjectivity, memory/recall, relationality/dialogue, and social capital. These elements play a crucial role in understanding how individuals' interactions with space are shaped at social, cultural, and personal levels. Tuan (1977) and Relph (1976) argue that the sense of place is shaped by the emotional and social bonds individuals form with space. Belonging shows that individuals' relationships with space are not only physical but also provide emotional and social experiences. Halbwachs (1992) explains how belonging is related to social memory. Subjectivity helps us understand how individuals' subjective experiences with space are shaped through social practices and memory processes (Lefebvre, 1991; Soja, 1996).

Memory and recall also play a crucial role in understanding space's impact on individuals. Casey (2000) argues that spatial memory strengthens individuals' connections with the past and deepens their relationships with space. Lefebvre (1991) emphasizes that space is reproduced through social practices and that memory dynamics play a significant role in this process.

In conclusion, spatiality is shaped through the bonds individuals form with space, mediated by key dynamics such as sense of place/belonging, subjectivity, memory/recall, and relationality/dialogue. These spatial dynamics form the methodological foundation of this study, allowing for a deeper exploration of how the Kama Muta experience is shaped through these dynamics and how spatiality relates to emotional responses. This broader framework provides insights into how spatial dynamics can elicit profound emotional reactions in individuals. In the next section, the theoretical relationship between the Kama Muta experience and these spatial dynamics will be explored in greater detail.

3. THE KAMA MUTA EXPERİENCE AND ITS RELATİONSHİP WİTH SPATİAL DYNAMİCS

Kama Muta is defined as an emotional experience characterized by the strengthening of social bonds, marked by sudden and intense emotional responses (Fiske et al., 2016). Derived from Sanskrit, meaning "moved by love," Kama Muta deepens the social connections between individuals and is also seen as an expression of aesthetic experiences. This experience is triggered during moments of social bonding or strengthening and is catalyzed by the simultaneous effects of physical, emotional, and social elements (Janicke-Bowles, Schubert, & Blomster, 2021). In this context, Kama Muta serves as an essential conceptual tool for exploring its theoretical relationship with spatial dynamics.

Understanding the emotional impact of spatial dynamics on individuals is critical in architectural and urban planning fields. Spaces designed to foster social interaction and belonging can elicit strong emotional responses, such as Kama Muta. This emotional intensity, often triggered by social bonds, is not only relevant in personal or cultural settings but also in public spaces where collective emotional engagement occurs. Hajnosz (2024) highlights that Kama Muta can arise in various social contexts, deepening connections and reinforcing a sense of community through emotionally moving experiences.

A robust theoretical connection can be established between spatiality and Kama Muta. Space is not merely a physical entity but also a context where social and emotional interactions occur. Casey (2009) emphasizes that space is not only a physical context but also a structure where emotional and social relations are formed and experienced. Kama Muta highlights how space can emotionally impact individuals, reinforcing social bonds and the sense of belonging (Blomster Lyshol et al., 2020). Empirical studies across 19 nations further emphasize the universality of this experience in various cultural and social settings, reinforcing the role of social bonding in triggering Kama Muta (Zickfeld et al., 2018). For instance, in spaces such as art or performance venues, interactions between audiences and performers can contribute to a deepened sense of spatial belonging and social bonds (Herting & Schubert, 2022). Thus, Kama Muta offers a valuable conceptual framework for examining the emotional and social effects of space.

Deleuze's concept of affect is particularly significant in this context. Space is viewed as an environment where individuals' emotional responses are shaped. Deleuze (2001) argues that affect is the result of interactions between individuals and their environments. This concept helps better understand the complex nature of spatial dynamics such as spatial belonging, subjectivity, memory, and social capital. Uysal and Güngör's (2016) analysis, based on Thrift's (2008) non-representational theory, suggests that space is not a fixed entity but rather a

dynamic process continuously reproduced through social and emotional interactions. Non-representational theory argues against viewing space as a static backdrop, proposing instead that it is a sensory and continuously evolving experience. In this context, Uysal and Güngör emphasize that spatial experiences have dynamic and ongoing effects on individuals.

Spatial dynamics such as belonging and a sense of place play crucial roles in triggering the Kama Muta experience. Tuan (1977) highlights how the sense of place shapes individuals' spatial experiences, and the sense of belonging is a key factor in strengthening the bonds between individuals and space. As individuals form social bonds and emotional connections within specific spaces, their sense of belonging deepens, and the Kama Muta experience may be triggered. This experience strengthens individuals' emotional and physical connections to space (Casey, 2009). Belonging is a critical concept in explaining how individuals deepen their social and emotional ties within a space.

Similarly, memory and recall processes may play a significant role in the formation of the Kama Muta experience. Halbwachs's (1992) theory of collective memory explains how space is shaped by social memory and how this memory reinforces the sense of belonging. Memory, filled with the social meanings of space, is an essential tool for understanding how space evokes emotional responses in individuals. Assmann and Czaplicka (1995) emphasize how space carries cultural and historical meanings and how these meanings are integrated with individuals' past experiences. In this context, Kama Muta helps us understand how individuals' relationships with spatial memory lead to emotional responses. In particular, specific spaces can become symbolic through social memory, evoking strong emotional connections in individuals (Nora, 1989).

Finally, spatial dynamics such as social capital and relationality/dialogue provide essential insights into how the strengthening of social bonds and public life can trigger the Kama Muta experience. Fiske et al. (2016) argue that the intensification of social bonds between individuals triggers strong emotional responses, including Kama Muta. Building on this, Bourdieu's (1986) concept of social capital suggests that factors that strengthen social bonds contribute to the occurrence of intense emotional experiences such as Kama Muta. Similarly, Putnam (1995) argues that increased trust and social interactions between individuals deepen spatial belonging and strengthen social bonds. Environments where public life is reinforced through these social bonds provide fertile ground for the triggering of the Kama Muta experience.

