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A PROPOSED CYCLE MODEL FOR SPATIAL SOLIDARITY AND ITS UNFILLABLE VOID

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ABSTRACT

The categorization of buildings based on their form or function—in other words, architectural typology—could be defined as a literal way to comprehend the spaces where humans live as if in a cohesive progression. Despite the mainstream tendency to use canonical categories that account for every architectural feature, one of the most significant aspects of space antagonizes every fixed definition imposed upon it: the void of space that cannot be permanently filled by humans or reduced by mottos or concepts. Suggesting that the abyss of space, which can be seen more clearly in the broader period, necessitates temporal acts of solidarity, this paper focuses on the evoltions of symbiotic relationships among societal objects that play dramatically important roles in the appropriation and sustainability of built environments. Employing logical argumentation as its primary methodology, it leverages models and arguments from seemingly irrelevant disciplines such as literature, philosophy, and architecture. The proposed spatial cycle model, developed to illustrate bifurcations, obstructions, and several life cycles of a space, highlights the need for a temporal symbiotic model.

Keywords: *Cycle model, Spatial solidarity, Void, Temporal structures, Symbiosis.*

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MEKANSAL DAYANIŞMA VE DOLDURULAMAYAN BOŞLUĞU ÜZERİNE DÖNGÜSEL BİR MODEL ÖNERİSİ

• Arş. Gör. Abdullah Yasin DÜNDAR[*] • Prof. Dr. Serap DURMUŞ ÖZTÜRK[**]

ÖZET

Binaların biçim veya işlevlerine göre kategorize edilmesi, diğer bir deyişle mimarlık tipolojisi, insanın içinde uyumlu bir ilerleme içerisindeymiş gibi yaşadığı mekânların bilgisini anlama ve kavramının düz anlamlı bir yol olarak tanımlanabilir. Mimarinin her uzanımına uyan kanonik kategorilere var etme gibi ana akım bir eğilim olsa bile, mekânın en önemli yönlerinden biri ona dayatılan her sabit tanımın karşısında durmasıdır. Bu, insanlar tarafından kalıcı olarak doldurulamayan, mottolar veya kavramlara indirgenemeyen doldurulamaz bir boşluktur. Makale, daha geniş bir zaman çerçevesinde daha net görülebilen boşluk uçurumunun, zamansal dayanışma eylemlerini gerektirdiğini öne sürmektedir. Yapılı çevrenin tahsis edilmesinde ve sürdürülebilirliğinde çarpıcı öneme sahip bir rolü olan toplumsal nesnelerin simbiyotik ilişkisi yoluyla gerçekleşen evrimlere odaklanmaktadır. Kullanılan birincil yöntem, edebiyat, felsefe ve mimarlık gibi görünüşte ilgisiz disiplinlerden gelen modelleri ve argümanların bir araya getirerek mekânsal bir öneri sunulmasını sağlayan mantıksal argümantasyondur. Bir mekânın ağaç gibi dallanmalarını, engellerini ve sahip olduğu farklı yaşam döngülerini göstermek için önerilen mekânsal döngü modeli, zamansal bir simbiyotik modele olan ihtiyacı göstermektedir.

Anahtar Kelimeler: *Döngü modeli, Mekânsal dayanışma, Boşluk, Geçici yapılar, Simbiyoz.*

