The Disinherited Fitment

Detail as Political Witness

altyapısal detay
sıkışık mekan
minör siyaset
minör mimarlık
mimari etnografi
infrastructural detail
cramped space
minor politics
minor architecture
architectural ethnography

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Bu makale, mimari detayı teknik ya da estetik inceliklerin ötesinde politik bir tanık olarak yeniden ele alıyor ve dikkati Arslan Yatağı Sokağı'nın gözden uzak mekansal parçalarına çeviriyor. 2022'de İstanbul'da gerçekleşen 20. Feminist Gece Yürüyüşü'nün polis şiddetiyle aniden kesintiye uğradığı bu dar altyapı geçidinde; borular, klima üniteleri, rögar kapakları, kaldırım taşları ve güvenlik kameraları, bütünü ayakta tutan fakat genellikle arka planda kalan daha büyük ağların uçları ve eklemleri olarak detay niteliği kazanıyor. *The Disinherited Fitment* başlığı altında üretilen iki spekülatif çizimde bu parçalar büyütülüyor, üst üste bindiriliyor ve bozularak tarafsız mekansal unsurlar olmaktan çıkıp insan-dışı tanıklar haline geliyor. Yöntemsel olarak çalışma, mimari etnografiyi bekle–oyalan–kaydet–geri dön protokolüyle birleştiriyor; kurmaca ve alegoriyi devreye sokarak çizimi temsil aracından sorgulama aracına dönüştürüyor. Birinci çizim, kopuş anını seyirliğe indirgemeden kristalize ediyor; ikinci çizim ise olayın zamansallığına odaklanarak artıkların sonrasında nasıl yoğunlaştığını izliyor. Makale, detayın politik ve duygusal güçlerin kesiştiği bir alan olduğunu; çizimin politik olarak yüklü bir olayı yeniden anlatabilen spekülatif bir etnografi işlevi görebileceğini ve Arslan Yatağı Sokağı'nın sıkışık koşullarından, meşruiyetin ancak geçici olarak deneyimlenebildiği minör siyaset biçimlerinin ortaya çıktığını savunuyor. Bu anlamda çalışma; belgeleme ya da tasarım çözümü üretmek yerine marjinal olana yakın duran, onun öne çıkmasına alan açan ve mimarlığın eleştirel potansiyelini minör düzlemde tanıyan bir detayla çalışma biçimi öneriyor.

This article reframes architectural detail as a political witness, redirecting attention from technical or aesthetic refinement to the overlooked fragments of Arslan Yatağı Street in Istanbul - a narrow utility alley where police violence abruptly disrupted the 20th Feminist Night March in 2022. Here, infrastructural fragments are recognized as details as they operate at the scale where systems meet bodies: pipes, air-conditioning units, manholes, paving stones, and security cameras are the joints and terminations of larger networks that sustain the whole while remaining in the background. Through two speculative drawings under the title *The Disinherited Fitment*, these fragments are enlarged, layered, and distorted to operate as nonhuman witnesses rather than neutral spatial elements. Methodologically, the work couples architectural ethnography with the protocol of be–linger–record–return, along with fiction and allegory; to shift drawing from depiction to interrogation. *Drawing 1* crystallizes the instant of rupture without reproducing spectacle; *Drawing 2* works in the temporality of the event by tracing how residues thicken in the aftermath. The article argues that detail might be a ground where the political and affective converge, that drawing can operate as a speculative ethnography capable of re-narrating a politically charged event, and that from the cramped conditions of Arslan Yatağı Street emerge forms of minor politics in which legitimacy is not granted but only briefly inhabited. Rather than documentation or design solution, the project offers a way of working with detail by staying close to what is marginal, allowing it to come forward, and recognizing architecture's critical potential in the realm of minor.

INTRODUCTION

Architectural detail is usually confined to questions of technical resolution or visual refinement. Yet details are rarely neutral: they are junctions where corporeal, social and political realms converge. This article turns to Arslan Yatağı Street in Istanbul, a narrow utility alley that became the scene of sudden police violence during the 20th Feminist Night March in 2022. Pipes, broken paving stones, air-conditioning (AC) units, CCTV cameras, and fire escapes, elements usually relegated to architecture's backstage, are treated as witnesses to political violence, care, and resistance.

The paper considers infrastructural fragments as details as they operate at the scale where systems meet bodies at the threshold of joints, terminations and fixings that keep the whole running while remaining concealed. Just as conventional details, these fragments are designed to disappear in function and reappear at moments of breakdown or repair; and condense traces of labor and care.

Read through Gilles Deleuze and Félix Guattari's (1986) notion of cramped space—a compressed, unsettled condition where political life can only appear in fragmentary and hesitant forms—Arslan Yatağı Street offers a site for minor politics: where political life unfolds affectively and in fragments, while eluding well-defined representations. In Jill Stoner's (2012) sense, the alley's overlooked fitments also provide a ground for *minor architecture:* small-scale, tactical practices that depart from major paradigms of permanence and monumentality and instead work through sabotage and improvisation. Taken together, these lenses clarify how infrastructural fragments act as nonhuman witnesses and how drawing, by staying in proximity to them, can configure detail as a site of political inquiry.