In conclusion, Kama Muta can be considered a powerful conceptual tool for examining the emotional effects of spatial dynamics on individuals and the role of social bonds. In this context, the analysis of spatial dynamics such as a sense of place/belonging, subjectivity, memory/recall, relationality/dialogue, and social capital not only helps us understand how these dynamics function but also allows us to explore how the concurrent functioning of these dynamics triggers the Kama Muta experience. Tuan (1977) and Relph (1976) argue that a sense of belonging deepens individuals' spatial experiences and strengthens social bonds. Similarly, Halbwachs (1992) and Assmann (2011) explain how space gains meaning through social memory and how it strengthens individuals' connections with space. Bourdieu (1986) and Putnam (1995) emphasize that social capital deepens trust and relationships between individuals. When spatiality is considered holistically, the concurrent functioning of these dynamics leads to deeper emotional responses in individuals. Thus, in the Kama Muta experience, the concurrent functioning of these dynamics enables individuals to experience strong emotional responses and social interactions through their spatial relationships.

4. CONCURRENT ANALYSİS OF SPATİAL DYNAMİCS: THE INTERACTİON BETWEEN KAMA MUTA AND SPACE

The concurrent consideration of spatial dynamics is a critical approach for fully understanding the multidimensional nature of space. Thrift's (2008) non-representational theory emphasizes that space is not a fixed structure but is constantly shaped by processes of interaction and reproduction. According to this theory, spatial elements such as spatial belonging, social capital, memory, and relationality/dialogue are interconnected processes, and analyzing them in isolation provides an incomplete picture. The simultaneous operation of these elements allows us to grasp the layered nature of spatial experience. Deleuze's concept of affect further elucidates how the concurrent operation of these dynamics deepens the emotional and social effects on individuals (Deleuze, 2001). The fact that individuals' relationships with space are shaped not only on a physical level but also on emotional and social dimensions necessitates a holistic investigation of these elements. As Lefebvre (1991) and Massey (2005) emphasize in their works, space is not merely a location where social relations exist; it is also an arena where these relations are continuously reproduced. Therefore, the concurrent analysis of spatial dynamics is essential for understanding the multidimensional nature of individuals' relationships with space.

To understand how spatial dynamics trigger the Kama Muta experience, it is important to consider the concurrent interactions of these dynamics. Factors such as a sense of place/belonging, memory, subjectivity, social capital, and relationality create a complex network of interactions that shape spatial experiences and can trigger Kama Muta. To better understand these interactions, the following figure (Figure 1) visually illustrates the core components of the model and their relationship to the Kama Muta experience.

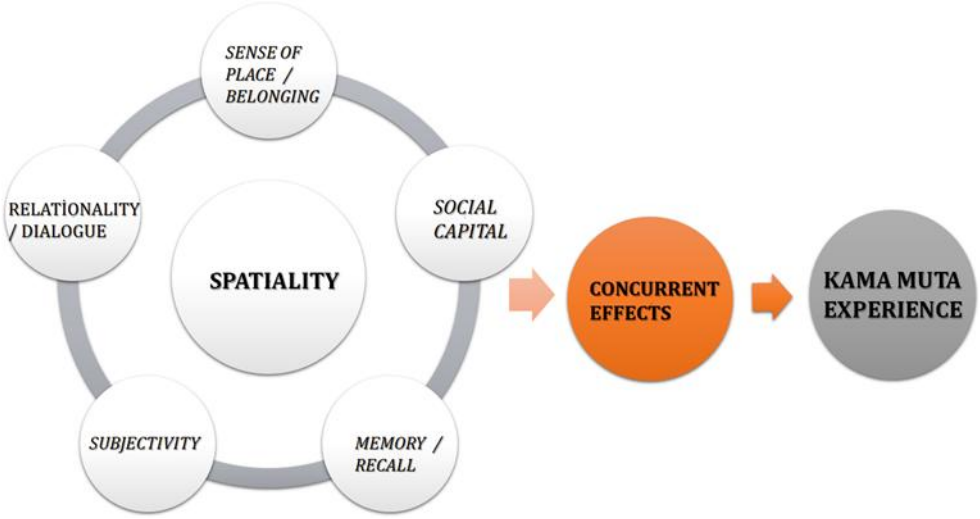

Figure 1: The Concurrent Effects of Spatial Dynamics on the Kama Muta Experience (Prepared by the author).

As depicted in the figure above, the "Kama Muta Experience" is at the center of the model. "Spatiality" refers to the interaction of dynamics such as a sense of place/belonging, memory, subjectivity, social capital, and relationality, which directly influence the Kama Muta experience. "Simultaneous Effects" emphasize the interaction of these dynamics with each other and their combined impact on Kama Muta. This model provides a framework for understanding the complex interactions of spatial dynamics and how these interactions trigger the Kama Muta experience.

Space is accepted as a complex and layered structure that shapes both the emotional and social responses of individuals. This structure demonstrates that space is not merely a physical entity but also a dynamic context shaped by social relations and cultural practices (Lefebvre, 1991). Virtual spaces, like performance venues, have also been shown to evoke intense social bonds and emotional responses, particularly through the shared experience of *Kama Muta* (Swarbrick et al., 2021). Therefore, understanding the effects of space on individuals requires a holistic approach (Bloomer & Moore, 1977; Fiske et al., 2017). Spatial dynamics such as a sense of place/belonging, subjectivity, memory/recall, relationality/dialogue, and social capital contribute to our understanding of the multi-layered structure of the interaction between individuals and space. The simultaneous activation of these elements can deepen the relationships individuals have with space and strengthen social bonds (Fiske et al., 2016).