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1. INTRODUCTION

Unlike other art forms with a predetermined structure leaving little room (both literally and metaphorically) for their audience to act primarily, the most fundamental design tool of architecture, the space brings forth an unforeseeable situation. Being neither utterly fillable by its (initial) maker nor its user, space creates a scene where all objects must temporarily be part of the action to fill its obtrusive and disturbing abyss. Even if the design and construction cycle are completed at some point, the unfillable void will reject all forms of total completion and perfection. Thus, it provokes various gatherings, contemplations, and actions that emerge from it. Rather than having a solely interpretation and criticism layer where users' participation comes into existence post-completion, the unfillable space gap adds the solidarity layer. In this way, the possibility of thinking and creating occurs regardless of its so-called pre-existing function. So, the beholder of the artwork acts secondarily. Instead of a completed art form, spatial solidarity causes changes in how people use, behave, comprehend, and analyse space. This inexhaustible void exhausts all absolutism by the changes in societal objects (animate or inanimate objects that play a profound role in collective action). Absolutism could be seen as the building's canonical functional variation, which predicts and restricts its use. This method reduces the space to a singular notion or motto, where the ability of the space is defined by the delusion of unitarity caused by overdetermination based on its one lifecycle, which is, in reality, the first of many others. Even though the lives of buildings could be comprehended through many life cycles where new solidary gatherings of societal objects occur with symbiotic relations to generate the new cycle of life, there is a common tendency to deny this mechanism. It is to see the path of architectural evolution as a self-determined, cohesive progression in the information age. It is similar to the flow of algorithmic data, where consistent and continuous articulations provide a unified and predictable system that leaves no flexibility to emerge the unexpected. The main problem with joint articulation is using algorithms automating the human style. According to Morton (2017), the algorithm generates images where all previous interpretations of humans are frozen, and their potential future is excluded. Avoiding space's unfillable reality leads to the problem of viewing space as a joint articulation with coherent and systematic progression by which the static depiction of nowness is created. It is done with the goal of uninterruptedness, such as when data from computing systems generate a delusion or a "cinema," in Morton's words (2017), "in which human desire projection can play on the blank screen of everything else".

On the other hand, event-based architectural models prioritise these ambivalent interactions in temporary spaces. However, this chaotic vagueness limits the use of a system

or a concrete methodology to theorise spatial solidarity within concrete models. These two radical views on creating space neglect spatial solidarity at the expense of a different focus. While the former favours the system over the flow through radical positivity, the latter praises the flow over the system by overemphasising singular events. This situation has similarities with what is described by Moretti (2013) in literary history, where there are two central tendencies: a focus on long-term systems and event-based analysis.

2. OBJECTIVES AND METHODOLOGY

The paper's objective is to suggest a cycle model of the appropriated space, which creates a more inclusive and non-anthropocentric approach to leave room for both to emancipate the flow of societal objects and the system of analysis. The proposed method is to understand the symbiotic life of the building and to value every animate and inanimate object which plays a role in the space to fill its void. Rather than picking a side and trying to defend it biasedly, putting privilege on some social aspects over others or making literal depictions of its genre or type, the proposed model tries finding intervals between two radical views. This model suggests avoiding biased and top-down thinking on the concept of space and its continuously emerging solidarity. The study's methodology is logical argumentation. The problem of modelling spatial solidarity and its unfillable abyss is conceptualised through a distant relationship between architecture and "disparate yet similar" (Groat and Wang, 2013) disciplines. This method is based on various shared vital points of architecture, literature and philosophy, such as artistic essence, abstraction, societal objects, and the effort to define genres. Having different structures and disciplines but sharing similar goals, the concept of spatial solidarity and the unfillable void of space are inquired through the lenses of literature and philosophy, constructing the framework of the spatial cycle model and its extent on the poiesis. Instead of understanding architecture through its initial phase or a fixed canonical functional variation such as a genre/type categorisation, the methodology of the spatial cycle model offers a new perspective in terms of seeing spaces as endless voids. This void is where spatial solidarity emerges and exists, temporarily reconciling problems and crises, leaving its place to other societal objects, and reconstructing life cycles over and over.