The project of this article, *The Disinherited Fitment,*[1] explores this condition through two speculative

drawings that enlarge, layer, and distort infrastructural fragments. Instead of depicting the event, the drawings use detail as a witness and position themselves as a form of interrogation. Methodologically, the work couples Momoyo Kaijima, Laurent Stalder, and Yu Iseki's (2018) notion of *architectural ethnography* with a protocol of observation - *be–linger–record–return* - together with Jacques Rancière's (1999, p.149) account of fiction as a political tool, and Jennifer Bloomer's (1993) and Penelope Haralambidou's (2007) proposals of allegory as a mode of fragmentary, ambiguous, and plural representation. The project draws on first-hand observations on site by one of the authors, developed collaboratively into drawings and analysis.

Within this frame, *Drawing 1* stages the instant of rupture without reproducing spectacle and assembles infrastructural fitments as nonhuman co-witnesses to police violence. *Drawing 2* returns to the site four months later, working with Lisa Baraitser's (2017) notion of *enduring time* to trace how residues alter the site's texture. Together, the drawings demonstrate how infrastructural detail can be reconfigured as an unstable actor that mediates between politically charged events and their spatio-temporalities.

THE CRAMPED SPACE OF ARSLAN YATAĞI STREET

Since 2003, the Feminist Night March in Istanbul has gradually evolved into a central platform for anti-patriarchal and LGBTQ+ resistance in Turkey (Büyükgöze, 2023b). For many years, İstiklal Street - the city's most symbolically charged protest space - served as the march's central stage, until increasing police restrictions in recent years forced it away from that site (Büyükgöze, 2023a)[2]. In 2022, the 20th Feminist Night March once again faced severe restrictions, including a ban on entering İstiklal Street issued by the Istanbul Governor.[3, 4] Even in these conditions, the protesters

navigated within the city through improvisation: declarations were read from rooftops, slogans echoed from parked cars, and the streets were filled with banners and voices.[5] The march carried an affective plurality: alongside grief and anger[6] were bright makeup, humorous banners, parade outfits, and familiar Turkish pop songs.

The site of this project is Arslan Yatağı Street - a narrow utility alley, outside the official cartographies of political visibility and spatial authority. It is also where the 20th Feminist Night March celebration venue RX Nightclub is located, only a short walk from İstiklal Street. As one of the protesters present that night, the researcher witnessed how, shortly after the main protest, the entrance to the nightclub was blocked by police and barricades. Thus, the protesters spontaneously turned the street into a joyful protest site by turning on music, singing the songs loudly, dancing, and playfully shouting slogans. All of a sudden, protesters were attacked with pepper spray by the police. As protesters dispersed, a solidarity of care emerged: milk, lemon, and anti-acid water were shared to soothe burning skin. The site had spontaneously become a politically prominent space of the 20th Feminist Night March.

In this context, the article frames Arslan Yatağı (Fig.1) as a *cramped space,* a politically volatile condition that Deleuze and Guattari (1986, 17) conceptualize in their book *Kafka: Toward a Minor Literature. Cramped space* is a site of compression where political subjectivity does not emerge through visibility or articulation, but through rupture, hesitation, and fragmentation (Thoburn, 2016). It is where "the people are missing" (Deleuze, 1989, 216) not because they are absent, but because they do not yet cohere into a representable collective (Thoburn, 2016, 367). Their presence is excessive to the dominant order: felt but not legible, seen but not countable. Nicholas Thoburn (2016, 367) extends Deleuze and Guattari's major–minor duality into the political realm, defining *cramped space* as the locus

Fig.1 - Arslan Yatağı Street.

of impossibility where minor politics take place. While major politics may surface in headline events staged in central squares, minor politics can manifest as "a scream, a noise, a mark, or a disturbance" (Colebrook, 2015, 153). Judith Butler (2015, 71) similarly notes that when protests move from the square into side streets, alleys, and unpaved neighborhoods, politics crosses the supposed divide between public and private. In such movements, politics is not confined to the official public sphere but continuously reappears in unexpected spaces.

In this context, the street's infrastructural clutter of AC units, drainage pipes, manholes, graffiti, and broken paving stones, together with the fleeting eruptions of protest, produces the compressed and unsettled atmosphere of a *cramped space.* It is not a stage for protest but a space where minor politics surfaces affectively, sustained only by transient acts that resist legitimacy. The street does not offer a clear field for expression. Instead, it gathers fragments - bodies, fitments, gestures, affects, residues - that resist assembly into a coherent whole.

Here, infrastructural detail becomes a vehicle of minor politics, what is usually overlooked acquires unexpected political agency.

