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Following non-human sonorous bodies - creating alternative urban futures

By Niels Jørgen Gommesen and Kristine Samson

Abstract

This paper explores speculative sonic futures and examines entanglements through which sonic bodies and sonic thinking intra-actively materialise in an increasingly posthuman city. It poses the question: How can we cultivate affirmative, empowering, and transformative relationships in the city through active listening—by tuning into what is unseen, erased, or no longer apparent? Drawing on sonic workshops and research-creation experiments conducted in Montréal in collaboration with the PULSE Lab at Concordia University, we are particularly interested in exploring and speculating with non-human sonorous materialities, including hidden algorithms and shaping forces operating beyond the human sensorium. This is especially relevant within the context of the sentient city, where data flows and algorithmic tracking of human activities and behaviours are increasingly central to contemporary urban economies. We conclude by advocating for posthuman modes of listening, embedding speculative and experimental approaches to revealing and following the city's unseen disruptions and materialities.

Keywords: sonorous bodies, speculative listening, research-creation, following materiality

1 Following sonorous bodies

Our urban environments are increasingly defined and layered with data flows, AI surveillance and algorithmic control in what generally can be defined as the smart city or the sentient city. We therefore ask ourselves: *how can we access these hidden datafied environments through sounding and listening, and how can we potentially reimagine urban futures through sonic speculations?* Resonating with Brandon LaBelle, we are interested in how "overhearing may describe the relational intensities of the vibrant and the virtual, and which may assist in critically engaging both the possibilities and pressures of digital networks" (LaBelle, 2018:65). This paper is about following and speculating with sonic bodies. It investigates the entanglements through which sonic bodies and sonic thinking are intra-actively materialized in the city. Through sonic speculative practices it experiments with the creation of new sonic sensibilities via different material configurations and situated practices.

The act of following in art and humanities is often an act of following materialities, matter movements, that is their affects and intensities. The renewed interest in the sensory materiality of human and nonhuman beings has initiated a return to concepts such as affect and experience (Kontturi 2018; Tiainen, Kontturi, and Hongisto 2015). In contemporary art criticism, new materialist frameworks have shifted the focus from representation and discursive interpretations of sites and art to examining how matter matters to our understanding and perceptual approach to the world. This paper asks how we enable a sonorous following if the materialities and intensities in the city and the sites explored have become increasingly immaterial, datafied, and invisible, hence not accessible to the human ear and our sensorial registers. While much urban mapping and research-creation is oriented towards such sensory and affective mappings, we may ask to what extend our human bodies

are able to access the datafied flows of a post-human city. How do sonorous bodies of a post-human smart city sound like, how do we access them, can we imagine sounds beyond human perception at all?

Sounding bodies occupy and define urban space, they are expressions of power (Lacey 2013; Marie Thompson 2017). This is obvious when it comes to anthropocentric sounds like traffic noise, sounds of tourism, street parties and event-based urban gentrification. However, with recent forms of immaterial power structures being inscribed in our digital and computational networks which at the same time are becomes subject to artificial intelligence - such bodies increasingly define urban spaces and gentrify urban environments in an unprecedented scale. Such invisible bodies of networks and AI constitute the processes of gentrification that unfolds without a noise, in silence, leaving no material traces.

In accordance with Lacey and Thompson, we regard listening as an ethical practice (Lacey 2013; Voegelin 2018), a potential for developing new sensibilities and "the possibility of knowing otherwise" (LaBelle 2018:48), for articulating justice - humans and non-humans alike. By following the sonic interconnections in the city, we seek to understand the vibrations, qualities and inequalities of sonic bodies working with political and ethical aspects of sounding bodies (Voegelin 2018). We propose listening as a speculative spatial practice that makes power relations in our urban environment felt, that activates new ways of imagining the city, its inclusions and exclusions; a way of performing urban spaces and its processes differently. We argue that a political and ethical approach to listening includes, on the one hand, a listening-out for the absence of sounds (see LaBelle 2018), on the other hand, an affirmative relational mapping that performatively brings forth alternative urban futures.