Figure 1. *a) Base model of Empty Space b) Orientation of Symbionts/Societal Objects c) Basic Temporal Loop of Two Solidary Objects.*

The first step of the proposed cycle model depicts the endless cyclic void of space that cannot be irrevocably changed, altered, or modified but can only be temporarily lived due to its unfillable entity (Figure 1-a). In the context of objects within a flawed environment, the only possible action to realise is to combine with or briefly come to terms with this abyss symbiotically to form new, stronger, and more compatible championships. Curved lines with a similar shape on the left graphic representation (Figure 1-b) indicate a symbiont's inward movement contributing to the objects' collective action. In contrast, the right line shows an outward flow from space where entities vacate the space for subsequent appropriation by different objects.

Regardless of the number of entities in space, the solidarity among societal objects begins to briefly reconcile with a familiar unknown, the abyss of space, which is not entirely graspable or controllable, as shown in Figure 1-c. The end of a space appropriation cycle could stem from a single object or various entities in the same manner as its initiation. In the illustration of the basic temporal cycle in Figure 1-c, a singular entity (whether animate, inanimate, abstract or concrete) could halt the appropriation of space and deflect all objects of solidarity.

3. LITERATURE REVIEW

This section critically reviews several representative works on which much of the research on social interaction, spatial organisation, participatory design, temporary spaces, and solidarity has been based.

According to Özen Eyüce (2016, p. 140), a new world of digital designs, formally and spatially distinct, fluid, and dynamic other than Cartesian space, has emerged in the modern era through digital technologies in the generative process. The primary purpose of the spatial organisation is to plan an interior space to maximise functional efficiency in a dwelling layout (Raviz et al., 2015, p. 65). A critical relationship between form and space is the spatial organisation, which is appropriated in processes to transform buildings from material objects into social and cultural entities (Abdul Rahim and Abu Hassan, 2012). According to Raviz et al. (2015, p. 65) and Lane (2007), the organisation of the interior and exterior of a house, private and public space, the significance of domestic structure and function, the engendered nature of interior and exterior spaces, and many other aspects of the users' experiences are all taken into account by architects.

Daskalaki and Kokkinidis (2017) address a spatial conceptualisation of resistance by focusing on the practices of constituting new resistance socio-spatialities through solidarity initiatives. In the historical process, it has been observed that the unveiling of previously enclosed and privatised spaces into open, collective and political spaces in terms of spatial solidarity tied and organised new resistance socio-spatialities (Daskalaki, 2018; Daskalaki and Kokkinidis, 2017, p. 1314). As a result, socio-spatial forms of solidarity have their roots in group formations, individual values, and ambitions for an alternate sort of grassroots community organisation. Solidarity is a living state with the potential to co-evolving, setting up different values that may result in the emergence of distinct species and systems (Braidotti, 2011; Curtis, 2002).

Christopher Alexander's disagreement with modernism and postmodernism in architecture is a reaction to modernity's tendencies that, contrary to how it looks, are not essentially rational and progressive (Kalb, 2014, p. 94). Alexander's first significant work, A Pattern Language (Alexander et al., 1977), emphasised some 250 patterns that embody practical wisdom that architects and planners ignore or have forgotten. These patterns have made buildings, cities, and regions more liveable. In The Phenomenon of Life chapter of his book The Nature of Order, Alexander claims that life is a matter of thoroughness characterised by "centres" that contribute to each other in complex manners as part of a reticular hierarchy (Kalb, 2014, p. 96). Alexander (1965; 2002) identifies fifteen features promoting a system's wholeness and quality of living. Alexander and Eisenman (2004) address that in architectural style, modernist rationalism has supposedly been replaced by postmodern playfulness or irrationalism, which has cosmological implications. According to architects like Peter Eisenman, buildings should reflect how chaotic, inhumane, dangerous, and unsettling the world is (Kalb, 2014, p. 94).