Stoner's *Toward a Minor Architecture* tackles this register within the architectural realm by proposing a shift from major paradigms to minor practices that "may sabotage as well as fix, and willfully take apart rather than assemble" (2012, 91). The improvisational spatial making observed in Arslan Yatağı Street accords with this *minor architecture,* where backstage fitments organize experience against dominant frames. As Butler (2015, 71) argues, spatial performativity is produced not only among protesters but also through relations between bodies and architectural elements. On Arslan Yatağı Street, infrastructural fragments do more than service buildings: they register the shock of the event and its aftercare. So that, in Butler's (2015, 71) sense, bodies and fitments co-compose the scene, and the alley becomes a working ground for *minor architecture.*

APPROACHING DETAIL: ARCHITECTURAL ETHNOGRAPHY, FICTION, AND ALLEGORY

Built upon this theoretical frame, the method is an assemblage of

three phases which interrogate the role of detail in architectural drawing. First, situated fieldwork in the form of *architectural ethnography* (Kaijima, Stalder, and Iseki, 2018) follows a protocol of be–linger–record–return: a temporally split sequence in which the first three steps deal with the immediacy of the event, while *return* marks the reflective revisit four months later. Through this split temporality, drawing extends beyond design into observation and documentation. Then, fiction and allegory rework these traces through multiplying rather than fixing meaning and allowing fragments to extend beyond their material form. The convergence of these strategies reshapes drawing into a speculative practice, one that approaches infrastructural fragments as detail; where systems, bodies and materials actually meet. Working at this scale allows drawing to do what it does best; to measure, annotate, layer and rescale, so that fragments can be interrogated rather than merely described.

Kaijima, Stalder, and Iseki's (2018) term *architectural ethnography* extends drawing beyond design into observation, documentation, and critique by allowing spatial narratives to unfold with both human and nonhuman participants. The ethnographic practice enacted in this project does not seek to
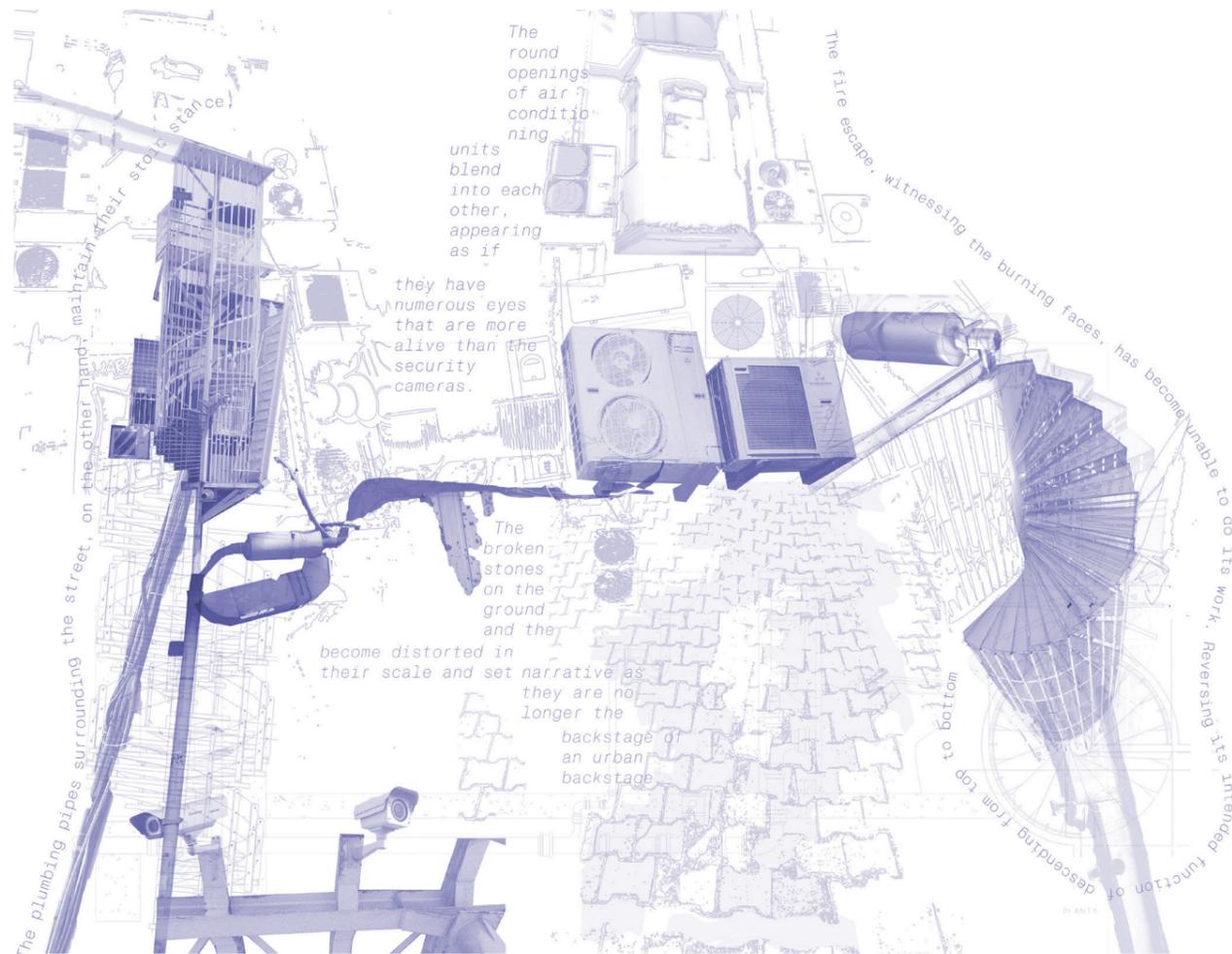
Fig.2 - Field mapping of Arslan Yatağı Street via the protocol "be–linger–record–return."

