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SPATIAL ATTUNEMENT TO POLITICAL VIOLENCE: A DRAWING PRACTICE IN ARSLAN YATAĞI ALLEY

ABSTRACT: This article develops spatial attunement as an architectural way of working with political violence. It begins from a critique of empathy as a distribution of interpretive authority: after violence, empathy can quickly decide what the scene means, whose vulnerability becomes legible, and which details are treated as background. The case study is Arslan Yatağı Alley in Istanbul, a narrow service alley that became a site of police violence during the 20th Istanbul Feminist Night March on March 8, 2022. As a cramped space shaped by service infrastructure and surveillance, the alley concentrates affect and movement into a pressured corridor, where spatial arrangements participate in the event's unfolding and aftermath. The article is practice-based and focuses on a single drawing from *The Disinherited Fitment*. Drawing is used here as a method of attention rather than depiction: it stays with residues, fitments, and routines that carry the afterlife of the encounter. Spatial attunement is developed through a triangulation of practices—architectural ethnography, site writing, and allegorical drawing – that work through fragments and indirect relation. The resulting work shifts emphasis away from bodies-as-image and toward infrastructural and affective residue: pipes, AC units, drains, thresholds, broken surfaces, and their charged arrangements. Following Sara Ahmed's critique of empathy as a mode that can re-center the interpreting subject, the paper positions spatial attunement as an alternative to empathy; a political spatial practice of

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expanding what can be known about an event through the alley's material record, and by holding proximity and limit together as conditions of architectural engagement.

KEYWORDS: spatial attunement, ungraspability, being undone, cramped space, allegorical architecture, architectural ethnography, political space, architectural drawing

INTRODUCTION

Empathy is often upheld as a virtuous act, or even as a substitute for structural understanding. Despite its good intentions, empathy frequently operates through an asymmetrical distribution of power; the empathiser remains intact while the other is rendered knowable, and therefore usable, to judge or to validate one's own position. To empathise is to imagine access to an experience that is not one's own, an act that risks reducing the other to a container of legible emotions, temporarily borrowed and later released. As Sara Ahmed argues, empathy "sustains the very difference it may seek to overcome."¹ Rather than dissolving distance, empathy manages it and preserves a hierarchy in which the authority to feel, interpret or represent may remain unevenly distributed.

In this article, *spatial attunement* names a situated way of attending to a political event after it has passed. It follows the material, affective and infrastructural relations through which the event continues to act in space. The emphasis moves from empathic access to the partial and uneven conditions through which the event can still be approached. It becomes spatial through relations among bodies, remnants and thresholds; and it becomes attunement by holding these relations without resolving them into a complete explanation. Recent feminist new materialist work on embodied methods helps to position attunement as a practice. Fullagar et al. frame attuning to affect as a form of feminist experimentation shaped through bodies, movement, materiality, vulnerability and uncertainty.² This shifts attunement from a descriptive sensitivity to an embedded mode of engagement. The term is also grounded in Ahmed's notions

¹ S. Ahmed, *The Cultural Politics of Emotion*, Edinburgh University Press, Edinburgh, 2014, p. 30.

² S. Fullagar et al., "Embodied Movement as Method: Attuning to Affect as Feminist Experimentation," *Somatechnics*, 11, 2, 2021, pp. 174–190.

of ungraspability³ and being undone.⁴ Ungraspability marks the limit of making lived experience fully accessible to an external observer, while being undone names the unsettling of one's own position through contact with another. Together, they frame attunement as an ethical practice shaped by loosened interpretive control.

The concept is worked through a drawing/practice-based investigation of Arslan Yatağı Alley in Istanbul—a service alley that became a site of police violence during the 20th Istanbul Feminist Night March on March 8, 2022. Here, the question is how interpretive authority is distributed in and after the event. An empathy-based method might attempt to bridge this asymmetry by imagining access, 'seeing from the other side,' even through the alley's nonhuman arrangements. However, such simulation risks proposing the researcher as the one who can enter, translate and therefore secure the scene. The work suspends empathic authority to examine what architectural practice can do in the aftermath of political violence, when intimacy is pursued without presuming access to the other's experience. As a co-authored work, this article is shaped by two situated positions. One is the first researcher, participator, and witness of the march in 2022; the second is the speculator of this research to expedite the probabilities of architectural design research as a critical spatial inquiry where common research methods odd the micro-narratives, singularities, and allegorical one out.

The paper focuses on a single drawing from the project *The Disinherited Fitment*.⁵ Drawing on *architectural ethnography*⁶—as articulated by Momoyo Kaijima, Laurent Stalder, and Yu Iseki—the drawing operates as a mode of situated observation, and in the case of this paper; service systems in Arslan Yatağı Alley. Jane Rendell's critical spatial practice of *site writing*⁷ further supports this approach by offering a way of engaging with a site without demanding authority over it. Alongside this, Penelope

³ S. Ahmed, *The Cultural Politics of Emotion*, pp. 30–31.