2 Research-creation and post-human ways of knowing

We draw from sonic workshop experiments undertaken in the city of Montréal with the aim of following sonorous bodies in the newly gentrified neighborhood of Mile-Ex (see chap. 3). We work from a situated and partial perspective in line with Donna Haraway (Haraway 1988). Situated knowledges and its partial perspectives enable in this case a site-responsive way of understanding current power relations and non-human agencies in an increasingly post-human city. We believe that sonic bodies and their agencies can only be enacted through our situated bodies, even though this situatedness can be limited in terms of perceiving what lies beyond human perception. Along with our situated bodies and their sensory capacities and limitations comes the situatedness and performative agencies of technology. Our recording devices and apparatuses, our socio-cultural habitus (of listening and seeing for instance); and in this case where the workshop consisted of artist researchers from two different cities, Montreal and Copenhagen, also the agency and situatedness of different urban cultures and historical developments. We might say that our ways of knowing differently inform and perform specific sonic sensibilities, that cuts into the urban field from a plethora of situated perspectives, or in the words of Barad, "we know because we are of the world. We are a part of the world in its differential becoming" (Barad 2007:185). In this case, we are all part of an

urban field of relating to a post-human city, but our understanding of its current forms of gentrification and inequalities may differ in terms of our own situation and situatedness.

We arranged a workshop in Gorilla Park as a research-creation workshop specifically aimed at bringing diversity and frictions in the knowledge situation into play. The workshop acted as a situation from which social, cultural and technological agencies could be enacted, and affirmatively bring new perspectives into the site. By bringing diverse forms of knowledge and perspectives of the situation in to play, our aim was to to activate a plurality of different voices and material followings. The act of listening and following sonorous bodies is framed as a collective enterprise: being able to follow and listen to one another and manifest the resonances between us through collective enactments in the workshop.

This approach is closely related to the speculative and affirmative ethics of research-creation. Research-creation research is a way of knowing that takes *speculative middles* as its knowledge situation (Springgay & Truman 2018). Thus, being part of the PULSE lab's current critical experimentations and explorations of the city, the workshop can be said to work with such speculative middles, in the sense that the practices of PULSE lab are always site-responsive and engage with sites and their potential conflicts. The notion of speculative middles, originates from Deleuze and Guattari (1987) to whom 'the middle' is not a place or a site but a "transversal movement" which cannot be known in advance (Deleuze & Guattari 1998:25). It is a potential that must be actualized therefore it demands situatedness and responsiveness (Springgay & Truman 2018:4).

One way to describe research-creation in our framework of site-exploration is therefore how aesthetic, sonic and embodied experimentation enables participants to pass beyond the representational procedures of academic knowledge production. Or as Groth and Samson (2019) state:

> working with sound and its aesthetic materiality deals with the fluidity and processual aspects of knowledge production, and the world as a mobile and material field. (...) it should be understood as the material fluidity and processual character of academic knowledge that with the audio paper, gets the potential to come into form through technological and aesthetical mediation (Groth & Samson 2019).

The research-creative approach in our workshop allows participants to bring urban potentials into form through a technological and aesthetic mediation. To welcome such experimentations the workshop necessarily had to work with listening and sharing perspectives from the middle - in this case the middle of an urban site facing gentrification from tech firms and new forms of invisible capitalist production. Such middles are not just situated and material middles but can also be understood as epistemological and experiential middles.

Researcher and activist, Erin Manning, points to how research-creation places experience in the middle through shifting relations between knower and the known: "it gives

us a technique to work with the in-act at the heart of experience, providing subtle ways of composing with the shifting relations between the knower and the known, keeping in mind, of course, that the knower is not the human subject, but the way relations open themselves towards systems of subjectification" (Manning 2016:30).

Working with the way relations open themselves towards systems of subjectification was exactly what we experienced during the workshop. We will return to this later, but briefly suggest that: *working from speculative middles is a way of doing affirmative ethics that elaborate and modulate from what is found and what is felt in the situation, rather than taking predispositioned representations for granted.*

Taking this together: we understand research-creation as posthuman knowledge production that bridge epistemological and ethical practices in posthuman knowledge production. Posthuman thinking is a relational activity that occurs by composing points of contact between a myriad of elements within the multiplicity of each subject and across multiple other subjects situated in the world. Thinking takes the form of cartographic renderings of embedded, embodied relational encounters. And such encounters can be fostered through workshops that allow participants to enact their diverse situated perspectives, technologies, cultural backgrounds and practices. Hence we see the workshop as a non-linear and post-human knowledge form, that is "inhabited by vitalist and materialist multi-directional affectivity" (Braidotti 2019:124).

