

Narrative Atlas of street lives: ethical experiments of a methodology

*Atlas Narrativo de vidas na rua:
experimentações éticas de uma metodologia*

*Atlas Narrativa de vidas en la calle:
experimentos éticos de una metodología*

Diego Arthur Lima Pinheiro¹ 

Luis Antônio dos Santos Baptista² 

Abstract: This article problematizes the relations of power that have deprived the life in the street of its force to exist in the present time, making its tactics of existence unviable and delegitimizing its presence in the city. In order to investigate possible resistance to these exercises of power, we propose the composition of an Atlas consisting of narrative fragments produced during the displacement of the Historic Center of Vitória / ES carried out with the street population that occupies this region of the city. The Narrative Atlas aims to make explicit the ethical-political dimension of the occupations carried out by this population. We emphasize the minority character that constitutes this narrative experience of the city, acting in the constitution of points of passage through which it was tried to think the inventive dimension of the life in the streets without abandoning, however, to any type of romantization of its conditions of life. We conclude in the article how the Atlas enables points of vertigo capable of opening the thought to the other politics of existence.

Keywords: Subjectivity. Street situation. Government of the poor.

Resumo: Este artigo problematiza as relações de poder que têm destituído a vida na rua de sua força de existir na atualidade, inviabilizando suas táticas de existência e deslegitimando sua presença na cidade. No intuito de investigar possíveis resistências a estes exercícios do poder, propomos a composição de um Atlas constituído por fragmentos narrativos produzidos no deslocamento pelo Centro Histórico de Vitória/ES realizado com a população de rua que ocupa esta região da cidade. O Atlas Narrativo visa explicitar a dimensão ético-política das ocupações realizadas por essa população. Ressaltamos o caráter minoritário que constitui essa experiência narrativa da cidade, atuando na constituição de pontos de passagem por onde se procurou pensar a dimensão inventiva da vida nas ruas sem abandonar-se, porém, a qualquer tipo de romantização de suas condições de vida. Concluímos no artigo como o Atlas possibilita pontos de vertigem capazes de abrir o pensamento a outra política da existência.

Palavras-chave: Subjetividade. Situação de rua. Governo dos pobres.

Resumen: Este artículo problematiza las relaciones de poder que han destituido la vida en la calle de su fuerza de existir en la actualidad, inviabilizando sus tácticas de existencia y deslegitimando su presencia en la ciudad. Con el fin de investigar posibles resistencias a estos ejercicios del poder, proponemos la composición de un Atlas constituido por fragmentos narrativos producidos en el desplazamiento por el Centro Histórico de Vitória/ES realizado con la población de calle que ocupa esta región de la ciudad. El Atlas Narrativo pretende explicitar la dimensión ético-política de las ocupaciones realizadas por esa población. Resaltamos el carácter minoritario que constituye esa experiencia narrativa de la ciudad, actuando en la constitución de puntos de paso por donde se buscó pensar la dimensión inventiva de la vida en las calles sin abandonarse, sin embargo, a cualquier tipo de romantización de sus condiciones de vida. Concluimos en el artículo cómo el Atlas possibilita puntos de vértigo capaces de abrir el pensamiento a otra política de la existencia.

Palabras clave: Subjetividad. Situación de calle. Gobierno de los pobres

¹ **Submitted:** 22 Dec. 2018 – **Accepted:** 20 Jun. 2019 - **Published:** 05 Sep. 2019.

¹ State University of Feira de Santana (UEFS) – Email: diegoarthurlima@gmail.com

² Fluminense Federal University (UFF) – Email: baptista509@gmail.com

The maturation and writing time of this text was also that of an intense and almost daily coexistence with residents of the streets of the Metropolitan Region of Vitória, Espírito Santo. In every word of this text there are many voices and implicit this and other experiences of proximity without reservation with the life in the streets. This back-and-forth between following the constant displacements of the population of the street by the city and the work of writing was indispensable for the construction of what we call in this article of Narrative Atlas. And why an atlas? Why do we walk through Victoria as Calvino's traveler (1990) walks around Eudoxia, where everything is changing places. In Eudoxia, which extends up and down, with tortuous alleys, stairs, alleys, huts, a carpet is preserved in which one can contemplate the true shape of the city. At first glance, says the traveler, nothing is as unlike Eudoxia as the carpet, ordered in symmetrical figures repeating their motifs with straight and circular lines, whose alternating patterns can be traced along all warp. However, when you stop to observe it carefully, you notice that at each point of the carpet corresponds a point of the city and that all the things contained in the city are included in the drawing.