Within the field of environmental design, 'community practice' is manifested as

participatory planning and design processes (Bowns and da Silva, 2011, p. 7). Kim, Park and Wang (2015, pp. 45-46) offer an exploratory study on social interaction to improve complex data presentation and communication through immersive simulation techniques. In their paper, the authors offer a conceptual framework for an immersive, shared environment centred on effective social interaction. Participatory design, on the other hand, is seen as a mean of relevancy and satisfactory outcomes (Sanya, 2016, p. 62). Temporary use affects the purposes and methods of planning (Stevens, 2018, p. 91), and further temporary uses can contribute to innovative urban planning. It is understood from the creative industries that actors now play an essential role in undertaking temporary reuse and transformations (Stevens, 2018).

4. SPATIAL SOLIDARITIES BETWEEN FLOW AND SYSTEM

Seeing space as joint articulation, in which predecessors pass on their benefits to descendants for cohesion, is unsuitable for architecture and brings problems because of the gap, requiring temporary construction while remaining unfillable. The total positivity of cohesive progression, in which architecture is conceived as a fully designable and analysable artistic entity of the human environment, creates one dedicated category for all circles. As a result, it leaves no playful room for societal objects and becomes a consistent place with no disruption or alternation "on which we see what we know and know what we see" (Morton, 2017). Since the primary aspiration of users to fill the space does not create the linear finalisation of the desired forms but the solidarity in a fractured and discontinuous reality, it is suggested that architecture could be seen as cyclic phases of spatial solidarities. Similar to Moretti's thesis (2013), the emphasis on the artwork (novel in his case) should be not so much on the definition of the genre in a formulative way but on the "family of novelistic forms" and temporal models on literacy history (2005). It is proposed that buildings, specifically as one or generally, could be viewed as symbiotic phases. These cycles are embodied in one unfillable space and accompanied by cooperation and solidarity to shape its distant reality, in the sense of its nonreducible reality yet effectual entity. Moretti defines cycles as "temporary structures" (2005) that evolve. In this sense, instead of seeking a formal and static way of determining the concept of architecture, alternative ways of theorising appropriated spaces could be understood through the micro and macro nature of loops existing in the architectural gap. This nature exists as a micro in its singular cyclical journeys of a single building where most of its elements change, including function and material, and as a macro nature in its general discipline-based structure.