Lefebvre's (1991) spatial theory argues that space is not merely a physical entity but a process where social relations, ideologies, and individual experiences intersect. This theory helps us understand how the multi-layered structure of space shapes individuals' social and emotional responses. The emergence of intense emotional reactions, such as Kama Muta, is one of the effects of this multi-layered structure (Fiske et al., 2016). In this context, analyzing spatial dynamics together is crucial to understanding the complex nature of individuals' relationships with space.

The simultaneous operation of spatial dynamics allows for a deeper analysis of the emotional and social responses of individuals. Urry's (2007) mobility theory argues that space is not fixed; it is constantly reshaped through social interactions and emotional bonds. This theory shows that individuals' relationships with space are shaped not only physically but also in concurrent social and emotional contexts. In this context, the triggering of intense emotional reactions such as Kama Muta is a result of the multi-layered nature of space (Vuoskoski et al., 2022).

Kama Muta is a powerful conceptual tool for understanding the concurrent effects of spatial dynamics on individuals and what types of social bonds these dynamics can produce. This emotional experience is triggered by the simultaneous activation of elements such as belonging, memory, subjectivity, and social capital. Fiske et al. (2016) argue that Kama Muta is a reaction triggered by the deepening of social bonds between individuals. Zickfeld et al. (2021) also emphasize how this experience emerges in conjunction with the strengthening of social bonds.

In the field of architecture, Pallasmaa (1996) and Böhme (2017) draw attention to the sensory and emotional impact of space on individuals. Böhme (2017) discusses how these sensory and emotional perceptions influence the formation of social bonds within individuals' relationships with space. From this perspective, spaces where individuals experience strong emotional and sensory interactions can contribute to the strengthening of social bonds and the triggering of the Kama Muta experience. However, for these effects to be fully analyzed, the multi-layered nature of space and the concurrent operation of interacting dynamics must be considered. In this sense, the Kama Muta experience can be viewed as an effective tool for analyzing the multidimensional nature of space.

The multi-layered nature of space requires an approach to spatial analysis that examines spatial dynamics concurrently. For instance, in environments where social capital and dialogue are strong, the concurrent analysis of these dynamics helps us better understand how emotional responses are triggered in such spaces. Bourdieu (1986) argues that social capital is strengthened through trust and social interaction between individuals, contributing to the deepening of social bonds. Similarly, memory and recall processes are essential components of these concurrent effects. Casey (2000) argues that spatial memory deepens the emotional bonds individuals establish with their past experiences. Halbwachs's (1992) theory of collective

memory also explains how space is shaped by social memory and how this memory reinforces the sense of belonging. Kama Muta helps us understand how individuals' relationships with spatial memory and elements such as belonging, subjectivity, memory, relationality/dialogue, and social capital work together to strengthen social bonds. In particular, in places where collective memory is strong, the concurrent operation of these spatial dynamics can evoke strong emotional responses in individuals. Nora's (1989) concept of lieux de mémoire suggests that certain spaces serve as focal points of social memory and that these spaces can trigger powerful emotional reactions.

In conclusion, Kama Muta can be considered a powerful conceptual tool for understanding and analyzing the concurrent effects of spatial dynamics on individuals. Understanding how the primary dynamics of spatiality (such as a sense of place/belonging, subjectivity, memory/recall, relationality/dialogue, and social capital) work together helps us to grasp the complex relationships individuals have with space. This approach provides a critical framework for understanding how the multi-layered nature of space generates emotional and social responses in individuals.

5. SYSTEMATİC IDENTİFİCATİON OF SPATİAL CONTEXTS AND DYNAMİCS: A MODEL PROPOSAL

5.1. HYPOTHESİS FORMULATİON AND TESTİNG

5.1.1. Formulation of Hypotheses:

The main objective of this research is to determine whether spatial dynamics and their concurrent effects can trigger the experience of Kama Muta. These hypotheses explore the individual impact of each spatial dynamic, as well as how they interact concurrently to create a more profound emotional experience. Sample hypotheses are provided below, which can be further developed based on local findings and specific spatial contexts:

- *Hypothesis 1*: In spaces where social capital and relational bonds are strong, as interactions between users intensify and these interactions converge concurrently with feelings of belonging and memory, the likelihood of triggering Kama Muta increases.
- *Hypothesis 2:* When participants' personal memory and attachment to a space work concurrently with the dynamics of social capital and relationality, emotional responses become more intense, thus increasing the probability of triggering Kama Muta.
- *Hypothesis 3:* In spaces where relational contexts are robust, the intensity of social interactions and their concurrent convergence with belonging and memory emerge as significant factors in triggering Kama Muta.

5.1.2. Testing the Hypotheses: The methods proposed to test these hypotheses focus on qualitative and phenomenological approaches grounded in post-representational theories. To understand the sensory and emotional effects of spatial experiences on individuals, the tools employed should prioritize in-depth methods that reveal personal experiences, rather than more objective measures such as surveys or biometric analysis. Observational and narrative approaches, inspired by post-representational theories, should be prioritized over methods that place emphasis on physical structures instead of emotional and relational bonds (Merleau-Ponty, 2014; Casey, 1997).

- *Phenomenological Methods:* In-depth phenomenological interviews can explore how individuals subjectively interpret their spatial experiences. This method helps uncover how participants perceive their connection to space, memory, and relational ties, and how these bonds influence emotional responses (Merleau-Ponty, 2014; Gallagher, 2003).

- *Participant Observation:* This method can be applied to observe how individuals interact with space, particularly in performance or theater venues, to understand how social bonds and interactions form (Casey, 2009; Dupont et al., 2016).