The Narrative Atlas is for us this controversial carpet of Eudoxia, whose warp captures in its arabesques the stories of the life of its inhabitants, weaving the minutiae of their displacements by a city in constant movement. The controversy of being a rug of details that is woven by stains still without form, because due to the infinite character of its warp, is constantly pulling and plotting lines here and there, dismantling drawings in some other tip. As in Eudoxia, it is easy to get lost in Victoria. One has only to be distracted by the apparent immobility of the drawings, but when one looks closely at the carpet, one can perceive the infinity of his plot in the lost path of a thread that, after a long turn, causes it to enter the carpet by another Score; or by the loose end of a line that is soon taken up from the place from which it escaped, but which in its escape causes us to enter the fabric in another way, to cross the composition of the lines in another way.

The Narrative Atlas is composed of a collection of narratives produced in the displacements carried out in the Historic Center of Vitoria. It aims to help us think about access to the city and its occupation by the street population in terms of passage through the urban space. It is important also to say that in the composition of the atlas some academic, journalistic and literary productions took the form of characters, that is, of urban voices that circulate and populate the city producing it in different ways. In this sense, the letters that the atlas collects were constructed from a literary experience of the city. We believe in its composition as a dispositif¹ capable of explaining the ethical-political dimensions of the occupation of urban space and the production of life carried out by the street population. Thus placed, the atlas has the ethical commitment to evidence the inhabiting the streets as a possible way of life, not understanding this situation only as a result of a failure with regard to life established within the usual molds of home and work. Through his narratives, we call attention to the need to construct another notion of dwelling that is not reduced to the house form and its set of functions. More broadly, the processes of inhabiting encompass actions such as appropriating a space, installing transforming space and embodying the environment.

Presented in the form of fragments, the narratives that make up the Atlas are constituted from an ethical provocation, not to represent, describe the ways of existence of the street

population or address it, but to contribute to the process itself of self-invention that permeates this social group, dismantling the massive ideas, the hegemonic and calcified images - effect of the multiple power relations - in order to capture the minorityⁱⁱ settlements that it effectuates in the city that emerge, a creative minority that forges all the time in the relationships that the street population establishes with itself and with others, forcing it to constantly invent itself (DELEUZE, 1997).

It is by this dual function of the Atlas, to capture stains still without form and to confer concreteness to the minority character of the resistances, that it is configured as a narrative experience of the city and of the modes of occupation of the urban spaces realized by the population in situation of Street. In other words, it acts directly in the constitution of places of passage, points of vertigo, through which it was tried to make possible to think the inventive dimension, this other character, of the life in the streets close enough, without abandoning, however, its seduction or any kind of romanticizing the living conditions of this population segment. These places of passage - that is what an Atlas defines itself (SERRES, 1994) -, capable of opening the thought to the unusual, we call narrative.

Narrating is not an act to communicate what we already know. It is a violent act through which a field of experience opens up, the space where an experience of thought must be carried out that does not coincide with the fullness of a meaning, definitely present and communicable, but because of its impossibility in the ineluctability of the disappearance of the man and his world in the narrative experience. For Maurice Blanchot (2011), the narrative experience is inseparable from the opening of this space, no longer filled by man and his positive projects, but inhabited by the inhuman, concerning the heterogeneous forces that affect thought and force him to think the unthought. A courageous attitude, because it operates in the encounter with the unusual, with the displaced affections, in the tension between what has already gained form as man and his world, and what is taking place in the daily practice, evoking realities yet to come.

The narrative is, therefore, linked to the experience of the passages, of the disorder, of the extraordinary. According to Blanchot (2005), the action that the narrative presentifies is that of transitoriness, that is, of effecting and effecting as a movement of wandering and passage in all the planes that it touches - historical, geographic, political, collective, individual, perceptive. In other words, the narrative involves an infinite search for the moment that precedes the existence of things in their routine configurations. In this way, narrative experience gives expression to this extraordinary dimension of events, that is, to what escapes them from the forms of the habitual world. Narrative experience therefore requires us to be open to surprises, to novelties, to be attentive to the effects of research on the researcher and his object, understanding that, in the primacy of experience, doing and knowing are inseparable.