⁴ *Ibid.*

⁵ This project was originally developed as part of Melike Beşik's master's thesis, titled *Architectures of Elusion: Narrating the Plurality of Political Spaces*, completed at the Architectural Design Masters Programme at Istanbul Technical University between 2022 and 2024, under the supervision of Assoc. Prof. Dr. Bihter Almaç and Assoc. Prof. Dr. Meltem Aksoy. For an earlier discussion of this project through the notion of detail as political witness, see Melike Beşik, Bihter Almaç, "The Disinherited Fitment: Detail as Political Witness," *UOU Scientific Journal*, 10, 2025, pp. 36–45.

⁶ M. Kaijima, L. Stalder, Y. Iseki, *Architectural Ethnography*, Toto Publishing, Tokyo, 2018.

⁷ Jane Rendell, *Site-Writing: The Architecture of Art Criticism*, I. B. Tauris, London, 2010.

Haralambidou's concept of *allegorical architecture*⁸ enables an indirect relation to the site rather than transparent depiction. Together, these practices are integrated to sustain a mode of *spatial attunement* that is the main proposal of this paper.

This approach shifts the focus of representation away from bodies as image and toward infrastructural and affective residue: pipes, AC units, drains, thresholds, and the charged arrangements they form. It works through restraint as the identifiers are withheld and not settled into a finished scene. The drawing asks whether *spatial attunement* can function as a political spatial practice in the aftermath of police violence, and what it means to examine the street's own record of an event whose effects persist for protesters at the level of the body. Distance becomes part of the method, one that resists the pull to fix the other into a stable object of recognition.

20TH FEMINIST NIGHT MARCH IN ISTANBUL AND ARSLAN YATAĞI ALLEY

Since 2003, the Feminist Night March in Istanbul has taken shape as a recurring event of anti-patriarchal and LGBTQ+ resistance.⁹ Over time, it became closely associated with İstiklal Street, long regarded as the city's primary and most visible space for protest. Following the intensified police repression that marked the aftermath of the 2013 Gezi Park Protests, and the banning of the LGBTQ+ Pride March in 2015, the Feminist Night March gradually assumed a heightened political significance as one of the last large-scale public demonstrations in Istanbul.¹⁰ From 2014 onward, police intervention was recurring at the march. That year marked the first instance of direct police violence, accompanied by the blocking of access to Taksim Square, which had previously served as the march's final destination.¹¹

In subsequent years, restrictions escalated and police presence became increasingly central to the spatial organisation of the event. In 2019, most

⁸ P. Haralambidou, "The Fall: The Allegorical Architectural Project as a Critical Method," in J. Rendell *et al.* (eds.), *Critical Architecture*, Routledge, London / New York, 2007, p. 234.

⁹ S. Büyükgöze, "Strategies of Discrediting: Attacks on Feminist Activists in Turkey," *Gender & Development*, 31, 1, 2023, pp. 197–215.

¹⁰ S. Büyükgöze, "Feminist Gece Yürüyüşü," *FeministBellek*, October 19, 2023, <https://feministbellek.org/feminist-gece-yuruyusu/> (accessed 20 August 2025).

¹¹ *Ibid.*

routes leading to Taksim were closed, and the march attended by thousands was forcibly dispersed by police intervention.¹² From this point onward, access to İstiklal Street was no longer permitted. The pattern intensified in 2020, when the 18th Feminist Night March was officially banned by the Istanbul Governor's Office.¹³ The march still took place in nearby Siraselviler Street even though protesters were subjected to police violence and detentions. In 2021, the 19th Feminist Night March followed the same restricted route (Figure 1). Although the press statement was read on Siraselviler Street, participants transformed any accessible street into a temporary protest space.

In 2022, the 20th Feminist Night March was again banned from entering the avenue.¹⁴ Although organizers announced Siraselviler Street as the meeting point, access to the area was blocked from multiple directions. Protesters were forced to gather on Cihangir Street instead, yet even this location became inaccessible prior to the march. Public transportation was disrupted, metro stations were closed, bus routes diverted, and all vehicular access was cut off. Surrounding streets were heavily barricaded and controlled by police. As a result, many participants were unable to reach the gathering point. Protesters, including one of the authors, navigated indirect routes through neighbourhoods, using social media applications as a real time tool for coordination and safety. Even in these conditions, the protestors reconfigured the city through improvisation: declarations were read from rooftops, slogans echoed from parked cars, and the streets were filled with banners and voices¹⁵ (Figure 2.).

The 20th Feminist Night March took place in the immediate aftermath of Turkey's withdrawal from the Istanbul Convention, the international treaty on preventing and combating violence against women that had first been adopted in Istanbul in 2011.¹⁶ Announced in July 2021, the withdrawal shaped the march as a space of collective mourning

¹² BBC Turkish, "8 Mart Feminist Gece Yürüyüşü'nde Polis Müdahalesi," *BBC Türkçe*, March 9, 2019, <https://www.bbc.com/turkce/live/haberler-turkiye-47494157>.