stabilise meaning but to register how orientations are disrupted. As one of the protesters on the site, the researcher's exposure - eyes stinging, breath shortened, routes abruptly altered by police barricades - became part of the drawing process which let bodily thresholds regulate what could be traced. In this sense, *architectural ethnography* here operates as a form of close observation through disorientation, a way of drawing with and writing with the infrastructural residues of a politically charged moment.

As Bihter Almaç (2021, 54) suggests, in this kind of spatial making the architect becomes a recorder; yet what is recorded is a polyphony of uncertain witnesses, where distinctions between recorder and recorded loosen. Pipes, paving stones, fire escapes, ventilation and AC units are not mere backgrounds, they co-exist with experience alongside bodies. Walking, photographing,

and annotating the alley produced a record in which infrastructure and bodies shape each other. This field mapping arranges the *be–linger–record–return* protocol into plural layers (Fig.2): measured spatial fragments; residue textures; and timed linger points gathered through *architectural ethnography*. The mapping is not a plan but an assemblage of observation withholding a single reading. Yellow trace marks the body's main line of orientation; green typographic arcs carry in-situ notes; photo cut-outs (CCTV, AC units, fire escape, broken paving stones) points to nonhuman actors observed on site.

Rancière (1999, 29-30) argues that what is often called politics is actually the *police order,* an arrangement of roles, visibilities, and spaces that governs who can appear, and what can be seen, spoken, or done. Fiction, in this framework, becomes a tool not to escape the police order but

to disrupt it to refigure what counts as perceptible, sayable, and thinkable (Rancière, 1999, 149). It is through this lens that *The Disinherited Fitment* positions itself not as documentation but as a fictional intervention. By constructing two speculative drawings around a politically saturated yet infrastructurally mundane site, the project does not necessarily represent the 20th Feminist Night March. Instead, the drawings redistribute its spatial reality by fracturing the established order of visibility and suggest other ways of sensing what remains. In this sense, fiction binds directly into the drawing practice: the line, the fragment, the layering of textures all work less to stabilise than to unsettle. Here, fiction operates through short textual fragments and scattered voices written on site, and brings out the unresolved, corporeal and spatial reality of the event (Fig.3, Fig.4).

In *Architecture and the Text: The (S) Crypts of Joyce and Piranesi,* Bloomer (1993) develops allegory as a mode of architectural criticism that unsettles the boundary between theory and practice. Drawing on Walter Benjamin, she characterizes allegory as "fragmentary, ambiguous, palimpsestic, and hieroglyphic" - a representational strategy that resists totality and embraces contradiction (Bloomer, 1993, 137). Read this way, allegorical making does more than illustrate; it operationalizes fragmentation and contradiction as critical techniques. This allegorical stance resonates with what Bloomer (1993) names *minor architecture:* spatial practices that refuse completeness and permanence, and that disturb dominant arrangements not by built assertion but through partial and even inadvertent acts.

As Stoner (2012) has argued, *minor architecture* departs from the major paradigms of commodity, originality, permanence, and perfection. In this frame, Bloomer's (1993) account of allegory provides a complementary vocabulary: fragmentation and incompleteness are not shortcomings but operative strategies, where politics of space are engaged through parts rather than a whole. Similarly, Penelope Haralambidou (2007, 234) employs allegory as a ground for architectural experimentation and as a tool to engage with otherness through the imaginative realm often detached from material construction. She notes, *"an allegorical architectural project can be employed to unravel another piece of work, a site, or drawing itself by questioning its underlying syntax"* (Haralambidou, 2007, 225).

Within this project, allegory operates alongside fiction as a strategy for working with detail. Rather than stabilising meaning, it multiplies it, as it allows infrastructural fragments to exist beyond their material form and remain in interpretive ambiguity. Fiction does not fundamentally reject the reality of the site; it redistributes it by re-voicing the alley's fitments with the bodies that meet them and multiplying temporalities and points of view. In this sense, allegory lets details exceed their technical roles and act as figures of discrepancy. Read this way, allegorical making also aligns with *minor architecture* (Stoner, 2012) as practice that proceeds through partiality and rearrangement.

This allegorical mode becomes central when working with infrastructural space; those systems and objects that structure daily life while remaining peripheral to architectural attention. In *The Disinherited Fitment*, infrastructural elements are approached not as supposedly invisible materialities but as urban backstage fitments that are foregrounded to question the politics of maintenance, neglect and invisibility.

