

AESTHETICS OF RESISTANCE IN THE MIGRANT HABITAT

THE CASE OF THE LOS NOGALES NEIGHBORHOOD, ESTACIÓN
CENTRAL, SANTIAGO, CHILE 1

ESTÉTICAS DE LA RESISTENCIA EN EL HÁBITAT MIGRANTE. EL CASO DE LA POBLACIÓN
LOS NOGALES, ESTACIÓN CENTRAL, SANTIAGO, CHILE

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Con base en una concepción de la estética alejada de lo artístico y mucho más próxima a la vida diaria, la investigación que se presenta buscó entender de qué manera las expresiones materiales del hábitat migrante modifican la estética de los barrios y generan formas de resistencia al poder dominante en el territorio. La metodología consistió en la elaboración de un inventario espacializado de intervenciones estéticas en un caso de estudio de la ciudad de Santiago de Chile, el que fue confeccionado a partir de recorridos fotográficos barriales sistemáticos, mediante los que se generaron más de quinientas fotografías y cuatro registros audiovisuales. Este material fue analizado buscando patrones recurrentes de acuerdo con los lineamientos teóricos de la investigación con apoyo en la etnografía visual y sensorial. Los resultados se agrupan en cuatro dominios principales —la casa, la calle, el comercio fijo y el comercio ambulante— y revelan cómo las estéticas cotidianas transforman el entorno barrial y habilitan nuevas formas de intercambio y sociabilidad entre los habitantes del barrio. Se concluye que estas manifestaciones estéticas tejen puentes para la composición de comunidades y alteridades, generando dinámicas territoriales que desafían la homogeneidad impuesta en las ciudades, por lo que cobra plausibilidad entenderlas, no sólo como formas de hibridismo cultural, sino que como estéticas de la resistencia.

Palabras clave: migración, hábitat, resistencia, estética urbana.

Based on a conception of aesthetics outside the artistic and much closer to daily life, this research sought to understand how material expressions of the migrant habitat alter the aesthetics of neighborhoods and generate resistance to the dominant power in the territory. The methodology comprised preparing a spatialized inventory of aesthetic inventions in a case study in Santiago, Chile. This was done using systematic neighborhood photographic tours, generating more than five hundred photographs and four audiovisual records. This material was analyzed to look for recurring patterns using the research's theoretical guidelines and support from visual and sensory ethnography. The results are grouped into four main areas – the house, the street, the shops, and the street trade – revealing how daily aesthetics transform a neighborhood setting and enable new forms of exchange and sociability among its inhabitants. It is concluded that these aesthetic manifestations weave the composition of communities and alterities, generating territorial dynamics that challenge city-imposed homogeneity. Hence, plausibility is needed to understand them, not only as the means of cultural hybridism but also as resistance aesthetics.

Keywords: migration, habitat, resistance, urban aesthetics.

I. INTRODUCTION

Chile has been an attractive destination for different international groups, with Latin American migration increasing steadily since the 1990s. In recent years, in addition to migration from neighboring countries such as Peru, Bolivia, and Argentina, there has been a rise in arrivals from geographically more distant nations such as Colombia, the Dominican Republic, Venezuela, and Haiti. In fact, according to the most recent data from the National Institute of Statistics (INE, in Spanish), in December 2022, approximately 1,625,074 foreign people resided in Chile. Venezuelans were the largest group, with 32.8%, followed by Peruvians, Colombians, and Haitians, with 15.4%, 11.7%, and 11.4%, respectively.

At a regional level, the Metropolitan Region is home to about 57.8% of the country's international migrant population. The Region of Antofagasta comes next, with 6.7%, slightly surpassing the Valparaíso Region, which has 6.1% (INE, 2022). This pattern has evidenced a "preference" for some cities and, within them, for specific residential areas, which has led to a marked diversity and spatial multiculturalism in certain urban sectors. In turn, these changes have affected the organizational dynamics of neighborhoods and the interactions between their inhabitants (Margarit & Bijit, 2014; Chan & Ramirez, 2020). In this context, the research question behind this study is: How do material expressions of the migrant habitat in the transnational framework modify the aesthetics of neighborhoods and, in particular, generate forms of resistance to the dominant power in the territory?

This research's hypothesis is based on the fact that the growing and constant presence of international migrants in the areas where they are concentrated has been transforming both the streets and the spaces they occupy. These transformations are manifested through different aesthetic expressions linked to the migrant habitat, particularly those in precarious conditions. These manifestations reflect the cultural identity of those who inhabit these spaces and can also be interpreted as forms of resistance migrant groups use to confront dynamics that impact their daily lives.