¹³ Istanbul Governor's Office, "İzinsiz Gösteri ve Yürüyüş Çağrısı Hakkında Basın Açıklaması" [Press release], *Republic of Türkiye Istanbul Governor's Office*, March 8, 2020, <https://www.istanbul.gov.tr/izinsiz-gosteri-ve-yuruyus-cagrisi-basin-aciklamasi>.

¹⁴ Istanbul Governor's Office, "Basın Açıklaması 2022/17" [Press release], *Republic of Türkiye Istanbul Governor's Office*, 2022, <http://www.istanbul.gov.tr/basin-aciklamasi-2022-17>.

¹⁵ DW, "Feminist Gece Yürüyüşü yasağa rağmen yapıldı," <https://www.dw.com/tr/feminist-gece-yuruyusu-yasağa-rağmen-yapıldı/a-61057343>, (accessed 20 August 2025).

¹⁶ Council of Europe, "Council of Europe Convention on Preventing and Combating Violence against Women and Domestic Violence (CETS No. 210), Signatures



Figure 1. 19th Feminist Night March in Siraselviler Street. Photograph by Meltem Akyol.¹ Reproduced with permission.

¹ *Evrensel*, “İstanbul’da 8 Mart Feminist Gece Yürüyüşü: Kadınlar Karaköy’e Yürüdü,” March 8, 2021, <https://www.evrensel.net/haber/427664/istanbulda-8-mart-feminist-gece-yuruyusu-kadınlar-karakoye-yurudu>.



Figure 2. 20th Feminist Night March in Cihangir Street.

Source: Mart Feminist Gece Yürüyüşü Facebook account.¹ Reproduced with permission.

¹ Image source: Mart Feminist Gece Yürüyüşü Facebook account, <https://www.facebook.com/istanbulfeminist/photos/a.2132003406964284/2132005450297413/>, (accessed 14 October 2025).

and anger, marked by the memory of the hundreds of women who had been killed or disappeared in the year that followed.¹⁷ At the same time, the march did not appear through a single affective tonality. Grief and rage coexisted with bright makeup, humorous banners, improvised parade outfits and familiar Turkish pop songs echoing through the streets. Such tools are not unique to the Feminist Night March in Istanbul, yet their specificity lies in the spatial and political settings under which they emerge. In the Istanbul context, these expressions unfold within a protest culture repeatedly displaced by bans, barricades and police intervention. Thus, more playful expressions do not soften the political urgency of the protest, where seemingly opposing affects are held together under conditions of spatial pressure.

The Feminist Night March has always been shaped through the material formations of public assembly: streets, pavements, squares, routes and the possibility of moving together. These spaces do more than to host collective action as they are gathered, animated and reorganised by it. Following Judith Butler's notion of public assembly¹⁸ as a bodily practice that also depends on, and reconfigures, material environments, the march can be read as a spatial practice that continually remakes the conditions of its own appearance. In Istanbul, this relation became increasingly strained as the march was pushed away from İstiklal Street through barricades, closed metro stations, diverted routes, and police control. The change in site was therefore also a change in the conditions under which bodies could gather and move together.

The site at the centre of this paper is Arslan Yatağı Street (Figure 3), a narrow service alley that sits outside the city's established cartographies of political visibility and spatial authority. The March 8 celebration venue, RX Nightclub, is located here, only a short walk from İstiklal Street. The account of that night draws on the situated field experience of one of the

and Ratifications," <http://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/210/signatures>, (accessed 20 August 2025).

¹⁷ From that day until one year later, at least 302 women were murdered and at least 254 others died under suspicious circumstances. Medyascope, "İstanbul Sözleşmesi'nden çıkılmasının ardından en az 302 kadın öldürüldü, en az 254 kadın şüpheli şekilde hayatını kaybetti," <https://medyascope.tv/2022/04/03/istanbul-sozlesmesinden-cikilmasinin-ardindan-en-az-302-kadin-olduruldu-en-az-254-kadin-supheli-sekilde-hayatini-kaybetti/>, (accessed 20 August 2025).

¹⁸ J. Butler, *Notes Toward a Performative Theory of Assembly*, Harvard University Press, Cambridge, Mass. / London, 2015.



Figure 3. Arslan Yatağı Alley. Photograph by the author.

authors, who witnessed police groups and barricades blocking access to the nightclub entrance shortly after the main protest concluded.

In response, protesters spontaneously occupied the alley. Music was played, songs were sung loudly, bodies gathered to dance, and slogans were shouted in a playful and collective manner. This moment was abruptly interrupted when police forces attacked the crowd with pepper spray. The alley, which had not been designated as part of the official march route, suddenly became a site of confrontation within the 20th Feminist Night March. As people dispersed, practices of care quickly emerged. Milk, lemon, and antacid water were shared to relieve burning skin and eyes. Within a brief span of time, the alley accumulated overlapping states of violence and solidarity.