- *Narrative-Based Approaches*: By encouraging participants to narratively express their spatial experiences, researchers can uncover the emotional impacts of the space, as well as the social and relational dynamics that shape those experiences (Gallagher, 2003; Petitmengin, 2006).

- *Methods Based on Affect Theory:* In alignment with post-representational theories, affect theory can be used to explore how space evokes emotional responses in individuals, which in turn creates relational and sensory impacts (Carman, 2014; Merleau-Ponty, 2014).

These proposed methods not only aim to explore the emotional effects of spatial dynamics but also examine how these dynamics operate concurrently and interact with sensory responses. Thus, they are effective tools for measuring the Kama Muta experience and serve as an essential framework for understanding the interaction of spatial dynamics in triggering such emotional reactions.

5.2. DETERMİNİNG CONTEXTS: A SYSTEMATİC APPROACH

Identifying contexts is essential to determining which spatial dynamics can be analyzed concurrently. The rational analysis process involves considering various contexts, particularly those related to the type, function, and socio-cultural and historical contexts of the space where the research will be conducted. These contexts can be systematically identified based on the hypotheses established. Below are examples of such contexts:

5.2.1. Examination of the Functional Characteristics of Space

First, the functional characteristics of the space where the research will be conducted should be analyzed. The function of the space, its history, the user profile, and the nature of social interactions within it are critical in determining how spatial dynamics will be analyzed.

Example: In a space dedicated to arts and performance (e.g., independent theaters, alternative stages), social interactions, community participation, public engagement, and audience-performer relations may emerge as fundamental elements for analyzing spatial dynamics in the context of functional characteristics.

5.2.2. Socio-Cultural Context of Space

The social and cultural context in which the space is situated is also a significant factor in determining the context. Elements such as the social meaning of the space, its historical and cultural position, can influence the research framework.

Example: A space located in a culturally and socially rich area such as Istanbul's Kadıköy Historic City Center offers a context rich in social participation and cultural diversity.

5.2.3. Relationship Between Space and User

The participants' relationship with the space (close, weak, neutral) should also be considered. The participants' personal bonds with the space, their experiences, and their subjective perceptions can provide insights into which spatial dynamics are most active and in what ways.

Example: Spatial dynamics may create different interactions for a participant who has prior experience in a similar alternative performance space versus a new participant.

5.2.4. Historical and/or Temporal Dimension of Space

Time also creates a distinct context. Whether the space has historical significance or how it is used throughout the day can affect how this context is determined. The historical context of the space is expected to influence the simultaneous activity of spatial dynamics specific to the location.

Example: In a space that serves different functions throughout the day (e.g., a learning space during the day, a performance venue in the evening), the simultaneous activity of spatial dynamics may vary depending on the time of use and function.

The multidimensional nature of space necessitates a careful identification of spatial contexts. Table 1 presents various criteria that can be systematically applied to the analysis of spatial contexts. These contexts are evaluated from different perspectives, such as the functionality of the space, its socio-cultural structure, the individual bonds users form with the space, and the temporal dimension. This analysis enables the development of strategies for examining the emotional impacts of spatial dynamics on users. Moreover, it clarifies the scope of the research, contributing to the selection of the most appropriate methods for studying the selected spaces.

Table 1: Criteria and Examples for Identifying Spatial Contexts (Prepared by the author).

Contexts	Context Identification Criteria	Description	Examples
Functional Context	Functional characteristics of the space	The primary function and user profile of the space are considered. Focus is on how the space's function, its social structure, and its network of interactions are formed.	Art and performance spaces, educational spaces, commercial spaces
Socio-Cultural Context	The cultural and historical structure of society	The cultural and historical background of the space within the community is analyzed. This includes the space's societal meaning, local or historical background.	Cultural venues, historical buildings
User Context	The participant's connection to the space	Participants' personal experiences and connections with the space are taken into account. Emotional ties and past experiences are analyzed.	Individuals with strong ties to the space, individuals new to the space
Temporal Context	Time of use and historical background of the space	The time of day or the historical period in which the space is used is taken into	Spaces used during the day, spaces for evening performances

		consideration. The effects of time on the space's use are analyzed.	
Special Events Context	Temporary or special events	Temporary usage conditions (e.g., festivals, exhibitions, special events) are considered. These events are analyzed in terms of their impact beyond normal use of the space.	Festival venues, seasonal exhibitions, event spaces

The contexts presented in Table 1 facilitate a systematic spatial analysis by taking into account the functional, socio-cultural, and temporal characteristics of the space. These contexts provide the foundation for making strategic decisions about which specific spatial dynamics will be analyzed concurrently in later stages of the research. The analysis of each context, within the unique structure of the space, serves as a guide in assessing the emotional and social responses to spatial dynamics.

5.3. IDENTİFYİNG THE SPATİAL DYNAMİCS TO BE STUDİED CONCURRENTLY

Once the contexts are identified, a systematic approach can be followed to determine which spatial dynamics will be studied concurrently within each context. It is essential to develop strategies for categorizing spatial dynamics and emotional responses, such as Kama Muta. Four distinct strategies can be proposed:

5.3.1. Prioritizing Dynamics Based on Contexts

It is crucial to predict which spatial dynamics will be more dominant depending on the characteristics of the context. Analyzing local-scale data provides significant insights. Depending on the social structure of the local context and the space's analysis across different contexts, dynamics such as relationality/dialogue, memory/recall, sense of place/belonging, and social capital may require concurrent analysis at varying degree.

5.3.2. Selecting Dynamics According to the Function of the Space

Prioritization should be given to spatial dynamics that are more prominent based on the function of the space. However, local-scale analysis remains crucial. For example, in art and performance spaces within local settings, social interaction and a sense of belonging might be most significant, while in educational spaces, dynamics such as subjectivity and memory might have a stronger presence.