As Hélène Frichot et al. note, architecture is always infrastructural in that it "maintains relations between individuals, places, and objects" (2022, 12). Yet infrastructure is routinely treated as architecture's other: "a whole world of invisible labours that are more than human" (Puig de la Bellacasa, 2014, 27). Brian Larkin (2013, 329) likewise emphasises infrastructures' affective and ontological complexity as he emphasizes how they maintain the systems functionality while remaining sensorially displaced and socially undervalued. Precisely here, *minor architecture* becomes a mode of critical making to reorganize experience from the backstage.

By drawing allegorical parallels between infrastructural labor and other forms of marginalized maintenance - including domestic work carried by women, precarious

Fig.3 - Micro-monologues as in situ texts: security camera, graffiti, the broken paving stones, water drops.
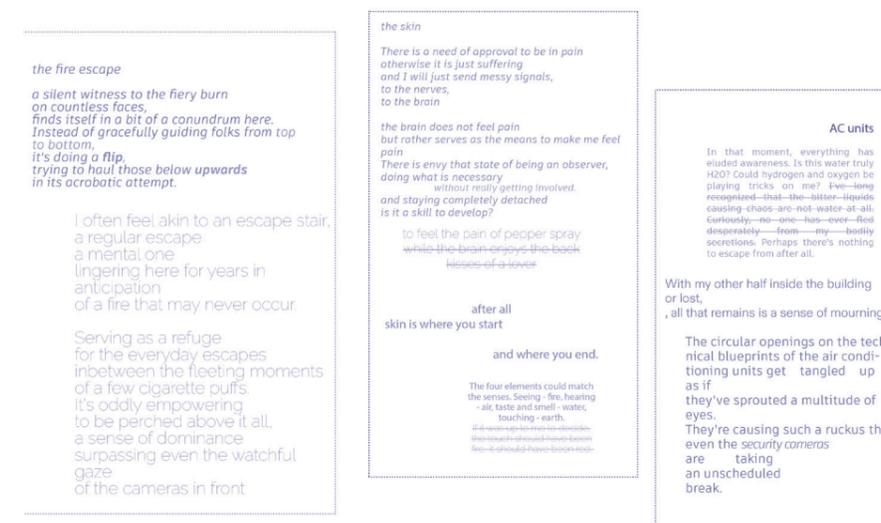

Fig.4 - Micro-monologues as in situ texts: the fire escape, the skin, AC units.

labor by refugees, and unrecognized care within queer communities - the approach considers the street not merely as a stage for protest but as a space through which the political charge of invisibility can be interrogated. Hosting a political event here becomes a form of carrying; an involuntary spatial maintenance of the very police order it seeks to disrupt. In this way, the infrastructural street becomes a cramped space where systems that usually recede into the background come forward as recorders.

Through allegorical drawing, these nonhuman remnants are not analyzed from a distance but worked at close range. Scaling, adjacency and layering turn utilities into characters through re-scaling and misaligning. In doing so, detail becomes the scene where politics quietly takes place, and *minor architecture* finds both its material and its methodological ground.

THE DISINHERITED FITMENT

The Disinherited Fitment suggests both the work itself and the critical stance adopted in this article. The term *fitment* is intentionally stretched here to name minor infrastructural add-ons - pipes, ducts, cameras, drains, fire escapes - bolted onto façades and courtyards where systems meet bodies, usually pushed to the urban backstage. *Disinherited* refers to bodies stripped of recognition and rights and, at another scale, to those same infrastructural fitments that architecture habitually disregards. Methodologically, the project is grounded in *architectural ethnography* in its assembly of two drawings: *Drawing 1* (Fig.5) stages the instant of rupture without restaging the event as display, treating infrastructural fragments as nonhuman co-attendants and following the

protocol *be–linger–record. Drawing 2* (Fig.7) enacts the last step - *return* - four months later, tracing how aftercare and maintenance alter the site and intensify the past through Baraitser's (2017) notion of *enduring time.* Across them, drawing remains with what resists capture and refuses to convert detail into a static representation. In this sense, the *disinherited* are neither illustrated nor redeemed; they are encountered through the very fragments that anchor political life yet fall outside architecture's inherited frames.