Despite the extensive literature on migration and social dynamics, how this aesthetics reflects identities and strategies to face exclusion and assimilation processes has not yet been sufficiently investigated. This research is vital in gaining a deeper understanding of how migrants influence the configuration of urban space through their everyday aesthetic practices. Indeed, making this aesthetic visible as a form of resistance opens a new field of analysis on the dynamics of power, inclusion, and exclusion in

cities. Ultimately, the study contributes to understanding how new forms of coexistence and sociability are built in multicultural contexts, impacting the academic sphere and the design of fairer and more equitable cities.

The article is divided into eight sections. The first few introduce the migratory phenomenon in Chile and outline a theoretical framework that covers concepts such as daily resistance and the aesthetics of living. After this, the case study of the Los Nogales neighborhood is presented, analyzing on four scales: the house, the street, the formal trade, and the street trade. The research uses a methodology of visual, sensory, and multi-local ethnography. Finally, the results are presented, followed by a discussion and conclusions, where reflections are made about migrant aesthetics as forms of resistance that transform urban and social space.

II. THEORETICAL FRAMEWORK

The daily resistance

Current debates on the construction of transnational identities have increasingly focused on the phenomenon's geographical perspective (Guizardi et al., 2020), looking into significant changes in territories and their spatial characteristics. This perspective conceptualizes territories as a direct manifestation of identity, where diverse elements are revealed and intertwined, giving rise to hybrid or cross-cultural expressions. This hybridism of social identities has been understood as a form of resistance and reterritorialization to the extent that, through mixing, it makes new forms of identity-territorial construction emerge (Haesbaert, 2011) in contexts where forms of assimilation and incorporation without recognition are besieged.

In this sense, the everyday expressions of identity speak of the deployment of practices and the configuration of transnational spaces that reproduce ties with the country of origin and emerge as strategies that seek to evade the control of the city ordered in a hegemonic and assimilationist way. The notion of resistance emerges here as the active deployment of practices and ways of doing that oppose a model of cultural assimilation through the production of variations that go beyond the norm and destabilize the dominant meanings and interpretations in the urban space (Murcia, 2019).

In this variant of multiform daily practices and actions, resistance connects with transnational processes and, at the same time, agitates the sensitivities of those who inhabit the territory (Medina, 2022). The consequence is an intervention in the monopoly of the ways of appearing (Medina, 2022),

expressed as an “art of difference” (Agier, 2008, p. 100) whose consequence is the modification of the social, political, and urban spaces, capitalizing on the “porosity” of the territory (Márquez, 2013).

As Agier (2008, p.100) indicates, the “most intimate search for identity can thus take place in the light of day.” These everyday gatherings constitute a “means of escaping from the order and planning of a city traversed by increasing forms of homogenization, segregation, and privatization of life” (Cruz et al., 2022, p.14) while possessing a material and territorial expression.

The aesthetics of living

Some authors have organized the varied aesthetic production of the 20th century into five well-differentiated conceptual areas: form, life, knowledge, feeling, and action/praxis (Hernández, 2007). The latter, in connection with culture and living, has opened up fields of study related to the city and urbanism that do not focus solely on the urban form, but rather expand the perspective towards social aspects and the construction of habitat by the inhabitants.

On the one hand, everyday aesthetics aspires to recognize how daily and habitual activities shape and produce the aesthetic (Melchionne, 2013; Silva et al., 2020). Therefore, it refers neither exclusively nor mainly to the end or elaborated products, but to the meaning of processes and activities whose components are gestures, identities, materiality, and senses.

On the other hand, social aesthetics focuses on *“those sectors of the city with particular economic and social characteristics that develop and consolidate over time, where different origins and ways of producing and expressing city coexist, often mixed”* (Hernández, 2007, p.15). It usually refers to sites of marginalized subjects and territories crossed by stigma, where self-management and self-construction of the habitat by its inhabitants predominate.

The perspective adopted here suggests that aesthetics is expressed in multiple ways and not limited to the visual. It becomes an interface of exchange and interaction reflected in the diversity of elements that make up the daily lives of a territory’s inhabitants.

The analytical proposal of Mandoki (2001; 2006) is relevant because it makes the previous reflection operational. One of its theoretical foundations is the work of Rancière (2009), particularly concerning the *distribution of the sensitive*. This author questions how our sensitive regimes are produced, composed, and sustained and

the transformative potential that our practical actions have on them. The notion of “distribution of the sensitive” allows understanding the socio-political conformation of our attentional and perceptual capacities. In addition, it sheds light on the importance of the factors that affect our sensitivity in the configuration of our common world, our roles, and our capacities of action on it. In the opinion of Rancière, the ways of doing are ineluctably linked to the ways of being and the means of visibility.