Following this, Arslan Yatağı Alley was approached as a *cramped space*, a politically charged condition articulated by Gilles Deleuze and Félix Guattari.¹⁹ A cramped space is defined by compression where political subjectivity does not take shape through visibility or articulation.²⁰ Here, collective presence does not settle into a representable public as it remains difficult to grasp or name. The alley's infrastructural clutter intersects with a brief surge of protest and becomes a *cramped space*. It does not function as a prepared setting for protest. Rather, protest takes shape contingently, without being authorized or stabilized by spatial or political legitimacy. This dissonance is what makes Arslan Yatağı Street a suitable ground for the project. Its cramped spatial condition gathers bodies, affects and infrastructural elements without relating them into a unified political scene.

FIELD MAPPING AND MINOR MONOLOGUES

The concept of architectural ethnography, articulated by Kaijima, Stalder and Iseki,²¹ positions drawing as a practice of observation and documentation more than as a tool of design projection. Within this framework, spatial narratives emerge through the interaction of both human and non-human participants. Here, ethnographic drawing works as a situated

¹⁹ G. Deleuze, F. Guattari, *Kafka: Toward a Minor Literature*, University of Minnesota Press, Minneapolis, 1986, p. 17.

²⁰ N. Thoburn, "The People Are Missing: Cramped Space, Social Relations, and the Mediators of Politics," *International Journal of Politics, Culture, and Society*, 29, 4, 2016, pp. 367–381.

²¹ K. Kaijima, L. Stalder, Y. Iseki, *Architectural Ethnography*.

mode of attention that foregrounds the author's bodily exposure to the alley; allowing contact, hesitation, and perception to shape what becomes drawable and writable. As we suggest elsewhere, in this kind of spatial making the architect becomes a recorder;²² yet what is recorded is a polyphony of uncertain witnesses, where distinctions between recorder and recorded loosen. The service fitments operate alongside bodies as co-present actors within this *cramped space*. Walking through the alley, pausing, photographing and annotating generate a record that does not yet enact *spatial attunement*, but establishes the conditions through which attunement later becomes possible.

Field mapping operates here as a preparatory mode of architectural ethnography. The mapping (Figure 4) establishes a zone of reference that holds the specificity of this cramped space. Fitments appear as co-attendants: cameras that record and deter, units that hum and vent, pipes that route flows, surfaces that absorb residue. The approach aligns with Jane Bennett's insistence that material arrangements exert force and distribute agency across a scene.²³ Matter organizes perception and orientation within space. A CCTV camera, for instance, does not merely appear in the drawing; it repositions the viewer within a terrain of surveillance.

The mapping brings together dispersed elements of Arslan Yatağı Alley—stairs, gutters, and paving stones—with device-oriented components such as security cameras and AC units. These are set alongside residue textures and brief pauses traced through architectural ethnographic observation. The drawing operates as an observational constellation that slips away from immediate coherence and does not offer a plan or a totalizing view. Within the work, graphic elements articulate distinct modes of attention. A yellow wash traces the body's orientation as it moves through the alley. Green typographic arcs carry notes taken on site. Photo cut-outs of CCTV cameras, air-conditioning units, fire escapes, and broken paving stones point to non-human presences encountered during observation.

Jane Rendell's critical spatial practice of *site writing*²⁴ was used as another way of approaching the site and the event. Drawing on her articulation of the concept as a navigation between critical reflection and spatial experience, writing here accepts ambiguity as a necessary state. The work

²² B. Almaç, "Rangers: Houses Battling with the COVID-19 Pandemic," *UOU Scientific Journal*, 2, 2021, p. 54.

²³ Jane Bennett, *Vibrant Matter: A Political Ecology of Things*, Duke University Press, Durham, 2010.

²⁴ J. Rendell, *Site-Writing*.