Drawing 1 captures the fleeting moment of police violence that erupted in Arslan Yatağı Street after the 20th Feminist Night March. The sudden end of festivity, the dermal sting of pepper spray, and the rise of voices mark a rupture within this *cramped space*. Yet the drawing does not seek to deliver the scene as a display. Through a layered composition - technical
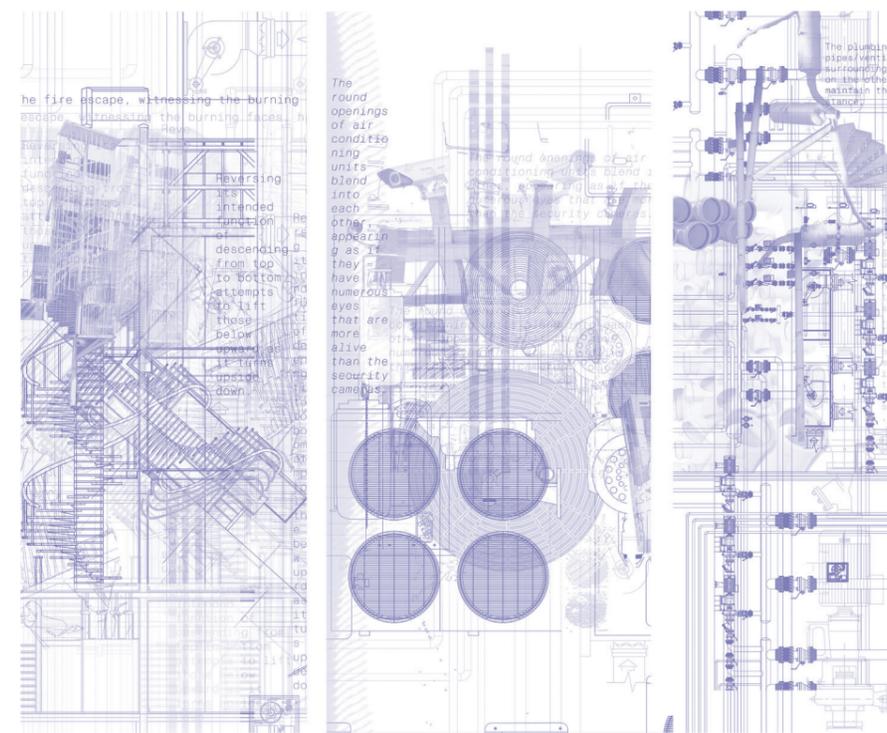
lines, image fragments, and hand-drawn surface studies - it gestures toward the affective and material reverberations of that instant.

The work follows a simple field protocol that organizes both experience and evidence: be–linger–record. *Be* refers to the initial act of arriving and grounding oneself on site, registering bodily thresholds - eyes burning, breath tightening, skin prickling - as forms of spatial information. *Linger* names the choice to remain amid dispersal and confusion long enough to sense proximities and frictions; to take close notes on edges, corners, and utilities where bodies and fitments meet; and to attend to textures (slick, rough, sticky), smells, and the micro-acoustics of the alley. Lastly, *record* designates the gathering of traces: time-stamped field notes and photographs, quick notational sketches of alignments and distances, and close-up studies of
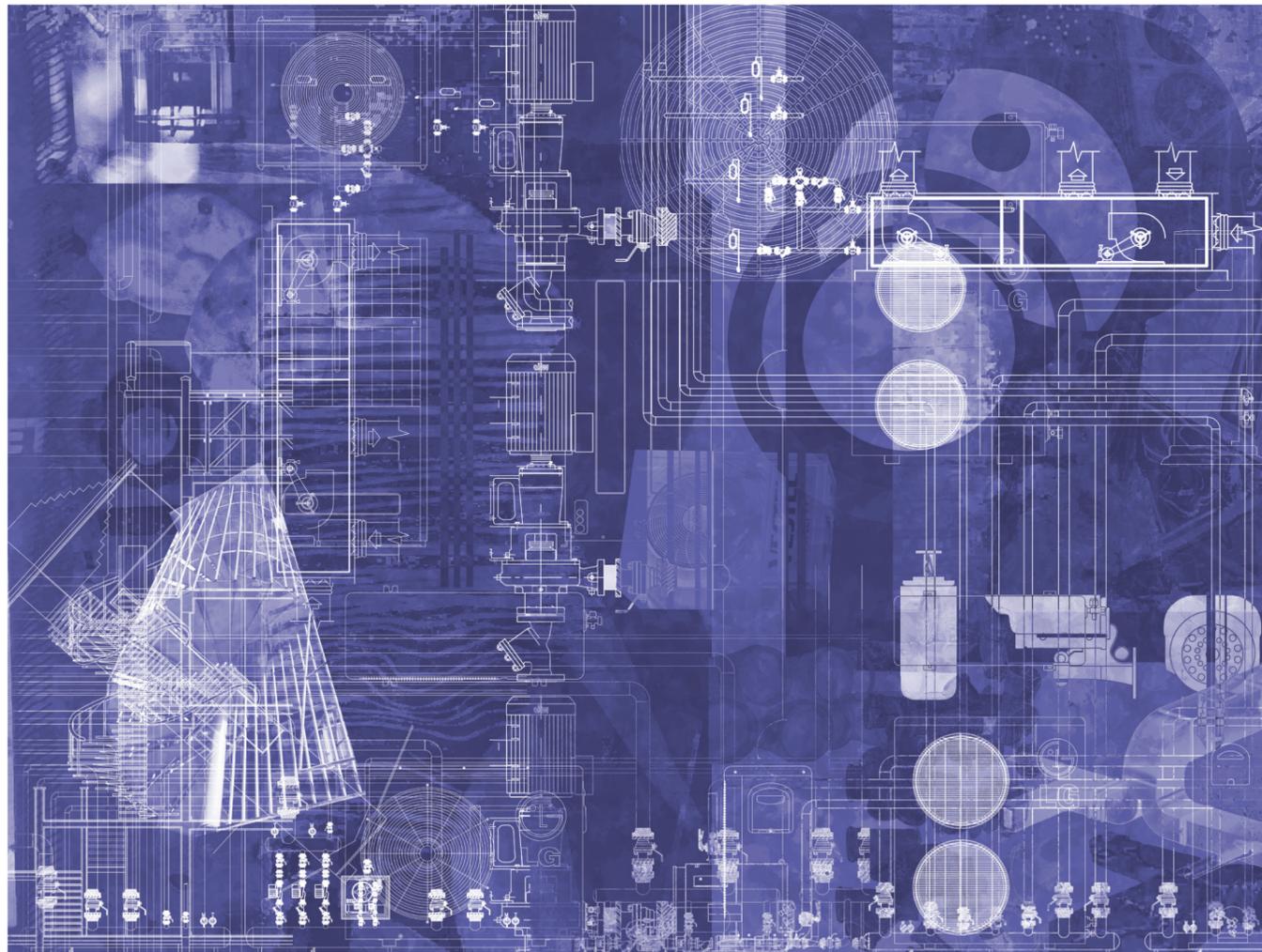