An example of this is found in Rancière’s (2020) reflection on landscape, where he suggests that it refers to a form that unifies the diversity of our sensory perceptions. In many cases, it challenges perceptual and aesthetic norms. Aside from contributing to the configuration of identity and community representation, it can also question them. Thus, contemplating the landscape often prompts action, inviting an experience that integrates aesthetics and politics.

Mandoki (2006) proposes a model of analysis that distinguishes two expressions of aesthetic phenomena understood as distinct and even antagonistic: art and the everyday. Focusing attention on the latter, the author proposes a model of applied aesthetics that becomes operational through a matrix where aspects of what she calls the rhetoric and dramatic converge (Mandoki, 2001).

The first one analyzes the prosaic and comprises four registers or channels of exchange of aesthetic statements: lexical, somatic, acoustic, and scopic. On the other hand, the dramatic aspect consists of attitudes, impulses, and energy shifts in aesthetic communication. It is *dramatic* because the term comes from action and acting and focuses on deploying energy in everyday life to produce sensitive effects. There are four modalities, proxemic, fluxion, kinetic, and emphatic, which analyze the impulse and intensity of the rhetorical formulation (Mandoki, 2006). Table 1 synthesizes the result of traversing the two described dimensions below.

II. CASE STUDY

The Los Nogales neighborhood is located in Santiago de Chile, in the southeast area of the Estación Central commune (Figure 1). Its boundaries are defined by Arzobispo Subercaseaux Street to the north, Hermanos Carrera to the south, the Central Highway to the east, and Guillermo Franke to the west (Figure 2).

The number of inhabitants in the Los Nogales Neighborhood is estimated to have been about 11,700 by 2017, of whom approximately 2,580 were migrants,

		This is the "aesthetic function of language" characterized by the emphasis or care in the very form of a verbal message, whether oral or written: words, linguistic, and idiomatic codes.	This is manifested by listening to or making sounds, in general, be heard, whether human or animal voice, noise or music, and the whole range of the audible, even silence as sound in absentia.	What the body displays and its expressiveness through the gaze, posture, temperature, smell, countenance, and facial gestures in aesthetic enunciation.	Shown by constructing syntagms of spatial, visual, and objectual components. Visual and spatial artifacts. Styles of decoration and use of space.
	Rhetoric →				
	Dramatic ↓	Lexical	Acoustics	Kinetic/somatic	Iconic/scopic
Use of space between individuals according to cultural conventions. Establishment of distances using enunciation that are not only physical or spatial in nature, but temporal, affective, material, or mental.	Proxemic	Lexical proxemic: Distances through language.	Acoustic proxemic: Distance from the usual speech.	Somatic proxemic: Body distance that we establish with respect to others. It consists of looking at the other or not, positioning oneself spatially near or far from the other, touching them or not, and in what way, smiling or being indifferent.	Scopic proxemic: Shown in long and short distances through artifacts or uses of space.
This focuses on dynamism, flexibility, solidity, permanence, or instability projected at a sensitive level.	Kinetics	Lexical kinetics: Form (verbosity or slowness when speaking), the content of the speech (predictable as slow, capricious, or surprising as dynamic).	Acoustic kinetics: Dynamism of variation of vocalizations or sonorizations.	Somatic kinetics: Dynamism or statism, lightness or heaviness in the body's movements.	Scopic kinetics: Stability or dynamism through the syntagmatic organization of objects and spaces.
The Greek <i>emfatikós</i> (energetic, strong) refers to the accent, focus, or energy intensity in a particular statement aspect or place.	Tonic/emphatic	Lexical emphatic: Particular points of concentration of meaning and sense of verbal syntax.	Acoustic emphatic: It displays a force, intensity, and sonic emphasis that condenses the sense in one point more than in relation to others.	Somatic emphatic: Syntagma where more energy is invested and which is enhanced over the others.	Scopic emphatic: It is based on costumes, scenography, props, hairstyle, or makeup.
The term comes from the Latin <i>fluxio</i> , that which flows. It is used to describe the acts of retention or expulsion, of control or release, dilation and contraction of energy, time or matter in social exchange."	Pulse/fluxion	Lexical fluxion: Expressive loquacity or its opposite, restraint and moderation.	Acoustic fluxion: Display or containment of sound emitted by the subject in a particular situation.	Somatic fluxion: Gestures and body movements that retain or expel energy.	Scopic fluxion: An impressive expansion of formal resources where the ornament seems to surpass the architectural support and reproduce wildly by itself.

Table 1. Matrix of dramatic-rhetorical couplings. Source: Prepared by the author based on Mandoki, 2001; 2006.