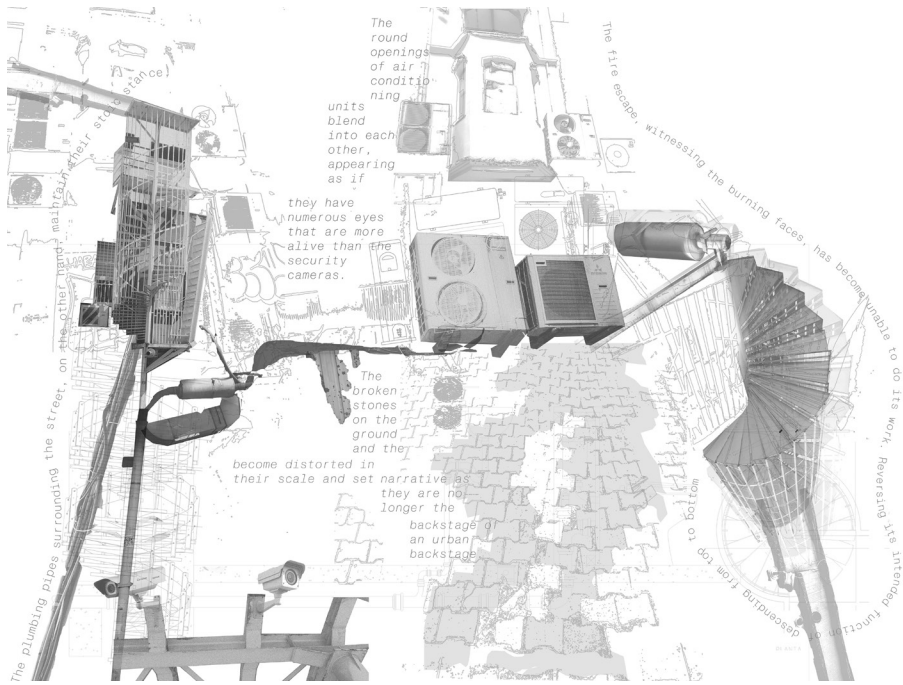


Figure 4. Field mapping of Arslan Yatağı Alley.
Produced by Melike Beşik (2023).

does not seek to stand in for political narration. Just as drawing, writing also operates to attend to the settings that are meant to remain unseen, through which the event continues to inscribe spatially. These texts are referred to as minor monologues (Figure 5, Figure 6).

The writing transcends being a descriptive tool to recount the event or to attempt to speak in place of others. Some fragments are written in the vicinity of specific service elements. These minor monologues suggest a way of thinking with them, meaning allowing the researcher's own position to become *undone* through contact. The heat, exposure or exhaustion no longer clearly belongs to the researcher or to the site. This specific practice of writing contains the necessary hesitation and misalignment that later become the initial ground from which the main drawing practice of *spatial attunement* unfolds.

A DRAWING PRACTICE OF SPATIAL ATTUNEMENT

The Disinherited Fitment (Figure 7) is the project through which this paper examines Arslan Yatağı Alley and its infrastructural and residual elements. Although the drawing does not directly represent the bodies exposed to police violence, it follows how that violence is retained in the material settings of the alley.²⁵ Architectural elements become witnesses and carriers of the event, allowing disinheritance to take form through what is usually overlooked or treated as displaced within architectural thought and making.

The Disinherited Fitment as drawing threads on a fine line between architectural representation conventions and a drawing practice that obfuscates inherent representation tactics such as clarity, exposition, order, control. The drawing act here is not treated as a tool of empathy—if empathy is understood as an attempt to enter or approximate another's experience. It asks how the established codes of architectural representation,

²⁵ A precedent for this approach can be found in Julie Mehretu's (2012) *Mogamma* (A Painting in Four Parts), where political upheaval is tackled through the spatial force of public squares and the accumulation of architectural fragments. The series gathers Tahrir Square together with other charged sites of public occupation and allows different histories of protest to enter the same graphic zone. Its layered process, built through overlapping drawings and architectural registers, treats the political event as something that grows through accumulation rather than appearing as a fixed image. *Mogamma* suggests drawing as a tool in which architecture and political disturbance stay in entangled relation. The *Disinherited Fitment* carries this concern into another scale and position, to the cramped service alley, where the material realities carry the political event.



Figure 5. Minor Monologues; security camera, graffiti,
the broken paving stones, water drops. Produced by the
author.

the fire escape

a silent witness to the fiery burn
on countless faces,
finds itself in a bit of a conundrum here.
Instead of gracefully guiding folks from top
to bottom,
it's doing a flip,
trying to haul those below upwards
in its acrobatic attempt.

I often feel akin to an escape stair,
a regular escape
a mental one
lingering here for years in
anticipation
of a fire that may never occur.

Serving as a refuge
for the everyday escapes
inbetween the fleeting moments
of a few cigarette puffs.

to be perched above it all,
a sense of dominance
surpassing even the watchful
gaze
of the cameras in front

the skin

There is a need of approval to be in pain
otherwise it is just suffering
-messy signals,
to the nerves,
to the brain

the brain does not feel pain
but rather serves as the means to make me feel
pain

There is envy that state of being an observer,
doing what is necessary
without really getting involved.
and staying completely detached
is it a skill to develop?

to feel the pain of pepper spray
while the brain enjoys the back
hisses of a lover

after all
skin is where you start

and where you end.

The four elements could match
the senses. Seeing - fire, hearing
- air, taste and smell - water,
touching - earth.
~~if it was up to me to decide~~
~~skin touch should have been~~
~~see it should have been red~~

AC units

everything has eluded awareness. Is
this water truly H₂O? Could hydrogen
and oxygen be playing tricks on me?
I've long recognized that the bitter
liquids-causing-chaos-are-not-water
at all. Curiously, no one has ever fled
desperately—from my bodily
secrections. Perhaps there's nothing
to escape from.