In order to capture the multiple disorders of the senses experienced, the experiences gained in displacement and dialogue with the street population itself are fundamental, following the contours of the modes of existence built in the spaces of the city. Such encounters are operators of difference because they show other worlds, that is, evidence other uses of public spaces, other cities in the city. At the same time, it pulls the subjects involved in these encounters of themselves, bringing them closer to these strange worlds, these unusual urban

itineraries (HECKERT; PINHEIRO; SABINO, 2014). The narrative fragments that make up the Atlas are, therefore, sets of routes, sequences of chocks arranged along the route. They are entrances and exits, a sort of round-trip road that runs alongside and sometimes duplicates the other road, the one in the city where one is to err is an endless task (BLANCHOT, 2011).

The narrative experience here exposes its strange alliance with the wanderer, the wandering, the foreigner, those forms of life that are produced from the implosion of the domestic dispositifs - power of transposition and displacement that this study intends by means of the own narrative experience. This is why, according to Blanchot (2005), the narrative rejects with so much insistence everything that could bring it closer to the frivolity of the credible and familiarity of homogeneous, rectilinear and regular. The extraordinary character of the narrative is not confused with the account of a grandiose, noisy and exceptional event. In contrast, in it the extraordinary is part of the ordinary, but only under the condition of echoing in it its other version, that is, the possibility of differing, of overturning.

The narrative therefore deals with what cannot be verified, what cannot be object of a finding or a story. The narrative is the upset reality. It is not the account of the event, but the event itself, the place where it is called to happen. It is not the account of the meetings, of what happened or of what could happen. Narrative experience thus corresponds to the research movement which, by experiencing the region where events, beings, and things are still to come, designates this point as a space to be traveled. The literary space of a city upset and therefore rough and palpable. Transposition which, in all directions, disturbs the writer deeply, but overturns the narrative itself and all that is at stake: the city, the so-called street situation, the government of the poor and poverty, the points of insubmission.

The Narrative Atlas that we present below wants to go through this space.

A cobbler reports with some regret that we were negligent with much in the defense of our city. He notes that we have not been aware of it until now, but recent events are causing immense concern and leave us no choice but to underline this evil that strikes us. The shoemaker has a workshop in front of the square in the center of the city. He hardly lifts the store doors at dawn and already sees the entrances of all the streets that flow into the square. They are not our soldiers, warns the shoemaker. They are tattered bodies, evidently coming from another place. Smelly bodies that in an incomprehensible way penetrated our capital, which until then the cobbler thought was well protected by its borders.

In any case, it seems that every morning they become more numerous. On these bodies his account gives few indications. They camp in the open, for they abhor the houses; have wide mouths, sharp teeth, eat together with their animals and constantly sharpen their knives. He also says that they made that quiet square, always kept unscrupulously clean, an authentic stable. The cobbler sometimes tries to rush out of his shop to get at least the bulk of the dirt, but this is less and less often, for the effort seems to him to be useless, and in addition, he runs the risk of being slighted by one of them.

With these esmoladores one cannot speak, he recommends in his account. Before their intervention people put aside and when they realize, they have already handed over part of their provisions. What they need they take. For them, our way of living, our institutions are as intriguing as indifferent. As a consequence, they refuse any help: we try to give them baths, to

untangle their hair, to offer suitable clothes, to teach them our customs and not to foul the square. They often grimace, show the whites of their eyes and begin to speak like maritacas.

In addition, says the cobbler, they do not seem to intend to storm the city. However, given the proper proportions of its growth and the oddity that its presence confers on urban life, the cobbler is intrigued by the guard, who previously marched festively through the streets of the city, now stands behind the barbed gates of the battalions. To us, says the cobbler, dwellers and merchants, was entrusted the salvation of the city; but we are not up to such a task, it is a mistake and because of it we are going to ruin ourselves.