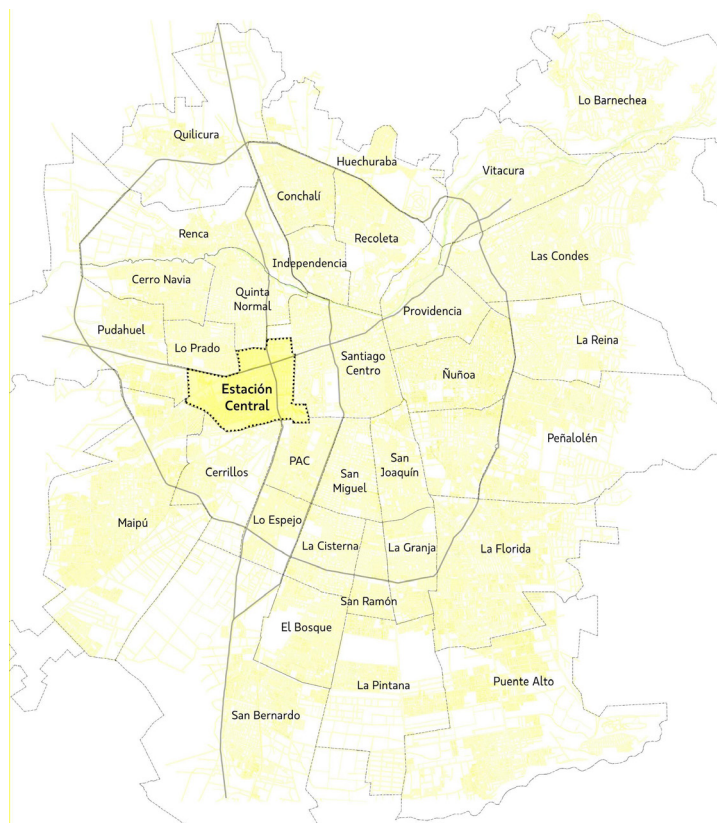


Figure 1. Location of the Estación Central commune in the city of Santiago. Source: Preparation by the authors.



Figure 2. Location of the Los Nogales neighborhood in the commune of Estación Central. Source: Preparation by the authors.

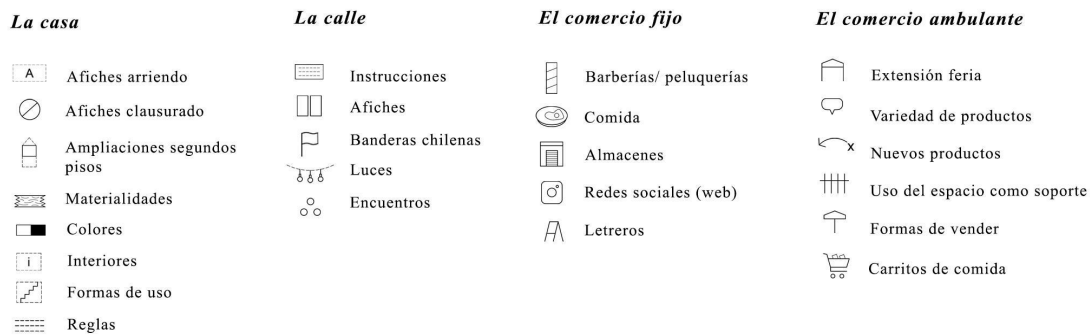


Figure 3. Levels of analysis of aesthetics of the resistances. Source: Preparation by the authors.

thus representing 22% of the sector's total population. Among migrants, the Haitian population constitutes more than 50% of the sector's inhabitants, followed by nationalities such as Peruvian and Dominican (INE, 2017).

The migrant concentration in this sector is mainly due to factors such as connectivity, given the proximity to public transport stations, shopping malls, and street markets; an active real estate market which, through the subdivision of housing and rooms, offers rentals to the migrant population; and community networks, mainly from the evangelical churches, adapted to the Creole language, which provide a meeting place and spiritual support for the Haitian population (Jiménez, 2017).

IV. METHODOLOGY

The research on resistance based on aesthetic conditions was carried out with an approach based on visual (Pink, 2001), sensory (Pink, 2009), and multilocal ethnography (Marcus, 2001). Visual ethnography, as a tool, is found within an emerging field of studies within anthropology, commonly with the predominant use of photographs. On the other hand, sensory ethnography is dedicated to exploring the perception and experience of places in everyday life, beyond the visual. Finally, multilocal ethnography conducts research transcending a single place, capturing the complexity of social interactions in diverse contexts.

For the study, five systematic photographic tours were made between October and December 2020 in the Los Nogales Neighborhood, in the commune of Estación Central, in the Metropolitan Region of Santiago. The routes included Manuel Rodríguez, Hermanos Carrera, Capitán Gálvez, and Veintiuno de Mayo streets, chosen for their high concentration of migrant population and the presence of shops and social activities relevant to the analysis. In addition, activity was recorded in

the area's street market, given its central role in the commercial and social dynamics of the neighborhood. The choice of these spaces responds to their relevance as areas where everyday practices of aesthetic resistance are deployed, linked to social and commercial interaction.