3 Doing posthuman thinking through practices of sound and listening

How can posthuman ways of thinking, in combination with speculative listening practices, make audible the unheard, the imperceptible processes beyond humans' sensorial reach? Braidotti states that posthuman ways of thinking and acting, an affirmative ethics, may serve to reveal oppressive power structures and conditions that limits our freedom; help us to shape and intervene in the transformations caused by them, and by doing so create new ethical forms of knowledge and practices. She argues that an affirmative ethics that combines critique and creativity can open up for new inventions and actualizations of affirmative passions, cultivate new forms of empowerment, and make affective transformations ethically affirmative and political sustainable. She calls for a posthuman affirmative ethics of collaboration as the means for constructing alternative ways of being. Thus, posthuman thinking is about creating new concepts with a focus on actualizing new potentials. Thinking is about increasing our relational capacity, and enhance our powers to act, as Braidotti writes:

> Posthuman thinking is a relational activity that occurs by composing points of contact with a myriad of elements within the complex multiplicity of each subject and across multiple other subjects situated in the world. Thinking takes the form of cartography renderings of embedded and embodied relational encounters. These encounters can be with texts, institutions or other concrete social realities, or people (2019:123).

From this basis, a posthuman approach to listening-sounding may lead us to deeper knowledge about the sonic objects, support speculative unconscious hearings, make audible and interrupt structures of power, norms and values, deterritorialize them and connect them to alternative ethical flows, help us to cultivate new forms of empowerment, through an actualization of affirmative passions that combines critique with creativity. An affirmative ethics can help us to rethink our interconnections with the (inter)species that we live amongst, with nature and climate and with non-human agencies. Affirmative ethics can help us to ask new questions: How can a posthuman way of thinking help us to establish new affirmative relations through practices of sounding and listening? How can we approach urban gentrification by listening out for the unheard and the evicted (see also LaBelle 2018), to produce new collective horizons of hope?

4 Gentrification and urban transformation in Gorilla Park

fig.2: Eduardo doing listening and sounding with his DIY device.

The workshop unfolded in gorilla park in Mile-Ex in Montreal on a cold December day, and involved a gathering of six artists-researchers associated with the PULSE Lab, (Performative Urbanism - Lab for Spatial, Social, and Scenographic Experimentation) at Concordia University. Our initial approach to the site was an interest in following sonorous bodies

associated with the specific non-human sounds and agencies in the neighborhood. To support diverse ways of following, experimenting and knowing the group of research-artists used a variety of tools, approaches and devices (see fig. 2), such as recording and sounding devices, including bodily, archival and visual approaches.

A premise for our collective approach was that you as participant were aware of your ways of listening and mapping the site. This awareness was shared between participants, before our enactments, to make possible a common understanding of how each person intended to approach and become with the site doing listening and sounding, and further to welcome a multiplicity of practices and a posthuman ethics of collaboration. Before the workshop we studied the neighborhood, shared and discussed our perspectives, and what we found interesting and distinctive for the site was a specific kind of gentrification processes taking place in the area. In particular we were interested in Gorilla Parc and its current urban transformation processes due to the presence of the tech firm Element AI in the former park.

Gorilla Park is a small park in Mile-Ex. It is placed in a former industrial zone with rail tracks cutting though the area. Also, Mile-Ex form part of Parc X - a neighborhood with an urban history of being one of the most disadvantaged neighborhoods in Montreal. The history of the site points back to the textile industry in Montreal. Situated almost in the intersection of the former railway tracks makes Gorilla park an in-between space defined by industrial buildings and open land. It has been used for temporary urban initiatives such as urban gardens, but also allowed for new buildings and corporations to move in. As such the newly renovated buildings of new tech firms take up a larger part of the park.

The area has increasingly been defined by new tech-industries moving into the neighborhood, and the gentrification processes defining the neighboring area Mile-End seem to move further ahead to this neighborhood, now called Mile-Ex. But the very character of the gentrification seems to have changed according to changes in capitalist production and expropriation. Like industrial production has changed from textile production in modern age over media and communication technologies in the postmodern age, we now witness even more hybrid, immaterial and algorithmic forms of production related to surveillance capitalism. As a form of capitalist expropriation, it does no longer work with land property and real estate: “Instead of claiming work (or land, or wealth) for the market dynamic as industrial capitalism once did, surveillance capitalism audaciously lays claim to private experience for translation into fungible commodities that are rapidly swept up into the exhilarating life of the market” (Zuboff 2019:1). Here surplus value lies in users and citizens behavior. Behavior that are turned into future products through companies collecting and monitoring of citizen data.