With my other half inside the building
or lost,
, all that remains is a sense of mourning.

The circular openings on the tech-
nical blueprints of the air condi-
tioning units get tangled up
as if
they've sprouted a multitude of
eyes.
They're causing such a ruckus that
even the security cameras
are taking
an unscheduled
break.

Figure 6. Minor Monologues; the fire escape, the skin,
AC unit. Produced by the author.

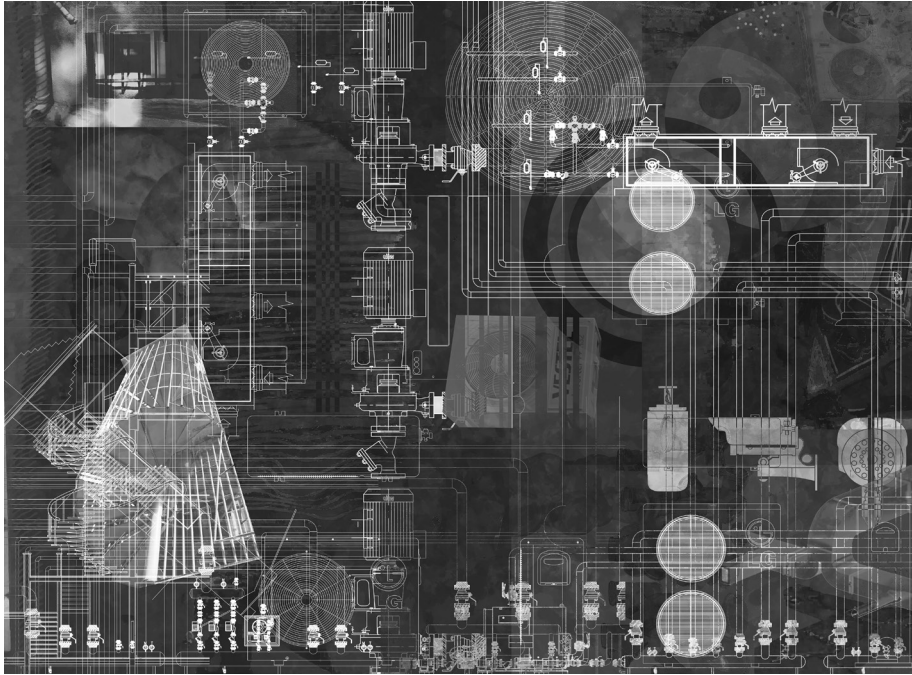


Figure 7. The Disinherited Fitment. Produced by Melike Beşik (2023).

including technical drawings, sections and elevations, can remain in relation to political violence without claiming access to the bodies exposed to it. Produced mostly through architectural drawing software, the drawing redirects technical drawing away from constructional resolution (Figure 8, Figure 9, Figure 10). Infrastructural elements extracted from Arslan Yatağı Street are moved out of their expected positions, layered with photographic and hand-drawn surfaces, and placed within unstable relations of scale, texture and proximity. Fullagar et al.'s suggestion of attuning to affect as feminist experimentation²⁶ helps to frame attunement as a mediated material practice of knowledge production. This also clarifies why the violated body does not need to become the primary object of representation – the drawing shifts attention from the exposed body as image to the spatial and infrastructural conditions through which exposure is mediated. The site's material elements do not testify in a documentary sense, yet they hold relations that cannot be fully translated into speech. In this sense, the drawing becomes a practice of unlearning architectural representation's usual desire for clarity.

Ahmed's critique of empathy helps to clarify this ethical position.²⁷ The drawing keeps relation open through distance, fragmentation and partial contact. Ungraspability²⁸ emerges through partial overlaps, obscured fragments and interrupted continuities. Being undone²⁹ also enters the work as part of the method, as the researcher's control over the site is loosened by the very elements she follows. *Spatial attunement*, in this context, becomes a drawing method that depends on limits: the limit of knowing, the limit of representation and the limit of drawing as an architectural tool.

Haralambidou positions allegory as a mode of architectural experimentation that engages otherness through an imaginative register and can unsettle an existing work, site, or drawing by exposing its underlying syntax.³⁰ In *The Disinherited Fitment*, allegory brings forms of relegation close to one another: architectural elements pushed into the city's backstage, and bodies made politically vulnerable within the same cramped space. The infrastructural elements of the street become central to this allegory because they already occupy a disinherited position within

²⁶ S. Fullagar et al., "Embodied Movement as Method," pp. 174–190.

²⁷ S. Ahmed, *The Cultural Politics of Emotion*, pp. 30–31.

²⁸ *Ibid.*

²⁹ *Ibid.*

³⁰ P. Haralambidou, "The Fall."