The criteria for selecting the sample were mainly homes and commercial premises that displayed flags of other countries, such as the Peruvian, Dominican, Haitian, Colombian, and Venezuelan ones, as well as those with different and striking colors and where other accents and languages were heard, both in music and the conversations of residents and merchants. These elements were interpreted as visual and sound expressions of identity and cultural resistance in the public space.

A total of 575 photographs and 4 short-term audiovisual recordings captured the visual and acoustic information of the social encounters observed. This sample was chosen based on the direct observation of elements that reflect the territory's daily life and aesthetic dynamics, where the areas and activities that show forms of social interaction and resistance to dominant dynamics are prioritized.

The analysis of this material, carried out by the researchers, consisted of identifying recurrent aesthetic patterns linked to the use of space and the daily practices of the migrants. This analytical exercise allowed the classification of the observations into four scales of analysis: the house, the street, the formal trade, and the street trade (Figure 3). This classification was based on the need to separate the different contexts where the aesthetics of resistance were manifested to obtain a global understanding of the aesthetic dynamics in the territory and everyday life.

Each scale was analyzed according to the predominant aesthetic expressions observed in the photographs and audiovisual records. Subsequently, inventories of these expressions were prepared and located in neighborhood plans, allowing spatial visualization



Figure 4. Aesthetics of resistance in the house. Source: Preparation by the authors.

of the analyzed phenomena. With this, the authors sought to understand the territorial character of resistance aesthetics, showing how they transform urban space and social dynamics. The research, as a whole, has an exploratory and inductive approach, which allows adapting the levels of analysis to the emerging observations of the fieldwork.

V. RESULTS

Inventory of a neighborhood tour

Based on the five tours carried out in the Los Nogales Neighborhood and the analysis of the photographs, a series of

aesthetics of resistance present in the four areas of analysis were identified: the house, the street, the formal trade, and the street trade. These observations were classified using the dramatic-rhetorical matrix, which allowed organizing the different aesthetic manifestations according to their rhetorical (lexical, somatic, acoustic, and scopic) and dramatic (proxemic, fluxion, kinetic, and emphatic) dimensions.

The house

In this area, a significant transformation was observed in the homes where migrants used visual elements such as bright colors, a mixture of materials on the facades, and flags of their countries of origin. Informal extensions of the houses, rental signs, and the reuse of local materials to adapt to their



Figure 5. Aesthetics of resistance in the street. Source: Preparation by the authors.

daily needs were also identified. These elements reflect both the appropriation of the residential space and a clear visual differentiation from the local environment (Figure 4).

In general, it was observed that in the practices related to living, there is a particular condition inscribed in the bodies, influenced by the cultural heritage, the experiences of the group, the traditions, and the individual experiences that condition the means of appropriation and use of the spaces. In this sense, not only the cultural heritage and their customs define the use of the spaces. As observed in the neighborhood, some elements prohibit and/or promote the occupation of some areas in the housing, transferring transnational practices to other spaces, mainly public ones.

The street

In the neighborhood's main streets, such as the Manuel Rodríguez and Capitán Gálvez intersection, multiple visual and sound interventions were observed that denote transnational practices. Among them, flags, posters, and graffiti displaying cultural symbols and messages of migrant vindication were recorded (Figure 5). In addition, the use of public space was identified for social gatherings where music and conversations in foreign languages, such as Creole and Spanish with Dominican and Venezuelan accents, predominated.

This social integration and segregation create patterns of appropriation of spaces, with codes based on nationalities.



Figure 6. Aesthetics of resistance in the stores. Source: Preparation by the authors.

Understanding these elements can indicate migrants' integration and adaptation to local aesthetic representations.

The formal trade

A strong presence of transnational aesthetics was evident in the formal trade, particularly in barbershops, shops, and restaurants. The facades of these premises were adorned with bright colors and posters that highlighted the products and services for the migrant community. Graphics and decorations with flags were observed that alluded to the owner's countries of origin, while imported products reinforced the sense of cultural identity in the commercial space (Figure 6).

The visual elements convey messages that create selective invitation codes for national groups related to language, acoustics, and culinary aspects. This transnational trade, also considered an ethnic economy (López, 2021), facilitates multicultural coexistence and the dialogue of knowledge, which impacts the dynamics of coexistence at a neighborhood level and creates a new transnational community. These spaces are productive in expressing relationships that modify the communities of origin and those that host, promoting the construction of intercultural territories.

The street trade

In the street trade, vendors displayed typical products from their countries of origin in street markets and on street stalls. A wide



Figure 7. Aesthetics of resistance in the street trade. Source: Preparation by the authors.

variety of imported food and products that are not common in the local trade were recorded, which attracted both migrants and local residents (Figure 7). This type of trade is organized informally by temporarily occupying public spaces, which shows a flexible adaptation to local dynamics.