With surveillance capitalism and its focus on citizens’ data and behavior, we also witness a change in the way gentrification takes place. The focus is no longer on the land property and ownership and the physical territory, but rather in immaterial behaviors, gentrification does no longer leave trace in the physical environment. Also, in Gorilla Parc in which gentrification cannot be grasped merely by human-centered expressions, as the gentrifiers - algorithms and tech corporations - have become invisible. Apart from the busy cafe in the

Element AI building, only the expensive cars in the parking lot pointed to certain human sign values. One of the most significant firms in the area is the corporation, Element AI, a tech firm specializing in developing new markets and products through surveillance marketing. It is a company offering innovative marketing strategies based on user behavior and citizens' data, it qualifies as part of the newest AI informed forms of capitalism, what Shoshana Zuboff has termed "surveillance capitalism". Such forms of capitalism relies on the increasingly ubiquitous institutionalization of digital instruments, and it feeds on, and seeks to shape, every aspect of human experience (Zuboff 2019).

5 Following non-sonorous bodies in non-human gentrification?

So how can we follow and listen out to such ubiquitous environments and how and where does its form of gentrification materialize? A process of gentrification involves that a neighborhood is overtaken by humans. It defines the process by which an area is transformed by people who have more money moving to live there, who are making improvements to the buildings and urban fabric, but also are raising socio-economic inequality. Gentrification is a material process of transformation driven by humans. It leaves material and cultural traces that have consequences for the social fabric in the city, the socio-cultural materiality invites some citizens and excludes others.

Processes of gentrification normally has clear material traces that can easily be followed and experienced by the human body and the senses. For instance gentrification often means starting up new coffee shops, emergence of food culture and a specific sign-based aesthetics of authenticity, with DIY culture attached to them (see e.g. Lapina & Leer 2016). Such material and cultural processes furthermore have their specific urban sounds of immaterial production (see Holt & Nielsen 2016), the humming of the computers, servers, the sound of a notification that pops up etc. Gentrification defines the modern and in particular the postmodern city and is a process that can be traced and followed, and several forms of urban mappings and sound studies have made an effort to do so. However, the gentrification processes in Mile-Ex with its algorithmic tech firms seemed to be different: what are the sound of this expropriation though non-human algorithms, surveillance and tracking?

Being in the neighborhood no signs of gentrification were directly audible nor visually present, the soundscape was silence. Was it resisting to tell any stories audible for the human ear? While walking and talking together, and by following the historical traces in at the site, we discussed the seemingly absent material traces of gentrification in Mile-Ex and Gorilla park. It was different from former gentrification in Mile End, the neighboring gentrified neighborhood on the other side of the tracks. Instead, we were met with a seemingly transparent and welcoming facade of the Element AI.

By following Braidotti and her call for post-human ways of knowing, we can ask to what extend a site-responsive and sensory way of knowing and following sonic bodies is adequate in this area in which industrial production and processes of gentrification has increasingly become immaterial and ubiquitous? An industrial age in which capitalist exploitation has left

the territory as an extensive matter, and increasingly is working with the exploitation of behavioral data of citizens, what we might identify as intensive and immaterial matters. The age of the experience economy and its territorial forms of gentrification (food markets, coffee shops, cultural events) are outpaced and transformed. Instead we are facing a post-human city with its dark infrastructures of intensive data transmissions, behavioral tracking of humans and their desires, and immaterial non-sites for transactions that cannot be accessed through human sensorial forms of mapping and investigation alone.

In our workshop, other sonic resonances were performed. The lack of material traces in Gorilla Park were mirrored by two participants following sonorous bodies through recording and sounding devices: a following of the sonorous bodies that included a recording and distortion of the sounds at the site. One participant, Eduardo, was following sounds and making sounds through a more speculative practice with a sonic DIY device that enabled on-site sampling and recording and distortion of recorded sounds. Another participant, Niels, followed sonorous bodies with a field recorder and omnidirectional microphones, listened out for what is there and what is not, trying to capture what emerges from the sonic environment. Furthermore, his contact microphones followed and captured sounds through solid materials, and pickup coils enabling a recording of the site's electromagnetic fields. Through such sonic experiments they became aware of the non-sonorous bodies at the site, and the sonorous bodies that were inaccessible to the human ear and recording devices.
During our explorations of the site, the questions therefore arises: did the site have servers distributing data? What was the two squared boxes outside the building, were they emergency batteries or transformer stations? Their sounds indicated so. How did Element AI actually operate and to what extent was the production (tracing and following of citizens behavior) actually located physically at *this* site?