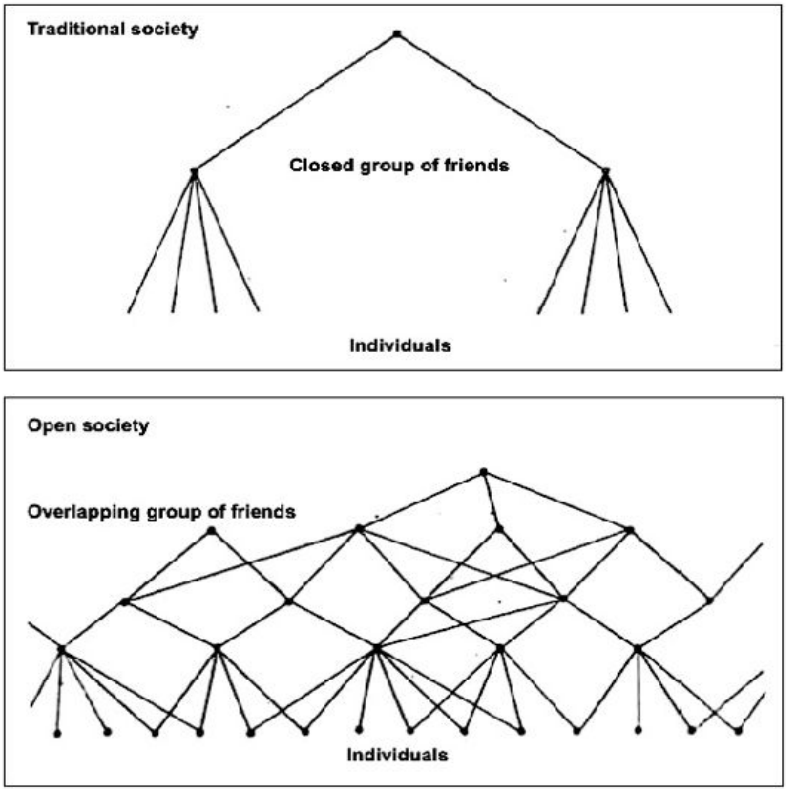

Figure 2. *Tree and Semi-Lattice Model of Christopher Alexander (1965).*

Spatial installations, including architecture and artworks embodied in space, have a structure that puts societal objects at their core to evolve and alter the past cycles of various other users to emerge symbiosis in this spatial abyss. While genres of singular artworks such as novels, movies, or paintings are determined in the first phase of their lives and are unchangeable because of their predetermined and primarily "artist-centric" (Harman, 2022) nature, architecture differs from them. Due to the unfillable gap, architectural objects, where various spatial solidarities emerge whenever new societal objects interact, are subject to change by their audience. The fabric of society cannot be defined by just one perfectly defined loop. Most of the time, the identity of buildings is determined by their construction date, which is when only their initial phase begins.

Nevertheless, numerous buildings have various life cycles with different types of functions. Due to changes in the fabric of society, the only predetermined function leaves its place to its successors. Participants of a building in the first cycle may demand a palace or temple function; in contrast, others may ask for an education, museum, or library

service in the same space without a significant change in the essence of the building, the void. This shift is neither processual nor coherent but symbiotic and solidary. In this perspective, the crucial point is how the difficulties in seeking information in architecture are closely related to the fact that the method entails more than simply continuous examination of the present condition. But also, a significant part of spatiality is trying to find contingent potentials of superseding and staging the temporal systems of space, expanding the effective radius of societal objects.

Spatial solidarity could be seen in a more inclusive yet intricate system as a cycle model structuring its interactions, entities, elements, and societal objects, whether animate or inanimate, affecting short nowness and potential futures. Since entities of the built environment are symbiotic, solidarity includes both potentials for the future and remnants of the past in its theoretical system. The model of spatial solidarity offers an alternative perspective to look at the spatial structure of vibrant and dynamic societal systems. This model is similar to Christopher Alexander's most insightful, nonetheless partially deficient models of the intricate network of the built environment in his book "A City is Not a Tree", the Semi-Lattice Model (1965) (Figure 2). Interactions and relationships evolving in a city, according to Alexander (1965), cannot be characterised as a concretely hierarchical network of individuals analogous to the interconnectedness of a tree and its branches.

In contrast, interactions in a city have more intricate and non-hierarchical systems where these encounters occur contingently. These emancipated interactions oppose vertical separations, such as in armies or bureaucratic structures, where the function and goal of every single entity are fixed at a level, and their places and potential relations are rigidly restricted. One of the most significant shortcomings of this model is its overemphasis on the initial phase of spatial objects and its inability to reflect the coexistence. Thus, a model should focus on the bifurcation of entities that are not only complex and overlapping fixedly but also obstruct each other and replace their older structure with a stronger and more productive one. This need coincides with Moretti's (2013) highlight of depicting the complexities of literary development through his large bush metaphor. The uncanny void of space creates a discontinuity where societal objects primarily need to get into an action called solidarity to temporarily come to terms with this essence of architecture in a collective way. Other art objects create their first cycle as nonparticipating structures, casting a veil upon the abyss of its reality since they limit the flow of its beholder and affect other phases restrictively regarding the appropriation of works.

Nevertheless, the initial cycle of architecture embodies societal objects in search of symbiotic relations as it is one of the essential parts of being. Since these objects are at the

centre of the artwork from now on, an unfillable gap would cause a disturbance to both the designer and the user. It is a disturbance causing the occurrence of temporal rifts among the lifecycles of a building. The need to gather for a common problem, flaw, or incompleteness—in other words, solidarity (Morton, 2017)—challenges the literal use of objects. In the literal approach, architecture is understood as if its life consists of a singular cycle in which space is considered a well-received and designed entity of human beings.