The importance of street trade and its aesthetics lies in its role as a survival strategy and a means to integrate into other commercial areas or spaces. Although they are mostly perceived as economic actions, they also express the search for recognition in the host society and new forms of sociability. In their territorial dimension, these are places of social interaction and exchange with diverse people,

constantly attracting new migrants and configuring a *factory of heterogeneity* in constant dispute. These places generate new ways of living, inhabiting and producing the urban, reflecting the city's dynamics as a space in constant change and creation.

The territorialized aesthetics in the Los Nogales neighborhood in the commune of Estación Central

The superposition of the analyzed levels, as seen in Figure 8, reveals the territories' aesthetic diversity through their concentration and the existing relationships between each of them.

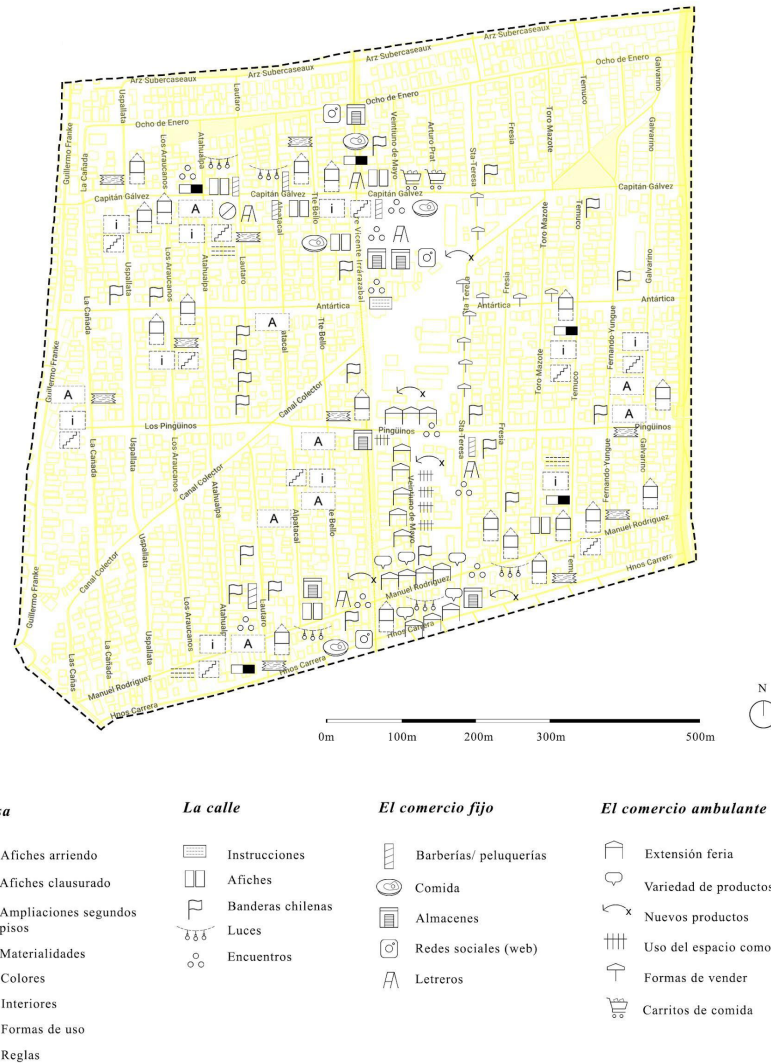


Figure 8. Territorialized Aesthetics in Los Nogales Neighborhood. Source: Preparation by the authors.

The applied aesthetics of resistance

The application of aesthetics as a model for analyzing dramatic-rhetorical couplings (Mandoki, 2001; 2006) allowed for the classification of the elements found in the territory according to their origin and the message they wish to communicate (Figure 9).

In the field of rhetoric, which considers the form and coherence of the message, lexical records were characterized by texts such as posters, signs, physical signs, or social networks. Although they have different communicative intentions (divided into the four lines of the dramatic), most of them highlight an international

seal, where socio-cultural distances are marked through language, which in a convergent perspective has been called the “visual sonority of the walls” (Campos & Soto, 2016, p. 82).