It was at this time, when the ragged bodies had settled on the steps of the Palace, that the cobbler thought he had seen the Governor himself in one of the windows. In general, the Governor does not come to outside areas. It is said that he lives in the innermost of the palace gardens, but no one really knows when he meets there. Still, this morning, so it seemed to him at least, the Governor stood at one of the windows, peering into the front of the palace.

The masters of works assert that many years ago different walls were erected in the city in order to protect the capital against the invasion of the ruffians. And even though they have already settled in the heart of the island, the city continues to mobilize all its forces in the construction. The enterprise is given in parts, and in order to understand it, the following must be taken into account: the walls are built slowly, subtly, so that they become protections for centuries. Its foundations are not exactly where one could suppose, that is, bypassing the immensity of a constantly expanding urban perimeter. Art of detail, the walls cut out the urban fabric itself and are based more strongly on the body of each citizen.

The master builder ensures that a construction of this size is not undertaken lightly. Many years ago, throughout the city, the family, work, and habits of domestic life were declared the most important foundations of our architecture. It was in the light of these foundations that a series of knowledges dedicated to training men skilled in construction were assembled, masters of works recognized as they are related to a certain branch of general masonry - psychologists, social workers, doctors, pedagogues, anthropologists, sociologists, etc. The construction of the walls mobilizes the whole city and, in order to direct the workforce, the masters of work are often employed according to the specialty of the architecture in which they were instructed, since it is generally understood that they have a higher understanding than there is treated.

By erecting stone blocks here, some here, some here, there is a fragmentary construction whose logic no one understands, but which, nevertheless, everyone believes obey a plan rigorously elaborated by the Supreme Command, even if nobody knows the sure who is part of it. It is that once implicated in the construction of walls, the builders were thought and think of themselves in terms of walls. The masters themselves were people who had meditated a lot on construction and kept thinking about it on the basis of family, home, and work. From time to time scholars from the top of their treated treaties trace the very importance of these cornerstones to the organization of urban life, highlighting the relationships that the whole population has and should conserve with family, work, and the home in defense of our city. This is done with such intensity that everyone feels amalgamated to them from the first stone that plunges the soil.

It is also based on these stones of urban angulations that the existence of the street population will be architected. That people start to occupy the streets, says the master of works, this can only be conceived by the framework of the vulnerabilities, by the miscalculations in the foundations and by the successive dissociations consequent therefrom. Their proofs - this is how the masters of works call them - are not only interviews and stories; he also intends to have carried out investigations in the very places where this population settled and thus ascertained that the construction failed due to the weakness of the foundations.

The masters of works are so welded to the thought of this construction that when they do not build the existence of the street population by the lack of foundations, they strive to project and recognize in their ways of life a weakened disposition of these three institutions. In any case, by means of their paraphernalia, the masters of works are weaving the architectural plot, whose fulcrums show how the familiar ties with the family and with society are gradually breaking, and how political alienation, social isolation, reduction of life to its dimension of today, here and now, leave people in a state of savagery, so far away from the customs of our capital. In their interviews, their questionnaires, in the images and documentaries they produce, the street population is intimated to speak and show itself as such, captured in the confrontation with the indispensable pillars of our culture.

The cobbler remembers, however, that these bodies sound like maritacas. You hear their screams anywhere in the center of the capital. What can happen when this racket invades the houses through the windows, enters the gates of commerce, and rises above the carefully erected walls? What is the oddity that the street population prints to the city when it is installed in certain urban spaces?

In this vox there is a force of refusal that the construction of the walls wants to stifle. A refusal to a climate of unstoppable time, the progressive suffocation, which is felt in indignation against the precariousness of the life of the street population that we often see powerless.

The street! How can we think about it? The dictionaries say: “Street, from the Latin wrinkle, ‘furrow’”; “Urban road flanked by houses, buildings, walls or gardens”; “Free way between the ranks of a plantation”; “Public place or other place, in a city, village, etc., outdoors or not, provided that it is different from the place of work or residence”. Apparently, the chronicler points out, the dictionaries were also written by the masters of works and thrown from the top by the scholars. I opened the first, the second, and so many, I handled encyclopedias and toured other texts. The street was for them only one lined with facades, where one walks in the towns.