5.3.3. Selection Based on Research Questions and Hypotheses

The core research questions and hypotheses offer valuable insights into which dynamics should be studied concurrently. If it can be determined which spatial dynamics trigger the Kama Muta *experience at a local scale, these dynamics can be prioritized for further investigation.*

5.3.4. Selection Based on Participant/User Relationship with the Space

The relationship between the participant/user and the space also influences which dynamics should be studied concurrently. For instance, participants' varied relationships with the space (strong, weak, neutral) might bring different dynamics to the forefront. In participants with a strong personal connection to the space, dynamics of memory and belonging may be explored concurrently, while for participants with weaker connections, social capital and relational/dialogue dynamics might take precedence.

These strategies can be considered individually or together to group spatial dynamics. The core strategy for the research is determined under the guidance of the hypothesis questions.

The theater spaces in Istanbul used by independent theater groups for art productions, known as "Alternative Stage," "Stage Without a Curtain," or "Black Box Stage," offer functions that differ from classical theater stages. These stages enhance interaction between the audience and the performers, positioning the audience not as passive observers but as active participants (Erbaş & Bengü, 2018; Özgür & Bengü, 2022). Emerging in the 1980s within the Anglo-Saxon culture under the framework of political theater, these spaces act as environments where spatial dynamics such as social interaction, belonging, and relational bonds directly come into play. Brecht's epic theater aimed to position the audience not just as passive observers but as active participants, thereby strengthening these dynamics (Brecht, 1964). Similarly, Boal's "Theater of the Oppressed" theory emphasizes how spatial dynamics such as social interaction and relational bonds are triggered through theater (Boal, 1979). In these spaces, audience-performer interactions are not only related to the aesthetics of the performance but also to the strengthening of spatial bonds and social capital. Schechner's performance theory demonstrates how these interactions deepen the social function of theater (Schechner, 1988).

The triggering of sudden and intense emotional responses such as Kama Muta is directly connected to the simultaneous functioning of these spatial dynamics. The shaping of emotional responses through the simultaneous interaction of multiple spatial and social factors has been emphasized within performance theory and emotional affect theories (Schechner, 1988; Carman, 2014). The simultaneous activation of social interaction, belonging, and relational bonds is critically important for understanding how these intense emotional responses are triggered. In this context, Boal's theories also address how emotions are shaped through social interactions within the spatial context, highlighting the power of theater to deepen social dynamics (Boal, 1979).

The map below (Figure 2) shows the spatial distribution of black box stages located in Istanbul's historic Kadıköy city center. These maps represent the location of independent theater venues in the Kadıköy district, based on findings from field research conducted in 2021 and data provided by the Istanbul Kadıköy Municipality for the year 2024.

Figure 2. Map of Theater Venues in Kadıköy (Curavcı, 2021; Kültür Sanat Istanbul, n.d.).

The black box stages in Kadıköy have become integrated into the urban fabric by transforming various functions within the city center, blending into the street texture. These stages play a significant role in the development of social capital as they contribute to the strengthening of public spaces. Additionally, they foster interactions between artists and audiences, encouraging democratic participation through their spatial structures (Erbaş & Bengü, 2018; Özgür & Bengü, 2022).

Table 2 below provides a summary of which spatial dynamics can be concurrently studied within the context of black box stages in the historical city center of Kadıköy, based on the proposed model. It outlines the strategic approaches that can be employed to group these dynamics.

Table 2: Determining the Spatial Dynamics to be Concurrently Studied: The Example of Kadıköy Black Box Stages (Prepared by the author).

Approach	Explanation	Kadıköy Black Box Stages Example: Concurrent Dynamics that Trigger Kama Muta
Prioritizing Dynamics Based on Contexts	Predicting which spatial dynamics have the strongest potential to trigger Kama Muta, based on the characteristics of the context.	Audience-performer interaction is strong, and relationality/dialogue and social capital dynamics are likely to trigger Kama Muta concurrently.
Selecting Dynamics According to the Function of the Space	Determining which spatial dynamics might trigger Kama Muta based on the function of the space.	In black box stages, where social interaction and sense of belonging dominate, relationality/dialogue and belonging dynamics may trigger Kama Muta concurrently.
Selection Based on Research Questions and Hypotheses	Focusing on which spatial dynamics might trigger Kama Muta based on the core research question and hypothesis.	The research question emphasizes the influence of social capital and relational bonds on Kama Muta, which will be the primary dynamics considered.
Selecting Dynamics Based on Participant/Space Relationship	Deciding which spatial dynamics will trigger Kama Muta based on the participant's relationship with the space.	For participants with strong personal ties to the space, memory/recall and belonging dynamics may trigger Kama Muta, while for those with weaker ties, social capital and relationality/dialogue may take precedence.

This table does not present a complete analysis but rather demonstrates how spatial dynamics can be selected and addressed concurrently within certain contexts. It is possible to diversify the model with different contexts and generate new hypotheses. Therefore, understanding the methodology is crucial for developing and expanding the hypotheses through various combinations. A sample of this methodological approach and application strategies is provided in Section 4.

In Section 5, the focus shifts to the application of the model using the example of alternative stages in Kadıköy. It examines how the research hypotheses are approached based on context and how spatial dynamics are prioritized according to these hypotheses. The contexts in which these hypotheses are formed include local and spatial findings. The concurrent dynamics to be considered in each context are directly related to the hypotheses. General strategies and approaches that can be applied within the scope of the research are also discussed in Section 5.