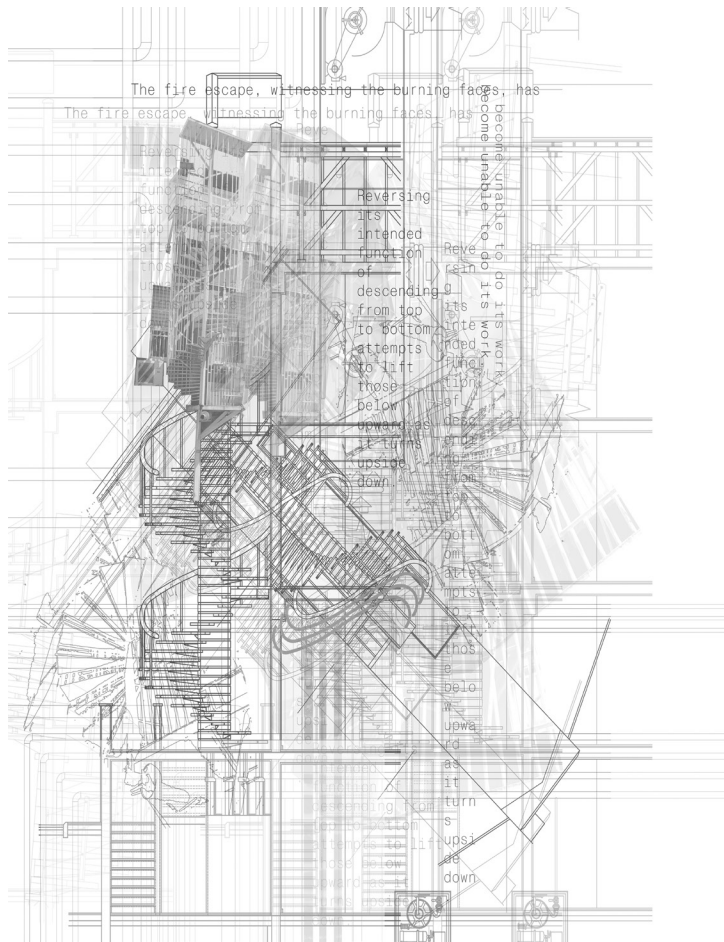


Figure 8. Initial excerpts from the drawing: the fire escape. Produced by Produced by Melike Beşik (2023).

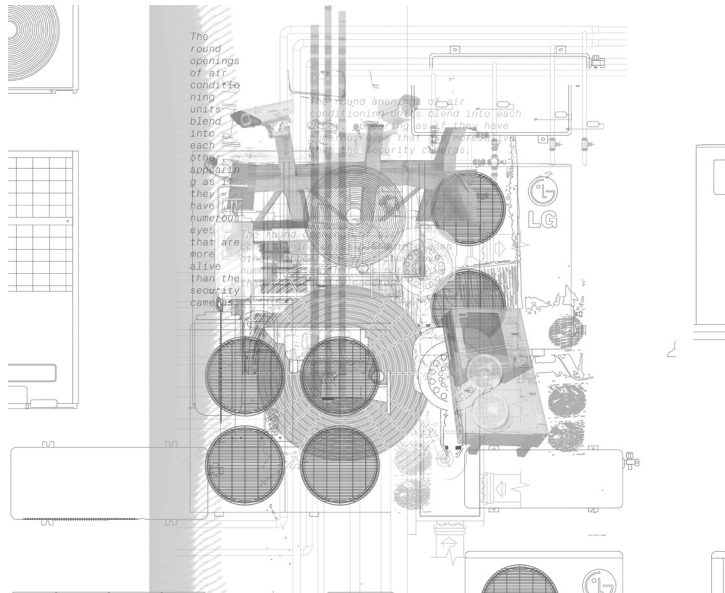


Fig 9. Initial excerpts from the drawing: HVAC Units, CCTV Cameras. Produced by Produced by Melike Beşik (2023).

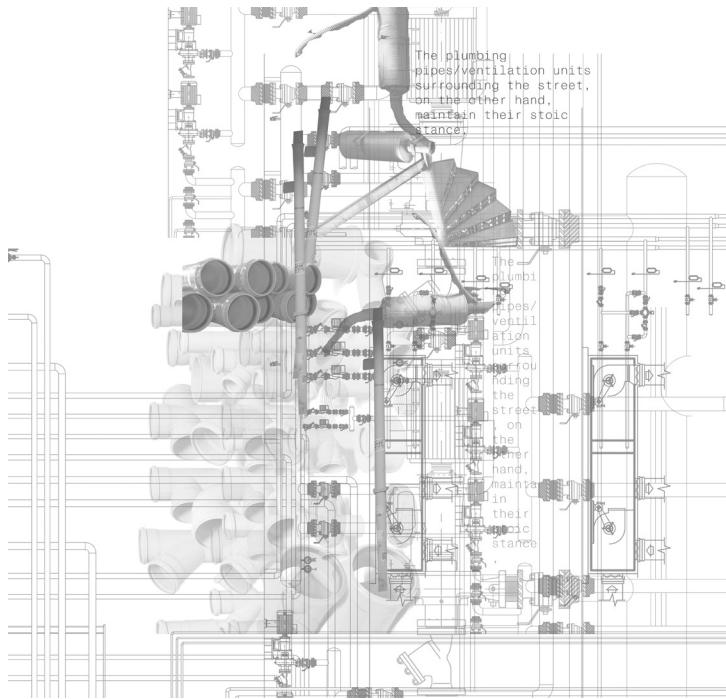


Figure 10. Initial excerpts from the drawing: plumbing pipes. Produced by the author.