Now, the street is more than that, the street is a factor of life of the cities; the streets have souls! It is a dangerous statement in that the soul of the streets can be understood as merely a reproduction or projection of a supposed human nature or of a disembodied psyche, as if the urban is the replica of a universal idea. This deduction is, however, a misunderstanding. Who knows the souls of the streets, knows human souls, says the chronicler, understanding souls while different sensibilities, knowledge of themselves, constructions of otherness produced historically.

It is in this sense that our encounters were with the movements of the street population in the center of the capital. It is like a tensing population, that operates displacements in the

spaces where it is installed, that people, that inhabits and that occupies, that the street population defined for us in its capacity to articulate as and with the urban fabric. Despite the general masonry, the street population occupies a territory and at the same time destroys it. Hardly comes in direct confrontation with what it refuses, the street population has its mangoes and so it slides, slides, refuses the game or subverts its meaning, erodes the field itself and thus resists the injunctions of the city of failure.

Sometimes, through these same movements, she corrodes herself by investing in unexpected alliances with the building of walls, harmful alliances that contribute to blur the history and tension that her struggles arouse in the body of the city. In relation to this, some indications are given by the master of works: how the construction of the walls would remain for centuries if it did not capture to some extent also the movements of the street population itself? How could she mobilize so many people if she did not connect the people's dream to her machinery? How would you expand if you did not sell everyone the promise of security? The construction of walls prompts masters of work in us.

The street population struggles for access to housing, health, education, food, economic rights, and especially, access to the city. By access to all these rights from the places they occupy in the city, that is, that the act of settling in the squares, on the steps, in the streets of the city does not prevent the exercise of certain politics of life. A politics of existence that makes displacement itself a subjective territory. The population is street, not of this or that State, nor of any municipality, neighborhood or house - leaving astonished the masters of work, so delivered are to the thought of foundations and problems of origins. The population is street - and the street is not a scenario where precarious existence is going on, because that is how bodies of dispossessed, depleted bodies are produced. The population is street - if we are attentive to what they say, we can understand the street as a political field of weaving sensitivities where various clashes of forces can indicate the denaturalization of precarious life and the daily inventions of struggles.

The street as a political field of the clash of forces is transforming the languages. Dictionaries and encyclopedias are used to gather rules to enclose expressions of forces that extrapolate them. The street continues to impose on the calcifying definitions of the dictionaries the words it invents, creating the slang that will be the subject of future lexicons, expressions of worlds yet to come.

Inspired by the voices of maritacas, we can say that souls, both human and urban, are loaded with tension and matter, they are multiple and infinite. They do not have peace. Thinking about the subjectivity/street interfaces leads us to inquire about the everyday barbarities that produce street life as something to be fought against and/or as a target of care and guardianship. Practices that try to silence the political force present not only in the trajectories of struggle of this social group, but also in their particular existences, suffocating it with the irrespirable atmosphere of life unworthy to be lived, of the supposed political estrangement, with the picture of vulnerabilities and of social risks.

In their voices, the maritacas echo the barbaric inventiveness of the streets. Their cries do not allow us to forget this force of refusal to the production of suffocated existences. The streets are born, like souls, from sobs and spasms. There is sweat and blood in the mortar of

your pavement. As a space of political struggle, the streets are detonators of senses, subjectivities, ways of categorizing the human, among other actions. We emphasize this character of movement, of triggering practices, of interfering by producing or dissipating conflicts.

In refusing the thought of foundations, what should one draw? The lifestyles, the bodies whose movements are unpredictable and unthinkable, the cries of the city, everything that we cannot apprehend otherwise. The chronicler asks: why do not we have to map the orbit of the planets? Why do not they go off course. They are bound by a law that makes it possible to predict the positions of these celestial bodies. What would be the point of tracing the itinerary in these predictable movements and situations? It is sufficient to deduce them from their law, from their foundation.

As for the course of the street bodies, there is no law that prescribes the urban itinerary made by their comings and goings. There are fair strategies of occupation and dismantling, of settlements and displacements that are made due to the weaving of networks of solidarity and/or coercion. The wandering bodies that we know when flanking through the city center occupy urban spaces in this double movement, bodies that mark and are marked by the conditions of life in the street. It is also by this double movement that we can perceive the moving contours of another city, different from those traced by the cities of lack. Contours that are born from the movements and the ways in which the street population installs itself in the urban spaces. Here are very specific situations, infinitely distant from any universal law, and which, necessarily, challenge the so-called security geography propelled by the walls.