Fig.6 – Zooming into the details: fire escape stairs, HVAC units and Security Cameras, Plumbing Pipes.

Fig.5 - The Disinherited Fitment, *Drawing 1.*

Fig.7 - The Disinherited Fitment, *Drawing 2.*

pipes, stones, stains, and stairs that would later be reworked in drawing. These materials are not impartial data but traces saturated with the body's encounter.

In drawing, understanding infrastructure as detail becomes operative as a set of decisions including cropping to junctions; exaggerating scale shifts; thickening hatch where pressure accumulated; doubling lines where movement snagged (Fig.6). Selection follows affect rather than formal schemes: ghostly fragments that carry the charge of the moment are foregrounded. Thus, pipes, fire escapes, paving stones, HVAC units, and stains move from background to witness, not by narration but by their altered legibility at the scale of detail.

Here, scaling, substitution, and adjacency work as allegorical operations: a pipe swells out of proportion; a stair misaligns with its own shadow; a stain becomes a persistent figure. These moves do what documentary cannot; multiply meanings while refusing closure. Fiction provides nonhuman fragments a ground for expression without portraiture while allegory turns them into figures of discrepancy that crack the dominant, policing gaze. In this sense, drawing reorganizes what can be sensed without converting the event into a spectacle. The procedure aligns with *minor architecture;* by working from backstage fitments, the drawing takes apart inherited frames of architectural representation - plan, section, elevation - and recomposes them as close readings of detail. The result is not a finished image but a provisional construct where what is neglected becomes legible as spatial agency.

In contrast to the surveillance gaze of security cameras, the observer's position remains situated and unsettled. Faces are avoided; the view is cropped from within, at the height of a stinging eye and a held breath. What is seen is inseparable from what is touched, inhaled, and heard; the drawing treats these sensory registers as architectural

information. In this way, *Drawing 1* initiates a speculative spatial narration in which atmosphere - rather than illustration - renders the event legible. The purpose is not to expose the spatial reality of the event, but to stay with its architectural marginality: the backstage details that quietly resist the dominant order of visibility, where the political becomes palpable at the joints. While *Drawing 1* attends to rupture*, Drawing 2* stays in its aftermath by returning to the alley four months later, when the noise had faded and only traces persisted. The purpose of the return is not to reconstruct the event but to register what continues-residues, substitutions and slight misalignments that ordinary vision passes over.

The revisit follows the last step of the field protocol - return - with a close, slow traverse of the same segments of path. Edges and corners were re-walked at close range, small changes logged (a replaced screw, a repainted patch, a new cable tie), and close-ups obtained of pipes, stones, stains, and stairs. Short notational sketches mark distances and overlaps; surface rubbings and scans (paper pressed against metal, stone, and wall) collect textures of powdery dust, crusted residue, cold railings. These materials feed the drawing as haptic evidence rather than neutral data.

The drawing is composed under Baraitser's (2017) concept of *enduring time:* a temporality of suspension and density. Endurance here is not passive waiting but an active willingness to stay with what is incomplete. In the drawing, this appears as layered delays in the form of overlays that do not aim at legibility, slight offsets between photographic fragments and technical lines, and tonal fogs that slow the eye. Fragments hold multiple times at once; the shock, the aftermath, the slow work of keeping things going.

Treating infrastructure as detail becomes even more operative after the event. Joints, seams, hinges - those minor fitments that keep the

alley running - now hold the scene's afterlives. Scaling and adjacency are used diagnostically: a distorted drain with enlarged scale reveals trapped grit; doubled line weights mark where movement continued to snag; thickened hatching sits where cleaning agents bleached the wall. The drawing behaves like a speculative scan: an intimate diagnostic image that reads the minor rather than the panoramic.