6. IMPLEMENTATİON STRATEGY OF THE MODEL İN THE KADIKÖY CASE STUDY

A research strategy has been developed based on four main contexts to examine which spatial dynamics trigger the experience of Kama Muta in Kadıköy's black box theaters. Prioritization of dynamics based on contexts has been achieved through hypotheses. The considered contexts include the functional, socio-cultural, user-based, relational/communicative, temporal, and historical contexts of the space. These contexts play a crucial role in determining how spatial dynamics are prioritized simultaneously, as defined by the corresponding hypotheses.

6.1. SELECTİON OF CONTEXTS AND HYPOTHESES

This section will explain the hypotheses and the rationale behind the selection of contexts to understand how spatial dynamics trigger the Kama Muta experience in Kadıköy's black box theaters.

6.1.1. Functional Context

- Hypothesis 1: In stages where the dynamics of memory/recall, relationality/dialogue, and social capital are strong, as audience-performer interactions increase, the likelihood of triggering Kama Muta also rises.

Art and performance venues play a significant role as functional spaces where communities come together to establish social relationships that strengthen social capital and collective memory. The alternative stages in Kadıköy not only host theater performances but also serve as spaces that revitalize public life by fostering social interaction and the development of social relationships (Özgür & Bengü, 2022). These venues provide contexts characterized by intense audience-performer interactions, collective memory enhancement, and the activation of the relational/dialogue dimension of spatiality. Kadıköy's alternative theater stages serve as spaces that nurture public life through alternative modes of production within contemporary capitalist structures (Erbaş & Bengü, 2018).

6.1.2. Socio-Cultural Context

- Hypothesis 2: In spaces where the socio-cultural context is strong, the dynamics of sense of place/belonging, memory/recall, relationality/dialogue, and social capital associated with the societal backdrop may strengthen audience-performer interactions and trigger Kama Muta.

Kadıköy, as a region rich in cultural diversity and social interactions, enhances the social and cultural meaning of performance venues. In this context, theater stages are not only spaces where artistic performances take place but also platforms that foster public life by producing and sharing social and cultural values. Alternative theater stages offer settings where diverse individuals and communities can gather to discuss social issues (Özgür & Bengü, 2022). In the socio-cultural context, these stages reinforce spatiality by enhancing localized dynamics, communication, relationality, collective memory, and publicness, potentially intensifying the Kama Muta experience.

6.1.3. User Context

- Hypothesis 3: Participants' personal connections to the space (subjectivity, memory/recall, sense of place/belonging) may intensify emotional responses and trigger Kama Muta.

The role of theater art in the context of "collective memory" deepens individuals' personal connections with these spaces while also strengthening their awareness of publicness (Sennett, 1992). Particularly in alternative stages, participants' subjective connections to the stories presented and their past experiences play a critical role in shaping their spatial perception. Independent theaters reconstruct participants' spatial perceptions through interactive communication and allow them to engage with social issues as active participants (Özgür & Bengü, 2022). As participants form strong emotional bonds through their subjectivity, collective memory, and sense of place, the probability of triggering Kama Muta increases. When the spatial dynamics of subjectivity, memory/recall, and sense of place/belonging are considered

simultaneously, they hold the potential to create an atmosphere conducive to the Kama Muta experience.

6.1.4. Relational and Communicative Context

- Hypothesis 4: In cases where relational bonds, subjectivity, and a strong sense of place/belonging are present, audience-performer interactions may trigger Kama Muta.

The direct interaction between the audience and performers strengthens relational and communicative bonds, enhancing the sense of belonging associated with the atmosphere of the space. This interaction contributes to the strengthening of social bonds and the sense of belonging formed through individuals' subjectivity, which may, in turn, trigger the Kama Muta experience. Özgür and Bengü (2022) explore how these relational bonds shape the interactions between theater stages and public spaces in detail.

6.1.5. Historical Context

- Hypothesis 5: The location's connection with historical fabric and/or its historical past may strengthen the dynamics of sense of place/belonging, memory/recall, and social capital, contributing to participants' experience of Kama Muta.

The new-generation theater stages in Kadıköy provide spaces for intense social interactions during performances. These venues serve as socio-cultural spaces that foster public vitality (Erbaş & Bengü, 2018). Positioned within a historically rich socio-cultural context, these spaces enhance the interaction with public spaces and reinforce urban memory and collective memory. Urban memory, in turn, amplifies the impact of these venues. The public-boosting effects of these stages, through both artistic content and the spatial experiences of the audience, may increase the likelihood of triggering Kama Muta (Özgür & Bengü, 2022).

The hypotheses and contexts outlined in this section highlight the conditions under which spatial dynamics can be studied concurrently. The strategy for measuring spatial dynamics simultaneously has been defined through the hypotheses and context selection. The applicability of the concurrent principle is examined within the framework of these hypotheses, as understanding how spatial dynamics interact deepens our comprehension of their simultaneous functioning. Accordingly, the simultaneous measurements within the contexts will be systematically assessed, integrating hypotheses and contextual analyses.

6.2. APPLİCATİON STRATEGY OF THE MODEL İN THE KADIKÖY EXAMPLE

The proposed model to understand how spatial dynamics function concurrently in the black box stages in Kadıköy requires the systematic application of methods rooted in post-representational theories. In each context defined by the hypotheses, the relationship between the spatial dynamics and the emotional responses triggered—specifically the Kama Muta experience—will be revealed. The roles of these concurrent spatial dynamics in evoking Kama Muta will be examined. Below are the proposed methods and how they will be applied concurrently within each context:

6.2.1. Functional Context: Alternative Stages

- Hypothesis 1: In stages where the dynamics of memory/recall, relationality/dialogue, and social capital are strong, the likelihood of triggering Kama Muta increases as audience-performer interaction intensifies.
- Application Strategy: In functional contexts, audience-performer interactions in arts and performance spaces should be analyzed by examining the quality of participation,

the role of publicness, and how social capital is shaped through cultural memory and relational dialogue. Participant observation will be used to observe these interactions, while phenomenological interviews will provide in-depth insights into how audiences experience cultural and spatial memory as well as social bonds. The analysis will investigate how the intensity of relational dialogue during performances concurrently interacts with cultural and spatial memory and social capital.