The acoustic recordings are perceived mainly in the meeting places of the migrant population. Barbershops, in this case, play an important social role (Lara, 2020), with manifestations that include music, accents, or languages detected in these spaces. Facuse and Tham (2022) have highlighted the relevance of the affective and sensory components in the reception processes of migrant music, while the relevance of migrant population accents in the territory has been highlighted by Campos and Soto (2016). On the other hand, places considered as meeting

Retórica \ Dramática	Léxica	Acústica	Quinésica/ somática	Iconica/ escópica
Proxémica	Afiches: servicios Letreros Redes sociales 	Idioma Barberías 	Encuentros Extensión de la feria Restaurantes (sabores) Almacenes (productos) 	Banderas Almacenes (decoración) Barberías (imagen personal) 
Cinética	Arriendo Clausurado 	Encuentros 	Formas de vender 	Ampliaciones 2do piso Usos del espacio público como soporte Luces 
Tónica/ enfática	Afiches: instrucciones 		Carritos de comida 	Color Materialidad Nuevos productos Letreros Extensión de la feria 
Pulso/ fluición	Afiches: reglas 		Formas de uso del espacio 	Distribución arquitectónica 

■ la casa ■ la calle ■ el comercio fijo ■ el comercio ambulante

Figure 9. Dramatic-rhetorical couplings of resistance. Source: Preparation by the authors.

points, especially within collective housing, also generate the same perception regarding voices and music.

Kinesics/somatics includes classifications related to practices such as body language, gestures, postures, smells, and tastes⁴, very much in line with what was addressed in the book *"Rutas migrantes en Chile. Habitar, festejar y trabajar"* (Migrant Routes in Chile. Living, Celebrating, and Working") (Imilán et al., 2016). Within this area is the street trade in its diverse modalities, which refers to the proxemic, kinetic, and emphatic, especially by the use of space in the street market and how this activity is carried out, as well as the aromas generated by the food stalls and the new flavors introduced into the trade. In addition, the stores consider the flavors to establish an approach to the culinary culture of the country of origin by selling imported products. At a street level, the meetings fall in the field of proxemic, which

resonates with the approaches of Medina Gavilanes and Cano-Ciborro (2022). In the context of housing, somatics is related to the control exercised over bodies through the use of space.

The iconic/scopic register covers most of the visual representations in the different fields of study. As for the proxemic, the established trade creates more distances for the public through images and nationalities. Regarding the emphatic register, the highlighted elements in this category stand out for their contrast with the environment where they are located. Here, classifications related to color, materiality, novel products in stores and markets, and commercial signs come into play. Finally, the architectural distribution, as a specific typology for rentals aimed at migrant groups, regulates the use of the spaces, observed not only in their design, but also in the rules of use, such as restrictions on visits and the prohibition of listening to music.

⁴ Although Mandoki does not refer to flavors within the analysis of applied aesthetics, these are integrated into somatics, as a sense, with the goal of addressing the classifications of resistance related to food.

In the dramatic, where the communicative intention stands out, the proxemic was considered the most relevant record in the analysis, as it evidences the distance not only at the physical level, but also socially and culturally between the different national groups.

Likewise, in kinetics, temporality and movement stand out both in ways of living and in social and commercial interactions. In this context, it is interesting to reflect on the inhabitants' temporality, life projection, and migratory project, as well as on ephemeral structures installed in public spaces to support social and commercial activities.

In the emphatic, the ability of the element to stand out above others was highlighted, mainly through difference. In the case of migration, this inscription underlines the status of migrants as "the other" by integrating into established socio-cultural patterns. This notion of *otherness* has been developed by authors who argue that it can be considered as the establishment of the borders of the national subject, who becomes part of the national collective of arrival without integrating completely, which exposes the limits of society through its presence (Tijoux & Palominos, 2015).

Finally, in the fluxion associated with the control and restriction of practices, characteristics related to the agency capacity of the migrant subject stand out, often linked to the loss of autonomy and identity. In this sense, the relationship between power and subordination between migrants and the native population is key to understanding the phenomena associated with precarious living conditions, social discrimination, occupying the lowest positions in the social structure, and social exclusion (Thayer, 2013). The aesthetic elements on this line, such as rules, uses of space, and architectural distribution, account for aspects that control lifestyles and position migrants in a situation of social vulnerability, often associated with a lack of opportunities.

VI. DISCUSSION

The transformations observed in the spaces where the migrant population is concentrated, which include homes, shops, and streets, show that everyday aesthetics act as forms of resistance to the dominant dynamics of the territory. This aesthetics not only reflects the cultural identities of migrants, but also creates new urban configurations that challenge the imposed homogeneity. In particular, the analysis shows that material expressions such as colors, flags, sounds, and commercial practices contribute significantly to strengthening community

identities in a multicultural environment and the emergence of new sensitive modalities that remodel the everyday life of the neighborhood.

At the territorial level, the notion of everyday aesthetics reveals how migrants appropriate and transform urban space through different communicative forms that encompass the senses and use multiple supports and materials. These expressions not only allow adaptations for daily life, but also build bridges to construct identities and communities, influencing the *sensitive regime* of the local community, which is in line with the proposal of Ranci re (2009).