architectural thought. Architecture, as Hélène Frichot et al. note, is always infrastructural in that it “maintains relations between individuals, places, and objects.”³¹ Brian Larkin further argues that infrastructures are political and cultural arrangements that shape the circulation of power, rather than neutral technical supports.³² Furthermore, Maria Puig de la Bellacasa draws attention to care, maintenance, and more-than-human labour as forms of work that sustain everyday life while remaining undervalued or unseen.³³ Under such framework, the service elements allegorically become material participants in the spatial condition of the event. They sustain the surrounding buildings, organize visibility and circulation, trace decay, and mark the backstage of urban life. By centring these service fitments, the drawing brings forward what architectural practice tends to displace in order to appear coherent.

The allegorical relation is formed through the layering of technical linework, photographic fragments, repeated details, distorted scales, tonal fields, and interrupted surfaces. Elements usually rendered with clarity become fragmented and made to leak into one another: the fire escape turned upside down; ventilation systems that lead nowhere; water pipes cut short; security cameras expand and distort scale, unsettling the relation between watcher and watched. Colour enters the drawing as pressure rather than code. It cuts through the technical scaffold, overwhelms certain areas, recedes behind others, and leaves parts exposed. Photographic cut-outs of CCTV cameras, AC units, fire-escape parts, paving stones, and other site elements anchor the work to specific objects while keeping their relations unstable.

Spatial attunement is practiced through this suspension. The drawing stays with remnants, oblique relations, broken continuities, and infrastructural fragments. It allows the event to remain difficult, without turning difficulty into vagueness. Attending the street’s architectural elements becomes a way of being undone by them. This undoing is registered through ruptures, loosened conventions, unstable scales, and interrupted surfaces. The researcher enters a relation in which her interpretive control is unsettled. The drawing holds the researcher, the viewer, the

³¹ H. Frichot et al. (eds.), *Infrastructural Love: Caring for Our Architectural Support Systems*, De Gruyter, Berlin / Boston, 2022, p. 12.

³² B. Larkin, “The Politics and Poetics of Infrastructure,” *Annual Review of Anthropology*, 42, 2013, p. 329.

³³ M. Puig de la Bellacasa, “Encountering Bioinfrastructure: Ecological Struggles and the Sciences of Soil,” *Social Epistemology*, 28, 1, 2014, p. 27.

exposed bodies, and the infrastructural elements of Arslan Yatağı Street within the same unsettled spatial field.

CONCLUSION

This paper has argued for a shift in architectural response to political violence: from empathic identification toward a more restrained practice of attention. Empathy often appears to promise ethical closeness, yet it can leave the interpreter's position untouched, allowing another's experience to become available for recognition, narration, or moral confirmation. *Spatial attunement* has therefore been proposed as an alternative mode of practice—not a way of claiming access to another's experience, but a way of questioning how architecture may attend to what remains difficult to grasp.

Arslan Yatağı Street gives this problem a specific spatial and political form. During the 20th Istanbul Feminist Night March, an overlooked narrow urban backspace gathered festivity, police violence, bodily exposure, care and dispersal. Its service fitments shift attention from the violated body as image to the material arrangements that continue to hold the event. The Disinherited Fitment carries this problem as a drawing practice. Displacement, tonal pressure, and interruption produce a form of implicated attention. The viewer is placed within a charged field where fragments, surfaces, devices and traces continue to act on interpretation.

Spatial attunement as a drawing practice turns incomplete access into a disciplinary position rather than a lack to be overcome. Feminist accounts of attunement became operative through the drawing's refusal to resolve, complete, or stabilize the event. The researcher is also drawn into this unsettled relation, no longer positioned as the one who explains the site from outside, but as someone whose own authority is disturbed by contact with its residues.

From here, the paper offers a different proposition for architectural practice after violence. Drawing can stay with violence's spatial afterlife through forms that hold both proximity and distance. The Disinherited Fitment locates this afterlife in the alley's marginal elements, where the event is not preserved as a stable memory but continues through displaced, partial and material relations. Architecture, in this sense, does not arrive after violence to clarify what happened. It remains with the unsettled conditions through which the event keeps altering how a site can be seen and approached.

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