- Concurrent Application: As audience-performer interactions are observed, the dynamics of memory/recall, relational bonds, and social capital will be concurrently studied. The observational data will be combined with phenomenological interviews to analyze how these three dynamics overlap and interact with emotional responses.

6.2.2. Socio-Cultural Context: Social and Cultural Structure

- Hypothesis 2: In spaces with strong socio-cultural contexts, the dynamics of sense of place/belonging, memory/recall, relationality/dialogue, and social capital, influenced by social background, can strengthen audience-performer interactions and trigger Kama Muta.
- Application Strategy: In the socio-cultural context, the interactions between the audience and performers should be analyzed to understand how the dynamics of social belonging, memory, and relationality are triggered. Narrative-based methods will be used to explore how participants interpret their sense of place, belonging, and collective memory through their performance experiences. Especially in discussions regarding the interactions between theater spaces and local communities, the interviews will help reveal how these socio-cultural dynamics trigger Kama Muta.
- Concurrent Application: The concurrent triggering of social belonging, memory/recall, and relationality/dialogue dynamics will be analyzed. Participants' narratives will show how sense of place and collective memory interact with social capital during the performance. Observational methods will identify moments when these dynamics come together, while narrative methods will explore their effects on participants. This process aims to analyze how social belonging, relationality, and social capital operate together and affect Kama Muta.

6.2.3. User Context: Personal Experiences

- Hypothesis 3: Participants' personal connections with the space (subjectivity, memory/recall, sense of place/belonging) lead to stronger emotional responses, potentially triggering Kama Muta.
- Application Strategy: In the user context, phenomenological methods will be used to understand participants' personal relationships with the space. One-on-one interviews and in-depth discussions will explore how participants experience spatial memory, sense of place, and feelings of belonging. Personal stories and memories shared by participants will play a key role in revealing their connections to the space.
- Concurrent Application: During phenomenological interviews, the dynamics of subjectivity, memory/recall, and sense of place/belonging will be studied concurrently. This approach will help understand how participants' personal connections to the space influence their emotional responses. The data collected will be analyzed to determine whether these dynamics trigger Kama Muta.

6.2.4. Relational and Communicative Context: Participant Interaction and Publicness

- Hypothesis 4: In situations where relational bonds/dialogue, subjectivity, sense of place, and belonging are strong, audience-performer interactions may trigger Kama Muta.
- Application Strategy: In the relational and communicative context, the analysis will focus on how audience-performer interactions strengthen spatial relational bonds and the sense of belonging. Using affect theory, the emotional responses generated by these interactions between the audience and performers will be explored. These interactions should be deeply analyzed to understand the potential of strengthening relational bonds to trigger Kama Muta. By observing how direct and indirect interactions between audiences and performers reinforce belonging and sense of place, the relationship between these processes and emotional connections will be uncovered.
- Concurrent Application: During the observation of audience-performer interactions, the concurrent functioning of subjectivity, belonging, and sense of place dynamics will be studied. The emotional responses and subjective experiences of the audience, along with how these interactions come together to trigger Kama Muta, must be observed. For concurrent measurement, participant observation and phenomenological methods will be used together, with interviews and on-stage observations evaluated simultaneously. The combined data will be analyzed to assess the impact of the relational and communicative context on the experience of Kama Muta.

6.2.5. Historical Context: The Past of the Space and Collective Memory

- Hypothesis 5: The historical fabric and past of a space may strengthen the dimensions of sense of place/belonging, memory/recall, and social capital, playing a role in how participants experience Kama Muta under the influence of these dynamics.
- Application Strategy: In the historical context, the past of the space, its historical texture, and the impact of these elements on collective memory will be analyzed. Narrative-based methods will be used to deeply investigate how participants experience the historical fabric of the space and how these experiences influence their sense of place, belonging, and social capital. How historical events and past memories are reflected in participants' spatial experiences will be explored. The relationship between participants' collective memory and spatial belonging will be examined through the lens of the space's historical context.
- Concurrent Application: The concurrent examination of the space's historical memory, sense of place/belonging, and social capital dynamics will be conducted. In interviews with participants, the impact of the historical context on these dynamics will be analyzed, while observational methods will track how these dynamics influence the performance process. This analysis aims to understand how historical context merges with sense of place and social capital to trigger the Kama Muta experience. Phenomenological interviews will provide deeper insights into how historical memory, social capital, and belonging work together.

In light of the explanations above, Table 3 summarizes which spatial dynamics were evaluated simultaneously in the model applied to alternative stages in Kadıköy, as well as how these dynamics were measured based on the hypotheses. This table presents the strategic approach of the research and systematically outlines the methods proposed for the concurrent measurement of spatial dynamics.

Table 3: Spatial Dynamics, Hypotheses, and Measurement Strategies Concurrently Evaluated in the Black Box Stages of Kadıköy (Prepared by the author).