It is that by making the displacement itself a subjective territory, the street population upsets the boundaries between the public and the private, questions the imperatives of certain utility and some care of the bodies, inquiries into the divisions between the good and the poor, fit and unfit, the worthy and the unworthy. Their wandering expresses circuits that materialize racial, economic, educational, assistance, sanitary and urban policies, inseparable from a city geography that at the same time welcomes and repels them. A wandering that, however, is not confused with the trajectories of small and large dissociations, and which would be given in the formula already spent of the one who is without eira nor border, who walks simply to everything. Wandering is an impetuous force that takes in its wave movements the foundations of the cities of lack, which drags them along and unleashes other processes of urban space formulation, announcing other senses of dwelling that are not only remitted to the angulations of the house, family and of work.

In the double movement of occupying and dismantling, the street population constitutes territorialities as spaces capable of contemplating an intense transitivity. In this transitivity lies the challenge of appropriating urban space without, however, depriving it of what can effectively constitute it as a public space, that is, of the political confrontation between multiple forms of occupation and transitivity. The production of this public character in the occupation of urban spaces is not a challenge that is placed only for the street population, but for all the actors of urban life as a capacity to mobilize and access the collective dimension of the agreements in the territoriality tessitura. Traders, domiciled residents, street dwellers, guards and policemen, so-called public policy agents, so-called organized social movements, religious and other urban managers - the Victory Center expresses the political clashes between all these

forces. The sparks born of these confrontations now affirm more generous territorialities, capable of anchoring multiple occupations and of offering passage to diverse transitoriness; oras put into place rigid territories, unable to support the heterogeneity that characterizes this urban center, alarmed with the supposed lack of borders, full of fear and cries for salvation.

Displaced inside the city, we see if we design an urban topography still unknown for our bodies too domiciled. It is by these movements of constitution of territoriality that the center of the city took us in a wandering experience of the thought. The port region of Vitória is in constant reform, always designed to become more and more functional. The buildings grow vertically, mirrored glass occupy the new facades and, gradually, assume the function of neutralizing the noises of the streets. The architecture proposed here conceives a city where one can see without being seen, seen without being exposed to the inconvenience of the tense encounter between dissonant glances. A fleshy city that uses specific weapons in the neutralization of the daily life of the streets. As an expression of these strategies of neutralization, I propose to you some scenes from the daily life of Vitória.

A report produced and conveyed by a local newscast houses images on the screen at speed, giving the everyday the effective strategy of emptying. The said program includes in its report grid materials based on suggestions of residents domiciled in the Metropolitan Region of Vitória. There was a day when the most ruled theme was the neglect of the municipality with one of its squares. Some domiciled residents were interviewed, requesting in their reports the revitalization of the space, less and less habitable and increasingly occupied by the street population.

In parallel to the interview audio, the camera films the loose cobbles, grimy monuments, garbage accumulated on the lawn and the malocas that the street population installed in the square. None of its inhabitants were interviewed. Only the audio of the other residents of the neighborhood, the images of the garbage heaped and the street population composing the scene as indicative of the neglect with the urban space. Those that appear in the pictures have the same status as the pet bottle thrown on the grass. No place bodies are waste to be removed from the urban landscape. Trash that maybe can be recycled. No one knows for sure.

One of the interviewees suggests two exits: the ostensible presence of police and the inhabitants of the streets are sent to a site in the interior of Espírito Santo, where they can be used as labor in any work. In the market town, such practices are aimed at eliminating the presence of the street population. Practices that aim to make difficult, precarious and prevent the exercise of activities that are vital to them and against which the street population is confronted daily. In the horizon of these practices is the concretization of a city without traces, without clues and without marks.

In this disembodied architecture, the sordidness of the street bodies is ignored or cannot find place. Those who travel through the streets and service centers are increasingly seen as dead weight. It is your very existence that bothers. For entrepreneurs of the city, the existence of these bodies is not justified; they are redundant, useless, despicable bodies. There is no rational reason for his continued presence in the city. The only rational response to this presence is the systematic effort to create conditions to withdraw or restrict its circulation to certain spaces.