In the aftermath, the scene resists a fixed narrative. Fiction redistributes attention; allegory lets fragments act as figures of incoherence; a stain that refuses to vanish, or a pipe that seems to swell against its bracket. These are ways to multiply how its residues can be sensed by opening detail to a minor register where politics unfolds through hesitation and incompleteness. What becomes visible in the return is a register of *minor architecture:* improvisational repairs, temporary fastenings, repainted patches, new stickers pressed over old ones. Such small acts - care, workaround, sabotage as maintenance - reorganize experience from the backstage. The drawing stays with these low-level operations to show how political life unfolds not only in rupture but in its afterlives, where bodies and fitments co-produce a persistent agency. Through this encounter, drawing reveals its spatial agency; not to assign fixed meaning, but to remain with what continues to reverberate within the multi-layered existence of a political site.

CONCLUSION

This article has reconsidered architectural detail not as technical resolution or aesthetic refinement, but as a political and affective witness. On Arslan Yatağı Street, infrastructural fragments - pipes, HVAC units, paving stones, stains, cameras, fire escapes - absorbed both rupture and aftercare during the 2022 Feminist Night March, as they emerged as nonhuman witnesses rather than impartial background. Framed through *cramped space,* the alley offers a register of minor politics: hesitant, fragmentary, briefly inhabited

rather than granted. Working with the protocol *be–linger–record–return,* the study generated situated traces and re-worked them through *architectural ethnography,* fiction, and allegory so that drawing could operate as interrogation: multiplying rather than fixing the intensity within the site.

Drawing 1 centered the instant of rupture without reproducing spectacle. Built from haptic bodily evidence, it enlarged and layered details in multiple scales and shifts fitments from function to witness. *Drawing 2* marks a return four months later by tracing how residues thicken through suspension, care, repair, and drift. Read together, the drawings show that detail carries multiple temporalities, including shock and delay, damage and maintenance, and that politics becomes palpable at the joints where bodies, materials, and utilities meet. The procedure aligns with *minor architecture:* small, improvised, and sometimes sabotaging adjustments that reorganize experience from the backstage rather than through conventional design paradigms. Allegory and fiction redistribute attention by allowing overlooked fragments to act as figures of abruptness that unsettle dominant optical orders. The contribution is threefold. First, it redefines infrastructural fragments as details that act as affective and political witnesses. Second, it advances drawing as interrogation - coupling ethnographic protocol with fiction and allegory - as a method for re-narrating residues without converting them into spectacle. Third, it clarifies how minor politics and *minor architecture* become legible from detail in cramped conditions.

The work is situated and partial as it centers one alley and one event, therefore, its drawings are interpretive. Rather than a document of protest or a design solution, *The Disinherited Fitment* proposes drawing as a critical mode of making through detail by staying with residues, unsettling the major frame, and working the political from the minor.

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NOTES

1. This project is part of *Architectures of Elusion: Narrating the Plurality of Political Spaces,* the master's thesis completed by Melike Beşik in 2024 within the Architectural Design Graduate Program at Istanbul Technical University. The thesis was supervised by Assoc. Prof. Dr. Bihter Almaç and Assoc. Prof. Dr. Meltem Aksoy.

2. The march has become increasingly subjected to police violence and spatial restriction - through blocked roads, bans, and forced dispersals - following the 2013 Gezi Park Protests and the banning of the LGBTQ+ Pride March in 2015 (Büyükgöze, 2023a).

3. İstanbul Valiliği, "Basın Açıklaması 2022/17," http://www.istanbul.gov.tr/basin-aciklamasi-2022-17

4. Despite organizers announcing another meeting point, access to the area was heavily obstructed by police barricades and public transportation shutdowns. Protesters, one of the authors included, navigated indirect routes through neighborhoods, using social media applications as a real time tool for coordination and safety.

5. DW, "Feminist Gece Yürüyüşü yasağa rağmen yapıldı," https://www.dw.com/tr/feminist-gece-yürüyüşü-yasağa-rağmen-yapıldı/a-61057343

6. The 20th Feminist Night March centered a recent legal matter: Turkey's official withdrawal from the Istanbul Convention, an international treaty on preventing and combating violence against women, first initiated in Istanbul in 2011. (*Council of Europe Convention on Preventing and Combating Violence against Women and Domestic Violence (CETS No. 210),* http://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/210/signatures. Against this backdrop, the protest became a site of collective mourning and rage over the 302 women who had been murdered in the following year. *İstanbul Sözleşmesi'nden çıkılmasının ardından en az 302 kadın öldürüldü,* https://medyascope.tv/2022/04/03/istanbul-sozlesmesinden-cikilmasinin-ardindan-en-az-302-kadin-olduruldu-en-az-254-kadin-supheli-sekilde-hayatini-kaybetti/