Context	Hypothesis	Spatial Dynamics Evaluated Concurrently	Methods	Concurrent Measurement Strategy
Functional Context	Audience-performer interaction triggers Kama Muta.	Memory/Recall, Relationality/Dialogue, Social Capital	Phenomenological Methods, Participant Observation	Audience-performer interaction is observed, and dynamics are concurrently analyzed through phenomenological interviews.
Socio-Cultural Context	Social belonging, memory, and relational bonds trigger Kama Muta.	Sense of Place, Memory/Recall, Relationality/Dialogue	Narrative Methods, Participant Observation	Participants' narratives and observational methods are used to analyze the concurrent impact of socio-cultural dynamics on triggering Kama Muta.
User Context	Personal connections to the space trigger Kama Muta.	Subjectivity, Memory/Recall, Sense of Place/Belonging	Phenomenological Methods	Participants' personal connections and the impact of spatial dynamics on triggering Kama Muta are examined concurrently.
Relational Context	Relational bonds and sense of belonging trigger Kama Muta.	Relationality/Dialogue, Subjectivity, Sense of Place/Belonging	Affect Theory-Based Methods, Participant Observation	Audience-performer interactions and dynamics are concurrently observed to assess their role in triggering Kama Muta.
Historical Context	The historical fabric of the space triggers Kama Muta.	Sense of Place/Belonging, Memory/Recall, Social Capital	Narrative Methods, Observational Methods	The concurrent impact of historical memory, sense of place, and social capital is observed and analyzed.

This study presents a theoretical model for examining the concurrent effects of spatial dynamics. It was developed to explore how spatial dynamics in alternative stages in Kadıköy function together and how these dynamics can simultaneously trigger the experience of Kama Muta. The hypotheses and concurrent measurement strategies summarized in Table 2 provide a comprehensive roadmap for how the model can operate in terms of both contexts and spatial dynamics.

While this model offers a deep understanding of how different spatial dimensions—such as sense of place/belonging, subjectivity, memory/recall, relationality/dialogue, and social capital—interact with one another, it also demonstrates how these dynamics can be translated into practical application strategies, grounded in theoretical foundations. Although the hypotheses are built on a robust theoretical framework, empirical studies are necessary to validate the model. As detailed in the conclusion, the limitations of this model and its contributions to future research should be examined within the context of scientific investigations.

7. CONCLUSİON AND RECOMMENDATİONS

This study introduces a theoretical model aimed at understanding the emotional impacts of spatial dynamics on individuals. It explains how elements such as social capital, belonging, subjectivity, memory, and relational interactions function together and how these processes might be related to emotional responses such as the Kama Muta experience. Given the limited number of studies in the literature addressing the interaction between the sensory and emotional dimensions of space within a social context, this research gains further significance.

The proposed model emphasizes that space is not merely a physical entity, but rather constantly influenced and reshaped by social and cultural dynamics. Drawing on the theoretical frameworks of scholars like Lefebvre and Soja, this model analyzes how spatial elements shape social interactions and the emotional connections individuals establish with spaces. The concurrent approach presented here enables a deeper understanding of how these dynamics operate collectively, highlighting the importance of evaluating the multi-layered structure of space and its associated dynamics as a whole.

One of the key contributions of this study is its demonstration of the necessity to consider spatial dynamics in conjunction with one another and how such interactions can trigger profound emotional responses. Particularly in social and cultural contexts, the convergence of dynamics such as belonging, social bonds, and memory can play a critical role in understanding experiences like Kama Muta.

However, the fact that the proposed model has not yet been empirically tested stands as a limitation of the research. To validate its theoretical structure and examine its functioning across various contexts, future empirical studies are essential. Investigating the effects of the model across different age groups, cultural settings, and spatial typologies will be important in assessing its broad applicability.

Incorporating virtual and digital spaces into the scope of research will present new opportunities for understanding how spatial dynamics may act as triggers in digital environments. Digital performance spaces or virtual reality environments could offer new areas for the development of this model. Additionally, the use of biometric data collection methods will provide opportunities to objectively measure emotional responses, facilitating research on the physiological impacts of the Kama Muta experience.

In conclusion, this study presents a new theoretical framework for researchers examining the effects of spatial dynamics on individuals' emotional responses, particularly in the fields of architecture, urban planning, and social sciences. This model offers new perspectives on incorporating emotional experiences into spatial design processes, potentially leading to the creation of more meaningful, user-centered spaces. With the support of future empirical studies, the theoretical contributions of this model can be further solidified, and its application scope broadened.

This study aims to provide a theoretical foundation for future empirical research. In order to test and further develop the validity of the proposed model, it is crucial to identify the spatial dynamics that trigger Kama Muta in various spatial typologies (museums, parks, performance stages, digital platforms, etc.) and measure their impact on users' emotional responses. A combination of qualitative methods—such as participant observation, phenomenological interviews, and narrative-based approaches—alongside post-representational research methodologies can be employed in this process.

Furthermore, biometric data collection techniques (heart rate, skin conductivity, eye movement tracking, etc.) can be used to objectively measure the physiological impacts of spatial dynamics on emotional responses. Advanced neuroscience techniques (EEG, fMRI) can also contribute to understanding the neurological processes underlying spatial experiences by monitoring brain activity.

The conceptual framework provided by this model is not limited to architecture and urban planning but offers opportunities for interdisciplinary collaboration, enabling a more comprehensive examination of the effects of space on both individual and social experiences.

Psychologists, sociologists, and anthropologists can all contribute to a deeper understanding of the complex structure of spatial experiences through interdisciplinary research.

The potential application areas of this model are extensive. The principles of this model can be applied across various sectors, such as healthcare, education, retail, and digital environments. For example, spatial arrangements that support users' emotional well-being can be implemented in the design of hospitals and rehabilitation centers. Similarly, spatial experiences that enhance emotional engagement can be created in digital environments such as virtual reality and gaming design. These applications demonstrate that space should be designed to address not only physical needs but also psychological and emotional requirements.

In conclusion, the use of emotional experiences like Kama Muta as a tool in spatial design can contribute to creating more meaningful and livable spaces that meet the emotional needs of users in future projects. Expanding this model to broader research and application contexts in the social sciences and design fields will contribute to a deeper understanding of spatial dynamics and their influence on human experience.

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