The disruption of the unfillable void of space, interacting with its users from the beginning of the first cycle but remaining in a relationship with an estrangement due to its unfathomable nature, generates different perspectives on using, meaning, and memory of space. One of the most recently studied relations between architecture and literature is also emphasised the estrangement in architecture (Wan and Blas, 2021) by stating that the de-contextualisation of familiar concepts generates an indifference to the flow of harmony by interruption. Since the space is a generative mediation for estrangement due to its unfillable void, the fundamental architectural binary of form and function would deviate by annoying the contented. Giving a new asymmetrical perspective to its actors, located at a non-anthropocentric plane, would cause estrangement of mottos and concepts of daily life, providing recognition of neglected essences (Wan and Blas, 2011) of societal objects. Due to this annoyance, spatiality could be understood in a non-anthropocentric way where no actor has more importance than the others. If there is no leading actor in a play, the task of setting rules, paths and routes to reach a grand goal to define harmony or progressive activeness would be abandoned in a way. Thus, a non-hierarchal relationship of architecture valuing every actor without favouring one over another would focus on symbiotic solidarity rather than the concern of reaching a final state with cohesive progression.

The creation of well-received mass-produced artworks, where every feature follows the march of time with no potential to create a discrepancy, leads to the disturbance of the sting of art to be lost, according to Edgar Wind (1963). Similarly, architecture is a part of this mass production as well. Even though this would substantially impact the initial phase of life of a building, the sting of the void of space would exhaust the lofty goals and blandness of seemingly well-received designs.

5. A SPATIAL CYCLE MODEL AND THE SYMBIOSIS OF SOCIETAL OBJECTS

The emphasis on the firstly designed function of architecture is similar to the genre-defining process of artworks. As if the essence of space is tacitly open to human perception

and cognition, it brings forth a literal depiction of architecture. This perspective focuses on only users, neglecting other societal objects interacting with phenomena. This method privileges users' direct, close, and superficial relations to the built environment without a distance of disturbance. The one-layered perception of the building stems from the building's reduction to the momentary comprehension of a human being. Distant reading of objects could be structured on cyclic symbiosis such that entities are considered potential symbionts in a relationship where their roles continuously evolve to create alternative solidarities. Thus, assigning qualities stuck in a specific moment of human perception is meaningless. To overcome the artist-centric structure of other artworks and put objects at the centre of discussion, which provides spaces of improvision where symbiosis can emerge, as Harman says (2017), metaphors are needed. Unique contributions of the beholder, including interpretations and appropriations, occur from creating artwork by depicting realities as compound entities, such as imagining a sea as wine-dark rather than a literal interpretation, such as intensely dark.

While other artworks are finalised to a point, and their boundaries and restrictions are roughly determined, architectural objects live a more vivid symbiotic life in which their presupposed qualities change over time. In architecture, the mentioned metaphor method, which places the beholder at the centre of discussion, differs because of this distance. Along with the creation of secondarily improvised thoughts and imaginations in the artwork, the creation of lively spatial solidarity with embodied narratives is unique to individuals yet collective to the memory as they are experienced with and through other objects in cooperation. In this context, the precise determination of its aspects is doomed to fail. Unlike in other art forms where the meaning of a gap can be speculated on secondarily without affecting it temporarily, the potential to be affected by its beholders is unique to spatial installations such as architecture.