Beyond the means of communication in the territory, the concept of prosaic aesthetics allowed looking closer at the intensity of these expressions and their capacity for territorial transformation from a dramatic-rhetorical perspective. Elements such as proxemics, kinetics, tonic/emphatic, and pulse/fluxion analogously reflect certain aspects of the migratory process: geographical and cultural distances, temporality/projection, difference/otherness, and control, respectively. This connection suggests a parallelism between the logic of prosaic aesthetics and the migratory experience, which offers a new perspective to understand how these sensitive dynamics contribute to the resistance and transformation of urban space, which also opens promising paths for future studies.

The hybridism that predominates in the studied territory reflects an identity-territorial construction that arises from the mixture and recreates the urban space, in tune with the ideas of Haesbaert (2011). This hybridism becomes an instrument of resistance, transforming an initially homogeneous and assimilationist context into a heterogeneous and multiform environment.

In this way, resistance to dedifferentiation acquires a central role from the perspective of everyday aesthetics. The aesthetic objects embodying this resistance — new colors, flags, materialities in the urban environment, smells, tastes, and social practices — become essential to understanding the dynamics that arise from the difference. In housing, meeting, and commerce spaces, proximity facilitates integration between and for migrant groups, establishing social codes that generate barriers, limits, or *new frontiers* in inhabiting, a tangible manifestation of the *art of difference* proposed by Agier (2008).

On the other hand, resistance to invisibility acts as a recognition strategy that seeks to counteract the pressures toward homogeneity and assimilation. Thus,

there is an interest in survival and sociability behind the aesthetic manifestations linked to this resistance. In the migrant context, these expressions are closely related to street trade and the uses of public space for commercial activities, which, although precarious, configure a platform that facilitates an evident form of appearance in the neighborhood environment (Medina, 2022).

VII. CONCLUSIONS

The research showed that the diverse expressions of the migrant habitat can be conceptualized as everyday aesthetics of resistance, where its capacity to generate transformations in different planes of life and territorial organization stands out. These aesthetic manifestations modify the perception of the urban and neighborhood environment, enabling the emergence of new economic, social, and cultural dynamics through which migrants express their identity. They also create new forms of sociability. At the same time, this aesthetics connects with the places of origin of migrants, which contributes to diversity and interconnection between different communities.

The everyday aesthetics of migration not only reproduce, but also generate new transnational practices by forging connections between the country of origin and the host territory. In some cases, this phenomenon acquires an impulsive character oriented towards the search for *identity roots* or *cultural values*, manifested in a series of material interventions that reduce the possibilities of cultural mixing. What is referred to as a *hybridization of the common* emerges as an interesting matter to address and look closer at, even though this process can have a dual effect. On the one hand, it can strengthen the sense of belonging and improve the group's social position in relation to other sectors. However, it can also have a negative effect by limiting contact and cultural exchange, which favors conservative attitudes and would encourage social isolation.

The aesthetics of resistance are characterized by their daily and stealthy deployment. Despite substantially modifying neighborhood life and the urban environment, they do so in a surreptitious way, which only becomes visible under the condition of a change of focus that pays attention to the more prosaic aspects of life because, through them, the territory is also interwoven, and the processes of appropriation and resignification of urban space take place.

Finally, although this research made it possible to identify and analyze in depth the aesthetics of resistance in the Los Nogales neighborhood, some aspects remain unaddressed that could open new lines of study. One of the unexplored topics is the relationship between these aesthetics and public policies related to urbanism and/or migration through a more detailed analysis of how these forms of resistance interact with local

regulations or with government integration or migration control initiatives, which would be able to offer new perspectives on the role of migrants in shaping the city in the long term. In addition, it would be enriching to compare the aesthetics of resistance observed in Los Nogales with those of other migrant communities in different urban contexts, within Chile and in other countries, which would allow assessing whether these manifestations are a local phenomenon or if they are part of a broader pattern of urban reconfiguration in migratory contexts.

VIII. CREDIT AUTHOR CONTRIBUTIONS

Conceptualization, B.A. and L.C.; Data Curation, B.A.; Formal Analysis, B.A.; Funding Acquisition, L.C.; Research, B.A.; Methodology, B.A. and L.C.; Project Management, L.C.; Resources, B.A. and L.C.; Software, B.A.; Supervision, L.C.; Supervision, L.C. Project management, L.C.; Resources, B.A. and L.C.; Software, B.A.; Supervision, L.C.; Validation, B.A. and L.C.; Visualization, B.A.; Writing - original draft, B.A. and L.C.

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EL CASO DE LA POBLACIÓN LOS NOGALES, ESTACIÓN
CENTRAL, SANTIAGO, CHILE¹**
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THE CASE OF THE LOS NOGALES NEIGHBORHOOD,
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