What the entire group became increasingly aware of was a sense of surveillance that was articulated visually by surveillance cameras, but also and more interestingly what was articulated by the absence of sonorous bodies, material traces and what we as humans were capable of hearing. Whereas several people noted the surveillance cameras present in the apparent accessible and low key parking lot, we at the same time had to question whether this was the only type of surveillance at stake, or whether we should actually address our sense of surveillance towards abstract data surveillance that was not traceable as an site-specific or auditory body?

Questioning gentrification processes is increasingly difficult if the driving forces are not visual and materially discernible and does not leave a material trace except from the seemingly transparent and innocent facade of the Element AI building. How do we critically engage with such power structures if they are distributed through non-locative data streams by which citizen's data is being extracted and exploited but without leaving any material trace?

In this sense, the site-specific workshop explored and followed sonorous bodies, and in particular their material absence. While following a more abstract sense of sonic sensibility, we were collectively directed towards the lack of distinguished urban sounds. Our blind spots of our human capacity for following and listening (Voegelin 2014). It was *as if* the transformation processes were taking place beyond our bodily and sensorial capacity. Being in the middle of a gentrification process that apparently left no material or sonorous traces in the environment, made, however another sensibility emerges. The sensibility of being introduced to a post-human city in which human and non-human agency were shifting positions and roles. Exactly this lack of capacities, of not being able to follow the sonorous bodies of the process, and the sensation of being the overheard and monitored became the point of departure for a speculative and performative approach speculating about urban futures. Maybe the lack of being able to follow and trace the productive patterns can be a defining factor for post-human knowledge. As Braidotti notes, "we are immanent to the conditions we are trying to change" (Braidotti 2019). Realizing such immanence, and that we are constrained in our human bodies and its capacities, made our listening situation into one of sensing the power structures at play in the Mile-Ex more than specifically following immediate sonorous bodies. This also meant that we had to approach the following of sonorous bodies differently.

6 From doing listening to the making of sonic speculative futures

Several researchers have defined research-creation as a mode of following that is closely related to speculation and desire (Loveless 2019; Springgay & Rotas 2015). Speculation and desire, is something that can be nurtured and transformed through a sonic sensibility, as Voegelin points out:

> a sonic sensibility produces an awareness for blind spots and demands participation. It affords capacities to act and become an actor; to invent the circumstance of one's own audition and listen out too for those voices that remain impossible. Listening and sounding with a care for the possible we can appreciate the variants of this world and 'partake(s) of the powers that could transform the world into something better' (Voegelin 2018:38).

In similar manner, the outcome of our workshop and its bodily felt sensations of inaccessibility, invited us to do listening and sounding with care for the possible. To partake in the powers that could transform the world is on the one hand to be affected by those powers, on the other hand, such powers in being affected can also be transformed into an affective modulation of powers. During the workshop, we became gradually attuned to a more speculative reimagination of the sonic bodies and powers at stake. Already wandering around in Gorilla Parc, such reimaginings of the site and its sonic bodies was transduced into an alternate sonic environment. Eduardo Perez Infante by following sounds and making sounds with his on-site samplings, recordings and distortions of recorded sounds. Niels, with

his field recorder and microphones to capture the visible sound environment, the sounds through solid materials, and the site's electromagnetic fields. The different ways of manipulating and resonating with sound in the situation exceeded the act of listening and became a speculative practice for the manipulation of the soundscape at hand.

Also, the broader sonic and affective sensibilities at stake during the workshop were made manifest in the later part of the process. The sensation of being monitored despite the openness and transparency at the site, and the lack of access to the data flows and non-human agencies at stake, were sensations that followed from the explorations at the site. Through our experiments with listening-out and sounding with our DIY devices and by activating and interacting with different (non-)materialities such as: snow, iron chains, metal plates, movements, electric fields, including on-site sampling of sounds appearing from the site, we created sonic speculations on how the (non-sensible) datafied and algorithmic flows could sound like.