The demand for the institution of a generalized task force among several urban agents expresses this effort in part. In the capital, the banks of the square have been replaced by others, with bolder design, pierced by metal rods to support the arms and preventing people from lying down. In front of certain buildings it is possible to find installed structures to avoid that the street bodies settle there. In front of the shops, we have viscous substances scattered on the floor at night, security guards hired to remove any nuisance that might divert the attention of shopkeepers.

In Vitoria there is a whole work of production of souls, sensitizing the population in general not to give money, not to offer nozzles, nor to donate clothes or food to the homeless. Otherwise, these people are encouraged to stay on the streets, allowing them not to seek the services available on the network and, thus, making it difficult to monitor them. To ensure that the street population makes proper use of services, it is necessary to intervene and precarious ways of sleeping, eating, cooking, bathing, sitting, lying down, working and storing their personal belongings in public spaces.

The strategy here is clear: to make vital activities unviable, to precarious the constitution of territorialities, to control the way of life and the space so that the street population cannot do what it needs to live without infringing an idealized city. The engine of these practices is the logic that suppressing the living conditions of the street population would lead to the disappearance of the homeless themselves.

In the production of souls, both human and urban, the city without traces or scent presentifies the emptiness about these bodies as follows: “street dwellers return to occupy squares”, “beggars make a tent in the street”, “plaza in Victoria has drugs, graffiti and vandalism, “alms keeps street population”; “Addicts invade empty real estate”, “specialists advocate forcible hospitalization for drug addicts”, “majority of the population of Greater Victoria supports hospitalization by force”; “Project prohibits permanence of beggars in the central area”, “beggars should have seen fish food”, “young people report torture in a rehabilitation clinic”, “adolescents fire a homeless”.

In the images, we see indicators of the constant threat to the security of the population in general. All bodies whose ways of life are not identified or neutralized by the architecture of cities without clues, without stories, without noise, are threatened by the norm. The flesh of their bodies condenses a force of abjection, sordid, capable of upsetting the rectilinear order in the tracing of urban territorialities. In these cities, space does not fix or repress, but produces circulation without allowing other senses of habit to take place in the body of the city. If, however, we are attentive to the subversive acts of daily life, we will find small narrations, tiny storytellers of flesh and blood, tensors of images of insecurity.

The street population does not live in a neutral space. She lives and dies in a squared, trimmed, tinted space with lighted, opaque areas. In this space, there are regions of passage, the streets, the slopes, the stairs, the collective transports; there are open areas of transitory stop, squares, marquees, care services; and there are closed areas of rest and housing, tents, malocas, hostels and lodging.

From the place that the street population occupies, in its displacements, in its always nervous time, of this place the Historical Center of Vitoria can no longer escape. This does not

imply that he is paralyzed, but that the city can no longer move without it, cannot ignore the existence and political impregnation of this population that mobilizes other senses of inhabiting. The street population gives the city center certain historical, economic, political and cultural functioning that would not be possible without its presence. To say that the street population is a historical inhabitant of the center of Vitória is therefore to understand that the constitution of this territory is not possible without the specificity of these conflicts, struggles and conflicts.

It is in this sense that the street emerges in the daily life of cities as a political field of clash of forces. The street shows itself in the clash between the spaces of opacity, marked by a disembodied architecture and inhabited by existences emptied of meaning, and the street as another place, a kind of endless street that crosses cities, countries and continents, in which they have space bodies of implacable topias. In this clash, spaces of opacity are implicated in the neutralization of the abject utopias that these bodies cause to flow back into the city. But, in fact, the abject body cannot be reduced so easily. After all, it has its own sources of territorialities.

Abject is the body that causes a multiplicity of dissenting voices to flow over a territory. The body is also an actor of utopias when it comes to the constitution of apparatus, equipment, preparation. Metallic objects, bracelets, rags, socks, necklaces, pendants, plastic bags, all these objects among others are part of the costume exhibited by that woman. The relation to these objects is not, as one might imagine, an attempt to acquire another body, better decorated, than by a feeble exercise of vanity. The sound that comes from these objects nervously claims its history. He vindicates tensions and fingerprints in plastic bags, small wire sculptures, cardboard collars, sock flowers and everyday life. Fingerprints that do not register identities or natures, but narration of stories with different intensities and nuances, close to a human-based sense of doing, an unfinished tale.