Figure 3. *The Hiroshima Peace Memorial (Genbaku Dome) [http-1].*

With the inclusive spectrum of societal objects, every symbiont that is creating life cycles of space has its inner value, and this value cannot be compared in terms of quantitative qualifications as in a hierarchal assessment. The most dramatic effect on shaping spatial entity can stem from a single actor in a collaborative interaction, such as in a war or a natural disaster, or a group of actors. A person or a dog, a plant or a table, or an unexpected event such as global climate change, migrations, genocides, or nuclear accidents could ephemerally and profoundly affect the state of a space. Therefore, all aspects of symbiosis, whether human or not, should be evaluated equally. As Harman underlines (2017), the most transformative changes in our lives, as well as in the life cycles of space in this study's case, emerge within weak and distant relations that create an emergent gathering named solidarity of symbiosis. With this method, strong connections among numerous entities, which will be resolved as time changes and new problems occur, are built up. Failures, as Harman's words, and impasses would generate different solutions in and on spaces. These disturbances would create natural overlaps and palimpsests from the beginning of its initial phase (Figure 4). This situation contrasts with conscious alterations and transformations in space, which are viewed in an absolutistic canonical way of thinking.

The cycle of war or disaster, one of the most influential events in a lifetime, could positively and negatively alter space in terms of spatial solidarity. In most cases, it could either

result in the destruction and annihilation of societal objects, in a bombardment or nuclear attack in a city where all actors are eradicated. In some cases, a symbiotic temporal and irreversible change in the essence of a building could be emerged, where an apartment can be subject to a natural cyclic use as a barrack of resistance or a zero-point of significant events. Similar to the Hiroshima Peace Memorial (Genbaku Dome) (Figure 3), one of the remaining buildings after the explosion is reminiscent of the war as a reminder of failures. In the latter case, the current cyclic phase of a symbolic yet collective building could be a place to be appropriated by nonhuman objects during the war. In that case, inanimate societal objects' physical standing and gathering are unravelled in a long-spanned and discontinued way of spatial solidarity where the objects of humans belatedly participated and played a role in it. It was still a place of spatial solidarity before its current state was rediscovered after the war. Therefore, the subsequent involvement of human factors made the temporal structure more profound and exclusive in terms of being a memorial to a disaster that directly stemmed from human activity. This traumatic example demonstrates that even when the human object is absent from some phases of space, in other words, without a human-centred attitude toward space, it is still possible to think of it as a place of gathering, and thus in an object-oriented manner. Because of its discontinuous impact on the building's broader and daily functions, the war may appear as an unexpected and weak link transforming its canonical function by destroying the entire environment. In this sense, it can be suggested that cyclic phases of space cannot be reduced to the ephemeral notion of reuse, where the spatial service to humans exhausts its extent and demands new functions to be employed and exploited. On the other hand, in the case of Genbaku Dome, architecture cannot be seen as another tool since there is no literal use of a building in the sense of its highly layered time compared to humans.

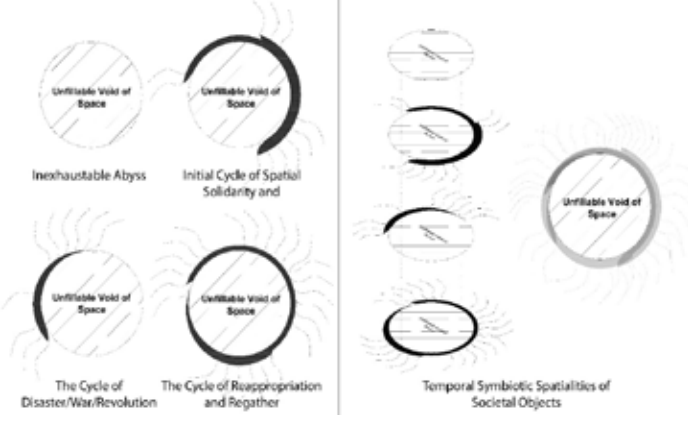

Figure 4. *The Spatial Cycle Model of Solidarity with Symbiosis.*

A space's family of cyclic forms could include nonhuman phases. The human's inability to conceive and observe some long phases, or the absence of its appearance in some cycles, does not imply that these profound interactions only occur once humans see them. Even though the human being is the one who generates concepts like solidarity, symbiosis, and meanings, acts of these entities can emerge independently from the seizure of thought. The existence of humans in this specific moment of the event has a profound post-factum impact, as in the case of Genbaku Dome. As a result, the critical point in spatial solidarity is not a literal taxonomy or categorisation of human-centred functions, uses, reuses, and forms as if all its potential is crystalised at a given epoch. Nor the most prominent part of solidarity is not the human's dynamic movement and intelligent power, reducing all reality to its fundamental aspects.