Another way we experimented with the sound recordings from the site, was through further sonic rewritings and experimentations in TidalCycles, a live coding environment made for improvisation and exploration of algorithmic patterns. The software made it possible to experiment and interact with our recordings and samples in new ways, to open up their sonic materiality to new emergent and unpredictable patterns and resonances. As sonic speculations they materialized and followed the immediate felt sensations in Gorilla Park, transformed bodily felt sensations into sonic expressive landscapes. In a broader sense, our sonic speculative practices enacted alternative sonic futures.

This way of disengaging from negative affects and subject formation, is a way to nurture new affirmative relations between human and nonhuman beings. In such sonic speculations, a different form of ethical care is nurtured, focusing on creating community between human and non-humans, algorithms and human bodies, not as expropriation of the one or the other, but as a mutual experiment with non-human sonorous bodies. We see our sound experiments doing listening, following and speculating with sonorous bodies as an alternative approach to mobilize and actualize the untapped resources in post-human cities. Here algorithms and manipulated sounds (samples) were used in experimental assemblages rather than as tools for harvesting data from citizens or tracing the behavioral patterns of human actions.

7 Conclusion: affirmative critique and post-human ways of knowing

The workshop was a post-human way of knowing about the sentient, smart city and how it gentrifies urban areas. During the workshop we became aware of our sensorial limitations, our lack of capacities in not being able to follow every sonorous bodies in the city. This sensation of limitation and of being the overheard and monitored, became the point of departure for our speculative and performative approach to speculating about urban futures. Our experimentations with non-human sonorous bodies became an alternative way of working with data and algorithms, an experimentation that did not deny the existence of non-human datafied bodies but affirmatively used auditive data as expressive and qualitative material for imagining differently. As such, the workshop was a materialization of the invisible

network of the smart city and the algorithmic sentient city. It was a process of following materiality while becoming aware of the new invisible and inaudible power structures in the city; powers that fueled new aesthetic and sonic speculations. Collective listening, sound recording and experimentation with forces inherent to the post-human and sentient city, invites us to listen differently as it challenges the cultured and normative human ear. As a way of performing post-human knowledge, listening and experimenting with non-human sonorous bodies offers the possibility to see beyond oneself, for knowing differently and to activate new collective sensibilities. Doing listening and sounding, following and speculating with sonorous bodies might be regarded as a more careful yet expressive form of critique of the smart and sentient city. Expressive speculations that definitely and alone will not change the power structures at play. However, they might help citizens to nurture a new collective awareness of what is at stake when the city is increasingly governed by non-human bodies, new minor practices on how we, citizens, inhabitants and users need to take part in the technological developments and computational processes taking place behind the scenes of a seemingly human scale city, transform them and make them our own.

Post-script

Why is this necessary? Shoshana Zuboff (2019) warns that post-human technologies are taking over citizens democratic rights. Stiegler that computational capitalism is disrupting and destroying social systems, exhausting and annihilating future powers (Stiegler 2019). Recent use of drones for warfare, surveillance of citizens behaviors during the Covid19 crisis has made this visible in a scale unimaginable at the time we did the workshop in Montreal in December 2019. While the Corona crisis indeed made many of the dark infrastructures related to algorithmic governance, smart cities and surveillance a part of everyday life. We believe that the post-human city should welcome other forms of ethical practices, expressive and experimental data flows. An affirmative critique as proposed in this paper may be one direction to go. However, it also risk being absorbed as minor situations in increasingly disciplinary and violent forms computational capitalism. We believe that by experimenting with technologies and sound (as in poiesis) we can nurture a new awareness to the dark infrastructures of algorithmic governmentality and its power relations to the market. This also calls for other affirmative relations and forms of resistance that can emerge and be empowered. As Massumi argues (2018) it is time to reclaim value from the capitalist market and the neoliberal reduction of life to human capital: “the first task of the revaluation of value is to uncouple value from quantification. Value must be recognized for what it is: irreducibly qualitative” (Massumi 2018:4).

In our case where a smart city increasingly is dominated by computational processes, it is time to occupy surplus-valued data in surveillance capitalism and disrupt its ways of making human perception and actions into quantified products. This overly productive measurement of data must be reevaluated. Revaluation as qualitative and expressive data and reevaluated as citizens’ rights to the city and rights to our own data, behaviors, actions, sensations and passions.

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