Abject is this body that has no place, but it is from it that all possible, real or utopian places come forth and radiate. We now know that bodies devoid of meaning are often brought to live histories with predictable endings, conformed to the possibilities of a mathematic existence. What is not always clearly said is that the history of these bodies is a history of fighting, of fighting, in which the barbarism of neutralization is not always put. When we approach this implacable topia of the abject, the blurred life shatters and something unusual can be seen without the eyes of the cities of lack. The abject understood as a force of insubordination made us see these bodies as collective texts and multiples, voices not routine and not entangled in a kind of spent familiarity, marked vigorously by a policy that makes the displacement itself a subjective territory.

References

BARROS, Regina Benevides de. Dispositivos em ação: o grupo. *In*: LANCETTI, Antônio (org.). **SaúdeLoucura**. São Paulo: Hucitec, n. 6, 1997.

BLANCHOT, Maurice. **O espaço literário**. Trad. Álvaro Cabral. Rio de Janeiro: Rocco, 2011.

BLANCHOT, Maurice. **O livro por vir**. Trad. Leyla Perrone-Moisés. São Paulo: Martins Fontes, 2005.

CALVINO, Ítalo. **As cidades invisíveis**. Trad. Diogo Mainardi. São Paulo: Companhia das Letras, 1990.

DELEUZE, Gilles. O que é um dispositivo? *In*: DELEUZE, Gilles. **O mistério de Ariana**. Lisboa: Vega, 1996. p. 83-96.

DELEUZE, Gilles. **Crítica e clínica**. Trad. Peter Pál Pelbart. São Paulo: Ed. 34, 1997.

DELEUZE, Gilles; GUATTARI, Félix. **Mil platôs: capitalismo e esquizofrenia**. Trad. Ana Lúcia de Oliveira e Lúcia Cláudia Leão. São Paulo: Ed. 34, v. 2, 1995.

HECKERT, Ana Lucia Coelho *et al.* Andarilhos na cidade: população em situação de rua e políticas públicas. *In*: ENCONTRO INTERNACIONAL DE POLÍTICA SOCIAL, 2.; ENCONTRO NACIONAL DE POLÍTICA SOCIAL, 9., 2014, Vitória. **Anais do...** Vitória: [s.n.], 2014. p. 1-13.

SERRES, Michel. **Atlas**. Trad. João Paz. Lisboa: Instituto Piaget, 1994.

Notes

ⁱ Dispositifs are devices that put something into operation. Gilles Deleuze (1996), in his reading of Foucault, tells us that dispositifs are “**machines that make see and speak**”. What stands out here is that in every historical formation, there are ways of feeling, perceiving and saying that configure regions of visibility and fields of readability. In other words, in each epoch, in each historical stratum, there are regimes of light and discursive regimes that **produce** certain **effects of reality**. Second, for Foucault, still in the reading of Deleuze (1996), the dispositifs are at first a ball, a multilinear set composed of lines of different nature, and what characterizes them is their capacity of irruption in what is blocked from **creating**, it is their content of freedom to discard the codes they seek to explain giving all the same meaning. The dispositifs intend, move, move to another place, cause **other connections**. They themselves are effects of connections and at the same time they produce others. To bet on a **dispositif** is to bet on the production of certain **effects**, to ally itself with the **action/creation**, is to set up situations that articulate heterogeneous elements triggering modes of operation that will produce certain effects (BARROS, 1997).

ⁱⁱ By minority we mean types of procedures, operations - of pipelines, if you will - able to cope with the majority operations of socius organization. It is about the constitution of ethos as historical-critical attitudes that question the dominant expressions, insofar as they combine smaller variables. It is important to note that the difference between the majority and the minority is qualitative rather than quantitative; nor is it the difference between two forms, but between procedures. Majority implies a constant, a model by which the minority is evaluated, whereas, by minority, we mean procedures that deviate from the model by experimenting with and asserting other combinations between minor variables (DELEUZE; GUATTARI, 1995).