Nevertheless, cyclic phases of collective appropriation of spaces do not presuppose privileges for one entity over another. Alexander's model of an open society (1965) is different from hybridised and dynamically continued overlaps of symbiosis. These interactions temporarily make room for various other cycles, bifurcations, and obstructions (Figure 4) rather than the creation of a compressed (in the sense of a human's limited perception of time), fixed, and literal image of the built environment. One could consider alternative ways of understanding architecture, free from canonical narratives, by adopting an object-oriented approach to space that emphasises the solidarity of societal objects. It is a methodology shaped through flaws and the impossibility of total completeness of space. This approach provides a new point of view contrary to naming a building through the function of a temporal or initial cycle, reducing its potential and reality to a literal "bundle of qualities" (Harman, 2022), leaving no room for thinking about it from an antagonistic perspective.

CONCLUSION

Seeing the world as a place to be in a linear progression to reach an anthropocentric goal and, thus, shaping it with anthropometric measures and calculations creates an illusion of perfect cohesion where every single entity lives in a harmonious and non-conflict way. Imagining a utopian tranquillity where every aspect of reality is sorted out, categorised, and fixed into a foreseeable structure reduces Earth's dynamic and vast characteristics to a simple and one-sided mechanism serving human beings. In space, this linear understanding of reality has been done through the typology of architecture, where spatiality is reduced to categories based on form or function and defined through only its initial cycle. The main spatial focus is substantially on its construction and design phase, where

the essence of architecture is thoroughly represented and expressed. According to the approach, creating a narrative of space as a service provider to humans, materialisation would be the last phase of design. After that, the progression of spatiality would reach its final point, and cohesion is constituted. Even if it is true that most aspects of works could be expressed, sticking to literal narratives of humans where the human is at the centre of reality, an unfillable void of space antagonises all this repression.

Alternatively, through an object-oriented way of understanding spatiality, it is possible to overcome canonical concepts, fundamental categories and abstract ideas of being and to be in solidarity with every social entity in the shared space environment. It is suggested that the cycle model of spatial solidarity, where discrepant objects have symbiosis, creates a reconciliation. This cooperation, where no entity has a higher hierarchal level than another, removes the linear understanding of spatiality through a single lifecycle. Instead of solely focusing on the current state of space through the human glance, the cycle model argues the possibility of making room for the creation of bifurcations, obstructions and several lifecycles of actors creating solidarity.

As a term, the cyclic journeys of space differ from reuse (as a way to see space as an endless tool), generating solidarity without any repression or orientation of exterior actors such as grand terms or goals. Thus, with space's failure and impasse, it could focus on interactions and relations of entities generating non-hierarchal spatial production, thus creating awareness towards the possibility of lifecycles with nonhuman symbionts, such as in the Genbaku Dome. It makes an analysable system where various phases of space could be questioned and studied through time lapses of symbiotic relationships. It is an alternative to event-based schemes that only focus on crisis points at a specific time and with an ambiguous and ambivalent structure that cannot be modelled with the system. Also, it is hard to suggest concrete methodologies to theorise symbiotic spatial relationships and the solidarity that occurs in reconciliation with the unfillable void of space rather than an attempt to get rid of it. Cycle space models generate an alternative view of architecture, emphasising the obstruction of disparate entities and creating more potent and suitable structures, replacing the older phase of past actors. Contrary to models which see space as complex and non-hierarchal yet fixed on one cycle, this model makes room for possibilities of more complex interactions and connections of actors in a shared environment.

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